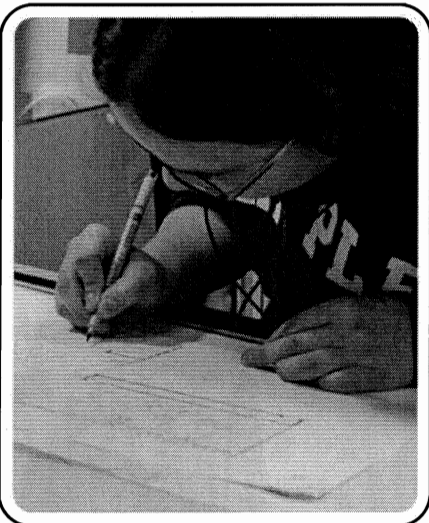
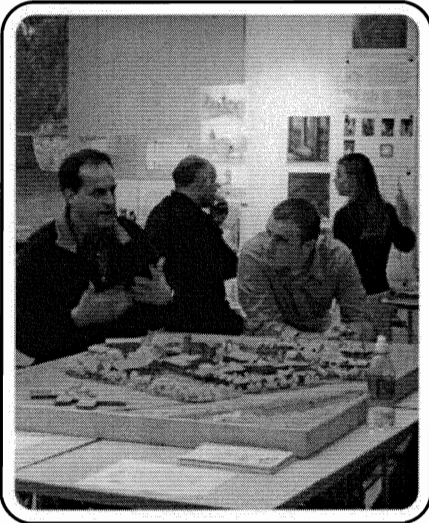
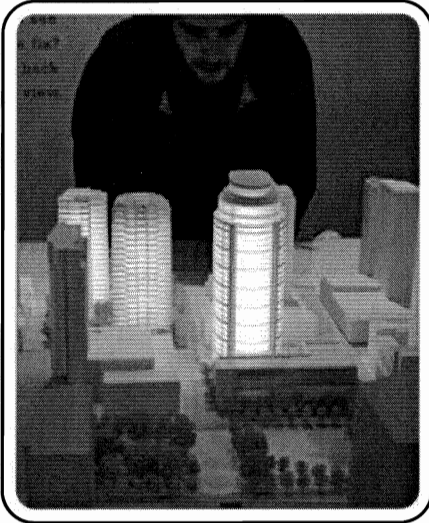


2006 ARCHITECTURE PROGRAM REPORT

NATIONAL ARCHITECTURAL ACCREDITING BOARD



UNIVERSITY OF OREGON

UNIVERSITY OF OREGON
Eugene, OR 97403
(541) 346-3186

Dave Frohnmayer, J.D., President
Linda Brady, Ph.D., Senior Vice President and Provost

SCHOOL OF ARCHITECTURE AND ALLIED ARTS
Lawrence Hall
541 346-3631

Francis Bronet, Dean
Douglas Blandy, Associate Dean for Academic Affairs
Robert Thallon, Associate Dean for Administration

DEPARTMENT OF ARCHITECTURE
Lawrence Hall
541.346.3656

Christine Theodoropoulos, AIA, PE, Head
Glenda Utsey, Associate Head for Student Affairs
Hajo Neis, Director of the Portland Program
Alison Snyder, Director of the Interior Architecture Program

© 2007 by the Department of Architecture, University of Oregon.
All rights reserved. Cover photographs by Amanda Erickson and Andrew Scheidt.
Document design by Jenna Fribley.

INTRODUCTION TO THE PROGRAM..... 1

- 1.1 History and Description of the Institution
- 1.2 Institutional Mission
- 1.3 Program History
- 1.4 Program Mission
- 1.5 Program Self-Assessment

PROGRESS SINCE THE PREVIOUS SITE VISIT 2

- 2.1 Summary of Responses to the Team Findings
- 2.2 Summary of Responses to Changes in the NAAB Conditions

THE THIRTEEN CONDITIONS OF ACCREDITATION..... 3

- 3.1 Program Response to the NAAB Perspectives
 - 3.1.1 Architectural Education and the Academic Context
 - 3.1.2 Architectural Education and the Students
 - 3.1.3 Architectural Education and Registration
 - 3.1.4 Architectural Education and the Profession
 - 3.1.5 Architectural Education and Society
- 3.2 Program Self-Assessment Procedures
- 3.3 Public Information
- 3.4 Social Equity
- 3.5 Studio Culture
- 3.6 Human Resources
- 3.7 Human Resource Development
- 3.8 Physical Resources
- 3.9 Information Resources
- 3.10 Financial Resources
- 3.11 Administrative Structure
- 3.12 Professional Degrees and Curriculum
- 3.13 Student Performance Criteria

SUPPLEMENTAL INFORMATION..... 4

- 4.1 Student Progress Evaluation Procedures
- 4.2 Studio Culture Policy
- 4.3 Course Descriptions
- 4.4 Faculty Resumes
- 4.5 *Visiting Team Report* from the Previous Visit
- 4.6 Annual Reports
- 4.7 School Catalog

History and Description of the Institution..... 1.1
Institutional Mission..... 1.2
Program History..... 1.3
Program Mission..... 1.4
Program Self-Assessment..... 1.5

I.1 HISTORY AND DESCRIPTION OF THE INSTITUTION

The University of Oregon [<http://www.uoregon.edu/>], a world-class teaching and research university, is the flagship institution of the Oregon University System and the only Oregon member of the prestigious Association of American Universities. It is located in the city of Eugene, at the southern end of the beautiful Willamette River valley of Oregon. With a reputation for being a livable college town and the greenest city in the country Eugene is an ideal host community for an architecture program with a longstanding commitment to sustainability and community engagement

The University of Oregon was established on October 19, 1872, by an act of the Oregon Legislature. Four years later, on October 16, 1876, the institution formally opened its doors for instruction to 177 students. From an initial curriculum limited entirely to classics and science, the university has developed a comprehensive mission covering a broad range of instruction and research. There are more than forty departments and special programs in the College of Arts and Sciences, seven professional schools and colleges, over 50 research institutes, centers and laboratories, the Robert Clark Honors College, and the Graduate School. The university offers a broad spectrum of opportunities for learning in the liberal arts and professional programs in architecture, planning, arts, business, education, journalism, law, and music and dance. In the classrooms and laboratories, students are inspired by a faculty of prominent scholars and work side by side with eminent researchers involved in breakthrough discoveries. Both students and faculty members at the University of Oregon reach out to make connections that serve communities from small local groups to large international organizations.

The university is one of seven institutions within the Oregon Department of Higher Education and, like the others, is administered by the Oregon State System of Higher Education. In the fall of 2005 there were 20,394 students enrolled, including 3,919 in graduate studies, and 1,666 faculty members engaged in teaching, research, and administration. The teaching faculty to student ratio is 1:16.

When the university opened in 1876, it was situated on a barren knoll in an all but treeless pasture on 17 acres of land. Since that time, more than 2,000 varieties of trees have been planted to create an arboretum of evergreens and many flowering species. More than 100 sculptures, and other fine art works now embellish the campus grounds and buildings. The current campus is situated on a 295-acre campus with over 60 major buildings and the second largest library in the Pacific Northwest. These buildings represent the changing building culture of more than a century. Two of them—Deady and Villard halls—are designated National Historic Landmarks and still play key roles on the campus today. Villard Hall, completed in 1886, is the oldest building in Oregon still in use that was constructed with tax dollars. During the first half of the 20th century, Ellis Lawrence prepared a campus plan and designed several distinguished buildings for the university while serving as the first dean of the School of Architecture and Allied Arts. Since Lawrence's time, many buildings on the university campus were designed by alumni including the 2005 Lillis Business Complex, recognized as the most environmentally friendly business school facility in the country. It was designed by Kent Duffy, a principal of SRG Partnership, Inc., and former president of the School of Architecture and Allied Arts Board of Visitors. Facilities off-campus include the Portland Center which houses the Portland Architecture Program, the Baker Downtown Center in Eugene, and the Oregon Institute of Marine Biology at Charleston on the southern Oregon coast.

The University of Oregon is a comprehensive research university that serves its students and the people of Oregon, the nation, and the world through the creation and transfer of knowledge in the liberal arts, the natural and social sciences, and the professions. It is the Association of American Universities' flagship institution of the Oregon University System.

The university is a community of scholars dedicated to the highest standards of academic inquiry, learning, and service. Recognizing that knowledge is the fundamental wealth of civilization, the university strives to enrich the public that sustains it through

- a commitment to undergraduate education, with a goal of helping the individual learn to question critically, think logically, communicate clearly, act creatively, and live ethically
- a commitment to graduate education to develop creators and innovators who will generate new knowledge and shape experience for the benefit of humanity
- a recognition that research, both basic and applied, is essential to the intellectual health of the university, as well as to the enrichment of the lives of Oregonians, by energizing the state's economic, cultural, and political structure
- the establishment of a framework for lifelong learning that leads to productive careers and to the enduring job of inquiry
- the integration of teaching, research, and service as mutually enriching enterprises that, together, accomplish the university's mission and support its spirit of community
- the acceptance of the challenge of an evolving social, political, and technological environment by welcoming and guiding change rather than reacting to it
- a dedication to the principles of equality of opportunity and freedom from unfair discrimination for all members of the university community and an acceptance of true diversity as an affirmation of individual identity within a welcoming community
- a commitment to international awareness and understanding, and to the development of a faculty and student body that are capable of participating effectively in a global society
- the conviction that freedom of thought and expression is the bedrock principle on which all university activity is based
- the cultivation of an attitude toward citizenship that fosters a caring, supportive atmosphere on campus and the wise exercise of civic responsibilities and individual judgment throughout life
- a continuing commitment to affordable public higher education

(Adopted by the Oregon State Board of Higher Education in 1997.)

The School of Architecture and Allied Arts was established in 1914 by Ellis F. Lawrence, who became its first dean. Lawrence was a prominent Portland architect who had been trained at M.I.T. While the architectural curriculum initially incorporated many tenets of M.I.T.'s beaux arts pedagogical system, Lawrence's involvement in the Arts and Crafts movement set the stage for transformation. The break with the beaux arts tradition was fully realized when Walter Ross Baumes Willcox became the head of the architecture curriculum in 1922, remaining in this position until 1947. The curricular structure that Willcox developed emphasized noncompetitive, individualized education and placed great emphasis on student self-direction and motivation. It became an exemplar for the development of independent and progressive architectural curricula. The maverick intellectual character of the school as it developed under Lawrence and Willcox was complemented by a sequence of distinguished visitors, including Bernard Maybeck, Erich Mendelsohn, and Frank Lloyd Wright. Both Lawrence and Willcox died in 1947, and Wallace Hayden was chosen to carry on the tradition as the new head of the architectural curriculum. Student enrollment increased exponentially during the post war period, and the centralized administration of the school became unwieldy. Accordingly, in 1964 each curricular area within the school became a department with its own head and administrative staff. The Program in Interior Architecture has been a part of the Department of Architecture since that time.

The first head of the architecture department was Donlyn Lyndon, of the prominent firm Moore Lyndon Turnbull Whitaker. Lyndon and his immediate successors, Robert Harris and Wilmot (Bill) Gilland, had studied under Jean Labatut at Princeton in the late 1950s. In the later sixties, Harris and Gilland developed a curriculum that could adapt to the pressures of a large enrollment, allow a shift from an open to a selective admissions system, and accommodate limited budgets while maintaining the principles of noncompetitive studio education and individual development. The graduate options for the first professional degree were also introduced during this period. The revamped curriculum preserved the Willcox spirit by allowing virtually a free choice of support coursework and vertically structured studios after the introductory term. During the 1970s there were two strong influences on the school: a number of faculty had worked in Philadelphia with Louis I. Kahn, and another large group had been at UC Berkeley during the seminal years in design methodologies. As a result many faculty members and students investigated the behavioral basis of design, and user-participatory design strategies, an interest that led to the university's decision to engage Christopher Alexander as a campus planning consultant. The results of this effort are described in the book *The Oregon Experiment* and have been used internationally as a model for planning processes. Also during this period, the department developed an international reputation for its curricular and research focus on energy-efficient, environmentally responsible design, with emphasis on daylighting and passive solar heating. The university's Solar Energy Research Center was created by the physics and architecture departments to conduct joint research.

During the eighties, a series of curricular shifts brought the greatly expanded curriculum of the seventies into alignment with the faculty's changing perspective of the discipline. Under the deanship of Bill Gilland and the headships of Jerry Finrow and Donald Corner, the curriculum continued to develop as an integrative structure. Many new programs were created and others expanded. The Historic Preservation Program, offering a master's degree and an undergraduate minor, was established in 1980. In 1982, Michael Utsey founded the Summer Architecture Academy, an intensive six-week career discovery program offering potential architecture, interior architecture, and landscape architecture students the opportunity to experience environmental design education. At the same time, the off-campus practicum became a regular course offering.

Beginning in the mid-1980s, with leadership from Chuck Rusch, computer applications have been integrated into design studios and subject area coursework. During the late eighties and early nineties the School of Architecture and Allied Arts assumed a leadership position in software development across a number of departments, including graphic software in the art department and GIS systems in landscape architecture. The architecture department led the way in simple energy analysis tools, three-dimensional modeling programs and a pioneering effort to create a digital library known as “The Great Buildings Collection.”

In 1986, the architecture department received a one million dollar gift to endow the Frederick Charles Baker Chair in Architectural Design. The special focus of the Baker endowment is the phenomena of light and lighting in architecture. The fund supports advanced work by students and faculty in this area. During the late 1980s the department initiated a distinguished visiting critics program that brought emerging professionals to the campus: Peter Clegg, Gerry Cahill, and Jean Castex, among others. In 1993 this effort was succeeded by the establishment of the Pietro Belluschi Distinguished Visiting Professor of Architecture, with an endowment by the Belluschi family. Colin Rowe was the inaugural Belluschi Professor in 1995. Subsequent Belluschi Professors have included Thomas Bosworth (1996), Edward Allen (1997), Laura Hartman (1998), James Cutler (1999), Carlos Jiménez (2000), Brian Carter (2002), Joe Noero (2004), Robert Frasca (2006) and David Miller (2007). The Margo Grant Walsh Professor of Interior Architecture was established in 2002. Walsh distinguished visiting professors include Janine James (2003) and Erling Christofferson (2005).

In 1988, a group of faculty with shared interests in housing established the Center for Housing Innovation (CHI), with Donald Corner as founding director. The center completed prototype housing projects in collaboration with new local industries. The Energy Efficient Industrialized Housing Research Project, with principal investigators G. Z. Brown and Ron Kellett, was the largest sponsored program within the center. For several years the project was supported by an annual appropriation through the U.S. Department of Energy to CHI and the Florida Solar Energy Center. It was the largest housing research program in the United States, funded at more than \$700,000 per year. In 1991, a state-funded research professorship was created within CHI. This position is currently shared by G. Z. (Charlie) Brown, director of the Energy Studies in Buildings Laboratory (ESBL), a subsidiary of CHI, and Alison Kwok, principal investigator of the national environmental systems education project, Agents of Change. To date the ESBL has attracted more than \$17 million in external funding.

The nineties brought an increase in graduate student enrollment and a number of program developments that were initiated by students. In 1991, students revived the department tradition of design/build courses, which were directed for several years by Will Sturgis and more recently by Stephen Duff. In 1995, architecture students launched H.O.P.E.S. (Holistic Options for Planet Earth Sustainability), a student-run conference dedicated to sustainable design, which has become an annual regional event attracting designers, students and community members. In 2001, John Reynolds and Edward Allen created the Building Technology Teaching Certificate Program in recognition of the department’s continuing success preparing graduate students to pursue careers teaching design and technology at schools of architecture.

In 1989 the architecture department established a full-time presence in Portland. After several years of growth and development, the department enrolled the first class of graduate students in Portland in the fall of 1994, during the headship of Michael Utsey. Gerald Gast joined the faculty as the first director of the Portland program in the same year. Responding to the state system’s intent to deliver professional education in Portland, this offering of the University of Oregon’s Master of Architecture degree was initially developed in cooperation with Portland State University where students could complete a four-year pre-professional program in architecture prior to graduate study at the University of Oregon. In 1998, under the directorship of Peter Keyes, the Portland Program relocated to the University of Oregon Portland Center, downtown, where there are currently 80 graduate and upper division

undergraduate architecture students enrolled in courses that draw upon resources in the City of Portland and provide service-based learning opportunities. Over half of the students work part-time in professional offices. Since 2000, faculty members in the architecture department have become increasingly involved in Portland-based teaching, research and service. In 2002, the Energy Studies in Buildings Laboratory expanded to Portland to provide the design community with research and consulting services and the department with academic leadership in sustainable design education and research. Plans to further expand the University of Oregon's presence in Portland are underway as more academic units on campus propose to offer programs there. In 2008 the architecture department's Portland Program will be moving to expanded facilities in the Pearl district where a renovated, historic, riverfront block will be shared with other units of the university. As the lead academic unit for the university's expanded presence in Portland, the School of Architecture and Allied Arts is taking an interdisciplinary approach to the development of programs in Portland.

Since the school's initial status as a member of the ACSA in 1919, architecture and interior architecture have developed jointly as program options. A Bachelor of Architecture degree in interior design was first offered in 1928. Interior architecture coursework had been offered since 1921; and, in 1926, a separate interior design option within the architecture program was created. Two years later a Bachelor of Architecture in Interior Design degree was first offered. In 1931, Brownell Frazier was appointed as the first instructor in interior design. A skilled, principled and demanding instructor, Ms. Frazer became synonymous with the program in the following decades. She directed the interior architecture program until her retirement in 1966.

The current interdisciplinary nature of these programs allows students in either discipline to extend knowledge in the other, with opportunities to enroll in interior architecture courses such as furniture design and working drawings studio, as well as international studio programs in architecture in Rome and Macerata, Italy, and in landscape architecture in Kyoto, Japan, as well as several exchange programs with European schools with access to study in Scotland, Denmark, Germany and Hong Kong. Accreditation of the department's architecture programs by NAAB was established at the inception of NAAB when accreditation of schools shifted from the ACSA. In 1976 the Interior Architecture Program became the first West Coast interior design program to be accredited by the Council for Interior Design Accreditation, CIDA (formerly known as FIDER). The Master of Interior Architecture degree has been offered since 1984 and was accredited in 1991.

Recent developments include interdisciplinary initiatives that seek to increase the dialogue between students and faculty across the school. In 2004, the department created two joint faculty appointments with the landscape architecture department. A proposal for a new undergraduate program in product design is being developed in collaboration with the art department and architecture faculty are joining other faculty within and outside the school to explore the possibilities for establishing an interdisciplinary initiative related to green development practice.

Today, the department still sees its educational mission as rooted in W.R.B. Willcox's pedagogical philosophy. Willcox believed that each person was a unique individual with an inherent urge to create and latent powers of expression. These energies simply needed to be nurtured and refined through the acquiring of a sense of "style." Willcox viewed architecture, along with other arts, as an expression of the values, aspirations, and character of the society that produced it. Therefore it was incumbent upon the architect to have a broad understanding of the culture and the times in which s/he lived and worked and to be an influence in forging those values, aspirations, and character.

The curriculum has remained comprehensive, integrative, and design centered. Comprehensiveness is assured by a rigorous core curriculum, while design integration is addressed in both subject area and design studio courses.

I.4.1 Mission of the School of Architecture and Allied Arts

The School of Architecture and Allied Arts is dedicated to advancing the understanding, value, and quality of visual culture and the built, natural, and social environments through excellent and distinctive teaching, research, and creative endeavors. Grounded in a unique multi-disciplinary structure, A&AA is a diverse, collegial learning community of faculty, students, and staff. We seek to enhance the lives of individuals and communities through endeavors that stem from intellectual curiosity, critical thinking, and broad inquiry, rooted in the inter-relatedness of theory, history, and practice.

In support of this mission, A&AA affirms the following values.

Excellence

Supporting and celebrating a culture that promotes rigor, encourages risk-taking, and challenges standards in creating, composing, and presenting ideas.

Open Discourse

Fostering the open exchange and critique of ideas in an environment that welcomes a diversity of views.

Inclusiveness

Actively encouraging the presence and participation in the School of individuals with differing backgrounds, experience, and world views.

Cooperation

Working together in shared efforts to teach, learn, understand, and create.

Inter-Disciplinary Experience

Engaging multiple disciplines to expand our perspectives and enrich our teaching, research, and creative practice.

Responsibility

Recognizing our accountability for the impact of our actions on environmental, social, and cultural systems.

(Adopted by the A&AA Faculty, 22 May 2003)

I.4.2 Mission of the Department of Architecture

We pursue a vibrant, enjoyable learning community. We question, develop, and teach the values, knowledge, skills, and practices that create better architecture: environments that resonate with people and their cultural, physical, and ecological worlds. We teach people to take responsibility for designing our future. And we believe each of us can make a difference.

- The University of Oregon Department of Architecture is a community devoted to excellence in teaching, scholarship, research, creative activity, and service to the community.
- The department is dedicated to a tradition where studio teaching serves as the primary means of integrating all meaningful design issues--e.g., social and behavioral, cultural, environmental, site and context, technological, theoretical, economic, political, and professional, that result in meaningful design solutions.
- Our programs in architecture and interior architecture value collaboration and a noncompetitive but rigorous learning environment.
- We encourage cross-disciplinary knowledge gained through association with other departments in the School of Architecture and Allied Arts as well as the wider university.
- We encourage intellectual inquiry as the basis for design exploration and we seek design excellence without dictating a specific design aesthetic or ideology.
- We are leaders in issues of environmental sustainability, including the design of buildings, interiors, and communities.
- We produce critical thinkers who will be in leadership positions in the professions in the future.
- We take great pride in being one of the premier architecture and interior architecture programs in the country.

(Developed by the architecture faculty in 2002.

Reviewed and revised at the department's annual retreats of 2004 and 2005.)

I.5.1 School of Architecture and Allied Arts self-assessment and planning response

Strategic School-wide Priorities

1. Resource development

Although resources available to the school are adequate to support existing programs, including a nationally ranked architecture program, current funding levels, particularly in the area of faculty and staff salaries and graduate student support, place the school at a disadvantage when competing for top faculty, staff, and graduate student candidates. Faculty retention is also a challenge. Raising funds to enhance existing programs and make more resources available for growth, change, and the development of new initiatives is the school's highest priority. In 2006 the school hired a new director of development, Joseph Hunter, and two new assistants who will assist Dean Frances Bronet in meeting the school's resource development goals.

2. Outreach to external stakeholders and communities

The school has an excellent and extensive network of relationships with the professional communities of Oregon and the Pacific Northwest that engage in fields related to the school's academic programs. However the school recognizes that more can be done to establish relationships with other stakeholders within the region, nationally and internationally. In 2006, the school created a new staff position, an assistant dean of external relations to coordinate external communications and undertake projects that pertain to the school's outreach activities. Plans to cultivate external relationships include:

- Expanding the school's presence in Portland to support the projected 25 percent enrollment increase in the Portland Architecture Program and introduce new programs offered by other units in the school. The new Portland Center will provide the school with facilities such as an expanded library, a gallery, and research laboratories for urban design and sustainable design activities, and a lecture hall that will be used to showcase our achievements, provide more community services, and host events open to the public.
- Launching an interdisciplinary healthy towns and cities initiative that would provide a link between faculty expertise around sustainable urban design, land development and real estate, with the development community in Oregon and the Pacific Northwest. Potential participating departments include architecture, landscape architecture, planning, public policy and management (PPPM), business, and law.
- Developing school-based oversight of international programs with a coordinated effort to establish relationships with schools in Asia as part of the university's continuing expansion of programs and partnerships in the region.
- Significantly increasing the number of members on the Board of Visitors (BOV) and subdividing the board into working councils focused on specific aspects of the school's mission. The plan to restructure the board was an outcome of the self-assessment discussions undertaken by the members of the 2005-2006 BOV.
- Supporting and promoting projects that make the collective expertise within the school more visible and more available to communities and to the university.

3. Balancing the demands of teaching, research, and service

The school's long history of student-centered education, the close relationships between students and faculty members and the communal culture enhanced by modes of learning that nurture student development through scholarly inquiry, creative practice, and community service is the strength of the school best remembered by alumni and highly regarded by current students. Faculty sustain a strong commitment to teaching excellence while maintaining teaching loads and student contact hours that exceed norms at the university and at peer institutions. Balancing the demands of teaching while meeting research and service expectations can be a challenge for faculty members. Plans to address this issue include:

- Taking measures to create greater equity in teaching resources and teaching loads across the units of the school through raising new resources and finding ways to make more effective use of existing resources. In 2006 PPPM Professor Renee Irvin assumed the new position of Coordinator of Operations and Finance to help the school develop effective budgeting strategies and improve resource equity.
- Recognizing the value of faculty time by providing funded release time and funding during the summer months for faculty members to lead programs and undertake new projects that support the mission of the school.
- Supporting faculty research by providing increased financial assistance and access to strategic connections throughout the school and within the community.
- Supporting teaching excellence by enhancing resources available for teaching.

Interdisciplinary Initiatives Involving the Department of Architecture

The unique mixture of diverse and complementary disciplines is a strength that enriches all of the units within the school, but there are several barriers such as impacted curricula, limited resources and administrative and cultural differences among academic units that prevent the school from realizing its highest interdisciplinary potential. Currently many experimental collaborations involving more than one unit within the school are underway and numerous ideas for new joint educational programs and research collaborations are being discussed. Architecture faculty members are taking leadership roles in planning the following projects:

- An undergraduate degree program in product and material studies and product design jointly administered by the Interior Architecture Program and the department of art.
- An urban design initiative that brings together expertise in sustainable urban design and planning in a way that organizes students, teaching and research around sustainable urban design and urban architecture in the service of communities throughout Oregon. Potential participating departments include planning, public policy and management and landscape architecture, as well as the Center for Housing Innovation, the ESBL Laboratory, the Historic Preservation Program, and the Community Planning Workshop. Research space for this effort is being included in the program for the new Portland Center.
- A digital fabrication lab to foster interdisciplinary research and support the school's programs with curricula that involve the creation of physical artifacts and design build approaches to learning and to community service. Funds for equipment purchase and faculty time have been raised through the university's educational technology grants program.

- A joint faculty appointment for an historic architect who would teach in both the architecture department and the historic preservation program. This proposal is modeled on the success of recent joint appointments with the landscape architecture department.

I.5.2 Department of Architecture Self-Assessment Findings and Planning Responses

Program Distinction and Excellence

Our shared understanding of the reality of buildings—that buildings are anchored in the world of people, place and culture; that good buildings are produced by processes having as their objective real places with real people in them; that there are no unimportant design problems—is the hallmark of the department’s distinct identity in architectural education. Our long-standing strength in sustainability is recognized nationally, and our understanding of the vital connection between design and subject-specific knowledge is reflected in our curriculum, our contributions to research, and the creative practice inquiry of faculty and students in the design studio and in the professional practice of architecture. Our understanding of the importance of a culture of collaboration, cooperation, and interdisciplinary engagement guides our efforts related to education, research, and practice.

Research and Creative Practice Achievements

Research achievements of architecture faculty and graduate students—measured by publications, design practice and other forms of scholarly and professional recognition—have made contributions to broadly diverse realms of architectural knowledge. Examples include:

- **Sustainability:** energy and lighting, human comfort, ecology of building materials and methods, ethics and philosophy of sustainable design, historic preservation, disaster resistant design. Faculty have conducted over \$18,000,000 in externally funded research related to energy and sustainability. Professor Emeritus John Reynolds, FAIA and Professor G.Z. (Charlie) Brown, FAIA have both received numerous awards and recognition for their work on energy-related sustainable design including the U.S. Green Building Council Leadership Award received by Charlie Brown in 2006 and the James Haecker Distinguished Leadership Award in Architectural Research received by Brown in 2000 and by Reynolds in 2005. Assistant Professor Brook Muller’s writings on sustainable design philosophy and his authorship of a national student competition in sustainable design examine conceptual approaches to sustainability the architectural design process.
- **Urban form:** the relationship between architecture and the city, history and evolution of the city. Associate Professor Gerald Gast, an architect and urban designer, leads teams of students in funded research and community design projects for Portland’s public agencies and non-profit organizations. Associate Professor James Tice’s research on the micro-urbanism of Baroque Rome that continues the work begun with his award-winning Interactive Nolli Map Website [<http://nolli.uoregon.edu/>] is being funded by the Getty Center. Assistant Professor Nico Larco’s interest in interdisciplinary approaches to urban design scholarship produced a highly successful new course, City Growth and Design, which brought together students and faculty from architecture, planning and other disciplines.
- **Building, culture, landscape and place:** Professor Howard Davis’s award-winning book, The Culture of Building, published by Oxford University Press in 2000 has been reprinted in paperback in response to popular demand. Associate Professor Kevin Nute’s book, Place, Time and Being in Japanese Architecture, was published by Routledge Press in 2004. Assistant Professor Roxi Thoren, who holds a joint faculty appointment in architecture and landscape

architecture, is a Fulbright Scholar studying connections between culture and design response in Icelandic landscapes.

- Community design, housing, small towns, neighborhoods, urban districts: Associate Professors Jenny Young and John Rowell received a 2006 exemplary project award from the Environmental Design Research Association for the Paleo Project, an adaptive reuse transformation of existing school buildings into an ecotourism and education resource for a rural town in an economically depressed area of Central Oregon. Assistant Professor Mark Gillem's renovation of McKinley Hall received a 2006 Preservation Award from the Berkeley Architectural Heritage Association.
- Doing and making: design-build, furniture and product design: Associate Professor Stephen Duff's creative practice combines research in aesthetic theory with technical innovation in heavy timber construction while engaging students in design/build based learning. Assistant Professors Lars Bleher and Esther Hagenlocher are engaged in international creative practice that merges architecture, furniture, interiors, installations and products.
- Design methods, digital and computational tools, case study analysis, impacts of media: Associate Professor Nancy Cheng uses animation technology to analyze design drawing processes. She is leading the department's efforts to integrate digital fabrication tools into interdisciplinary education and research. Professor James (Jim) Pettinari's book, Visual Thinking for Architects and Designers: Visualizing Context in Design, illustrates aspects of his approach to assisting communities to visualize the environmental impacts of their planning decisions.
- Teaching technology, building technology education methods: Associate Professor Alison Kwok's Agents of Change project, sponsored by the Fund for Post Secondary Improvement, has had a transformative influence on the teaching of environmental systems. As a co-author of the 2006 edition of Mechanical and Electrical Equipment for Buildings, she continues a UO tradition of producing exemplary building technology textbooks. Associate Professor Robert Thallon's illustrated volumes on wood construction are published internationally. His most recent book, Fundamentals of Residential Construction, co-authored with Edward Allen, was published by John Wiley & Sons in 2006.

Strategic Objectives in Response to Challenges Identified in the Department's Self-assessment

I. Revitalize Community in the Department

In the current climate of increasing performance expectations for faculty members, particularly in the area of research, and greater demands placed on staff, students, and faculty due to the increasing volume of email and web based communications necessary to maintain connections among individuals whose schedules are already overbooked, the department is experiencing several challenges that are endemic to the contemporary academy and that have weakened our traditionally close-knit community.

Our goal is to foster a stable community that encourages many points of view which can be freely expressed, secured by the knowledge that they will be received with genuine respect. To achieve this outcome we plan to:

- Increase the diversity of our community and the perspectives represented. This will be accomplished by actively recruiting diverse pools for student applicants and candidates for faculty and staff positions, as well as by systematically including students and underrepresented faculty and staff in the department's committees and governance processes.

- Set aside time for open-ended interaction among the faculty. For many years the core faculty ate lunch together, every day, including the dean and the department head. We need to try to restore that free ranging discussion.
- Establish deliberate systems of internal communication: for sharing history, traditions, expectations, and new ideas. We must respond to the frequent and significant change in personnel that has made our oral tradition inadequate. Written documents such as the recently revised vision and strategic priorities statement and the new studio culture policy statement will be made more readily accessible through the department's website, with key information available in printed versions and distributed to all new students and faculty.
- Build a new administrative tradition in the department, with expectations of full participation, efficiency, effectiveness, and the collective will to act in our best interests. This will include an assessment of the department's current committee structure and administrative practices and the implementation of improvements.
- In a transparent and consistent manner, establish an equitable distribution of workload and opportunity. Currently faculty members responsible for different areas of the curriculum experience different workloads and inequitable access to external and internal research funding. To solve these problems, we plan to use a multi-faceted approach that includes hiring new full-time faculty, obtaining more resources to support visiting and adjunct faculty, and exploring ways to redistribute the current responsibilities of architecture faculty, staff, and administrators.

2. Build a Robust Resource Base

Currently, resources available to the department are sufficient to sustain existing programs, although in recent years a balanced budget was achieved through the strategic hiring of junior adjunct faculty and through the willingness of tenured faculty members to forgo teaching assignments that directly support their research interests. The budget allocation the department receives from the school, in combination with other resources generated internally by the department and externally through fundraising, exceeds that of some other departments at the university and within the school, although it is significantly less than the resource base available in some of the department's peer institutions. In two areas of the department's curriculum (lighting and housing) there are endowment funds available to advance our mission, but other equally important areas do not currently have access to the same levels of financial support.

The department recognizes the need to optimize the use of our teaching resources to produce the greatest possible benefit to the department's existing activities while providing more opportunities for change and growth. To build a robust resource base the department plans to:

- Establish large enrollment courses to attract non-majors and new study concentrations, including new degree options, which will increase our impact on the larger university community while returning resources to the department. Current curricular planning efforts in the areas of ecological design and development and product design can be leveraged to achieve this objective.
- Establish an alumni council that is unique to the department and assists us directly with our development goals. This will need to be coordinated with the school's board of visitors program as it expands the scope and membership of that advisory body.

- Improve our physical environment and support services. Currently the department is actively engaged in the planning for the new UO Portland Center, the inclusion of digital fabrication tools in the school's shops and laboratories, and the enhancement of Lawrence Hall to include more opportunities for exhibition of environmental design work. Staff support for the Portland program, model and construction shops, and an expanded, centralized shop and construction lab facilities in Eugene are strategic priorities. The school is also seeking additional laboratory and studio space for faculty.
- Expand our fundraising protocols to allow for broad-based participation and to empower architecture faculty to contribute to a coordinated fundraising campaign. The new director of development has begun this process.

3. Nourish the Intellectual Environment

Faculty members and graduate students wish to spend more of their time on research and engaged in the intellectually stimulating exchange that occurs most readily in advanced seminars and collaborative research. A faculty as large as ours works best as an overlapping network of smaller focus groups that are free to generate interest around new ideas. Our goal is to leverage the potential of this structure and support the freshness and energy that it brings forward. To accomplish this we plan to:

- Raise the bar for admission to our programs and recruit applicants who are capable of meeting those standards. This includes raising funds for graduate student support.
- Aggressively market our strengths (ecological design, light and lighting, Portland etc.) to attract students and faculty with a particular interest in these opportunities.
- Establish a Ph.D. program that will stimulate graduate student research and attract well-qualified graduate students. This includes raising funds for graduate research fellowships and funds to support the added teaching load this program will require from the department's Ph.D. program faculty and attracting more faculty with Ph.D.s. This is an important initiative that will help the department maintain its reputation as a program that prepared future professors of architecture. The development of this program will be modeled after the new Ph.D. program in landscape architecture with its emphasis on sustainable design.
- Reinvigorate the Option I version of the M. Arch. program that provides students with undergraduate professional degrees with post-professional graduate-level study. This includes raising funds for graduate student support.
- Coordinate and support existing and proposed overseas study programs and international exchange efforts. Student scholarships and funding to support faculty exchanges are high priorities.

4. Re-invest in the Teaching Mission

The department's curriculum has had essentially the same structure since the 1980s when the required course sequence was designed to respond to increased enrollment and the need to insure that all students were receiving a consistent professional preparation. Since that time, many revisions have been made to adapt specific curricular areas to changing circumstances and to incorporate faculty initiatives. Currently there is interest among the faculty to restructure the whole curriculum, in order to take greater advantage of the strengths of the department, particularly in the area of sustainability, and more

effectively anticipate the challenges our graduates will face in the future. An undertaking of this scale will require a minimum of three years to implement. We anticipate the following outcomes:

- More emphasis on the central role of the design studio and for the preparation that is required to redeem this unique educational opportunity. The new curriculum will aim to increase student performance in the design studios and encourage innovative approaches to the design process including a more robust integration of sustainable design.
- A more balanced curriculum with equitable access to advanced, elective coursework. The new curriculum will include one advanced elective per tenure-related faculty member per year. This objective will inform future faculty searches and insure that faculty and students have greater access to advanced teaching and learning opportunities across the curriculum. The new curriculum will also allow for more interdisciplinary coursework. (Architecture students as well as students majoring in other disciplines within the school are asking for this.)
- Improved student performance outcomes throughout the degree tracks by developing more explicit and challenging performance expectations that further the aspirations of our best students.
- Improved mentorship and advising of students taking courses and of graduate teaching fellows (GTFs) who participate in teaching and who intend to pursue teaching careers. Funding to support the faculty director of the Graduate Teaching Technology Certificate Program is a priority.

5. Invigorate the Research Mission

As a department of architecture in a comprehensive research university that is the flagship institution of the Oregon University System, our research mission is equal in importance to, and symbiotic with, our educational mission. Our faculty forms a community of scholars whose research enriches both learning and service. Research activity in the department provides opportunities for graduate students to collaborate with faculty members and prepares them for careers in the profession and the academy. Many faculty members report that it is difficult to balance the time needed to conduct research with the demands of teaching, administration, and service. Plans to invigorate the research mission include:

- Rebuilding the curriculum and steering future faculty appointments so that all faculty members can teach their passion and make connections between research and teaching.
- Fostering a culture of research support and collaboration with particular emphasis on mentoring the tenure-track faculty.
- Establishing endowed support for faculty research in the form of research expense accounts, summer salary, and graduate research fellowships (GRFs).

6. Realize the Potential of Portland

Through increasing our presence in the Portland metropolitan area, where 57 percent of Oregon's population lives and works, we can increase the impact we are making on, and the recognition we receive from, both the professional community and the public at large. We also recognize that our investment in Portland must return specific learning and research benefits, both to the faculty and students who are there and to those who are in Eugene. To accomplish this, we plan to:

- Clarify the mission of the Portland program and its relationship to the program in Eugene.
- Establish an Urban Studies Laboratory that draws from and contributes to the city.
- Leverage the move to the new Portland Center and the expanded presence of the University of Oregon's other programs in art, historic preservation, journalism, law and business to enrich the department's access to human and physical resources.
- Use Portland as a gateway to significant external support.
- Provide faculty members with incentives to teach in both Eugene and in Portland. This will require additional funds for faculty travel and lodging expenses to support the two-hour commute.

7. Realize Our Leadership Position in Sustainability

With over half the department's faculty directly involved in research related to sustainable design, a legacy of faculty research and textbook authorship in environmental systems, a student body that has established itself as a national leader in ecological design initiatives, and a genuine interest among the entire faculty to actively pursue the greening of the curriculum, we are exceptionally well positioned to advance our leadership position in sustainability to a level that will attract further international recognition and support for our ongoing work in this area. The timing of this strategic priority is concurrent with a renewed level of commitment to sustainability at the university and university system levels. Members of our faculty are currently undertaking projects to:

- Insure that all students in all degree programs receive an introduction to sustainable design principles early in their program of study that prepares them for advanced study and research opportunities in this area.
- Establish international interdisciplinary collaborations and programs in sustainable design.
- Contribute to the new school-wide initiative exploring options for focused research and educational programs that examine ecological development and real estate practice.
- Host an academically rigorous national or international conference on sustainability. The next ARCC (Architectural Research Centers Consortium) annual conference, co-chaired by professors Alison Kwok and Brook Muller and focused on the subject of sustainable design, will be hosted by the department in the spring of 2007.

8. Promote Our Strengths and Publicize Our Successes

Feedback from alumni and practitioners and our own review of promotional materials from other schools of architecture indicate that we need to do a much better job of publicizing our strengths and successes. Feedback from the department's tenure and promotion cases suggest that there is a need for more dialogue to better explain the nature of creative practice as a research activity to colleagues from other disciplines. Variability in the department's graduate applicant pool for the smaller programs in Portland and in interior architecture suggests that we need a more effective and sustained recruiting strategy for graduate students. Plans include the following:

- Increase staff support for the department's website and publications by hiring a part-time staff member, consultant, or GTF.
- Launch a campaign to generate publicity nationally and internationally in newspapers, academic journals, professional magazines, and publications produced by the department, the school, and the university. This campaign should include a distinct promotion of study opportunities in Portland that will assist the department in recruiting graduate students to the Portland program launched during the 2006-2007 academic year in preparation for the enrollment growth planned once the new Portland Center is open in 2008.
- Increase efforts to bring people to Eugene and Portland to show them who we are and what we do. We should be more pro-active developing and hosting conferences, workshops, meetings, and other events. This will require release time or summer salary for faculty members to create incentives to undertake the intensive responsibilities of this kind of service. The school's department of development is actively seeking funds to support conferences and symposia that demonstrate our leadership.
- Invest in sending our faculty around the country and the world to represent the department and participate in professional and community service. This will require increased faculty travel funds.
- Bolster our reputation at the university level, especially in the area of research, through more active participation in university scholarly forums in Eugene and Portland.

PROGRESS SINCE THE PREVIOUS SITE VISIT

| | |
|--|-----|
| Summary of Responses to the Team Findings..... | 2.1 |
| 2.1.1 Findings of the 2001 NAAB Visiting Team | |
| 2.1.2 Program responses to conditions not met in 2001 | |
| 2.1.3 Response to areas of concern identified by the 2001 NAAB Visiting Team | |
| Summary of Responses to Changes in the NAAB Conditions..... | 2.2 |
| 2.2.1 Faculty discussion of the 2004 NAAB Conditions | |
| 2.2.2 Development of a studio culture policy statement | |
| 2.2.3 Curricular adjustments in response to changes in Student Performance Criteria | |

2.1 SUMMARY OF RESPONSES TO THE TEAM FINDINGS

2.1.1 Findings of the 2001 NAAB Visiting Team

The 2001 visiting team found the following five conditions and three student performance criteria did not fully meet NAAB expectations:

- 2.0 Program Self-Assessment
- 6.0 Human Resource Development
- 7.0 Physical Resources (Portland only)
- 8.0 Information Resources (Portland only)
- 9.0 Financial Resources
- 12.19 Life Safety Systems
- 12.21 Building Service Systems
- 12.24 Building Code Compliance

The 2001 visiting team identified twelve student performance criteria as well met. These include:

- 12.3 Research Skills
- 12.4 Critical Thinking Skills
- 12.12 National and Regional Traditions
- 12.13 Environmental Conservation
- 12.16 Formal Ordering Systems
- 12.17 Structural Systems
- 12.18 Environmental Systems
- 12.27 Detailed Design Development
- 12.28 Technical Documentation
- 12.31 Legal Context of Architecture Practice
- 12.32 Practice Organization and Management
- 12.37 Ethics and Professional Judgment

2.1.2 Program responses to conditions not met in 2001

Team comments are excerpted from the February 28, 2001 VTR.

Condition 2.0 Program Self-Assessment

Team Comment

The lack of a current strategic plan for the department is seen to hamper the collective understanding of the future of the program. Strengths such as the Portland Center and weaknesses such as budget constraints can be better resolved with this tool. Other self-assessment mechanisms seem to be in place.

Program Response

Since 2001, the department has completed several self-assessment and strategic planning projects. Some were produced by department committees or the faculty as a whole as part of the department's ongoing faculty governance process. Some were developed and implemented by student organizations. Others were the result of specific planning initiatives led by the department, the school, or the university. Findings from these efforts were compiled to identify strategic priorities as part of a school-wide planning process that began in the fall of 2005 and is continuing

through the 2006-2007 academic year. Below is a list of the most significant self-assessment and planning activities. A summary of findings and plans to address them are in section 1.5 of this report. An outline of self-assessment procedures is in section 3.2.

DEPARTMENT SELF-ASSESSMENT

- The Department of Architecture draft mission statement and strategic plan of 2001-2002. This process began during the faculty retreat of 2001. In the winter of 2002, the department engaged a professional facilitator, Clark Kellogg, a partner in the office of Gordon Chong and Partners. This process produced a vision statement, a mission statement, and a draft of strategic priorities.
- The Portland Program strategic planning task force discussions of 2003-2004.
- The Interior Architecture Program self-assessment process of 2004-2005.
- The Department of Architecture draft strategic plan of 2006.
- The Graduate Studies Committee graduate student survey of 2006.
- Assessment and planning activities initiated by architecture students: the 2004 EDC curriculum study on sustainable design, the formation of the Portland Student Action Council in 2004, the expansion of the Eugene Graduate Forum to include undergraduate students, the 2005 Portland Student Action Council Curriculum Survey, the 2006 Student Forum visioning project, the 2006 design computing experience survey.

SCHOOL SELF-ASSESSMENT

- The School of Architecture and Allied Arts Mission Statement adopted in May of 2003 at the conclusion of a year-long school-wide strategic planning process that involved students, faculty members, and staff.
- The School of Architecture and Allied Arts Equity and Diversity Committee formed in 2004-2005. To date it has performed an assessment of diversity and equity issues within the school.
- Steering toward 2014: a series of planning discussions involving school administrators, the Board of Visitors, the Faculty Advisory Council, the Student Advisory Council, and the faculty of the school. To date this process has produced a preliminary list of priority objectives for the school as a whole and for individual departments within the school. The process will continue in 2006-2007.

UNIVERSITY SELF-ASSESSMENT

- The University of Oregon's accreditation by the Northwest Association of Schools and Colleges. The self-assessment process in anticipation of the 2007 accreditation review is currently underway.

- The Five-Year University of Oregon Diversity Plan, completed in 2006 after a two-year process involving the entire campus community.
- The 2004-2005 Office of Resource Management faculty salary study.
- The University Office of Resource Management departmental performance indicators. This service provides the university community with comparative data concerning enrollment, student credit hour production, faculty FTE, salaries, and operating expenditures and other revenues. Data is posted on the university website at: <http://rm.uoregon.edu/>

Condition 6.0 Human Resource Development

Team Comment

Faculty salaries are low compared to the national average. Although the problem appears to be endemic within the University, it nevertheless endangers the continuing viability of the architectural program. Despite efforts of the administration to provide equitable access to resources, funding for faculty development, including travel allowances and budgeting for computer equipment and software, is inadequate.

The teaching workload has recently been reduced from six to five courses per year. The teaching load is still too high to allow faculty to productively engage in research. The problem is compounded by the infrequent availability of single quarter research leaves. Eligibility for leaves within the university system is limited to six year cycles of teaching and service.

Program Response

FACULTY SALARIES

Maintaining competitive salaries for faculty members continues to be a challenge for the University of Oregon, a state institution in a city where salary levels for architects are estimated at 3 percent above the national average and the cost of living is 9.5 percent higher than the national average. From 2003 to 2005 the state legislature imposed a freeze on faculty and staff salary increases in the Oregon State University System. With a 4 percent average faculty salary increase in the school in 2005 and a 7 percent average increase in 2007, the department is beginning to recover from this setback.

Since 2001, average salaries of all tenure-related faculty members in the department have increased 7.5 percent; salaries for faculty members who have been here since 2001 increased 9 percent. Salary rates and FTE levels assigned to adjunct faculty members were revised in 2004 to bring them into alignment with the tenure-related faculty. As a result, the average base salary for adjunct professors increased by approximately 13 percent, although the average salary paid per course taught by adjuncts has remained about the same. Inflation from September 2001 to June of 2006 as measured by changes in the Consumer Price Index was 13.8 percent. Although the salaries paid to faculty in recent years have not kept up with inflation, the department's payroll expense exceeded inflation rates by 1.4 percent. This discrepancy is due to the disproportionate increase in costs of other payroll expenses, particularly medical benefits.

In 2004-05, the university completed a comparative analysis of average full time faculty salaries at the UO and peer institutions. The results, based on 2003 data, are:

| | Assistant | Associate | Full |
|--|-----------|-----------|----------|
| UO architecture (in 2003) | \$46,000 | \$55,000 | \$71,000 |
| UO School of Architecture and Allied Arts | \$44,600 | \$52,700 | \$71,800 |
| UO all academic units | \$55,600 | \$59,700 | \$83,400 |
| AAU peer institutions architecture | \$53,200 | \$69,700 | \$81,800 |
| OUS defined peer institutions architecture | \$50,500 | \$71,300 | \$99,200 |

Current average salaries in the department of architecture are:

| | Assistant | Associate | Full |
|---------------------------|-----------|-----------|----------|
| UO architecture (in 2006) | \$45,600 | \$56,600 | \$76,400 |

It is difficult to assess the direct impact of salary levels on faculty hiring and retention. Since 2003, two architecture faculty members have resigned to accept positions at universities offering higher salaries. The 2004 architecture and landscape architecture faculty searches were very successful in attracting top recruits, indicating that non-wage amenities such as the draw of the university's location and the quality of professional opportunity provided by the department contribute significantly to faculty recruiting. Five of the six first choice candidates accepted offers. The drop in average salary for assistant professors and relatively small increase in the average salary for associate professors between 2003 and 2006 reflects the retirement of some of the department's senior associate professors, the advancement of assistant professors to the associate level, and the department's success in attracting several new junior faculty members.

Funds will be available for faculty salary increases effective January 2007, with increases across the school averaging 7 percent. Through its fundraising efforts, the school is aggressively seeking external support to endow faculty chairs.

The provost and the dean have identified salary equity as a high priority. We anticipate that new funds will become available to support faculty excellence.

SUPPORT FOR FACULTY DEVELOPMENT

With the doubling of faculty academic support accounts provided by the university (from \$500 to \$1,000 per faculty member per year), more equitable access to start up funds (all new tenure-track faculty hired since 2001 have received start up funds ranging from \$10,000 to \$15,000), and increased income from the department's summer session earnings, funding for faculty development has increased significantly since 2001. In 2004 the department initiated a graduate research fellowship program that provides three fellowships annually to assist faculty members with research projects. In recent years, our faculty has also had a high success rate in receiving grant awards that support research and provide release time from teaching. This in combination with some flexible scheduling of teaching assignments has increased faculty access to schedules that allow terms free from teaching at the university in order to pursue research or participate in international programs. This is in addition to the standard University of Oregon eligibility for paid sabbatical leaves every seventh year.

Resources for academic computing are managed by the school to serve the needs of all of the school's academic units. In addition, the architecture department maintains a computing support account that sets aside funds for computer replacement at four-year intervals for faculty members and three-year intervals for staff members. Since 2001, the school has been successful in competing for approximately \$500,000 in university incentive grants for educational technology

support, which has augmented the school's annual computing operations budget. The school's annual expenditure on computer-related staff support, hardware, software, supplies and services is approximately \$600,000.

Team Comment

The architectural program is student centered, and a generally positive environment for students is prevalent. There are, however, two areas of difficulty for students. The first concerns advising. In balancing three degree programs and accepting a large number of transfer students, the advising process is complex, and students complain that they have received inaccurate and misleading advice from their faculty advisors. A second concern is the system of establishing preferences for studio choices in the intermediate sequence. Some students feel that an elaborate system for establishing fairness in the selection of studios is not working.

Students are not aware of a process for voicing complaints in a way that their grievances can be mediated or redressed.

Program Response

STUDENT ADVISING

Since 2003, students receiving transfer credits have made up 37 percent of undergraduates and 40 percent of graduate students including our option II program. Approximately 17 percent of our option III students receive some transfer credit for prior study, at an average rate of 15 credits for those matriculating since 2003. To insure consistency, before transfer credits can be applied to our professional degree program they must be approved by the associate head according to a transfer credit policy that takes into account the particular content of individual courses and the NAAB accreditation status at other institutions. Student records are managed at the department level by a student records administrator. These two individuals along with the director of the Portland Program and the director of the Interior Architecture Program have primary responsibility for academic advising and monitoring student progress. Advising policies are detailed in the department's academic advising handbook, which is updated each year. Each year faculty receive an updated copy of the University of Oregon Faculty Advising Manual, prepared by the Office of Academic Advising and Student Services, and the Department of Architecture Advising Handbook, updated each summer by the associate head and department staff. New students receive a copy of the Department of Architecture Advising Handbook and keep it throughout their tenure, as it contains the policies and conditions in effect at the time of their entry into the program. New undergraduate students receive a handbook prepared by the Office of Academic Advising and Student Services. This information is also available on the department and university websites, which have been updated to provide students with more convenient access to advising information.

New students attend group advising sessions with the associate head, and every student is assigned a faculty advisor and encouraged to meet with them annually. New transfer undergraduates are advised in the spring; incoming freshman are advised in the summer as part of the university's IntroDUCKtion Program. The assignment of advisees to faculty members aims to provide each professor with the same advising load and matches graduate and undergraduate students with faculty members who are familiar with the core curriculum for their degree program. In addition, informal advising takes place during the individual exit interviews each studio instructor has with students. There is also a program of Special Advising Meetings (SAMs) and Entrance Evaluations in place to help students who are having difficulties in design studios.

The associate head and the administrator of student records are available to answer questions that may arise in advising meetings.

In 2003, the department hired a new admissions administrator and a new receptionist who are both very effective at assisting students and prospective students with access to information about the department's curriculum. The annual newsletter that is sent to students at the beginning of the academic year was also expanded to include information about curriculum changes and courses offered for the coming year to assist students in planning their studies.

THE STUDIO PREFERENCING PROCESS

Although the placement process for students in the department's topical and advanced studios can seem complex to new participants, it is straightforward and has been managed consistently for many years. All students eligible to take an intermediate or advanced studio are invited to rank their studio preferences. Information about intermediate studio offerings is posted on the department course board. Faculty members teaching advanced studios make presentations to a student assembly. Students are placed in studios to maximize the number of first and second choice studio assignments. In the spring term of 2006, 94 percent of students received their first choice, 6 percent of students received their second choice, and less than 1 percent of students received their third choice. This is a typical outcome. When there is a choice to be made between students, the selection is made based on the students' history of past choice outcomes in order to distribute the numbers of first choice assignments as equitably as possible. On rare occasions, the faculty members conducting a SAM will place a student in a particular studio.

In 2004, in order to better track and manage studio enrollment, the department implemented a new pre-enrollment requirement in which students enroll for studios prior to preferencing. Pre-enrollment generally takes place before all of the studio options are posted and posting of studio descriptions continues until the closing date for students to submit their preferencing sheets. Although, this change has helped the department manage resources, it has caused confusion among students as they attempt to anticipate their preferences for design studios before information about all studio offerings are available. This is an issue that needs to be addressed through more timely postings of studio options and more effective communication with students about the studio planning and studio preferencing processes.

In 2005, the department head began holding information meetings for students planning to take advanced terminal project studios the following year to hear from students about the types of studios they would like to see offered and to answer their questions about the advanced design options in Eugene and in Portland.

STUDENT GRIEVANCE PROCESS

The department's advising handbook distributed to all incoming students includes information about how to contest a grade. The University Office of Student Life provides information and assistance related to redressing grievances and counsels students in need of assistance. In 2006, the department will revise the advising handbook to provide students with a list of university contacts related to grievances and information about ways students can express concerns or complaints related to other activities of the department.

Condition 7.0 Physical Resources (not met in Portland only)

Team Comment

While the facilities in Eugene generally are appropriate for architectural education instruction, the following support spaces are needed for class work and research:

- 1. Secure gallery space for display of student and faculty work to provide informal opportunities to observe examples of course and research work.*
- 2. A model shop*
- 3. A photo lab or dark room*

Additionally several corridors in the older part of the building have asbestos tile floors with some exposed cut edges. This tile should be removed or encapsulated as soon as possible for health and safety reasons.

Program Response to Comments Concerning Eugene Facilities

1. The school has received an initial gift that is being used to plan a gallery to exhibit environmental design projects on the first floor of Lawrence Hall adjacent to the courtyard, an area that is currently used for informal, non-secured exhibition. A schematic design proposal for the gallery has been prepared by members of the architecture faculty, and the possibility of involving students in the design and construction of the gallery has been discussed. Additional fundraising is required. In the meantime, the department makes frequent use of the exhibition space available in the A&AA Hearth, which is a secure area. In 2005, the school received a gift of display cases which are being recycled to provide additional secure exhibition areas in the public spaces of the school.
2. The department's new model shop in Lawrence Hall opened for student use in September of 2003.
3. With the increasing use of digital formats for photography, there is reduced demand for darkroom facilities. Students, staff, and faculty who would like to use darkroom facilities have access to the photography lab at the University Craft Center.

The University Office of Facilities Services assesses annually all facilities used by the department to determine potential asbestos hazards. Our facilities meet the asbestos standards established by the University Asbestos Management Plan.

The following facilities in Portland are needed for the current basic program requirements:

Library facility meeting NAAB requirements

- 1. A portion of the third floor needs structural reinforcement before it can be occupied*
- 2. Secure gallery space for student and faculty work. If this gallery space is located at the street level store front area the University and architecture program identify would be enhanced.*
- 3. The computer lab needs additional equipment, printers, plotters, and technical support.*
- 4. The model shop is undersized.*
- 5. Photo lab or darkroom space is not provided.*

Program Response to Comments Concerning the Portland Facilities

1. All necessary structural upgrades to the Portland Center have been completed.

2. The area on the fourth floor that serves as a lobby for the architecture department has been remodeled to serve as a gallery where student and professional work is displayed.
3. Computer facilities in Portland have expanded to include a classroom outfitted for computer-based instruction and a room adjacent to studios where students have access to printers.
4. The model shop in Portland has been reorganized and upgraded and is now being administered according to the same safety standards established for the new model shop in Eugene. The construction of separate spray booths for painting has reduced model shop crowding.
5. Because of reduced demand, the construction of a photo shop at the Portland Center is not a priority.

The department, along with several other university units, will be moving to the new Portland Center in the Pearl District of downtown Portland opening in January of 2008. Current efforts are focused on preparing for this move, which presents many opportunities to increase the size and quality of our Portland facilities, including a substantially larger library that will serve as the University of Oregon Libraries Portland branch.

Condition 8.0 Information Resources (not met in Portland only)

Team Comment

The main library service of the program is part of the A&AA Library in Eugene. The service is adequate in its quality and quantity of books, periodicals, slides and videos. It seems that the students may take better advantage of the video collection would be relocated to the A&AA library. Currently the reception desk is not ADA compatible.

The library service for the Portland program is still underdeveloped and insufficient for the needs of the program. There is a lack of creative organization, which should solve the special situation of the program in its location in Portland. Students seem to have received very little, if any orientation on the options they may have in using local opportunities in the Portland's library systems, public and private.

Program Response

The Portland Center library was moved to the third floor to a space remodeled to improve library function and the quality of the library space. The library collection was expanded and a librarian added to provide students with research assistance. We anticipate that library services will increase significantly after the move to the new Portland Center in 2008.

Condition 9.0 Financial Resources

Team Comment

The programs at both Eugene and Portland are adversely affected by insufficient funding caused by systemic budget conditions. The University's current model for funding is disadvantageous to the Department of Architecture, which relies on low faculty-student ratios to insure the quality of professional education.

The laboratory, studio and shop requirements of this nationally ranked technical program demand that architecture should be ranked in the fourth tier of the State resource allocation system. This is especially

true at U of O where Architecture serves as the lead tech program without support from an engineering program on campus.

The administration of the University needs to work with the dean of A&AA and the chair of the Department of Architecture to develop plans to increase program funding. The Department of Architecture must develop a strategic plan to assist this process. The addition of a gifts officer to the staff is seen as a positive step toward acquiring funds and endowments for targeted needs.

Program Response

Although budget constraints continue to pose challenges for the department, the school has made positive steps to address the budget. The budget planning process improved significantly in 2002 when the annual budget allocation for the department was adjusted to conform to its actual expense history. Between 2004 and 2005 the school's student credit hour production increased by 5 percent, which has helped the school contribute to university enrollment targets. In 2005 the school received state approval for a proposed increase in student fees to support student services. In 2005, Frances Bronet, our new dean, successfully negotiated on behalf of the school for the university to substantially reduce the school's obligation to repay past budget shortfalls; most of this debt was forgiven and absorbed by other academic units at the university. New financial management for the school and its departments to be implemented in 2006 includes a "bright line" budget system with clearly articulated allocations and more frequent mid-year reporting (variance of budgeted to actual expenses). This will assist department heads in working within the allocated budget and to more accurately forecast the following year's resource needs. The addition of four new positions at the school level, coordinator for finance and operations, a director of development, an assistant director of scholarships, and an accountant, are helping the school raise and manage funds.

At the department level, restructuring of summer session offerings has generated increases in summer session earnings. Several new gifts for the purpose of enriching studio experience and faculty development have been directed toward studios, graduate research fellows, and faculty travel. Some adjustments in the staffing patterns of the department's two smaller programs, Interior Architecture and Portland, have helped to distribute teaching resources more equitably. Strategic priorities to guide resource allocation and fundraising are outlined in section 1.5 of this report.

Although the visiting team in 2001 proposed that the funding classification assigned to architecture programs in the guidelines established by the State of Oregon be revised, this course of action is neither feasible nor necessary to address the department's financial needs. The state uses these guidelines to determine its contribution to the university as a whole: that contribution is currently approximately 10 percent of the university's operating cost. The university determines how these funds are used to benefit all academic units. A change in funding classification may not have a direct effect on a department's budget allocation.

Student Performance Criterion 12.19 Life Safety Systems

Team Comment

Basic principles that inform design and selection of systems for life-safety have been well covered in Design Development 410/510, an elective taught in Portland. However there are no other courses that directly cover the material for all students. While understanding of egress and exiting is apparent in the student's studio work, evidence of understanding of other life-safety systems is not.

Program Response

The basic principles of life-safety systems other than exiting and egress, such as fire suppression, non-structural seismic resistance, etc., are addressed in the department's six core building technology courses in construction, structures, and environmental controls systems. (Note: the 2004 NAAB Conditions clarify that egress is the life-safety subject that should receive emphasis in the evaluation of this student performance criterion.)

Student Performance Criterion 12.21 Building Service Systems

Team Comment

Insufficient evidence in coursework submitted of understanding by all students of vertical transportation, communication, security and fire protection systems.

Program Response

Building service systems are addressed in the required environmental controls systems courses. In addition, the building service systems that inform schematic design, such as vertical transportation and security, are routinely addressed in design studios.

Student Performance Criterion 12.24 Building Code Compliance

Team Comment

Some code information is covered as part of some studio work. Specific instruction in occupancy classification, allowable construction types and separation requirements is not apparent except in Design Development 410/510, which is an elective taught in Portland.

Program Response

Code information is presented across the curriculum as it pertains to studio projects and subject areas. Occupancy classification, allowable construction types, and separation requirements are introduced in the second half of the core studio sequence and in the construction and structures subject areas. All students enrolled in advanced studios are expected to demonstrate an understanding of the conceptual basis behind applicable building code regulations with emphasis on code requirements that have the greatest impact on building form and the selection of building systems. The required course on professional practice includes discussions of code issues. (Note: this criterion was eliminated from the 2004 NAAB Conditions)

2.1.3 Response to areas of concern identified by the 2001 NAAB Visiting Team

Team Comment I

Systemic budget conditions have led to the current budget allocation which is inadequate for the department. There is a danger of reduction in current programs or a return to increased faculty teaching loads.

Program Response

The reduction from a six to a five course per year teaching load established in 1999 has been integrated successfully into the department's budgeting and staffing practices while maintaining current programs. The teaching load of five courses per year allows each faculty member one term with a teaching assignment at 0.3 FTE and two terms with teaching at 0.6 FTE. Over the course of the year this provides faculty members with an average of 0.5 FTE to work on research, creative practice, and service.

Responses to the team's comments on Conditions 6.0 Human Resource Development and 9.0 Financial Resources above contain more discussion of budgetary issues.

Team Comment 2

The lack of a coherent vision and strategic plan, further exacerbates budget constraints.

Program Response

The response to the team's comments related to Condition 2.0 Program Self-Assessment provides a summary of visioning and planning activities since 2001.

Team Comment 3

The Portland program is seriously undermined by the lack of adequate facilities; administrative, technical, staff and graduate support. Inadequacies include library, model and photo shop, computer lab. and gallery spaces; access to computer peripherals, plotting, and slide collection. The current support staff member in Portland (0.75 FTE) is leaving in M. Arch.

These serious deficiencies need to be remedied immediately to keep the compact with the students and avert accreditation consequences.

Program Response

Staff support in Portland has increased to include 1.0 FTE of professional staff for two half-time positions: one in the library and one in the department office. In addition, the department has three full-year 0.2 FTE GTF positions: one in computing, one in the model shop, and one for department administration to provide assistance to the director of the Portland program. This is in addition to two full-time university staff positions: a receptionist and a facilities director as well as a 0.75 FTE staff position in the ESBL daylighting laboratory. The department anticipates greater access to shared staff support at the Portland Center in 2008.

The response to comments concerning Condition 7.0 Physical Resources in Portland explains recent developments related to the Portland program's facilities and equipment.

Team Comment 4

The lack of gallery space, model shop, and photo lab in Eugene is a handicap.

Program Response

The response to the team's comments related to Condition 7.0 Physical Resources in Eugene explains recent developments related to facilities and equipment in Portland.

Team Comment 5

Academic advising by faculty remains an area of concern throughout the program.

Program Response

The response to the team's comments related to Condition 6.0 Human Resources includes a discussion of academic advising.

Team Comment 6

Faculty development and travel opportunities are limited.

Program Response

The response to the team's comments related to Condition 6.0 Human Resources includes a discussion of faculty development.

Team Comment 7

Faculty salaries remain low relative to the National average, hampering effective recruitment and retention. Senior faculty salaries have stagnated over time.

Program Response

The response to the team's comments related to Condition 6.0 Human Resources includes a discussion of faculty salaries.

Team Comment 8

The teaching load remains high and precludes adequate time for research, creative work and service requirements, especially tenure-track faculty.

Program Response

The response to the team's comments related to Condition 6.0 Human Resources and Condition 9.0 Financial Resources includes a discussion of teaching loads.

Team Comment 9

Graduate students feel that the challenges do not meet their expectations.

Program Response

Graduate students enrolled in the department's NAAB-accredited programs consist of two types: Option II (those with four-year pre-professional degrees in architecture) and Option III (those with degrees in other fields of study). Option II students receive a greater number of transfer credits and begin their studies in the department with a graduate level studio and seminar, which provides them with an orientation to intermediate and advanced level study opportunities in the department. Most of the concern in this area comes from Option III students. Option III students complete a graduate level series of six courses their first three terms in residence, but since they are required to take most or all of the required first professional degree courses, starting with the basics, there are fewer opportunities for them to take advanced seminars, particularly in the first two years of their three-year program. To address this issue, many instructors have developed dedicated graduate-only discussion sections within these large enrollment courses to afford a more challenging learning community for graduate students. In addition, university policy requires that all courses that are taught concurrently to graduate and undergraduate students include a clearly articulated distinction between the graduate and undergraduate experience of the course. Different instructors fulfill this requirement in different ways. In recent years, architecture faculty have explored diverse approaches to the graduate/undergraduate distinction with positive results.

2.2 SUMMARY OF RESPONSES TO CHANGES IN THE NAAB CONDITIONS

The Bachelor of Architecture and Master of Architecture programs meet or exceed the 2004 version of the NAAB Conditions for Accreditation.

2.2.1 Faculty discussion of the 2004 NAAB Conditions

There have been several discussions of changes to the NAAB conditions in faculty committees and faculty meetings. Copies of the 2004 Conditions were distributed to all faculty members at the 2004 faculty retreat. Changes to student performance criteria were reviewed by the curriculum committee during the 2005-2006 academic year and by faculty members responsible for the curriculum in the subject areas with changes.

2.2.2 Development of a studio culture policy statement

During the 2005-2006 academic year the architecture faculty prepared a draft studio culture policy statement. Ideas for the policy content were contributed by students at a special student meeting dedicated to studio culture. In the fall of 2006, this draft statement was distributed for review to all current and incoming architecture students as well as to faculty and students in interior architecture.. We anticipate adopting a revised studio culture policy statement by February of 2007.

2.2.3 Curricular adjustments in response to changes in Student Performance Criteria

The elimination of the awareness category of student performance and the consolidation and revision of other student performance criteria were addressed by a few minor adjustments to the curriculum. These adjustments included more coverage of non-Western architecture traditions in required design arts courses and more coverage of construction cost and specifications in required building construction technology and professional practice courses.

The departments of architecture and art history are discussing strategies for increasing architecture student access to the non-Western content of the architectural history curriculum in a way that respects the scholarly conventions common to the study of non-Western architecture. At the University of Oregon and at many leading research universities, the study of non-western architecture is integrated with the study of non-western art such that there are relatively few stand-alone courses in non-Western architecture. The Department of Art History offers several courses that integrate the study of non-Western architecture with art at the 300 level of their undergraduate curriculum that enhance the diversity of the undergraduate art history curriculum. Those with environmental design content that is half or more of the course content will be added to the menu of architecture history course options available to architecture undergraduates. Currently there are fewer courses of this kind at the graduate level available. This is likely to change in response to the increase in this NAAB student performance criterion from awareness to understanding and also in anticipation of new faculty joining the department of art history in the futures. A search for a faculty member at the rank of full professor is underway in the area of Japanese art history.

THE THIRTEEN CONDITIONS OF ACCREDITATION

| | |
|---|------|
| Program Response to the NAAB Perspectives | 3.1 |
| 3.1.1 Architectural Education and the Academic Context | |
| 3.1.2 Architectural Education and the Students | |
| 3.1.3 Architectural Education and Registration | |
| 3.1.4 Architectural Education and the Profession | |
| 3.1.5 Architectural Education and Society | |
| Program Self-Assessment Procedures..... | 3.2 |
| 3.2.1 Self assessment within the department | |
| 3.2.2 Self assessment within the school | |
| 3.2.3 Self assessment at the university level | |
| 3.2.4 Self-assessment that engages constituents outside the university | |
| Public Information | 3.3 |
| Social Equity..... | 3.4 |
| 3.4.1 University of Oregon affirmation of community standards | |
| 3.4.2 The University of Oregon Diversity Plan | |
| 3.4.3 Faculty and staff equity and diversity | |
| 3.4.4 Student equity and diversity | |
| 3.4.5 The community: freedom and responsibility | |
| Studio Culture..... | 3.5 |
| Human Resources | 3.6 |
| Human Resource Development..... | 3.7 |
| Physical Resources | 3.8 |
| Information Resources..... | 3.9 |
| Financial Resources..... | 3.10 |
| Administrative Structure | 3.11 |
| Professional Degrees and Curriculum..... | 3.12 |
| Student Performance Criteria | 3.13 |

3.1 PROGRAM RESPONSE TO THE NAAB PERSPECTIVES

3.1.1 Architecture education and the academic context

The accredited programs offered by the Department of Architecture are well placed at a comprehensive research university with responsibility for leadership in the arts and sciences and in the professions of architecture and allied arts, business, law, journalism, music, and education. The physical campus and academic support systems, including libraries, academic programs, and research centers, provide a rich context for the study of architecture and the professional development of architecture students, staff, and faculty. The value placed upon interdisciplinary linkages in academic life is reflected in the structure of the curriculum as well as in the relationship of the department to the school and to the university. Building on the liberal arts mission of the university, the school has from its founding emphasized the humanistic traditions of architecture. Undergraduate students enrolled in architecture programs have access to a robust menu of general education courses and opportunities to minor in other disciplines. Graduate students with special interests in interdisciplinary studies have access to graduate studies and faculty throughout the university as well as opportunities to attain graduate teaching fellowships at administrative and academic units outside of the department.

Life at the Eugene campus is enriched by university-wide student organizations, student and faculty governance participation, and an active calendar of symposia, lectures, performances, extra curricular and social events as well as the serendipitous encounters that characterize campus life.

In Portland the department shares facilities and resources provided by the university. The program also benefits from its relationships with other entities in the city that share aspects of the department's academic mission. In recent years the department has partnered with Portland State University and the Portland Art Museum, and participated in continuing education programs offered by the AIA, the Cascadia Chapter of the Green Building Council, and the Northwest Earth Institute. The department hosts academic conferences at the Portland Center, such as the 2002 ACSA Technology Conference. The department's faculty and students also participate in professional conferences that come to Portland such as: the NCARB annual conference in 2004, the annual conference of the Society of Registered Architects in 2005, the National Solar Energy Conference in 2003, Greenbuild 2004--the national conference of the Green Building Council, and the National Preservation Conference in 2005. (Where Associate Professor Donald Peting received the prestigious James Marston Fitch Lifetime Achievement Award for his contributions to preservation education.)

The department and its programs comprise a major component of the school, with the largest tenure-related faculty and the highest level of student credit hour production. Architecture faculty and students are active participants in the life of the school who provide academic, extra curricular and administrative leadership. Dean Frances Bronet and Associate Dean for Operations, Robert Thallon, are members of the architecture faculty. Architecture faculty members serve on, and frequently chair, school-wide committees. Architecture students are also very active in school-wide organizations, including the Ecological Design Center (EDC) that sponsors the annual H.O.P.E.S. conference on sustainable design. As the EDC faculty advisor, Assistant Professor Brook Muller helps students with outreach to the university community.

Architecture department faculty and students also actively serve on university committees and projects. A few examples of recent contributions include:

- Associate Professor Peter Keyes' service as President of the University Senate in 2005-2006.
- Professor Howard Davis's project for a university-wide lecture series accompanied by seminars about "Cities in War, Struggle and Peace: The Architecture of Memory and Life." He received a \$70,000 award from the Savage Endowment of Peace.
- The expert advice architecture faculty members provide to the university campus planning committee, user groups for building projects, and other projects related to buildings
- Associate Professor Stephen Duff's design/build project in which architecture students are constructing a new kiln shed for the art department
- The Ecological Design Center's (EDC's) student initiative to bring solar energy to the UO campus through the installation of a photovoltaic system on university roof tops Students leveraged the \$100,000 grant they received from the Association of Students at the University of Oregon (ASUO) with resources provided by the Oregon Department of Energy.

3.1.2 Architecture education and the students

During the first decade after the school was established in 1914, Ellis Lawrence, W. R. B. Willcox, and other University of Oregon faculty members chose to abandon the beaux-arts curriculum in favor of a "contemporary curriculum" that emphasized the "freedom and responsibility" of the students. So began a tradition in which students have always been encouraged to establish their own goals and expectations and to work cooperatively toward their realization. This spirit of inquiry remains an important characteristic of the department's present programs.

Architectural education at the University of Oregon is characterized by a design studio culture, described in sections 3.5 and 4.2 of this report, developed to foster a learning community based on respect, cooperation, and acceptance of differences. The mixture of student levels, the pass/no pass grading standard, the individualized evaluations conducted in exit interviews, special advising meetings for students experiencing difficulty, and the frequent use of the Oregon review (a method that encourages open exchanges between students and reviewers in a format that minimizes the stress of public critiques) all contribute to a nurturing and dignified learning environment that emphasizes the development of students as individuals. The department encourages inclusivity in design education and supports the pluralistic explorations of ideologies and the development of unique design solutions that draw from diverse perspectives. Participants in the design studio often include non-architects who represent community groups with an interest in the issues being explored. The experience students gain by working closely with community members allows them to develop leadership skills that contribute to consensus building in the design process.

Peer teaching between students is one of the strengths of the department's learning community. This is achieved through formal structures such as the active engagement of paid Graduate Teaching Fellows and the credited activities of teaching assistants. It is also achieved informally in the design studio and in courses that encourage collaborative learning. For the department's graduate students interested in pursuing teaching careers in building technology, the Building Technology Teaching Certificate curriculum provides both teaching experience and mentoring from the department's technology faculty. In addition, many students have attended or presented their work at academic or professional meetings.

Students in the department shape their educational experience in many ways. Independent study, design studio selection, courses developed or initiated by students, open meetings with the department head,

participation in the department's committees, and activities planned by student organizations are common. There are currently 180 active student groups listed in the Association of Students at the University of Oregon (ASUO). Ten are closely affiliated with the department. These range from student chapters of national organizations such as the AIAS and ASHRAE, to organizations that are unique to our school such as the Portland Student Action Council, the EDC, Design Bridge (a student group that undertakes community design assistance projects), and AVENU (a group that produces a student publication). Student forums, including the group "Architecture Forum," host events throughout the year, such as design charrettes and panel discussions that address topics of interest to students. The programs run by the department's student organizations are well organized and well publicized. They provide opportunities for students to develop leadership skills and they attract not only students, but also faculty members, area professionals and community representatives. Several of them have been strategically linked to courses offered within the department's accredited programs. Design Bridge has partnered with instructors teaching design studios. The EDC pioneered a new course, Studio Plus, open to students enrolled in any studio to participate in a forum designed to assist them in incorporating ecological strategies into their design process. It was so successful that it is now a regular offering in the department is being tested in other subject areas such as structures. In addition to library and computing resources, students in the department have access to the Baker Lighting Laboratory in Eugene, the Energy Studies in Buildings Laboratory in Portland, the department's model shops in Eugene and in Portland, and the Materials Resource Center.

Students enrolled in the department's accredited programs have opportunities to expand their educational experience to include study outside of the standard departmental offerings. The Portland program originated as an urban immersion experience for Eugene-based students and continues to offer this opportunity in its summer session and full-year study program. Several courses in the departments of architecture and landscape architecture are open to student majors in both departments and are taught by professors with joint appointments. Team teaching between architecture faculty members and faculty members in other fields such as art, planning, and dance provide students with interdisciplinary experiences. Students also have the option to take one of their required design studios in the interior architecture or landscape architecture programs. Several study abroad programs provide architecture students with international experience. Foreign study programs offered in the 2006-2007 academic year make it possible for architecture students to study with faculty from the school in Kyoto, Rome, Macerata, and Helsinki, as well as have access to programs conducted by other schools in Copenhagen, Stuttgart, Hong Kong, Paris, and London.

3.1.3 Architecture education and registration

The State of Oregon requires full completion of the Intern Development Program (IDP) in order to qualify to take the Architectural Registration Examination (ARE). The Oregon Board of Architectural Examiners has reviewed and supported a possible change in the requirements that would allow interns to take parts of the ARE prior to completion of their IDP requirements. This action is still pending. After registration, The Oregon Board requires architects to complete a minimum of 12 hours of continuing professional education (CPE) learning units per year to renew their license. A minimum of eight of those hours must address public protection subjects. As a registered provider with the CPE program, the department provides professionals and students with opportunities to interact as the professionals fulfill their continuing education requirements by attending public lectures and graduate level educational programs that are open to professionals.

Several student-run programs involving presentations by visiting professionals provide attending architects with continuing education learning units and an opportunity for professionals and alumni to maintain continued contact with the department, the faculty and students. As students develop these programs (in consultation with faculty advisors) they assume responsibility for determining the content

and format of professional continuing education. By undertaking this leadership responsibility, they develop an understanding and appreciation for the role of continuing education in professional registration.

The curriculum for the department's NAAB accredited degree programs includes orientation to the IDP Program and its requirements as part of the required coursework in ARCH 4/517 Context of the Profession. Otto Poticha A.I.A, the senior professor teaching in this area, is the State of Oregon's professional IDP coordinator and IDP education coordinator. He attends the national IDP coordinators conference which is a joint conference of professional and education coordinators, the AIA and the NCARB. He is an active member of the AIA and serves on national AIA committees. ARCH 4/517 includes student contact with professionals and members of the architecture and landscape architecture state registration boards. Each year the Oregon Board of Architectural Examiners conducts one of its board meetings on the University of Oregon campus, during which they welcome interaction with students and faculty members. Many of the department's advanced students, particularly those in Portland who have progressed beyond their 3rd year of undergraduate training, work part time in architectural firms and have begun the process of documenting their IDP experience.

NCARB data show that graduates of the University of Oregon's accredited architecture programs have a sustained record of pass rates on the ARE that exceed national averages. The faculty is well qualified to address issues related to registration and set a pro-registration example for our students. 63 percent of the department's tenure-related faculty and 46 percent of the department's adjunct faculty are registered architects in the U.S. In addition, several members of the faculty are registered architects in foreign countries and registered professionals in the fields of interior design, landscape architecture, engineering, and planning.

3.1.4 Architecture education and the profession

The curricula of the accredited B.Arch and M. Arch. programs correspond closely to the organization of the NAAB performance criteria, the two having evolved together over the years. Foremost is the emphasis on competence in design and the development of a realistic understanding of the issues faced by practicing architects. Required subject area courses address design integration and provide a carefully balanced preparation in history, theory, technology, and practice. In the design studio, where simulations of practice involving actual projects contributed by architects and communities are common and practicing architects participate in final reviews, student performance is measured by gauging the students' capacity for integrative work and their ability to acquire the knowledge base needed to address the particular issues inherent in a specific design project. As students interact with design firms responsible for projects and with the representatives of client and community stakeholders, they develop first hand experience evaluating tradeoffs and reconciling conflicts.

Professional ethics is addressed across the curriculum, but it receives particular attention in the design studio where questions of ethics and of cultural diversity are explored as part of the design process. The required course on professional practice provides all students with a comprehensive overview of the roles and responsibilities of architects. In Portland and in Eugene this course is taught by practicing architects with extensive experience as principals in design firms. In Eugene interior design students and landscape architecture students take the course along with architecture students. This provides all three groups with an understanding of the relationships among associated disciplines and the roles of each. The department's place within a school of allied arts affords architecture students with extensive contact with other design fields. Undergraduate minors in art history, interior design, historic preservation and landscape architecture are common, and collaborations among faculty members across the school's programs provide students with access to team taught courses and jointly sponsored lectures and extracurricular events.

In 2002, in response to interest expressed by students, the school launched an initiative to develop programs that would assist students in making the transition from school to professional life. Two years later, the school established PODS, the Office of Professional Outreach and Development for Students. The office hosts the annual career symposium in Portland open to all students in the school. This day-long program of speakers, panel discussions, workshops, and mock interviews conducted by area professionals with the active involvement of the school's Board of Visitors has been well attended and well received by architecture students. The office also provides students with career counseling specific to the field of architecture and sponsors programs that strengthen students' job seeking skills. Short courses and workshops on subjects that range from job interview skills to portfolio development are offered throughout the year. The PODS' director, Kassia Dellabough meets with classes to provide students with an orientation to the school's career services. Area professionals are active participants in PODS' programs. The architecture department continues to host its annual visiting firms day in Eugene. This event functions as a job fair and as a meet-the-firms event with exhibitions of work and opportunities for students to talk to practicing architects. In 2006, 24 firms participated; many were represented by the department's alumni.

The department maintains relationships with professional associations, including local chapters of the American Institute of Architects through shared programs and other forms of exchange, including AIA sponsorship of programs conducted by student groups. There is an annual exhibition of work by graduating students in the gallery of AIA Portland with an opening reception that coincides with downtown Portland's First Thursday monthly celebration of the arts. The biennial Oregon Design Conference, hosted by AIA Oregon, funds the involvement of the department's students who are invited to present their work at a session. The department head serves as an ex officio member of the AIA Oregon Board, which also invites a student representative from the department's AIAS chapter. In 2005, the Society of Registered Architects invited 14 of the department's students to participate in a juried exhibition at its national annual meeting in Portland. In Eugene, the Construction Specifications Institute sponsors lunchtime events where building materials and products are exhibited, and the annual interiors products fair hosted by the Interior Architecture Program introduces students to contemporary finish materials and products and assists the department in maintaining the collection of the Materials Resource Center.

With its active and accessible professional community, Portland provides many opportunities for students to gain professional experience and have contact with the city's architectural firms. Distinguished adjunct faculty members who are engaged in professional practice teach courses related to professional practice and building technology. Speakers and guest studio reviewers include area design professionals. Courses include field trips to construction sites and offices. Many students work part-time in the city's architectural firms. In 2004, the Portland Program began offering firm-sponsored design studios taught by architect teams from the city's leading design offices. Participating firms have included: Thomas Hacker Architects, Inc., Opsi Architecture, HOLST Architecture and TVA Architects. In 2006, the documentary film about architecture students, "Future Perfect," produced by Portland students, Erin Hastings and Kimberly (Kim) Smith, was screened at Design Oregon, the biennial conference sponsored by Oregon chapters of the AIA.

3.1.5 Architecture education and society

The Department of Architecture, through its faculty and curriculum, emphasizes respect for the many contexts of architecture and seeks to develop in students the necessary knowledge and skills required to build appropriately and with sensitivity to the needs and aspirations of the people for whom the architecture is created. Students are asked to look beyond the limits of present opportunities as they confront the problems faced by society and prepare to become leaders in areas of the profession that

will respond to cultural and environmental challenges in the future. The department's required courses in design arts and building technology, particularly in the areas of human behavior, place and culture, urban design, and environmental systems develop student understanding of architecture as a social art that addresses the relationships between social and environmental problems and the built environment. In design studios students learn to apply these concepts.

The department's long tradition of service-based learning, research, and creative practice engages students and faculty in work that helps communities while developing students' ability to address complex social and ethical issues. Curricular and extracurricular projects that assist non-profit organizations and government agencies encourage civic engagement within the school and introduce students to the responsibilities and rewards of public service. Some recent examples include:

- The Historic Preservation Program's annual Pacific Northwest Field School. Founded and directed by Associate Professor Don Peting, the field school engages students in design/build preservation projects for the National Park Service and Northwest state park services, commissions and preservation and archeology groups.
- The ESBL research team's production of over 100 reports that have helped professional design teams improve building performance with respect to energy and daylight.
- The participation of Portland students in the public Street of Eames tour of modern houses. Working with adjunct assistant professor and architecture alumna, Becca Cavel, students completed background research and volunteered their time as docents. The project raised \$80,000 to maintain an award-winning after-school program for Portland's homeless children.
- Associate Professor Jenny Young's work in health care architecture. She leads student groups in design charrettes at the national meetings of the AIA/AHA Academy for Health and uses her professional projects for rural health care clinics to connect student designers with the communities involved.
- Professor Michael Fifield's leadership in the GSA's architect selection and design review process for the new Federal Courthouse in Eugene.
- Associate Professor John Rowell's work designing environments for people with developmental disabilities. His contributions to the public policy agenda for the disability community in California includes an educational guidebook and a white paper in support of a legislative bill.
- Students in Assistant Professor Mark Gillem's joint architecture and landscape architecture design studios have presented their proposals to government officials and community forums in Eugene. The work of the studio was recognized in regional newspaper articles and radio programs for its role in raising community awareness of potential conceptual design alternatives for the development of downtown Eugene.
- Design Bridge, a student organization dedicated to community service through design, led a charrette for Habitat for Humanity. Many of the department's students and faculty have contributed their time, design and research skills to Habitat for Humanity projects.

Self-assessment in the Department of Architecture involves many different activities within the department, the school, and the university, as well as the community of which it is an integral part.

3.2.1 Self-assessment within the department

Faculty Meetings and Retreats

Regular monthly department meetings are held typically on the second Tuesday of each month. The agenda is established by the department head and the department council with input from faculty members, department staff, and students. Meetings are open to students. Meeting agendas address a variety of subjects, but usually focus on one or two areas, such as a specific curricular issue, accreditation, computing, etc. These discussions contribute to an ongoing process of self-assessment that informs the faculty's decision making.

The department also conducts a day-long faculty retreat at the beginning of the academic year to plan the following year, establish strategic priorities, and consider changes to the department's mission statement.

Department Committees

Standing committees of the department are responsible for oversight and some administrative aspects of the department's teaching, research, and service activities. These committees define and implement self-assessment projects in response to concerns raised by members of the community and to inform their evaluation of proposals to initiate new practices or change existing ones. A list of standing committees and their roles are included in section 3.11 of this report. Ad hoc committees are formed around specific initiatives identified in the department's planning process. When appropriate, these committees undertake self-assessment projects. Recent self-assessment activities led by the department's committees included exit interviews with graduating interior architecture students conducted by the Interior Architecture Program Committee and a survey of graduate students conducted by the Graduate Studies Committee.

Department of Architecture Admissions/Matriculation/Enrollment Report

Each year department staff prepare a detailed admissions/matriculation/enrollment report that tracks the characteristics of the department's applicant pool, admitted students, and enrollment outcomes. It includes an affirmative action report with diversity data. A copy of this report will be made available to the NAAB visiting team.

Assessment Contributions Made by Students and Student Organizations

When student feedback is important to an issue, the department surveys students or conducts special meetings with student focus groups. In addition, the department head conducts open meetings with students each quarter to solicit feedback about issues that are coming before the faculty. Students are also encouraged to meet with the department head, associate department head, program directors, and faculty committees. Student organizations and individual students contribute to the department's self-assessment by conducting surveys to gather information about the department and its programs and organizing meetings that bring students, faculty, staff and administrators together to discuss issues of student concern. Graduate teaching fellows (GTFs), teaching assistants (TAs), and graduate students enrolled in the Building Technology Teaching Certificate Program assist faculty members with curriculum assessment projects.

Student Evaluations of Teaching

Students have the opportunity to evaluate courses and instructors at the end of each term. These evaluations include a standardized set of multiple choice questions and open-ended questions requesting written responses. The survey instruments for design studios and subject area courses are different. In addition, the university's Teaching Effectiveness Program (described in section 3.2 of this report) assists instructors in developing interim assessments of teaching that aid solicit feedback as the course progresses.

Multiple choice questions ask students to rank their perceptions of the quality of the course and the performance of the instructor in comparison to other courses taken at the university. Some of these questions are standardized across the university. Results for selected questions are posted on the university website, providing public access to student assessment of the department's courses in comparison with all other courses taught at the university. In addition, the data from the multiple choice questions is graphed against the department mean for all of the subject area courses and for all of the design studios taught the same quarter. This provides instructors and the department head with comparative information about student perception of courses within the department.

Outcomes from student assessments of teaching are used by instructors to improve their courses and by the department head to prepare annual evaluations of tenure-track faculty and make teaching assignments for all faculty. This data also informs the mentoring and hiring of adjunct faculty members. The comparative data sheets and the open-ended responses submitted by students who chose to sign their responses, are placed in faculty members' personnel files. Copies, along with unsigned responses, are returned to faculty members. Student evaluations of teaching are made available to the personnel committee and the voting faculty for the department's tenure and promotion cases.

Copies of the forms used by students to evaluate courses and instructors are included at the end of this section.

Peer Evaluations of Teaching

All tenure track faculty members have their teaching evaluated by faculty peers who are members of the department's tenured faculty. The department schedules at least two peer evaluations per year during the three years prior to submission of the faculty member's tenure case. The peer review process involves a meeting between the faculty member being evaluated and the peer reviewer to discuss the learning objectives and teaching approaches, a review of the syllabus, assignments, and other course documents, and a scheduled visit to observe the class. Peer evaluators prepare a written evaluation that is placed in the faculty member's personnel file and included in files prepared by the department as part of the pre-tenure, tenure, and promotion processes. A copy of the evaluation is provided to the faculty member. The personnel committee and the department head have access to this document.

Studio Final Reviews

Reviewers are assigned to specific studios in response to faculty requests. However, all faculty members with teaching appointments participate in the department's final review process for design studios as part of the department's ongoing assessment of the design curriculum. Each full-time faculty member attends three reviews during finals week; part-time faculty attend two. This process insures that all professors teaching design are aware of the work produced by students in studios across the curriculum and are able to assess how the work produced in their own studio compares to others. The department's final review assignment system also promotes informal mentoring between senior and junior faculty members around issues of studio teaching methods and evaluations of student performance. When decisions related to the design studio are addressed in committees and faculty meetings, all faculty members are familiar with the content of the design curriculum.

Faculty Self-evaluations and Evaluations by the Department Head

At the end of each academic year, tenure-related faculty members submit an annual report that includes information about instructional, service, and research/creative practice contributions and accomplishments during the year. Tenure-track faculty members are also asked to complete a self-assessment of performance in the areas of teaching, research, and service that states short- and long-term objectives. The department head completes a detailed written evaluation of all tenure-track faculty members which is shared with the faculty member (requiring the signatures of both the head and the faculty member) before becoming part of the personnel file. Tenured faculty members have informal meetings with the department head to discuss their effectiveness. The department head's annual report and self-evaluation is reviewed by the dean. Merit pay decisions are made on the basis of these evaluations.

Pre-tenure, Tenure, and Promotion Contracts

New tenure-track faculty are hired with three-year fixed-term contracts. Their dossiers are reviewed by the department's personnel committee and the department head at the end of the third year of the contract. If the review is negative, a one-year terminal contract is given. These reviews include consideration of peer and student evaluations of teaching and letters prepared by students and faculty members in response to a call from the department.

The department's evaluation process for tenure and promotion to associate professor decisions generally occurs during the sixth year of the candidate's initial appointment, with subsequent promotions to full professor considered when candidates choose to submit their cases, usually six years or more after attaining the rank of associate professor. Tenure and promotion dossiers are assessed by a minimum of five external referees, a majority of whom must be named by the department from a pool of referees who are qualified to review the candidate's research contributions and who are not well acquainted with the candidate.

Department Head Evaluation

New department heads are appointed by the dean in consultation with the faculty. Re-appointment decisions are made by the dean at the conclusion of a performance evaluation conducted by the department's personnel committee with input from students, staff and faculty.

3.2.2 Self-assessment within the school

As a professional school, the School of Architecture and Allied Arts prepares its graduates to pursue careers in fields that contribute to physical environments and visual arts. As an administrative unit, the school provides the architecture department and all academic units within the school with shared leadership from the dean's office and shared resources, including collegial connections, financial support, facilities, services, and equipment. Self-assessment is a collaborative responsibility conducted by the dean's office with the input of committees comprised of representatives from students, staff, faculty members, alumni, and other external stakeholders who are members of or have interests in the school's departments, programs, and service units. Self-assessment procedures include:

School Meetings

Monthly school-wide faculty and staff meetings conducted by the dean or associate dean address matters affecting the entire school community. These meetings are open to students. This past year, school meetings addressed strategic priorities including the expansion of the school's presence in Portland, the proposed product design program, and the land development and real estate initiative. New courses and other curricular change proposals made by departments are reviewed and voted on by this body. It is a forum that provides school-wide feedback for proposals made by the dean's office and by individual departments and programs.

School Committees

Standing committees of the school are responsible for oversight and some administrative aspects of the school's teaching, research, and service activities. These committees define and implement self-assessment projects in response to concerns raised by members of the community and to evaluate proposals to initiate new practices or change existing ones. A list of standing committees and their roles are included in section 3.11 of this report. Ad hoc committees are formed around specific initiatives identified in the school's planning process. When appropriate, these committees undertake self-assessment projects.

The 2002 Mission Statement Process

During the 2001-2002 academic year, Robert Melnick, the school's former dean, with the assistance of a strategic planning task force, led a school-wide, year-long self-assessment process, which engaged all members of the school's community and produced the school's mission statement.

The 2005-2006 Self-assessment Process

During the 2005-2006 academic year, several of the school's standing committees participated in a self-assessment and visioning exercise led by Frances Bronet, the school's current dean, which identified directions the school should take by the year 2014, the school's 100th anniversary. Participants included administrators, faculty representatives, student representatives, staff representative, and the Board of Visitors. The school produced a preliminary draft of strategic priorities in response to the findings from this assessment process. Priorities with a direct impact on the department of architecture are included in section 1.5 of this report.

3.2.3 Self-assessment at the university level

Self-assessment at the University of Oregon includes services that assist the department and the school in measuring performance toward meeting the university's mission. Some ongoing university activities that directly inform self-assessment within the department include:

- The university's Teaching Effectiveness Program's self-assessment assistance for instructional faculty and graduate teaching fellows. Many of the department's faculty members have used these services to help them assess and improve their teaching. More information about these services is available at: <http://tep.uoregon.edu>.
- The Office of Resource Management's annual departmental performance indicators provide the department with comparative data concerning enrollment, student credit hour production, faculty FTE, salaries, and operating expenditures and other revenues. Data is posted on the university website at: <http://rm.uoregon.edu/>
- Standing university committees provide assessments of activities proposed by the department such as reviews of course proposals conducted by the University Committee on Courses, and reviews of proposals for new programs conducted by the graduate and the undergraduate councils. The Foreign Study Programs Committee reviews proposals for the department's international programs evaluates continuing international programs every 3 to 5 years.
- Assessments are provided by various offices at the university in conjunction with approval processes related to the department's administrative actions, such as the Office of Affirmative Action and Equal Opportunity's evaluation of faculty and staff hiring, and the Graduate School's annual review of the department's GTF guidelines document.

The university also conducts special university-wide self-assessment projects as they are needed to address aspects of the university's mission. Examples of projects that inform the department's self-assessment include:

- The Five-Year University of Oregon Diversity Plan, completed in 2006 after a two-year self-assessment process involving the entire campus community. During the 2006-2007 academic year all academic units will conduct diversity self-assessments process and develop a department-specific diversity plan.
- The 2004-2005 Office of Resource Management faculty salary study provided the school and the department with salary data that compared the department's faculty salaries with those at peer institutions and measured the extent of salary compression experienced by the department's faculty.
- The University of Oregon's accreditation by the Northwest Association of Schools and Colleges is a comprehensive university-wide self-assessment that takes place every ten years. The self-assessment process in anticipation of the 2007 accreditation review is currently underway.

The recent hire of Dr. Linda Brady, Provost, has precipitated renewed discussions about the university's mission with an emphasis on sustainability and a commitment to academic excellence, international engagement, research and diversity.

3.2.4 Self-assessment that engages constituents outside the university

Board of Visitors

The Board of Visitors of the School of Architecture and Allied Arts is composed of alumni and friends of the programs of the school. The board meets bi-annually and alternates its meeting location between the Eugene campus and the Portland Center. Each meeting includes focused discussions of issues before the school, presentations of the work of faculty members and students, meetings of the board's councils and committees, and regular meetings of board members from each discipline with their respective program heads and faculty. There are currently 25 board members who are professionals in fields closely related to programs in the department, and there are plans to expand this number to about 40 within the next year. This group serves as a council of external respondents who provide the department with practicing professionals' perspectives. Recent meetings with the architect members of the board have examined volunteer teaching by practitioners, the challenges of engaging international offices in the department's student practicum program, the role of allied design disciplines in the general education of architecture students, and the draft proposal for a new product design program. Individual board members also provide the department with assistance related to their expertise or connections. The board also meets separately with students to learn more about student interests and takes time during their visits to participate in critiques of student design work.

The Portland Program Advisory Committee

The Portland Program Advisory Committee meets periodically with the director and faculty of the Portland Program to develop opportunities to enhance the urban architecture curriculum in Portland. The committee participated in the program's strategic planning meetings of 2003 and 2004. Members of this advisory committee are practicing architects in Portland who have special knowledge of the mission of the Portland Program through their involvement as alumni, adjunct faculty, or members of the Board of Visitors.

Visiting Professors and Practitioners

Each year several visiting professors and practitioners come to the school to teach courses, give lectures, attend reviews and otherwise contribute to the department's accredited programs. Their observations of the department's strengths and weaknesses and the information they provide about architectural education at different schools and architectural practice and education within different cultural contexts provide the department with valuable feedback.

Alumni and Professional Contacts

The dean, department head, associate department head, and program directors are in regular contact with alumni and other architecture professionals. The department's faculty also maintain relationships with graduates. The associate department head advises student organizations and assists them in making contacts with area professionals. The department head attends events sponsored by the AIA and the Oregon Architectural Foundation, serves on the state AIA board, and meets with the State Board of Architectural Examiners when their meetings take place on the university campus. The department head and the dean meet with firms throughout the state to discuss issues of mutual interest. In addition, the department head, and especially the dean, meet regularly with alumni in other parts of the Pacific Northwest region (e.g., Seattle, San Francisco). For the last several years the school has sponsored an alumni reception at the annual AIA convention and sent either the department head or a faculty representative to the AIA Grassroots meeting. The department's lecture series in both Eugene and Portland brings local professionals to the department to hear presentations by regional, national, and international presenters. Exhibits in both Eugene and Portland have also brought many professionals and community members together with students and faculty. Dialogues with alumni and professional contacts include discussions of their assessments of the school and the preparation of the department's graduates for professional practice.

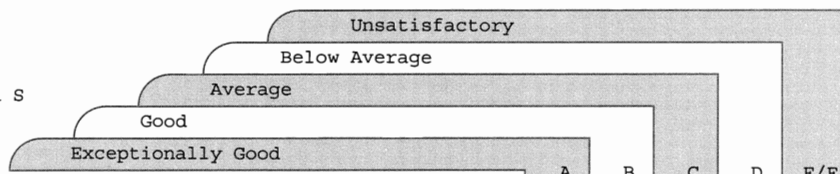
Contacts with Colleagues at Other Schools

Faculty members in the department are well connected to national and international networks of architectural educators and researchers. Many have volunteered for service assignments and assumed leadership roles in academic societies and associations related to architectural education. The department's faculty frequently makes presentations about aspects of the department's accredited programs at conferences organized and attended by colleagues at other schools. The peer review that takes place in the form of paper submission evaluations and responses to conference presentations provides the department with valuable critiques of our educational programs and research undertakings.

Faculty participation and leadership in national and international conferences provide the department with a stream of input about pedagogy and teaching tools that helps expand the repertoires of teaching techniques and raises faculty and student awareness of cultural differences in the context of architectural education.

Non-Studio course evaluation

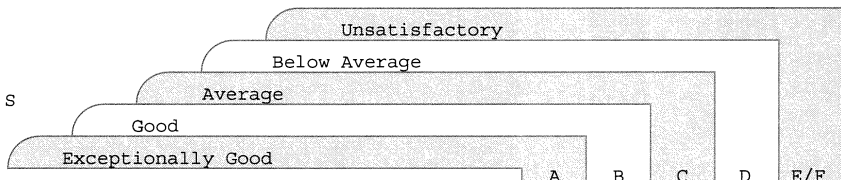
USE #2 PENCIL TO MARK ANSWERS



| | | A | B | C | D | E/F |
|---|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| INFORMATION- This section provides information for departmental use. | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1. MAJOR PROGRAM | A) BArch, B) BIArc, C) MArch, D) MIArc, E) LA or HP | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. STUDIO HISTORY | Number of studios completed at the end of this term: A) 1-2, B) 3-4, C) 5-6, D) 7-8, E) 9 or more | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. COURSE FORMAT | Is this course: A) large lecture(>50 students), B) small lecture(<50 students), C) seminar D) media lab, E) discussion or technology lab | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| COURSE EVALUATION | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. PRE-ENROLLMENT INFORMATION | Did you find that the posted course information described the content of this class? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. PERSONAL EFFORT | Amount of your effort in this course compared with other course of the same credit. A)much greater B)greater C)average D)below average E)much below | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. CONTENT | Did you find the content of the course to be valuable? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. IMPROVEMENT | Rate your professional growth as a result of this course. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. COMMUNICATION | Did you find the course material to be presented in a clear and organized way? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. EVALUATION | Did you find the instructor's critiques and/or evaluation of your work to be valuable in your professional development? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. INTEREST | Did you find the instructor to be intellectually stimulating? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. ORGANIZATION | Did you find the organization of the course to be effective? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. COURSE MATERIALS | Did you find the course materials (readings, projects, exercises, ect.) to be effective in developing your knowledge and understanding of the course content? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. RESPONSIVENESS | Did you find the instructor to be responsive to your questions and interests? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| RESPONSES TO QUESTIONS 14-17 WILL BE MADE AVAILABLE TO OTHER STUDENTS. | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. | In comparison with other UO courses of this size and level, how do you evaluate this course? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. | In comparison with other UO courses of this size and level, how do you evaluate this instructor? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. | In comparison with other UO courses of this size and level, do you believe that the class time was well organized and efficiently used throughout the course? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. | In comparison with other UO courses of this size and level, how well did the instructor encourage communication outside of class time? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Your open-ended comments are requested on the separate Written Comments Form. | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Studio course evaluation

USE #2 PENCIL TO MARK ANSWERS



| | | A | B | C | D | E/F |
|-------------------------------|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| INFORMATION | This section provides information for departmental use. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1. MAJOR PROGRAM | A) BArch, B) BIArc, C) MArch, D) MIArc, E) LA or HP | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. STUDIO HISTORY | Number of studios completed at the end of this term: A) 1-2, B) 3-4, C) 5-6, D) 7-8, E) 9 or more | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| COURSE EVALUATION | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. PRE-ENROLLMENT INFORMATION | Did you find that the posted course description described the content of this studio? (180, 280, and 680 studios please leave blank.) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. ORGANIZATION | Did you find the organization of the course to be effective? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. OBJECTIVES | Did you find that the course objectives were met? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. SKILLS | Did you find that this studio helped you to develop a clear and systematic design process, and appropriate media for exploration, development and presentation? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. CONTENT | Did you find the studio enabled you to intergrate issues and ideas acquired in your subject area courses? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. IMPROVEMENT | Rate your growth as a designer as a result of this studio. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. COMMUNICATION | Did you find the instructor's ability to communicate to be effective? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. INTEREST | Did you find the instructor able to help you expand your interests in design? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. FEEDBACK | Did you find that the course was structured to provide useful feedback opportunities during the term (pinups, desk crits, and reviews)? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. COURSE MATERIALS | Did you find the course materials (readings, projects, exercises, ect.) to be effective in developing your knowledge and understanding of the course content? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. CRITIQUES | Did you find the instructor's critiques of your work to be valuable in your development as a designer? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| RESPONSES TO QUESTIONS 14-17 | WILL BE MADE AVAILABLE TO OTHER STUDENTS. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. | In comparison with other UO courses of this size and level, how do you evaluate this course? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. | In comparison with other UO courses of this size and level, how do you evaluate this instructor? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. | In comparison with other UO courses of this size and level, do you believe that the class time was well organized and efficiently used throughout the term? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. | In comparison with other UO courses of this size and level, how well did the instructor encourage communication outside of class time? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | Your open-ended comments are requested on the separate Written Comments form. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

ARCHITECTURE AND INTERIOR ARCHITECTURE COURSE EVALUATION
UNIVERSITY OF OREGON

COURSE: ARCH/IARC _____ TERM _____ YEAR _____ INSTRUCTOR _____

WRITTEN COMMENTS

Please write below any comments which you believe would help the instructor in improving the course or his/her teaching.

1. What aspects of the class/studio were most effective?

2. What aspects of the class/studio need improvement?

3. Comment on the long range value of the class/studio.

4. Other comments.

Name
(If signed, please print name above)

FORM 7/95

Signature
The instructor may include this page in his/her personnel file only if it has been signed by the student.

The department makes every effort to provide complete and accurate public information about the department's educational programs and the requirements students must fulfill to be eligible to practice in the fields of architecture and interior design.

Public information requirements

The department has included the exact language required by the 2004 NAAB Conditions concerning accreditation in the promotional materials that describe the department's educational programs. The text is in the University of Oregon Catalog, the department's website (with a link to NAAB's website), the Department's Portland brochure, and the Department of Architecture Student Advising Handbook. Incoming and returning students and faculty are informed about how to access the NAAB Conditions in the department's annual newsletter, which is distributed to all students and faculty members before the beginning of fall term each year. Section 4.7 of this report includes a copy of the school catalog.

Social equity and diversity at the University of Oregon is addressed by university-wide policies and practices with the specific aim to ensure that all members of the university community have equal access to opportunity and equal protection from discrimination. The department recognizes that architectural education and ultimately the architectural profession would be well served by our taking a pro-active approach to increasing diversity within our community. This report outlines the policies and procedures that inform the department's efforts toward maintaining equity and increasing diversity.

3.4.1 University of Oregon affirmation of community standards

In response to concerns brought forward by the university's students, staff, and faculty and in recognition of the university community's desire to foster an open, yet respectful exchange of ideas, the university, with broad participation from the campus community, developed the following statement of community standards:

The University of Oregon community is dedicated to the advancement of knowledge and the development of integrity. In order to thrive and excel, this community must preserve the freedom of thought and expression of all its members. The University of Oregon has a long and illustrious history in the area of academic freedom and freedom of speech. A culture of respect that honors the rights, safety, dignity and worth of every individual is essential to preserve such freedom. We affirm our respect for the rights and well-being of all members.

We further affirm our commitment to:

- Respect the dignity and essential worth of all individuals.
- Promote a culture of respect throughout the university community.
- Respect the privacy, property, and freedom of others.
- Reject bigotry, discrimination, violence, or intimidation of any kind.
- Practice personal and academic integrity and expect it from others.
- Promote the diversity of opinions, ideas, and backgrounds, which is the lifeblood of the university.

This document was endorsed by the Faculty Advisory Council, the Student Senate and the University Senate. It was approved by the President's Small Executive Staff and promulgated as policy on April 13, 2000.

3.4.2 The University of Oregon Diversity Plan

In 2003 the university appointed its first vice provost for institutional equity and diversity to lead the many facets of equity and diversity work taking place across the campus. A significant outcome of the work begun under this leadership has been the preparation of the University of Oregon Diversity Plan. The plan was adopted by the University Senate in May of 2006. It contains a self-assessment of the university's diversity status and a directive that each unit undertake strategic planning focused on diversity issues. The school and the department will prepare strategic action diversity plans during the

2006-2007 academic year. The university diversity plan document is available at:
<http://uoregon.edu/~uosenate/diversity.html>

3.4.3 Faculty and staff equity and diversity

All faculty and staff appointments made by the department are reviewed by the Office of Affirmative Action and Equal Opportunity, which monitors the department's compliance with university efforts to hire under-represented groups and provides training for all of the department's search committees to help them be more effective at addressing diversity and equity issues. The Department of Architecture's tenure-related faculty profiles in 2000 and 2006 are:

| | 2000 | 2006 |
|------------------------------|---|---|
| African-American Faculty | 0 | 0 |
| American-Indian Faculty | 0 | 0 |
| Asian-Pacific Island Faculty | 4 | 2 |
| Hispanic Origin Faculty | 0 | 1 |
| Female Faculty | 12** 5 tenured 6 associate professors 6 assistant professors | 12 * (41% of the faculty) 10 tenured 1 full professor 9 associate professors 2 assistant professors |

**2000, in addition, the adjunct faculty included 6 women.

*2006, in addition, the adjunct faculty includes 13 women and 2 Asian/Pacific Island faculty members

Equity in compensation and promotions for staff and faculty and equal access to tenure for faculty are addressed through procedures that insure that all faculty and staff are apprised of and evaluated according to written performance standards that have been approved by the university office of academic affairs in the case of faculty members and by the university office of human resources for staff members. Performance review, promotion, tenure, and merit increase decisions always involve more than one entity within the department and are always reviewed by one or more entities outside the department. This system of layered review with input from outside the department by individuals with equity expertise insures that all candidates for personnel actions receive consistent and impartial consideration.

Faculty cases for tenure or promotion have the most extensive review process, involving evaluations from at least five external reviewers and a faculty vote that informs the assessment of the department head and department personnel committee. Files are then reviewed by the dean and the school personnel committee and then by the university personnel committee. The provost makes the final decision in keeping with university-wide faculty performance expectations. Since 2001, all of the tenure and promotion cases submitted by the department were successful. Assistant Professors Mary Anne Beecher, Nancy Cheng, Stephen Duff, Alison Kwok, John Rowell and Alison Snyder were promoted to the rank of Associate Professor with tenure; Professor Frances Bronet and Associate Professors Hajo Neis and Christine Theodoropoulos received tenure; and Associate Professor Ronald Kellett was promoted to the rank of full professor.

3.4.4 Student equity and diversity

The admissions process for students entering the department's accredited programs promotes a diverse student body through recruiting of student applicants and a review process that considers multiple measurements of student performance in addition to transcripts of academic work and standardized test scores. Applicants to the department submit letters of recommendation, drawing samples, writing samples, and a portfolio of creative work. Admission is competitive, and the department offers

admission selectively to the highest ranking students in the applicant pool. In the interest of equity and diversity, the department's admissions committee may offer admission to students with slightly lower scores on SAT, GRE, or TOEFL tests, or slightly lower GPAs in cases where students' other materials clearly demonstrate high potential for success in the program.

The Department of Architecture works closely with the university's Office of Admissions to ensure quality and accuracy in our communication with the public. The department also participates in the university's minority recruitment programs. The Summer Architecture Academy has been an important venue for recruiting. A number of minority students have entered our programs after having first attended the academy. Also, a number of older, non-traditional students are attracted to the study of architecture through the academy.

The department has worked closely with the Graduate School to secure matching funds for recruiting and to award the McNair Fellowship (a program designed to aid minorities in the pursuit of advanced degrees). In addition the Graduate School provides departments with access to scholarship funds to assist in the recruiting of admitted graduate students from under-represented groups.

The table below shows the numbers of architecture students from under-represented groups in 2000 and 2006.

| | 2000 Architecture | 2006 Architecture |
|-------------------------------|-----------------------|-----------------------|
| African Origin Students | 6 | 8 |
| American-Indian Students | 6 | 3 |
| Asian-Pacific Island Students | 79 | 65 |
| Hispanic Origin Students | 26 | 18 |
| Disabled Students | 3 | 15 |
| Female Students | 254 (41% of students) | 324 (51% of students) |

About 48 percent of our students are officially residents of Oregon, although, by point of origin, the figure is closer to 38 percent. The various regions of the state are represented in roughly the same proportions as their populations. The U. S. areas represented, in descending order from more than fifty students to as few as ten, include: Oregon, California, Washington, Alaska, Colorado, New York, Hawaii, and Illinois. About 6 percent of our students are not from the U. S. The Pacific Rim countries, including Canada, Japan, and Taiwan, have the largest representations, followed by South America, Southeast Asia, and Europe. Generally, each of the world's regions is represented. In recent years the department has experienced a decline in international students matriculating. This trend is consistent with the drop in international students at American institutions of higher education nationally.

Each year the department prepares a detailed admissions/matriculation/enrollment report that tracks the characteristics of the department's applicant pool, admitted students, and enrollment outcomes. It includes an affirmative action report with diversity data. A copy of this report will be made available to the NAAB visiting team.

The University of Oregon is committed to equal opportunity in education and employment for everyone on campus. Students and student employees have a legally protected right to a working and learning environment that is free from discrimination and harassment and free from retaliation. Information about rights and procedures related to employment is available from the Office of Affirmative Action and Equal Opportunity at: <http://aaeo.uoregon.edu/>. Programs that support students in a diverse community and address problems related to bias are offered by the University Office of Student Life at: <http://studentlife.uoregon.edu/main.htm>. In addition, there are several student organizations with missions that support the success of represented groups.

The University of Oregon is committed to responding to the needs of students with disabilities as outlined in both the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. The university does not discriminate on the basis of disability in admission or access to, treatment of, or employment in its programs or activities. A variety of accommodations help ensure that teaching methods and the results of evaluation reflect a student's ability based on knowledge and quality of study. The Office of Disability Services assists students with documented disabilities. Information about the office's programs is available at: <http://ds.uoregon.edu/>.

The department works with the university's Academic Advising and Student Services offices to ensure that each student is given equal opportunity to an education in a supportive and caring environment. The Associate Head for Student Affairs is the chief advisor for the department. New students claiming a disability on their application are contacted and made aware of the facilities and accommodations available to them. When a student demonstrates a need for intervention, his or her faculty advisor or design studio instructor are usually the first to act as an advocate. Often, at this stage, the associate head is asked to aid in helping the student get the appropriate guidance.

3.4.5 The community: freedom and responsibility

The department strives to give its students a place where they can practice, in the words of W.R.B. Willcox, "freedom and responsibility." For Willcox, it was incumbent on the department to maintain a "sympathetic" learning environment that promoted self-responsibility and collaboration. Although Willcox developed the following objectives over ninety years ago, they remain fundamental to our community today.

The aim of architectural education is to produce in the student:

- personal growth and maturity
- a broad cultural understanding
- fluency with basic skills of expression
- basic knowledge in the fundamentals of the profession
- a clear, rational, problem-solving method

Using a botanical metaphor, Willcox suggested that there are three conditions necessary for growth to occur: a healthy atmosphere (environment), adequate and proper nourishment (curriculum), and appropriate care (methods). His code of conduct, entitled, *The Coin of the Realm*, remains an important part of the school's studio culture.

- *The Coin of the realm is Consideration for others: the more you put into circulation the better for carrying on the work of the school.*
- *Time: there is too little of it at best. Thoughtfulness, squandering of another's time cannot be repayed. And there's one's own. Have a Will!*
- *Property: Few have more than they want. If one borrows, let him restore in full. As one values his own property, so let him value another's. Have a Care!*
- *Nerves: The noise one makes himself bothers him little, but it may annoy many others. Have a Heart!*

Students are encouraged to participate in the governance and decision making activities of the university, school and department. Access to the formulation of policies and procedures, including curriculum review and program development, is provided in multiple forums. The school's student advisory committee meets regularly with the dean. Department and school meetings are open to students. In addition the department's Student Forum provides a venue for discussions and student involvement in

the governance of the department. The department head has a standing lunch hour meeting with the students once each quarter. In Eugene, students serve on the department's Archives and Materials Resource Committee, faculty search committees, Graduate Studies Committee, Curriculum Committee, and the Lectures and Exhibits Committees. Students in Portland belong to the Portland Student Action Council, whose members assume a parallel role in governance of the Portland Program. The department also solicits student feedback on proposed changes to the curriculum and procedures through email requests for comment and meetings with focus groups.

The University of Oregon Department of Architecture has a national reputation for a studio culture that promotes creative collaborative engagement and peer teaching, sensitivity to the broad context of environmental design decisions, and a comprehensive approach to design exploration that integrates a wide range of subject areas that relate to architectural design.

A spirit of public service and social and environmental responsibility is the hallmark of the department's studio culture, particularly at the intermediate and advanced level studios where students are encouraged to use their creative insight in addressing critical issues facing communities. All studios are expected to prepare students to address the real challenges that emerge from environmental and cultural conditions.

At the intermediate level, vertical studios bring together students at different levels of experience so as to form diverse learning communities. These studios encourage peer teaching among students and foster support and respect among student designers at different developmental levels. They also make it possible for the department to offer a diverse selection of studio projects and formats. After completing the required core sequence of studios for their degree program, all students in the department have the opportunity to make individual choices about their studio education.

Each year the department offers a range of studio projects that serve communities. Service-based learning is a common bond among all of the disciplines within the school and collaboration between architecture studios and students in other A&AA programs is becoming increasingly common. Architecture faculty and students have received extensive attention in the regional press and university community for studios that benefit non-profit community organizations or seek innovative responses to challenges identified by the profession or by communities. Through close working relationships with professional and community stakeholders, students are empowered to assume leadership roles and become skilled at addressing the social, cultural, and technological implications of designing for clients, users, society, and the environment.

The department was recognized by the 2002 AIAS Studio Culture Task Force for its elimination of the letter grade system for design studios. Both graduate and undergraduate students take all of their studios on a pass/no pass basis. Instead of letter grades, students receive individualized assessments of their progress that address the complexity of design learning. Our faculty and students are strongly committed to our pass/no pass grading tradition because we believe that it fosters a studio culture that is mutually supportive. Competition for grades has been eliminated, and students who help one another on design projects are rewarded. This system of assessment creates an environment that fosters structured as well as informal design collaborations. It is our experience that letter grades are not needed to motivate students to do their best work in the studio. On the contrary we find the synergies associated with a culture of sharing provide a more effective incentive.

The methods used for design critique also characterize the department's unique studio culture. Although faculty and students vary the review format to best fit the circumstances of different studios, the term, "Oregon review," is used by many architectural educators to describe the department's most common review format. An Oregon review resembles a poster session in which all students simultaneously exhibit their work while invited reviewers meet with individual students or student teams at pre-arranged appointment times. In this kind of review there are several scheduled critique discussions taking place concurrently, and students generally have more than one discussion over the course of the review. Between their scheduled critiques, students visit the exhibits of other studios,

participate in one another's critiques, engage in informal discussions about projects, and present their work to visiting friends and professors. Review week, a time when other classes in the department do not meet, is central to the social life of the department for students, faculty, staff, and the many community members who contribute to the review process.

The Oregon review is designed to be a less stressful, more interactive review experience for students than the standard jury style review. Reviewers provide students with an honest assessment of their work in a manner that is respectful and supportive of their growth as designers. The repeated opportunity to discuss their work in a setting that is open to all but does not put students on display, helps students develop communication skills and confidence so that by the time they progress to the advanced studios they are well prepared for more formal, public presentations to teams of experts.

The department's faculty staffing policy also aims to encourage a positive studio culture. All tenure-related and most adjunct faculty members in the department are designers who are qualified to teach in the design studio as well as in their subject area specialties. Since all faculty members teach design, they are all vested in the success of the design studio. They present subject area courses in ways that are relevant to the interests and needs of student designers and address the opportunities and demands of design studio education. These efforts include courses that overlap with specific studios and coordination of assignments to address student time constraints. From an academic perspective, one of the greatest benefits to maintaining a design-centered faculty is that design studios draw from all subject areas, and students learn how to undertake comprehensive design that synthesizes knowledge from across the curriculum. From a faculty and student life perspective, the design-centered faculty also eliminates some of the problems that can occur when studio and subject area teaching become separate domains of the curriculum.

During the 2005-2006 academic year the architecture faculty prepared a draft studio culture policy statement. As a former member of the national AIAS board that initiated the national dialogue about studio culture, Department Head Christine Theodoropoulos, was able to share the history and context surrounding this new condition for accreditation. Brook Muller, who received his master's degree at the University of Oregon, and has experience teaching in other programs, launched the effort with a first draft and helped to gather input and refine the content. Ideas were contributed by students at three special student meetings dedicated to studio culture. In the fall of 2006, the draft statement was distributed for review to all current and incoming architecture students as well as the faculty and students in the interior architecture program. A copy of the policy is included in section 4.2 of this report.

3.6.1 Students

Selection Goal

As part of the Oregon University System's flagship university dedicated to the liberal arts and professional education, the department has a special obligation to make the best possible architectural education available to residents of the state and region. We strive to attract a varied student body – one that reflects the diversity of contexts in which architects and interior architects design. Peer-based learning is a valuable complement to the formal instruction and is enhanced by a heterogeneous student body. Students are selected for their academic capability, creative spirit and desire to study issues related to the built environment. The department looks for students whose contributions and presence will contribute toward a rich, diverse, and supportive context for the study of architectural issues at all scales.

Students applying to the architecture and interior architecture programs are required to meet a higher standard than that for general university admission. Average characteristics of the applicant pool and admitted students since 2000 are:

| UNDERGRADUATES | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 |
|----------------------------------|-------|-------|-------|-------|-------|-------|-------|
| Applicants secondary school GPA | 3.39 | 3.46 | 3.41 | 3.52 | 3.43 | 3.54 | 3.53 |
| Admits secondary school GPA | 3.63 | 3.63 | 3.61 | 3.68 | 3.66 | 3.68 | 3.72 |
| Applicants verbal SAT | 558 | 562 | 554 | 565 | 540 | 578 | 581 |
| Admits verbal SAT | 601 | 598 | 605 | 609 | 575 | 603 | 625 |
| Applicants math SAT | 586 | 591 | 589 | 596 | 570 | 607 | 595 |
| Admits math SAT | 622 | 623 | 632 | 623 | 611 | 630 | 629 |
| % of applicants admitted | 51% | 56% | 45% | 44% | 58% | 65% | 48% |
| % of admitted students enrolled | 64% | 50% | 59% | 56% | 58% | 69% | 67% |
| Average age of students enrolled | 21.36 | 21.68 | 21.71 | 21.84 | 21.73 | 21.29 | 21.28 |

| GRADUATES | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 |
|----------------------------------|-------|-------|-------|-------|-------|-------|-------|
| Applicants GRE verbal | 508 | 517 | 513 | 547 | 528 | 525 | 523 |
| Admits GRE verbal | 543 | 549 | 557 | 551 | 536 | 553 | 548 |
| Applicants GRE quantitative | 605 | 644 | 655 | 660 | 656 | 641 | 643 |
| Admits GRE quantitative | 636 | 655 | 680 | 673 | 660 | 661 | 653 |
| Applicants GRE analytical | 649 | 609 | 627 | 620 | 617 | 601 | 594 |
| Admits GRE analytical | 663 | 637 | 670 | 641 | 627 | 627 | 617 |
| % of applicants admitted | 66% | 68% | 60% | 54% | 67% | 65% | 53% |
| % of admitted students enrolled | 39% | 37% | 39% | 38% | 47% | 30% | 46% |
| Average age of students enrolled | 27.60 | 27.99 | 28.92 | 29.41 | 27.08 | 27.79 | 27.79 |

Graduate students in the department bring a diverse range of educational backgrounds. The table below shows the number of currently enrolled graduate students as of fall 2005 who have prior degrees in the fields listed:

| FIELD OF PRIOR DEGREE | | FIELD OF PRIOR DEGREE | |
|-----------------------------|----|--------------------------|---|
| Architecture | 57 | Religious Studies | 2 |
| Studio/Fine Arts | 12 | Spanish Literature | 2 |
| Art History | 11 | Theater | 2 |
| Engineering | 10 | Animal Science | 1 |
| English | 8 | Arts Administration | 1 |
| Psychology | 7 | Arts and Letters | 1 |
| Environmental Studies | 6 | Astronomy | 1 |
| Philosophy | 6 | Communications | 1 |
| Journalism | 5 | Design | 1 |
| Biology | 4 | Geography | 1 |
| Earth/Environmental Science | 4 | German Literature | 1 |
| History | 4 | Health Sciences | 1 |
| Music | 4 | Hispanic Studies | 1 |
| Computer Science | 3 | Housing Studies | 1 |
| Anthropology | 2 | Human Ecology | 1 |
| Business Administration | 2 | Interior Design | 1 |
| Chemistry | 2 | International Relations | 1 |
| Economics | 2 | Latin American Studies | 1 |
| Film/Television | 2 | Molecular Biology | 1 |
| Finance | 2 | Peace & Global Studies | 1 |
| French | 2 | Photography | 1 |
| Geology | 2 | Recreation Management | 1 |
| Math | 2 | Social Work | 1 |
| Political Science | 2 | Technological Management | 1 |

Retention

The department's retention rate averages 88 percent for graduate students and 83 percent for undergraduate students. The department's retention of undergraduates exceeds the average retention rate of 66 percent at the university. University-wide retention rates for graduate students are not available.

The department's admissions committee is careful to insure that all admitted students are well prepared and the department's student advising process includes special meetings and follow-up for students who are having difficulty. The department's administrative assistant for student records, Michael Clark, tracks the progress of every student in the department and provides students with information concerning their progress toward completion. Each student who is accepted into the program has the potential to succeed. We ask our students to take responsibility for their performance. We are bound to provide each student with the very best education, but ultimately it is up to each student to decide her or his own future. The University has excellent advising and career counseling services to help students who wish to change their focus of study. The department also grants leaves of absences upon request, which are renewable for a second year.

The university sponsors a number of programs developed to aid in the retention of undergraduate students such as Freshman Seminars, Honors College, and Freshman Interest Groups (FIGS). Associate Department Head Glenda Utsey coordinates the department's participation in these programs. Retention is also furthered by university student organizations that provide non-traditional students and

students from under-represented groups with a voice and with peer support. The university has four excellent child care programs as well as housing available that meet the needs of students with families.

Time to Graduation Rates

Time to graduation rates average 4.86 years for undergraduate students and 3.19 years for option III graduate students in the three-year master's degree program. The average rate for option II graduate students in the two-year program is 2.01; however, the duration of the option II curriculum is somewhat variable depending on the prior professional coursework completed by the students. The department has recently experienced an increase of graduate students that fall between the option II and III profiles.

Size of the Student Body

In response to university directives to maintain a certain level of student enrollment, the department has strived to maintain a student population size that is commensurate with the department's human and physical resource base.

| ENROLLMENT BY PROGRAM | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2005 | 2006 |
|-----------------------------|------|------|------|------|------|------|------|------|
| Architecture total | 511 | 519 | 511 | 511 | 551 | 532 | 532 | 552 |
| Interior architecture total | 84 | 87 | 89 | 77 | 87 | 102 | 102 | 98 |
| B. ARCH students | 358 | 357 | 343 | 330 | 346 | 353 | 353 | 359 |
| B. IARC students | 63 | 62 | 64 | 57 | 68 | 81 | 81 | 82 |
| M. ARCH. students | 153 | 162 | 168 | 181 | 205 | 179 | 179 | 193 |
| M. IARC students | 21 | 25 | 25 | 20 | 19 | 21 | 21 | 16 |
| Total number of students | 595 | 606 | 600 | 588 | 638 | 634 | 634 | 650 |

Recruiting

The department's self-assessment process includes an annual report that analyzes data concerning student applications, admissions and enrollment. Recent data indicates that recruiting student applicants should be a high priority and that more effort and resources need to be made available to address this important aspect of the department's human resource development. Recruiting of qualified students is particularly critical for the department's smaller programs in interior architecture and in Portland, where it is important to maintain a learning community of sufficient size and diversity to insure educational quality. The department's option I and option II graduate programs, designed for students with prior degrees in architecture and interior design, have applicant pools that fluctuate significantly, resulting in years that have enrollments that do not meet optimal class size targets.

In response to these concerns, the department published a second edition of its Portland brochure and sends a representative to the College and Career Expo jointly sponsored by the Association of Collegiate Schools of Architecture and the American Institute of Architecture Students. Improvements to the department's website, an increasingly important recruiting tool, are ongoing. In recent years many of the department's highest ranked graduate applicants have declined offers of admission to attend schools that provide funding to support their graduate study. To compete for the highest ranked graduate students in our applicant pools, the department will need to develop graduate student fellowships and scholarship awards. This coming year the department plans to expand its efforts to improve recruiting effectiveness, especially in anticipation of the department's increased capacity in Portland after the move to the new Portland Center in the 2007-2008 academic year.

3.6.2 Faculty

At the University of Oregon, the standard distribution of effort for full-time tenure-related faculty members is: 40 percent teaching, 40 percent research and 20 percent service. Full-time faculty members in the architecture department teach five courses per year which represents approximately 40 to 50 percent of their workload; research, service and unassigned teaching combined represent

approximately 50 to 60 percent of faculty effort with somewhat variable distributions between these categories, depending on an individual faculty member's priorities in any given year. Faculty administrators are released from teaching to provide time for administration. Part-time adjunct faculty are primarily hired to teach and occasionally hired to complete service assignments.

In the 2005-2006 academic year, the department engaged 39.58 full-time equivalent (FTE) of faculty effort and 8.03 FTE of graduate teaching fellow effort. (Note: faculty and GTF full time equivalents are 9-month appointments that are full time during the nine month, three-quarter academic year) During the same year the department offered 83 design studios and 81 subject area courses. (These numbers do not include courses offered by other units within the school that can fulfill architecture degree requirements, such as art history or landscape architecture courses.) The average numbers of students enrolled in studios were:

| STUDIO LEVEL | Average number of students per studio |
|-----------------------------------|---------------------------------------|
| Studio: first year undergraduate | 15.1 |
| Studio: second year undergraduate | 14.5 |
| Studio: graduate option III core | 14.0 |
| Studio: graduate option II core | 14.0 |
| Studio: intermediate topic | 14.2 |
| Studio: advanced terminal project | 14.7 |

3.6.3 Staff

The department staff currently includes 4.5 FTE. (Note: staff full-time equivalents are based on the 12-month calendar year.) Department staff are assigned to the following positions:

Management Assistant to the Department Head (1.0 FTE)

Nancy McNaught, the assistant to the department head, works full time on the administration of department operations. She supervises the department's professional and student staff and provides staff support to the department head and the department's faculty committees.

Student Records Administrative Assistant (1.0 FTE)

Mike Clark, the student records administrative assistant, works full time on administrative duties that serve the needs of enrolled students.

Admissions Advisor and Administrative Assistant (1.0 FTE)

Helga Wood, admissions specialist, spends most of her time on administrative and advising duties that serve the needs of the admissions process and public information. She occasionally assists the department with other administrative functions and provides staff support for the Summer Architecture Academy program.

Receptionist and Administrative Assistant in Eugene (1.0 FTE)

Rachel Howe, the department's receptionist in Eugene responds to the department's walk-in, telephone, and email requests and provides clerical support for various department activities.

Receptionist and Administrative Assistant in Portland (0.5 FTE)

Marcy Rouske, the department's receptionist in Portland responds to the Portland program's walk-in, telephone, and email requests and provides clerical support for the director of the Portland program. An increase in staff support in Portland that will be shared by the department and other units within the school will take place when the new Portland Center opens in 2008. This will ensure that the department has a full-time presence with staff support available during normal business hours.

Student Administrative Assistance

The department hires students and GTFs to assist with administrative tasks. The total FTE of student administrative assistance for administrative tasks in the department offices is approximately 0.4 FTE. In addition, the department funds GTFs to assist with the administration of model shops, the Materials Resource Center, and the Baker Lighting Lab.

The school maintains a complement of staff that supports school and department operations. These include:

Accounting

Shoshana Cohen, the school's director of fiscal affairs works with Della Green, accountant, and Greg Daugherty, accounting technician.

Building Maintenance

This team includes Michael Smith, the school's director of facilities, a maintenance technician, and part-time student employees.

Computer Support

Chris Jones, the director of computing services works with Computing Lab Manager Chris Wiesemann, Output Room Manager, Karl Owens, and a team of part-time student employees.

Dean's Office

Tracy Bars, assistant to the dean, Christine Wilson, receptionist and administrative assistant, and Ed Parker, public information specialist who maintains the school's website, work in the dean's office. This office also makes use of part-time student assistants.

Faculty and Student Services

This is a service counter where faculty and students can send faxes, check out equipment, and obtain supplies overseen by an office specialist who supervises part-time student employees.

External Relations, Communications, and Development

Karen Johnson, assistant dean of external relations and Joseph Hunter, director of development work with an assistant director of scholarships, a program coordinator, and an administrative assistant. GTFs and other part-time students are hired to assist. Staffing levels for this area of the school's efforts have doubled in recent years in response to increased administrative loads in this area. More information about the activities supported by each of these positions is provided in section 3.10 of this report.

3.6.4 Administration

Administrative positions held by faculty members in the school that provide direct administrative support of the department include:

Dean of the School of Architecture and Allied Arts

Dean Frances Bronet is an architecture professor. Although the dean teaches one interdisciplinary seminar each year and engages in research, most of her time is dedicated to leadership, development, and administration of the collective and individual interests of all units within the school.

Associate Dean of Administration

Associate Dean Robert Thallon is an architecture professor whose appointment is equally divided between the department and the dean's office. This position carries half of a typical teaching and

research load, with the majority of his administrative appointment focused on addressing the school's facilities needs in Eugene and in Portland.

Associate Dean of Academic Affairs

Associate Dean Douglas Blandy is an arts administration professor whose appointment is equally divided between his home department and the dean's office. It carries half of a typical teaching and research load, with the remainder of time dedicated to administration of the school's academic affairs.

Coordinator for Finance and Operations

Renee Irvin, a planning, public policy, and management professor, is the coordinator for finance and operations whose appointment is equally divided between her home department and the dean's office. It carries half of a typical teaching and research load, with the remainder of time dedicated to administration of the school's finance and operations. This is a new position developed in response to the school's need for more administrative support to address financial equity and the effective application of resources.

Administrative positions held by faculty members in the department include:

Department Head

Department Head Christine Theodoropoulos provides leadership at the department level, supervises department operations and faculty affairs, and represents the department externally. In recent years, the department head has taught an average of two courses per year and engaged in research and service such that approximately half of her time was available for department administration. In 2006, the dean, with the assistance of the department's students, staff, and faculty, conducted a performance evaluation that included a review of the position responsibilities and a recommendation that more of the department head's time be freed up to attend to administrative tasks. Adjustments to the position have been made to increase the time available for administration.

Associate Department Head and Director of Student Affairs

Glenda Utsey, the associate department head and director of student affairs, teaches three courses per year and engages in research and service such that approximately half of her time is available for administration. She serves as the department's chief advisor and oversees the department's admissions, scholarship and student recruiting efforts. She works closely with the manager of student records and admissions advisor.

Director of the Interior Architecture Program

Alison Snyder director of the Interior Architecture Program, teaches four courses per year and engages in research and service such that about one third of her time is available for administration. .

Director of the Portland program

Hajo Neis, director of the Portland Program, teaches three courses per year and engages in research and service such that approximately half of his time is available for administration.

3.7.1 Human resource development opportunities

Both the school and the department are committed to providing a supportive environment, founded on diversity, for the development of all students, faculty, and staff. Explicit and implicit policies, guidelines, and procedures reinforce a community that:

- Supports student, faculty, and staff development.
- Ensures that all members of the school community are represented in the decision-making processes.
- Seeks to continually improve the context of the school to enhance teaching, research, and learning opportunities for students, faculty, and staff.

Mechanisms to achieve these objectives include:

- Open meetings for faculty, staff, and students, including school and departmental meetings, student meetings with administrators, committee meetings, public forums, etc.
- Dissemination of information regarding the accomplishments of faculty, staff and students.
- A visitors' program that brings creative designers, artists, and researchers to the school who will infuse discourse with new ideas that stimulate innovation.
- Support for faculty to conduct research and participate in professional and scholarly exchange.
- Support for research related to architectural education and the development of innovative instructional methods.
- Improvements in facilities and working conditions, with consideration for both ongoing needs and new initiatives.
- Progress toward insuring that the salaries of all faculty and staff members are equitable and commensurate with salaries at peer institutions.
- Attracting new faculty who will contribute to the department's existing strengths, bring new strengths, and introduce diverse perspectives.
- Involving emeritus faculty members in the teaching, research, and service missions of the school.

3.7.2. Guest lecturers, visiting critics, and exhibitions

Both the school and the department offer a diverse menu of guest lectures, visiting critics and exhibitions. Students and faculty in the department attend events across the disciplines of the school and throughout the university. The list below includes events from the last five years that are specific to architecture.

2000-2001

| | |
|-----------------------|---|
| Julia Monteith | Sasaki Associates, San Francisco |
| Bridget Shim | Som-Sutcliffe Architects, Toronto, Canada |
| Osama Ishiyama | Waseda University, Tokyo, Japan |
| Ed Allen, FAIA | South Natick, MA |
| Charles Davis | San Francisco, CA |
| Tom Kundig | Olson, Sunberg, Kundig, Allen Architects, Seattle, WA |
| Scott Wolf | Miller / Hull Partnership, Seattle, WA |
| Zvi Hecker, Architect | Berlin and Tel Aviv |
| Enrique Norton | TEN Arquitectos, Mexico City |
| Julie Eizenberg | Koning Eizenberg Architects, Santa Monica, CA |
| Jan Olav Jensen | Jensen-Skodvin Architects, Oslo, Sweden |
| Thomas Hacker | Thomas Hacker Architects, Portland, OR |
| Steven Ehrlich | Steven Ehrlich Architects, Culver City, CA |
| Dennis Davidson | Oregon State Parks |
| Tim Wiper, | Director, Resthaven Memorial Park, Eugene, OR |
| Doris Rai | Waldport, Oregon District Ranger, US Forest Service |

HOPES Eco-Design Conference, University of Oregon Keynote speakers:

| | |
|-----------------|---|
| Lori Ryker | School of Architecture, Montana State, Bozeman, MT |
| Gail Vittori | Center for Maximum Potential Bldg. Systems, Austin, TX |
| Steven A. Moore | Department of Architecture, University of Texas, Austin |
| Buster Simpson | Seattle, WA |
| John Perlin | Santa Barbara, CA |

2001-2002

| | |
|-----------------------|---|
| Charles Rose | Charles Rose Architects, Cambridge, MA |
| Jennifer Siegal | Principal, Office of Mobile Design, Los Angeles |
| David and Paul Lewis | Lewis Tsurumaki Lewis, NY, NY |
| Lawrence Scarpa | Architect, Santa Monica, CA |
| Ed Allen, FAIA | South Natick, MA |
| Laurie Olin | Olin Partnership, Philadelphia, PA |
| James Carpenter | James Carpenter Design, NYC, NY |
| Jo Noero | Architect and professor, Capetown, South Africa |
| Jeff Stuhr | Holst Architects, Portland, OR |
| David Lung, Historian | Hong Kong |
| Ron Witte | Cambridge, MA |
| Rick Mather | Architect, London, England |
| Eric Owen | Eric Own Moss Architects, Santa Monica, CA |
| Nancy Merryman | Robertson Barnes Architects, Portland, OR |
| Joseph Tanney | Resolution: 4 Architecture, NYC |
| Mary Todd Winchester | Chesapeake Bay Foundation, Annapolis, MD |
| Megumi Unno | Japanese Tea Ceremony Specialist, Eugene, OR |

| | |
|------------------|---|
| David Skilton | Oregon State Historic Preservation Office |
| Ron Miayzaki | Professor, Psychology, University of Oregon |
| Garret Hongo | Professor, Creative Writing, University of Oregon |
| Phylliss Steeves | National Parks Service, Waldport, OR |
| Henry Kunowski | Oregon State Historic Preservation Office |
| Satouko Motoji | Japanese Painting Specialist, Eugene, OR |
| Larry Kominz | Japanese Studies, Portland State University, OR |
| Sue-Chung Liu | Ikebana Specialist; Ed. Austin, Interpretive Exhibits, OR |
| Kent Duffy | SRG Architects, Portland, OR |
| Nan Laurence | City of Eugene Planning Department |

HOPES Eco-Design Conference, University of Oregon Keynote speakers:

| | |
|-------------------|---------------------------------------|
| Angela Danadjieva | San Francisco, CA |
| John Schaeffer | Solar Living Institute, Hopland, CA |
| Stefan Behnisch | Stuttgart, Germany |
| Steve Bandanes | University of Washington, Seattle, WA |

2002-2003

| | |
|--|--|
| Wolfgang Rang | Atelier Wolfgang Rang, Darmstadt, Germany |
| Mike Abate | Principal, Greenworks, Portland, OR |
| Giuseppe Liganano & Ada Talla | LOT-EK, NYC, NY |
| Chet Orloff, President | Museum of the City, Portland, OR |
| Bing Sheldon | Principal, Sera Architects, Portland, OR |
| Eric Parry | Eric Parry Architects, London |
| Ed Allen, FAIA | South Natick, MA |
| Alex Gino/Jason Griffith | Gino Griffiths Architects, London |
| Peter Bosselman | Berkeley, CA |
| Yost, Grube, Hall | Portland, OR |
| ZGF Architects | Portland, OR |
| Henry Kunowski | Oregon State Preservation Office |
| Chuck Gordon | Principal, GBD Architects, Portland, OR |
| Martin Glastra van Loon | OTAK Urban Designer, Portland, OR |
| James Meyer | Opsis Architecture, Portland, OR |
| Tim Eddy | Hennebery Eddy Architects, Portland, OR |
| Rick Potestio | Potestio Architects, Portland, OR |
| Richard Manning | Earth Advantage Program, Portland, OR |
| Eric Cugnard | BOORA Architects, Portland, OR |
| Randy Higgins | R&H Construction, Portland, OR |
| Fred Koetter | Koetter Kim & Associates, Boston/London |
| Steven Brown | Professor East Asian Languages & Literature, UOregon |
| Sue Donaldson | City of Portland Parks Department, Portland, OR |
| Mark Unno | Professor, Religious Studies, University of Oregon |
| Janet Descutner | Professor Emerita, Dance, University of Oregon |
| Michael Baskett | Professor, East Asian Languages & Literature, University of Oregon |
| Jocelyn Helgerson | SRG Architects, Portland; 2003 |
| Emmy Jenson | City of Eugene Property and Lease Manager |
| Maureen Yandle | Japanese Garden Society of Oregon |
| Ken Nagao | Nagao Architects, Eugene |
| Edward Waterbury and Richard Shugar | Waterbury-Shugar Architects, Eugene |
| Janet Yood | Carolyn Kranzler Architects, Eugene |

HOPES Eco-Design Conference, University of Oregon keynote speakers:

| | |
|------------------|--|
| Stuart Cowan | Portland, OR |
| Lois Arkin | Los Angeles Eco-Village, Los Angeles, CA |
| Kathryn McCamant | Architect, CoHousing Partners LLC, Nevada City, CA |
| Mark Lakeman | Portland, OR |

ACSA Technology Conference keynote speakers:

| | |
|----------------|---|
| Michael Pyatok | Department of Architecture, University of Washington, Seattle, WA |
| David Miller | Miller Hull Architects, Seattle, WA |

2003-2004

| | |
|-------------------------------------|---|
| Janine James | The Moderns, NYC, NY |
| Gordon Chong, FAIA | Chong Partners Architecture, San Francisco, CA |
| Ed Allen, FAIA | South Natick, MA |
| Bill Bordass | William Bordass Associates, London, England |
| Grant Hildebrand | Professor Emeritus, University of Washington, Seattle, WA |
| Laura Hartman and Richard Fernau | Fernau & Hartman Architects, Berkeley, CA |
| Jo Noero | Architect and professor, Cape Town, South Africa |
| Anne Vernez Moudon | Professor, University of Washington, Seattle, WA |
| Peter Pfau | Pfau Architecture, San Francisco, CA |
| Charles C. Benton | Professor, UC Berkeley, CA |
| Stewart Emmons | Emmons Architecture, Portland, OR |
| Bob Snyder | ZGF Architects, Portland, OR |
| Steve Dotterrer | City of Portland Bureau of Planning |
| Phil Goff | City of Portland Bureau of Planning |
| Arun Jain | Principal, Urban Designer, Portland, OR |
| Paul Schwer | PAE Engineers, Portland, OR |
| Ron Kasprisin | Professor, Urban Design & Planning, UW, Seattle, WA |
| Don Stastny | Architect, Portland, OR |
| John Flynn | BLM Architects, Portland, OR |
| Brad Cloepfil | Allied Works, Portland, OR |
| Jeff Stuhr | Holst Architects, Portland, OR |
| Seth Moran | Fletcher Farr Ayotte, Portland, OR |
| Chris Bixby | Allied Works, Portland, OR |
| Mike Abate | Greenworks, Portland, OR |
| Robert Park | Columbia Wire & Iron, Portland, OR |
| David Gabriel/Mark Engberg | COLAB Architecture, Portland, OR |

HOPES Eco-Design Conference, University of Oregon

Keynote speakers:

| | |
|----------------------|---|
| Eric Lloyd Wright | Architect, Mailbu, CA |
| Edward L. Blake, Jr. | The Landscape Studio, Hattiesburg, MS |
| Brock Dolman | Occidental Arts and Ecology Center, Sonoma County, CA |
| Ananya Roy | City and Regional Planning, UC Berkeley, CA |

2004-2005

| | |
|----------------|--|
| Eric Hall | Eric Hall Architects, Eugene, OR |
| Jerry Pike | Pike Architecture, Eugene, OR |
| Brian McGinley | McKenzie River, OR Fire District US Forest Service |

and Steve Keable
Josh Cerra

Thomas Sieverts
Chris Luebke
Rebecca Lowry
Vikramaditya Prakash
Ed Allen, FAIA
Doug Macy
Chuck Rusch
Deanne Brause
Ann Marie Holmes
Tree Bresen
Melanie Rios/Robert Bolman
Rudy Berg
William Church, FAIA
David Sweet
Rosemarie Cordello
Peter Reppe
Steven Peterson and
Barbara Littenberg
John Beldon Scott
Allen Ceen
James Harper
Larry Bruton

Wildlife biologist and landscape architect, David
Evans and Associates, Portland, OR
Professor Emeritus, Darmstadt Institute of Technology, Germany
Arups Global Foresight & Innovative Initiative, London, England
Herzog DeMeuron, Basel, Switzerland
Professor, University of Washington, Seattle, WA
South Natick, MA
Walker Macy, Portland, OR
Professor Emeritus, Architecture, University of Oregon
Lost Valley Educational Center, Dexter, OR
Earth Spirit, Dexter, OR
Treegroup Facilitation, Eugene, OR
Maitreya Ecovillage, Eugene, OR
Common Practice Building, Eugene, OR
Portland, OR
Northwest Earth Institute, Portland, OR
Sustainable Communities Northwest, Portland, OR
SOLARC, Eugene, OR
Peterson/Littenberg Architecture and Urban Design, NYC, NY

Professor, School of Art and Art History, University of Iowa
Professor, Urban Studies, Penn State University
Asst. Professor, Art History, University of Oregon
ZGF Architects, Portland, OR

Symposium on the Design for Use: Art, Architecture, and Material Culture, University of Oregon Invited speakers:

| | |
|-------------------|--|
| Larry Eisenbach | Nike |
| Tinker Hatfield | Nike |
| Herman, D'Hooge | Intel |
| Allen Samuels | University of Michigan |
| Leslie Speer | California College of the Arts |
| Ralph Weber | Dresden, Germany |
| Alexander Schmidt | Professor, University of Duisberg-Essen, Germany |

HOPES Eco-Design Conference, University of Oregon Keynote speakers:

| | |
|------------------|---|
| Edward Mazria | Mazria Odems Dzurec, Inc., Santa Fe, NM |
| Cameron Sinclair | Architecture for Humanity, NYC, NY |

2005-2006

| | |
|-----------------------|--|
| Gordon Price | Former Vancouver City Councilman, Vancouver, BC |
| William Leddy | Leddy Maytum Stacey Architects, San Francisco, CA |
| Louise Shimmel | Executive Director of Cascades Raptor Center, Eugene, OR |
| Prof. Ted Toadvine | Philosophy and Environmental Studies, University of Oregon |
| Vibeke Grupe Larsen | Denmark |
| Malcolm Fraser | Malcolm Fraser Architects, Edinburgh, Scotland |
| Erling Christoffersen | Holbaek, Denmark |
| Anna Rubbo | Sydney, Australia |
| Mark Edlen | Gerding Edlen Development Company, Portland, OR |
| Ken Radtkey | President, Blackbird Architects, Santa Barbara, CA |

| | |
|----------------------|--|
| Omer Kotzer | Ziba Design, Portland, OR |
| Teddy Cruz | Estudio Teddy Cruz |
| Maryann Thompson | Cambridge, MA |
| Joachim Kieferle | University of Wiesbaden, Germany |
| Henry Sorenson | Montana State University |
| William Church, FAIA | Portland, OR |
| Greg Acker | Portland Office of Sustainable Development, Portland, OR |
| Eli Spevak | Peninsula Park Commons, Portland, OR |
| Charles MacLean | Trillium Hollow, Portland, OR |
| Heather Carver | East Portland Cohousing, Portland, OR |
| Terri Huggett | Sunrise Cohousing, Portland, OR |
| Dusan Vuksanovic | Podgorica, Montenegro |
| Dan Solomon, FAIA | Solomon ETC a WRT Company, San Francisco, CA |
| Paul Crawford, FAICP | Crawford Multari & Clark Associates, San Luis Obispo, CA |
| Elizabeth Macdonald | Professor, City & Regional Planning, UC Berkeley, CA |

HOPES Eco-Design Conference, University of Oregon Keynote speakers:

| | |
|------------------------|--|
| Shigeru Ban | Shigeru Ban Architects, Tokyo, Japan and Paris, France |
| Penny Livingston-Stark | |
| Christine Macy | Architecture. Dalhousie University, Canada |
| Sarah Bonnemaïson | Architecture. Dalhousie University, Canada |
| Sergio Palleroni | University of Texas, Austin, TX |

3.7.3 Student support services

Academic Advising

Most new students are advised during the spring and summer prior to the beginning of their academic program. The university's Office of Student Services organizes the IntroDUCKtion program. Activities include an overnight stay in a dorm (parents included), a tour of campus, and information sessions for parents and students. Students are advised and then register for their classes. Faculty members are assigned advisees and participate, voluntarily, in the morning coffee sessions and afternoon receptions for parents. The department is an active participant in IntroDUCKtion and appreciates the excellent program developed by the Office of Student Services.

For new students who miss the spring and summer advising sessions and for returning students, advising is scheduled during the Week of Welcome in the fall. Advising of our students is a high priority in the department. Each student is assigned an advisor, but is free to change advisors. Initial group advising sessions are conducted by the associate department head, who is also available to meet individually with students who have additional advising needs. Studio instructors are also available for advising.

For general academic advising related to studies outside of the school, special advising, testing, and crisis intervention, students have access to:

Office of Academic Advising and Student Services

<http://darkwing.uoregon.edu/~aass/index.html>

Counseling and Testing

<http://www.uoregon.edu/~counsel/>

Crisis Center (open 24 hours a day and weekends during the academic year)

<http://www.uoregon.edu/~counsel/uocrisis.htm>

Career Guidance

The university Career Center, a program operated by the Office of Student Affairs, is dedicated to providing comprehensive career and employment resources that prepare a diverse student community to successfully connect to the world of work. More information about the Career Center's services are available at: <http://uocareer.uoregon.edu/>

Architecture students also have access to the Office of Professional Outreach and Development for Students (PODS). This office assists students in all of the school's disciplines to develop job search strategies, career goals, and career development tools. This office works collaboratively with both administrative and academic units to provide comprehensive career services including linking students with professionals in the field, individual career advising, presentations to classes and student groups, coordinating workshops, panels, and the annual Career Symposium held in Portland. More information is available at: <http://A&AA.uoregon.edu/index.cfm?mode=pods>

Professional Connections, a program initiated by the Board of Visitors, is a searchable database on the school's website that lists professionals and alumni who have expressed an interest in assisting students with their professional development. The goal of the program is to help students develop relationships and initiate their own on-going professional development to carry them into a rewarding and successful professional life. More information is available at: <http://A&AA.uoregon.edu/index.cfm?mode=connections>

Students in the department also receive career guidance from faculty members and visiting practitioners who visit classes and participate in final reviews and the department's visiting firms day.

Internship Placement

Although the department does not require students to complete internships prior to graduation, it does assist students in locating internship opportunities and provides professional and community entities seeking interns with ways to post their internship openings at the school. Faculty members frequently receive grant support to hire student interns. Students also have opportunities to gain internship experience through volunteer work for non-profit organizations. Recent examples include:

- Rick Mather Architects of London, England, through a gift to the department, has provided financial resources (\$10,000 annually) to support an outstanding architecture student each year for a three-month internship at the London office of the firm. Internship recipients receive travel, housing, and living expenses. (Sponsor: Rick Mather)
- Students in Portland work on community design projects either as volunteers assisting non-profit organizations or as paid interns through grant support provided by local public agencies. Funds for these internships have been provided by the East Metro Economic Alliance, the Portland Development Commission and the Oregon Community Foundations. (Principal Investigator: Gerald Gast)
- Graduate student interns conducted rapid visual screening assessment (RVS) of buildings in rural Central Oregon to assist the Oregon Department of Geology and Mineral Industries (DOGAMI) to develop statewide seismic needs assessment and a GIS database of K-12 and community college public school buildings, fire stations, police stations, and acute care hospitals. (Principal Investigator: Christine Theodoropoulos)
- A student worked as an historical architect intern for the Alaska Regional Office of the National Park Service in Anchorage, Alaska to assist with the production of Historic American Building Survey (HABS) drawings of early 20th century buildings_ on the campus of Sheldon Jackson

College, the only formally planned campus in Alaska. The drawings will become part of the HABS collection of the Library of Congress. (Sponsor: National Park Service)

3.7.4 Field trips and educational programs away from the Eugene campus

The architecture department has consistently supported faculty and student initiatives to participate in a variety of off-campus activities. Field trips in support of subject area study and site visits associated with studio projects are common. The introductory studios in each of the department's accredited degree programs take students on field trips to see the architecture, the cities and the landscapes of the Pacific Northwest. Student organizations also sponsor trips for students.

In recent years, academic year field trip destinations have included numerous sites in cities throughout Oregon including Bend, Coburg, Columbia Gorge, Corvallis, Cottage Grove, Mount Angel, Salem, Shedd, Eugene, Springfield and much of the Portland Metropolitan area. Annual destinations include the High Desert Museum in Bend, the Mt. Angel Abbey and Seminary where there is a library designed by Alvar Aalto, Timberline Lodge, the Shire Retreat and Study Center in the Columbia River Gorge, the Watzek House designed by John Yeon, and Portland's Japanese and Chinese Gardens.

Destinations throughout the United States have included trips to Alaska, California (Los Angeles, Muir Beach, San Francisco, San Jose, Sonoma County and Laguna West), Colorado (Denver), Illinois (Chicago), Louisiana (New Orleans), Massachusetts (Boston and Martha's Vineyard), New York, Pennsylvania (Ambridge and Philadelphia), and Washington (Seattle and Tacoma).

In addition to travel in association with the department's international programs, students have visited British Columbia (Vancouver), China (Hong Kong and Guangzhou), Egypt (Cairo), Finland (Helsinki), South Africa (Cape Town), Sweden (Stockholm), Tanzania, Thailand (Bangkok), Turkey (Istanbul) as well as several destinations in Italy.

Currently, the department supports the following ongoing off-campus educational opportunities:

Portland Program

Architecture students can complete advanced study toward the department's accredited degree programs at the University of Oregon's Portland Center in downtown Portland. This is the department's most popular off-campus program, enrolling about 75 students each year. Students can study in Portland full time or part time during the summer session or choose to be a full-time student in Portland for one or two years. Information about the Portland Program's curriculum and student eligibility are included in section 3.12 of this report. The department's current facilities in Portland, located in the historic Willamette Block, include studio spaces, classrooms, faculty offices, a review room, a model shop, paint-spray booth, computer room, and a library. These will increase significantly when the department moves to the new Portland Center in 2008 at the edge of Portland's Pearl district adjacent to Chinatown—a project that promises to elevate the university's Portland presence while contributing to the revitalization of one of Portland's transitional urban neighborhoods.

Portland has steadily and significantly enhanced its livability and public life by building pedestrian-friendly infrastructure and civic accommodations while expanding its commercial and residential precincts. This produces many opportunities for studios to focus on urban design and urban architecture with developers, planners, members of the architecture profession, and community stakeholders. As Oregon's center for design services and as a city that exports architectural services, Portland provides students with access to paid professional internships and academic practicum experience. The department's Portland-based faculty partner with public and non-profit entities in the metropolitan area to raise funds for paid urban internships. More information about the Portland Program and a copy of

the program brochure are available at:

<http://architecture.uoregon.edu/index.cfm?mode=programs&page=portland>

Practicum

Practicum is a course open to students who have taken six or more design studios. Instruction is provided by architects or practitioners from allied fields in their firms' offices where students participate in a variety of professional activities and have the opportunity to observe aspects of practice. Although practicum study is most frequently completed in Portland or Eugene while students are enrolled in other courses, some students will take the practicum course at other locations during the summer months. This is an academic experience rather than a paid internship and tends to attract students who have never worked in a design firm and would like to gain knowledge about practice and receive mentoring from practitioners as they prepare to apply for intern positions. Many participating firms pay students an honorarium (usually \$100 per academic credit) at the conclusion of the course to offset the student's tuition expense. More information about the course format and content is available in section 4.3 of this report.

The Rome Program

University of Oregon architecture faculty members have led a summer program in Rome for more than twenty years. The program provides full-time study, 12 credits – a studio, a media course, and a seminar. Rome is the laboratory for each of these courses, and studio space is provided at the Palazzo Pio, the University of Washington's Center for Rome Studies. The Rome program also provides field trips with opportunities to explore other cities in Italy and the Mediterranean. This program is available to interior architecture and architecture students who have successfully completed at least four design studios. The faculty directorship rotates among faculty members in the department so that all interested tenure-related faculty have access to this professional development opportunity. The university Office of International Programs assists the faculty program director with program administration. A copy of the most recent program brochure is available at:

http://studyabroad.uoregon.edu/brochure/rome_brochure.pdf

The Macerata Program

Directed by Professor Jenny Young, the spring architecture program in Macerata offers a unique opportunity to experience Italy's contribution to architectural, urban and landscape design and gives students a first-hand introduction to Italy's culture, people and language. The program's studio space, seminar rooms, computer lab, library and student lounge are housed on the third floor of the Palazzo Ricci, an elegant eighteenth century palace in the historic center. Excursions in Macerata and nearby regional towns complement the studio, allowing students to expand their knowledge of Italy outside the classroom, and providing a vehicle for hands-on study in the history and media classes. The program provides full-time study, 16 credits – a studio, a media course, an architectural history course and an introductory course on Italian language and culture. Design studio and media instruction is provided by University of Oregon faculty. Italian faculty teach the architectural history and Italian language courses.

A copy of the most recent program brochure is available at:

http://studyabroad.uoregon.edu/brochure/macerata_spring.pdf

The Martha's Vineyard Program

Professors Donald Corner and Jenny Young offer students a unique opportunity to study the rich architectural settings of Martha's Vineyard Island. Students enroll in a full-time 16 credit program including a design studio and courses in media, town form and building technology. Students travel extensively undertaking field study and detailing exercises in Boston and southern New England. The results of their field based research on the history and structure of New England towns are summarized in documents for use by community leaders.

The Kyoto Program

Professor Ron Lovinger, a landscape architecture faculty member, directs an interdisciplinary summer program in Kyoto, Japan for environmental design students from the University of Oregon who are majoring in architecture, interior architecture and landscape architecture to study Japanese architecture and garden design. The program provides full-time study, 12 credits--a studio, media course, and independent research. A highlight of the program is the opportunity to reside at the Daishin-In Temple, where students experience a traditional Japanese lifestyle. More information about the Kyoto program is available at: <http://darkwing.uoregon.edu/~kyoto>

Historic Preservation Field Schools

The Historic Preservation program offers field schools at sites in Oregon and Washington each summer that are open to students in architecture and interior architecture. Previous field school sites in Oregon include: Peter French Round Barn, Harney County; Cape Blanco Lighthouse and the Hughes House, Port Orford; WPA Log Cabins, Silver Falls State Park; Guard and Officers Quarters, Fort Stevens State Park; and the Rothschild House, Fort Worden State Park in Washington.

In 2000, the Historic Preservation Program began a preservation field school in Oira, Italy, where architecture and preservation students documented a group of nine hundred year-old stone buildings, attended demonstrations by Italian stone masons, and working on a historic structure with local craftsmen. More information is available at: <http://hp.oregon.edu>.

3.7.5 Affiliated international programs

The following affiliated programs have been reviewed by the department and visited by one or more members of the department's faculty. Students who attend these programs can apply appropriate credits toward their professional degree program.

Copenhagen

The University of Copenhagen offers programs in architecture and urban design through the Danish International Studies Program (DIS). Instruction is in English, and the curriculum provides students with an immersion experience in Scandinavian design traditions and contemporary practice. Students in residence have access to travel opportunities throughout Scandinavia and Europe.

Hong Kong

The department maintains an exchange relationship with the University of Hong Kong. Eligible students are architecture majors who will have a full year of study remaining after the exchange year.

Stuttgart

The department maintains an exchange relationship with the University of Stuttgart in Germany. Eligible students are architecture majors who will have a full year of study remaining after the exchange year. The University of Stuttgart is a technical institute with programs in science, engineering, business, and architecture. They also offer limited courses in the liberal arts. Stuttgart applicants must have at least conversational facility with German. The academic program includes a four-week orientation in Tubingen, an entrance exam in German language proficiency, and two semesters of architectural study.

3.7.6 Student organizations

The Association of Students of the University of Oregon recognizes 180 active student organizations, most of which welcome the participation of interested architecture students. Student chapters of professional societies and student organizations closely affiliated with the department include:

American Institute of Architecture Students (AIAS)

Lawrence Hall, 381B

aias@uoregon.edu

The mission of the American Institute of Architecture Students is to promote excellence in architectural education, training, and practice; to foster an appreciation of architecture and related disciplines; to enrich communities in a spirit of collaboration; and to organize architecture students and combine their efforts to advance the art and science of architecture.

American Society of Heating, Refrigerating and Air Conditioning Engineers (ASHRAE)

uoashrae@uoregon.edu

<http://www.uoregon.edu/~uoashrae/>

The American Society of Heating, Refrigerating, and Air Conditioning Engineers (ASHRAE) is organized and operated for the exclusive purpose of advancing the arts and sciences of heating, refrigerating, air conditioning, and ventilation, the allied arts and sciences, and related human factors for the benefit of the general public as defined in the Certificate of Consolidation. To fulfill its role, ASHRAE recognizes the effect of its technology on the environment and natural resources.

Architecture Student Forum

archinfo@uoregon.edu

An organization of graduate students, Forum provides a sounding board for the interests and concerns of graduate students in the department. Forum's goal is to improve and strengthen graduate programs in architecture and interior architecture by contributing a student voice to the department. It sponsors symposia and social events of specific interest to both professional and post-professional graduate students. The group's officers meet with the graduate studies committee and program administrators periodically to provide feedback and advise on graduate policies.

AVENU, Student Journal of the School of Architecture and Allied Arts

avenu@uoregon.edu

<http://www.uoregon.edu/~avenu/>

AVENU was founded in 1972 by three students of architecture who felt it was important to generate an ongoing discussion between students and faculty, and important to have a venue for freedom of expression, experimentation, and critical thought. AVENU is the student publication of the School of Architecture and Allied Arts. It reflects the interests of its staff, their skills and intentions, while providing a forum for school and departmental issues and ideas.

Center for the Advancement of Sustainable Living (CASL)

UO Annex, Suite 1

casl@uoregon.edu

<http://uoregon.edu/~casl>

The mission of the Center for the Advancement of Sustainable Living (CASL) is to demonstrate ecologically and socially sustainable technologies and living practices in a residential setting, to provide hands-on experiential learning opportunities for the University of Oregon community, to collect and disseminate information about such technologies and practices, and to facilitate original research in this field. CASL is dedicated to challenging the notion that living lightly is difficult or burdensome. (CASTL, with the assistance of the dean's office and the university, is in the process of acquiring a university-owned house adjacent to campus for a demonstration project.)

Ecological Design Center (EDC)

Lawrence Hall, 381B 346-0719

edc@uoregon.edu

<http://edc.uoregon.edu>

The mission of the Ecological Design Center (EDC) is to promote education among students, professionals, and the community at-large on issues related to creating sustainable living environments. The EDC, its library, lecture series, solar homes tour, and Holistic Options for Planet Earth Sustainability (HOPES) Conference serve as resources for artists, architects, landscape architects, planners, designers, and all those who share an interest in being responsible stewards of the environment.

Design Bridge

cockram@uoregon.edu

<http://designbridge.org>

Design Bridge links the design and planning resources of the School of Architecture and Allied Arts at the University of Oregon to the surrounding community. It provides students with hands-on practical experience in real-world projects.

International Interior Design Association (IIDA)

Lawrence Hall, 381B

archinfo@uoregon.edu

IIDA is a student chapter of the professional organization for practicing interior designers. The student chapter's aim is to prepare future interior designers for the transition from school to the profession. Through involvement with IIDA, students gain opportunities to interact with design professionals, to see recently completed projects, and to build leadership skills through planning and organizing events.

Portland Student Action Council (PSAC)

UO Portland Center

<http://uopsac.blogspot.com/>

The Portland Student Action Council (PSAC) works to address the interests of students studying at the Portland Center in Portland, Oregon. PSAC also seeks to strengthen the presence of Portland students as representatives of the University of Oregon and the Department of Architecture's Portland Program.

Student Association for Women in Architecture (SAWA)

Lawrence Hall, 381B

sawa@uoregon.edu

<http://uoregon.edu/~sawa/about.html>

The Student Association for Women in Architecture (SAWA) strives to promote gender equality and diversity in the Department of Architecture at the University of Oregon through various activities and functions as well as the management of a forum throughout the academic year.

3.7.7 Student contributions to the university and the community

In addition to their participation in the life and governance of the school, students are active in university campus governance, most typically on campus planning and student housing committees. Our international students have traditionally been active in organizations representing their culture and place of origin. A number of students each year act as peer advisors and volunteer in various admissions and recruiting programs. Advanced architecture students often participate as discussion leaders and advisors in the university's Freshman Interest Group Program (FIGs). Many have been active in their hometowns with Habitat for Humanity projects and working with young people as peer counselors and

“big brothers” or “big sisters.” Others have participated in the American Institute of Architects’ Architecture in the Schools Program.

3.7.8 Recognition of student achievements

Architecture students have received numerous recognitions and awards including:

- Graduate student Darin Bell won the Grand Prize for his project, U.S. Embassy-Kingston, Jamaica in the 2000 ACSA Student Design Competition, Embassy for the New Millennium. (faculty advisor: John Cava, 2001)
- Undergraduate architecture student Ben Gates and landscape architecture graduate student Jacelyn Eisenberg wrote the winning proposal for the Associated Students of the University of Oregon “100,000 Bucks for Ducks” campaign for a project to install photovoltaic panels of the ERB Memorial Union building. (faculty advisors: John Reynolds and Charlie Brown, 2001)
- Graduate student David White won first place in the theme category and undergraduate student Ian O’Banion won first place in the open category of the Fabric Architecture Magazine Student Design Challenge. (faculty advisor: Christine Theodoropoulos, 2001)
- Undergraduates T.J. Bates, Justin Helm, and Kai Liang, the only U.S. students recognized, won the UIA French Chapter prize for the International Union of Architects student competition. (faculty advisor: Ihab Elzeyadi, 2005)
- Undergraduate Padru Kang won an award of Distinction for Architectural Design in the FormZ Joint Study competition for his terminal design project, “New York/Urban Form.” (faculty advisor: Howard Davis, 2002)
- Students active in ASHRAE received the Outstanding Student Chapter for Region XI Award, in 2002 and 2003. Catherine Hunger and Alison Kisor received ASHRAE scholarships in 2004.
- Undergraduates Eric C. Black, Trevor W. Lewis, Richard A. Meakins, Nathaniel McCoy, Matthew Brown, Daniel Toole and Emily Knudsen received the Senator Mark O. Hatfield Architectural Awards between 2001 and 2006.
- Graduate student Carol Bellows and undergraduate student Sebastian Rake receive a \$500 prize in the 2006 Undergraduate Berkeley Prize Essay Competition for their essay entitled, “People to Know, Places to Grow: Children in Downtown Eugene.” Undergraduate Trevor Lewis’s 2002 essay, “Places, Not Just Passageways,” also received a \$500 award. In both cases they were the only entries from U.S. schools to receive jury awards. Their essays are published at: <http://www.berkeleyprize.org>
- Graduate students Kathleen Bevers, Leesa Mayfield, Troy Peters, Nicholas Rajkovich, Christina Bollo, Jenny Thurman and Tara Hanby received the 2001-2006 Architectural Research Centers Consortium King Student Award.

3.7.9 Policies and procedures for faculty appointment, promotion, tenure

Policies and procedures for initial appointment, reappointment, promotion, tenure, faculty development, and post-tenure review are fully described in documents maintained by the department, school, and university. These documents have been written by faculty committees and reviewed and approved by

appropriate faculty and administrative units. The department has recently revised its pre-tenure review document. The department's tenure and promotion document was approved in 1992. The department recognizes that the changing contexts of tenure and promotion needs to be addressed. This project will be undertaken by the Department Personnel Committee during its next policy making cycle. Copies of the following documents are provided at the end of this section.

- University of Oregon Faculty Guide to Promotion and Tenure
- Department of Architecture Guidelines and Criteria for Promotion and Tenure
- The Department of Architecture Contract Renewal/Pre-tenure Review Policy
- The Department of Architecture Tenure Planning Advising Policy
- The Department of Architecture Peer Teaching Evaluation Policy

3.7.10 Faculty development

Research

The department's approach to faculty development in the area of research and creative practice includes:

- Assigned time, equivalent to at least one day a week during the weeks when classes are in session and several days per week between terms, to pursue research, or creative activities.
- Peer mentoring activities such as pre-tenure reviews, yearly written department head evaluations for each tenure-track faculty member, a faculty mentor selected by each tenure-track faculty member, informal meetings with the department head and faculty peers, departmental research meetings organized by the research committee.
- Sabbatical leaves every seventh year. The duration of sabbatical leaves varies from one academic term to three academic terms with salary compensation at 60 percent of the faculty member's full time salary for three terms, 75 percent for two terms, and 85 percent for one term.
- The Belluschi Faculty Fellowship program provides a one-course release for research.
- Three one-quarter graduate research fellow appointments each year to assist faculty members with research or creative practice projects.
- In 2003, the university increased the annual contribution to academic support accounts for tenure-related faculty members from \$500 to \$1000.
- Funding for research-related travel has increased substantially since 2001. The department currently provides tenure-related faculty members giving peer reviewed papers at academic conferences with up to \$750 per trip for travel within the U.S. and Canada and up to \$1500 per trip for international travel. Travel for other purposes may be funded if it advances faculty development or disseminates faculty research.
- Foundation funds for faculty development. These funds are distributed to faculty members requesting research assistance.
- All new faculty members receive start up funds ranging from \$10,000 to \$15,000 for their professional development expenses.

- Faculty computing support. New faculty members can purchase the computer system that best suits their teaching and research needs with their start up funds. The department places \$250 per year in an account for each faculty member to use toward computer related expenses and computer replacement.
- Research grants provided by the university and the school through competitive proposal processes. In recent years architecture faculty have received support from the Oregon Humanities Center, the Oregon Research Survey Laboratory Fellowship, the University of Oregon Summer Research Awards, the school's Yeon Faculty Research Award Program.
- The Center for Housing Innovation awards the equivalent of a 1.0 FTE faculty research appointment to architecture faculty members undertaking research at the center. Currently two faculty members have half-time appointments in the center and half-time appointments in the department.
- The Baker fund provides faculty members who conduct research on lighting with support in the form of equipment purchase, travel funds, and graduate research fellow assistance.
- The department encourages faculty members to apply for external grants or contracts that allow them to conduct funded research during the summer or fund release time from teaching during the academic year. The department provides matching funds or reduced buyout rates in accordance with conditions required by grant or fellowship sponsors. Faculty in the department have recently received research awards from The Graham Foundation, the Fullbright Foundation, The Getty Foundation, The National Science Foundation, The Department of Education, The Department of Energy and The Federal Emergency Management Agency.
- Every few years the department sponsors a national research meeting. Professor Christine Theodoropoulos co-chaired the 2002 ACSA Technology Meeting at the Portland Center. Professors Alison Kwok and Brook Muller will chair the Architectural Research Centers Consortium (ARCC) annual meeting at the University of Oregon campus in 2007.
- The department has a history of faculty service in national leadership roles including three presidents of the ACSA, members of the boards of the ACSA, NAAB, AIAS, SBSE, ARCC and the Journal of Architectural Education (JAE). The department receives funding from the dean's office to augment the department's financial support of faculty members who have been elected or appointed to national leadership positions in architecture and architectural education.

Teaching

The department's approach to developing faculty teaching effectiveness and innovation includes:

- GTFs to assist faculty members teaching large enrollment courses.
- GTFs to assist faculty in the development of new courses. This form of teaching support was initiated in 2005 to promote the development of new advanced building technology courses. After these new courses have been established the resource will be made available for new course development in all of the department's subject areas.
- Peer evaluations of teaching for all tenure-track faculty members.
- Funding from the department for faculty members presenting peer-reviewed papers about teaching at conferences. Faculty members have presented numerous papers on pedagogy at conferences sponsored by the ACSA, the Conference for the Beginning Design Student, the

Society of Building Science Educators, the Architectural Research Centers Consortium, and the Building Technology Educators Society.

- Encouragement of faculty to take advantage of university teaching support, including that of the Teaching Effectiveness Program.

3.7.11 Recognition of faculty achievements

Faculty members have received numerous honors and awards in the past five years. These are included in the faculty resumes provided in section 4.4 of this report.

3.7.12 How faculty remain current

As researchers and creative practitioners, the department's faculty make original contributions to knowledge in their areas of expertise. In addition, faculty remaining current in the general knowledge of architecture and architectural education through various means.

Professional Associations

Many faculty members remain current by participating in professional and scholarly organizations. Conference attendance and service on committees and boards is a common activity. Members of the department's faculty have assumed leadership roles in some of these organizations, including the American Institute of Architects; American Institute of Certified Planners; American Planning Association; American Society of Civil Engineers, American Society of Heating, Refrigeration and Air Conditioning Engineers; American Solar Energy Society; Association of Collegiate Schools of Architecture; Association of Computer-Aided Design in Architecture; Congress of the New Urbanism; Construction Specifications Institute; Earthquake Engineering Research Institute; Environmental Design Research Association; Historic Preservation League of Oregon; National Architectural Accrediting Board; National Council for Preservation Education; National Council of Architectural Registration Board; Oregon Phi Kappa Phi Honor Society; Small Towns Institute; Society of Architectural Historians; Society of Building Science Educators; and Vernacular Architecture Forum.

Making Contributions to Other Schools of Architecture

Faculty members have also served as visiting professors and critics, lectured, served as tenure and promotion external reviewers, been members of NAAB visiting teams, and served on reviews at numerous universities.

Professional Practice

Most members of the faculty are engaged in some form of professional practice or consulting that helps keep them informed about developments in professional practice.

Participation in the Life of the School and the Community

By attending public lectures and participating in educational programs at the school, faculty members have extensive exposure to the work of their colleagues. Public service in the community is also a common activity that keeps faculty current.

A Faculty Guide UNIVERSITY OF OREGON To Promotion and Tenure

Introduction

Expectations for you as a fulltime tenure-track faculty member at the University of Oregon are in keeping with those of research-oriented universities: effective, stimulating teaching in your classes; steady responsible service to your students, your department, and your university more broadly; and sustained high quality, innovative scholarship in your discipline.

The University of Oregon also follows the general timetable, process, and standards of performance for evaluation and promotion as many other public research-oriented universities, particularly AAU schools. UO also considers and adheres to AAUP guidelines to the extent possible.

What follows here is an elaboration of UO expectations and of the evaluation process, as well as some suggestions on how you might prioritize your time and efforts in order to meet the expectations for you at the appointed times. The discussion assumes that you are a beginning assistant professor on a tenure-track line. However, as you move through your years here, you will be expected to meet the same high standards of classroom performance and scholarship and professionalism discussed here while you also take on additional responsibilities in your department and on campus. Our university operates with an unusually high degree of self-governance, so necessarily as you advance in your career you will also be expected to be willing and able to take on more responsibility along those lines.

In a chapter entitled "Special Conditions of Employment of Teaching Faculty" in the Faculty Handbook, you will find detailed promotion and tenure material not repeated in this guide. In the Teaching Handbook you will find discussion of UO teaching standards and material on effective teaching strategies, again not repeated here. Many academic units have their own documents outlining criteria and standards for reappointment, promotion, or tenure. Be sure to become familiar with those career guidelines as well.

A Faculty Guide To Promotion and Tenure

UNIVERSITY OF OREGON

Teaching

Expectations

The university measures success as a teacher by levels of excellence achieved in all aspects of higher education, including:

- large predominately undergraduate classes.
- small upper division and graduate classes.
- lecture, discussion, seminar, lab, or studio formats.
- curriculum development.
- Post-doctoral, Ph.D., Master's, or professional student supervision.
- mentoring, and academic advising at all levels.

You are expected to be thoroughly familiar with scholarship in your discipline and about current ideas on teaching effectiveness. For your classes you need to develop course content as well as techniques of presentation and evaluation that reflect that knowledge. You also need to learn to present course material carefully and clearly. Indeed, one of the most important characteristics of university-level teaching should be the myriad of ways that a faculty member's own research and scholarship is brought to bear in the classroom. "Learning from creative scholars" is why students study at universities. Strive to live up to that expectation. You also need to stimulate students to do high quality work. You are expected to show a sustained interest in effective teaching techniques and to revise courses to keep them up to date both in content and in style of presentation. You have to establish appropriate measures of student evaluation and set appropriate standards for student evaluation. You are also expected to do academic advising, consultation, informal teaching, and supervision of student research. Finally, you must build a record of evidence of your achievement in all of these areas. Your attitude as you approach these responsibilities will affect success. All of us need to regard our students as our primary constituency, as individuals whose needs are of very high priority and who must be served in a caring, welcoming way.

Recordkeeping

While your department will maintain records about much of your teaching responsibilities and achievements, you too should keep a thorough record:

- Keep a list of **all formal courses** that you teach, or co-teach.
- Keep a file of **individual tutoring** and supervision of **independent studies and research**.

- Keep a record of **theses and orals committees** on which you have served (undergraduate honors theses, M.A. theses, oral qualifying examinations, doctoral dissertations) in and outside of your department or on other campuses.
- Keep **qualitative records** that attest to your attention to teaching: course outlines or syllabi, reading lists, evidence of work in the development of new courses and new methods, and work on textbooks published or unpublished. If you have spent time on curriculum development in your department, be sure you or the department has evidence for that activity.
- Keep a record of any **joint publication** you do **with students** and of any student publications that stem from work with you.
- Keep a record of the **professional status of former students**.
- Encourage students to sign course evaluation narratives. **Only signed evaluations may be used as evidence of teaching performance**, so let your students know the importance of signing those evaluations. Remind them that you will not see their evaluations until after grades have been submitted.

Questions you might want to ask early

1. What teaching styles and techniques have been used successfully in your department, profession and discipline?
2. What methods of evaluation of teaching does your department use? Is there peer review or class visitation by colleagues or department head? Should you supplement the student evaluation form used in your department with another instrument that asks questions specific to your approach of teaching?
3. Are you expected to have evaluations from all types of classes taught (undergraduate/graduate, small/large, required/elective, easy/demanding)?
4. What value does your department place on teaching relative to other criteria at tenure and promotion time?
5. Where and how in your department or elsewhere on campus can you get assistance in learning how to teach effectively?
6. Is there a possibility of a lighter teaching load at some point in the probationary years in order to devote more time to research and publication?
7. Are there any aspects of your unit's guidelines for promotion and tenure that should be discussed with your department head? Should specific arrangements be recorded on paper?

Potential problems and what you can do about them

1. Concerns about your teaching effectiveness or poor teaching evaluations:

A. Seek help in the department.

- Seek advice from colleagues who are known to be good teachers.

- Visit other classes.
- Invite peer review of your classes.

B. Seek help in the university.

- Look seriously at the Teaching Manual and issues of *The Lizard*, published by the **Teaching Effectiveness Program (TEP)** run by Academic Learning Services.
- Attend the periodic seminars on aspects of university teaching sponsored by TEP.
- Consult with the TEP coordinator about how to assess and improve your own teaching.
- Consider having TEP videotape you teaching; then analyze that performance with the TEP coordinator.
- Join a TEP group working on classroom performance analysis and performance.
- Review library materials on teaching techniques.

C. Seek help from experienced colleagues at other universities who teach similar courses.

- Find out what teaching techniques work for them.
- Find out what readings have worked with their students.
- Find out what different materials they have used, with what success.

2. Lack of appropriate recognition:

- Put your abilities on display by giving departmental colloquia or guest lectures in your colleagues' classes.
- Invite peer review of your classes.

3. Perceived hostile or biased student evaluations:

- Ask a peer to visit your class to get a professional counterbalance.
- Consult the Office of Affirmative Action and Equal Opportunity for information on your rights and options.

Demonstrated excellence in teaching is a very important factor in retention and promotion at the University of Oregon, and it will be weighted heavily in the tenure decision. Thus, excellent teaching really is vital to your future here, and demonstrated capability as a teacher is essential even in your early years. So, as you set up your work and establish priorities for yourself, keep in mind the weight that will be put on effectiveness in teaching when you are evaluated.

A Faculty Guide To Promotion and Tenure

UNIVERSITY OF OREGON

Scholarship

Expectations

To hold a tenured position at the University of Oregon, faculty members are expected to excel in teaching and service. But what distinguishes a research university - and an AAU member in particular - from other institutions of higher learning is its advancement of a discipline or profession by the contribution of new knowledge. What justifies the teaching load and research resources on this campus is the steady, regular expenditure of time and effort in research and creativity in the various disciplines. Thus your accomplishments in your discipline over the course of each year are a primary basis for evaluation and promotion and tenure.

These accomplishments may take the form of traditional scholarship and be measured by publication of significant articles, briefs, reviews, and books; they may also be achieved in other forms of distinguished scientific, artistic, professional, and creative production and performance. In order to be awarded tenure at this institution you must show evidence of a productive and independent creative mind; you must make significant, sustained contributions in your field; you must be continuously and effectively engaged in innovative creative activity of high quality and significance.

What you need to do, then, in order to meet these standards is to:

- Steadily conceive and pursue significant areas of new research, production, or performance in your field.
- Plan your time to allow sustained work on your individual projects while still meeting teaching and service obligations and standards.
- Establish a respected reputation in your field.
- Build a convincing record of these achievements.

What constitutes sustained contribution in one's field?

In the University of Oregon Faculty Handbook, Chapter VI, "Special Conditions of Employment of Teaching Faculty...Criteria for Teaching-Faculty Evaluation", you will find a long list of "professional growth, scholarly activities, creative and artistic achievements" that are considered evidence of sustained contribution to one's field. Departments, schools, and colleges have also delineated what specifically is expected within their disciplines so that faculty know the criteria.

You should also discuss what constitutes research in your field with your department or unit head and with other members of your discipline in and beyond this university. You need to understand early the expectations and standards of performance by which you will be evaluated. Conversely, if your field of study is highly specialized or you are the only expert on campus in that area, you may wish to discuss with your unit head the forms, forums, and areas of innovative work in your field.

Developing a scholarly program

Your scholarly contributions will be evaluated for evidence of growth, impact on the field (for example, work that opens new lines of investigation), and future promise. Often this means your work needs to be programmatic or progressive -- it is expected to unfold, with one contribution leading to another. Hence, one is continually faced with choices about what to do next.

Each discipline is unique in terms of what kind of scholarly contribution is most valued, be it a book or journal articles, be it empirical or theoretical work. Your colleagues and department head can advise you about these criteria for achievement, and we urge you to choose wisely about shaping the direction and scope of your scholarly activities. Whatever the particular track you follow, you should be sure to work in ways that clearly identify you and your intellectual contributions in moving forward the agenda of your discipline.

In spite of the diversity in scholarly expectations, several rules hold across most disciplines.

1. In most cases, publication of **general-audience books and textbooks** does not count heavily as scholarly contribution. The writing of a textbook is generally viewed as a teaching rather than a scholarly activity, unless reviews or colleagues' letters attest to its scholarly contributions. Highly original texts for general audiences **are** taken seriously in programs such as journalism and creative writing if they are highly acclaimed. The burden of the proof of scholarly value is upon you.
2. **Invited chapters** do not count as much as **articles in refereed journals** in fields where journal publication is important since some edited books do not undergo the rigorous peer review that journals require.
3. Work that is **redundant, derivative**, or too **narrow** in scope might not be considered a significant contribution. Conversely, work that contains too many **unrelated** interests may be seen as dabbling and as lacking theme or focus.
4. Work done in **collaboration** with someone else, in particular senior colleagues, is difficult to evaluate; questions might be raised about the nature of your independent contribution. Hence, you, research colleagues, and peers in your profession will need to be able to document your individual contributions. In some fields, this is done strictly by order of authorship, but additional information on the details of the contributions are typically necessary. If in your field almost all work is co-authored, it is important to be clearly identified as the primary author on some work.
5. Work in **newly defined, unconventional, or interdisciplinary fields** is also more difficult to evaluate. Discuss with your department head and dean ways to publish significant work of this nature. In order to establish your credentials, it might be necessary to publish at least some mainstream contributions.
6. **Sporadic**, especially "wonderful but fifth year only," work does not constitute sustained contribution to one's field. A record of production that looks like a "pre-tenure bubble" might be difficult to support.

Early in your career here, find out from your department head, or even from the dean, what your discipline expects in the way of publication or performance and plan your research goals with those expectations in mind.

Preparing for publication, performance, or exhibition

You will be faced constantly with choices about where, when, and what to publish, perform, or exhibit. There are several aspects to think about in this choice.

Prestige

Get to know the leading publications in your field and in related sub-fields. Prepare your work for the most significant and appropriate outlets in your field. If, for example, journal publication is important in your field, **send your work first to the most respected peer-reviewed journal**. The prestige of the journals where you publish influences the assessment of your reputation.

Likewise, for those fields that are primarily book oriented, pay attention to which publishers are regarded as strong in your area. **Submit your book manuscripts to those top presses**, since the quality of your publisher will make a difference at evaluation time, not to mention a difference in your overall career and professional standing.

Audience

In choosing to which journal or press to approach, make conscious decisions about the particular **audience you want your work to reach**. If your work is interdisciplinary, or if it has implications for a variety of subfields within your discipline, or if it has applied implication (for teachers, for example), you might want to have some papers or publications which address each of these audiences.

Timing

Publish your work as promptly as you can so that wide groups of scholars and professionals can learn about it, cite it, and provide helpful critical responses which will aid in shaping your future work. **How often your work is cited, and by whom, will become a measure of the impact of your work**. Begin the process of building visibility early and keep the door open for important criticism that you may need to respond to in your work. Do not wait until a book is completely finished before earmarking a piece (perhaps a pilot piece) for professional communication. On the other hand, avoid publishing too many small, incomplete pieces of work which in and of themselves might not be considered significant.

Polish

Have your manuscript in good shape in format as well as in substance before submitting it for publication, keeping in mind, however, that extreme perfectionism is not a useful expenditure of time given the fact that most journal reviewers ask for some revisions by the author.

Engage the most respected scholars in your own or other departments in all stages of your research, writing, and publication. Colleagues can be very helpful about the criteria for achievement in the field and about the reputation of journals in your field and in related sub-disciplines. To the extent possible, develop professional relationships which involve reading and commenting upon each other's draft manuscripts. This kind of reaction and response will help you get your written work in the best possible shape before submission to refereed journals. Indeed, the high quality of your departmental peers is one of the principal reasons to be at an AAU university like the University of Oregon. Using one another's expertise can be very beneficial and mutually rewarding.

In fields where publishing is not the norm, discuss with successful colleagues the kinds of galleries, theaters, or other venues you should use, which are the equivalents, in a sense, of high quality presses and refereed journals.

Budgeting one's time to make research a priority

The professional role of a faculty member in a major research university focuses on research and teaching, but also includes administration, professional and public service, and in some cases, applied activities such as clinical practice.

The foremost concern for junior faculty is to show evidence of a productive and creative mind, primarily through your published research; or in fields like art, dance, journalism, architecture, music, literature, and drama, through continuous and effective engagement in distinguished unique creative activity of high quality and significance.

Faced with this array of multiple responsibilities, you also face making daily decisions concerning participation: what meetings should you attend and in what aspects of organizational life should you become involved?

In addition, the university structure is set up primarily around your teaching functions. Your daily life is most visibly organized around the academic calendar, that is, when classes begin, when courses meet, and when grades are due. Moreover, the UO quarter schedule allows no lengthy chunk of time free from classes during the school year.

So the responsibility falls on you to organize your year to make room for your own scholarly or creative accomplishments. Plan what you can accomplish during the teaching year and what you can do only in the periods free from teaching. Develop an overall five-year plan for your own scholarly development, with each year spent working toward a subset of your overall goals. Plan what you want to accomplish by the pre-tenure review and what you need to have completed by the time of tenure evaluation.

How can you manage all this?

1. Develop a research agenda:

- Looking at the academic calendar, plan time during terms and courses to collect data. For example, if you are faced with particularly heavy teaching responsibilities one term, determine when you can make time weekly to collect data or to do library research so that when more open blocks of time become available to you, you are ready to begin writing.
- Looking at the calendar year, block out times to write, and make sure you are ready to do so when those designated periods of time arrive.
- Keep in mind the yearly cycle of deadlines for conference and grant-proposed submissions and any annual deadlines for papers. Keep in mind the long timeline involved in abstracts for meetings and the prolonged process of first piloting or testing material and ideas at conferences and later submitting them for publication.
- Discuss with your department head the possibility of a teaching load that might better accommodate your research needs. Having a smaller size class or a repeat class, for example, can be a great help at some career stages.

1. Protect your research agenda:

- Consider those weekly blocks of time to work on your own research activities just as inviolable as your teaching hours: do not give them up. For example, in scheduling student appointments,

keep a reasonable number of hours open for students, but keep to your own scheduled research hours as well.

- Earmark sufficient and high-quality time for your own scholarly activities. Some people work best in whole day blocks of time; others find mornings the best time to write. Although the scheduling of classes must be aimed first at student needs, work within reasonable alternatives in scheduling your classes. Schedule meetings and appointments with these considerations in mind to the extent possible. Use these times well. Do not use these precious blocks of time to do other work that has spilled over into the time allotted to your own research. Guard your research times as if they are actual classes or appointments and cannot be rescheduled.
- Even early in your career you may be called upon to do committee and administrative service. While this work is useful and important both to you and to the university, you also have to carefully monitor your workload. It is better to pull your weight on a small number of committees than to be on many only as a "phantom" or unreliable participant. If you are having trouble drawing these lines or if you feel you are being over-selected, consult your department head or your dean for help.

1. Try to arrange for some leave time in order to maximize your opportunities to work on your research.

- Apply for a grant with some release time from teaching, or for a Summer Research Award, which would allow for a non-teaching summer free to write or pursue your research. To apply for a Summer Research Award, contact the Office of Research and Sponsored Programs, Riverfront Research Park (ext. 5131). The application deadline is late November or early December.
- Familiarize yourself with the kinds of grants and fellowships available to scholars in your field and at your career stage; pursue appropriate opportunities aggressively. Here again, colleagues and unit heads can be helpful and knowledgeable.
- Faculty who are members of under-represented groups often face extraordinary demands (committee service, community activities, etc.). It is especially important for such faculty to take full advantage of the advice and resources designed to promote scholarly productivity.
- By developing a long-term plan and then actively designating time for your research, you can build a research program that has room and time to grow and have the time to develop and complete it.

Building a professional reputation

1. In the university community:

Get to know your departmental colleagues and those colleagues elsewhere in the university who do work related to your own. Your colleagues' familiarity with your work is vital. You should not forget that they will be called upon to evaluate your contribution to your department and your discipline at future stages of your career. They need to know your scholarly and professional work; they also need to have a sense of you as a lively, responsive, thinking scholar and professional.

Colleagues can put you in contact with other professionals, on this campus and beyond, who are interested in and knowledgeable about your field; they can suggest your name for a variety of professional opportunities on campus and beyond. Colleagues can also help by talking over

your research and teaching ideas with you, encouraging you about what is new enough and valuable enough to write, formally advising on the best journals, and also reading and criticizing drafts.

How do you get to know your colleagues?

- Know their work: read their recent work and discuss it with them. Even professionally secure colleagues like to know that their research is stimulating to others and that they are not being ignored by the next generation.
 - Attend department or university-wide lectures that they give.
 - Join or initiate lunch time and over-coffee discussions.
 - **Seek your colleagues' advice** about your work. If you hesitate to overburden them when asking them to read a draft, specify a section or a topic that you would like their comments on.
 - If your department holds colloquia, ask to give a presentation, especially if your plans include a talk at a subsequent professional meeting: you have here an excellent opportunity to rehearse that talk before a friendly audience.
 - Offer to give a guest lecture in colleagues' classes in areas where you have unique knowledge and insight.
 - Serve on departmental committees where you can develop collegial relationships, picking and choosing carefully, however, in your early years since you must at the same time keep a wary eye on the time commitment involved.
 - If your department has a faculty mentoring program, do all you can to establish rapport with your mentor. If that relationship does not work to your satisfaction, seek another mentor.
 - **Talk to your department head regularly.** Your head is, by virtue of the position he or she is holding, very interested in seeing your career move forward in a timely fashion. He or she can be a very helpful resource in your development as a scholar and professional and will play an important role in your evaluation. You need to keep the department head informed about your accomplishments and you need the head's support in making choices. You also need to consult the head about any potential problems. If, for example, you feel that there is a bias against you, your field, or your methodology, or you perceive reservations about your performance or productivity in your department, talk through those concerns to find ways to resolve the situation.
2. **Within a national and international network of colleagues:** Your national and international reputation as a scholar will play an important part in your evaluation for tenure. Gaining that positive reputation during the relatively short period of time before the tenure review requires some careful planning. One of the most important steps to developing visibility has been discussed earlier: publish in highly regarded refereed journals, or with high quality presses, as appropriate.

Additional ways to improve your reputation outside the UO include:

- **Attend meetings and conferences** where you can establish contacts.
- **Present papers at conferences.** Conference paper presentation generally requires less lead time than journal publication; while such papers are not weighted as heavily in the tenure-review process as are publications in refereed journals, presentations do make your work known and allow you feedback that may be valuable in producing a superior piece for publication in a respected journal. Your presentation will also give your senior peers from other institutions a glimpse of your teaching capabilities.
- **Participate in selected regional meetings** where you can engage in serious intellectual discussion with colleagues.
- **Participate in national or regional networks of colleagues** in your particular area of specialty. Or set up a conference or interest group to facilitate building such a network if none exists.
- **Establish mail, electronic, and phone contact** with professionals beyond this campus who are involved in work similar to or related to your own. Interact with them in the same mutually helpful ways you do with your colleagues on campus.

Again you need to strike a balance: in your early years you need to monitor the amount of time you spend on attendance at meetings, since these too can cut into your scholarly activities; yet the contacts you make are important for you professionally.

Recordkeeping

As noted earlier, you must not only build your reputation, but be able to provide ample evidence of it. So it is important that you keep a thorough record of your professional achievements, updating it regularly.

- Keep a list of all **published scholarly articles, reviews, chapters, and books**, making clear which journals are refereed and which are not.
- Keep a list of **creative work, juried exhibitions or compositions, and performances**; keep tapes, programs, and published reviews of any creative performances.
- Keep **significant referees' comments** on your articles.
- Keep a list of all **professional meetings, conferences, and symposia** in which you have played some role - organizer, chair, invited speaker, discussant, presenter.
- Keep a list of all **grants, awards, honors, invited talks, and contracts** you have received.
- Keep a list of **involvement with professional associations**, especially offices held, committee and panel service, or other evidence of professional stature or service at regional, national, and international level.

Questions you might want to ask early

- What constitutes research for members of your department and college?
- To what degree does professional service or performance serve as evidence of

contribution to new knowledge in your particular field?

- What are the qualitative and quantitative differences in regard to the weight given to publications, journals, or creative activities such as performances?
- What mix of scholarship, production, and performance is expected in your particular field?
- Which forums are the most highly regarded?
- Is joint work valued as highly as independent work?
- How can you establish a clear record, in advance, of your contributions to joint research efforts and publications?
- What role is played by research grants in promotion and tenure? In some disciplines, success in obtaining research grants is viewed as an important indicator of scholarly activity and promise. Faculty in these disciplines may devote significant time and effort in the pursuit of grants. Understanding the expectations, rewards and resources for grantsmanship can be extremely important.
- Is external grant funding expected by your department, by your college or school?
- Will grants enhance your likelihood of promotion and tenure, if so, how?
- What resources are available on campus to support young scholars? What help is available for locating and applying for outside grant money?
- Will you be penalized if you take unsupported time off for research, writing, or performing?

A Faculty Guide UNIVERSITY OF OREGON To Promotion and Tenure

Service

As the previous discussion probably suggests, service, particularly in your early years, is intricately intertwined with your teaching and research responsibilities. Above all, you must meet your responsibilities to your students in the classroom and as an academic and/or research advisor.

You will also rapidly become involved with department-shared responsibilities with both undergraduate and graduate students:

- Advising on independent studies projects.
- Serving on examination committees.
- Working on curriculum development, particularly when your area of expertise needs to be represented.

Likewise, even in your early years you may be called upon to help with department tasks and committees, especially when your area of expertise needs to be represented.

You may also be asked to serve on a campus-wide committee as well, because your expertise, skills, knowledge, and interest are viewed as a valued resource for the university community.

How can you manage all of this?

- The same advice follows for service as for teaching and professional growth:
- Keep thorough records of your efforts, from your very first year.
- Maintain an enlightened self-interest: take on a few tasks and do them well, but don't spread yourself too thin.

If you feel overly taxed by the many demands on your time and energy, sit down with your department head, decide together how much you realistically should be doing in terms of service at this stage of your career, and then prioritize the tasks asked of you.

A Faculty Guide To Promotion and Tenure

UNIVERSITY OF OREGON

Evaluation

Evaluation at the University of Oregon takes a variety of forms as you move through various stages of your academic career:

PROBATIONARY YEARS (tenure-track appointment with no credit for prior service).

Annual Review
spring of years 1, 2, 4.

Contract Renewal
spring of year 3.

Promotion and Tenure Review
beginning spring of year 5
with a decision by spring of year 6.

EVALUATION DURING PROBATIONARY YEARS

Terms of hire

The timetable here and throughout this handbook assumes you arrive on campus in the fall as a first-time assistant professor. Your actual status, as agreed upon by you, your department, and the Provost, may differ, but your terms of hire should have made it clear where on this timetable you are when you begin your position. Once appointed, your advances in rank will be awarded according to the established promotion procedures even if not by the normal timetable.

Getting started - first term on campus

It is wise, when you first arrive on campus, to **go over your terms of hire** in order to start the year with a clear understanding between you and your department or unit head of just what is expected of you in terms of teaching, progress on research, and general service not only for that first year but also for the time of the tenure and promotion decision six years ahead.

Working with your department head, **clarify any special conditions or expectations attached to your hire**; be sure you agree on forms of scholarship or performance for advancement, on teaching load, and on amount and form of service expected in early years. **Start your record keeping and familiarize yourself with teaching evaluation procedures.**

Annual review - spring of years 1, 2, & 4

Rules established by the Board of the State System of Higher Education call for a performance evaluation every year for every member of the UO faculty. These annual evaluations - of teaching, scholarship, and

service - are particularly important to you as an untenured faculty member and consequently are done more thoroughly with probationary than with tenured faculty.

The annual review allows you to evaluate, on a regular basis, what you are trying to do and how effectively you are getting it done. It provides you with constructive feedback on your goals and accomplishments.

Annual reviews should be viewed as a constructive tool for both you and your department head. The structure encourages you to establish teaching, research, and service goals at the beginning of a year because you and your department head will assess your accomplishments in each of those areas at the end of each year. Through this structure you have the opportunity annually to touch base with your immediate supervisor, who will ultimately be responsible for presenting your case for tenure and promotion.

CONTRACT RENEWAL / PRE-TENURE REVIEW -- spring of year 3

Initial contracts for untenured faculty are usually for three years. Contract renewal, sometimes called pre-tenure review, is your first serious testing point. *The major criterion behind the decision to renew a contract is evidence of satisfactory progress toward establishing a record appropriate for tenure.*

Though it makes no promises, the thorough process of contract renewal at the end of three years provides analysis of progress toward promotion and tenure. This renewal process helps the department and the candidate to identify strengths and weaknesses while there is time to improve the record.

The third-year review develops a written evaluation of all aspects of your career - teaching, research, and service - in greater depth than do the annual reviews. The standards against which you are measured in this review begin to approximate those standards you will need to satisfy in order to be granted tenure and promotion at a later point. Therefore, the written review should spell out concerns in any areas related to tenure; it should be a critical analysis that allows you to know areas in which further improvement will be needed. Ideally it will suggest - or your supervisor will suggest in conference - ways to bring about those improvements.

Though individual departments handle the probationary years somewhat differently, **in no department is renewal automatic** ; nor is a three-year contract renewal automatic if renewal is awarded. At this point in time, the university may terminate the contract; or it may, and frequently does, specify a one-year or two-year renewal rather than a three-year contract.

Your supervisor does you a favor by being frank and thorough at this stage of your career. If there is a clear mismatch between individual and institution, it is better for everyone to acknowledge that sooner rather than later. A much more likely scenario is that reasonable development is occurring and some form of renewal will be granted. That renewal, whether year by year or for a longer period, should be viewed as an opportunity for continued professional development before coming up for tenure. Although it is your department head's responsibility to provide you with the sort of three-year review described herein, if you do not receive one, then it is your responsibility to request one in writing, copying your dean in the process.

PROMOTION AND TENURE REVIEW

In addition to the following explanation, you should familiarize yourself with the material on promotion and tenure in the Faculty Handbook, pp. 46-50.

When will I come up for promotion? ("normal")

A recommendation for promotion from assistant to associate professor, or from associate to full professor, is viewed as coming at the "normal" time when that recommendation is formally presented during the sixth year in rank in a process that starts in the spring or summer of the fifth year. The assumption is that most recommendations for people who clearly merit promotion will come at that time.

Is it possible to speed up that timetable? ("early")

A recommendation for promotion made in the fifth year is exceptional, one in the fourth year really extraordinary, and so on down, with corresponding expectations. The candidate must have established in the shorter time unequivocal evidence, both in published scholarship or its equivalent in the arts, and in teaching, that the quality equals or surpasses that required in sixth-year cases.

Any decision to request "early" consideration should be made only after discussing thoroughly all the scenarios and consequences with your department head, and dean.

With the promotion to full professor, however, years in rank beyond six do not change the expectations of what is required for promotion to full professor; there may be a shift in emphasis between criteria to reflect the many differences individual professional careers entail.

Can I delay the "normal" schedule for promotion and tenure? ("stopping the clock")

A faculty member may apply for a leave without pay for either personal or professional reasons. Leaves of one year or less are often approved as long as the absence does not cause real disruption within the program. Normally leaves do not count toward the probationary period; nor do they extend the period of a contract. In some cases the tenure probationary period may be altered in individual cases when there is a specific written agreement between the institution and the faculty member. Be aware also that some promotion and tenure evaluations look at rates of production, so an overall rate which is very slow will in all likelihood need justification.

The University of Oregon has a liberal policy allowing leaves without pay for child-bearing and other family-related needs. In the case of child-bearing, this leave may stop the clock as long as the request for extension of the tenure probationary period is initiated no later than twelve months after childbirth. The university also acknowledges that pregnancy or childbearing may lessen a faculty member's scholarship for a period of time even when she is continuing to fulfill assigned instructional responsibilities and is not on extended sick leave or leave without pay. In these circumstances the faculty member can enter into a special agreement with the University to extend the probationary period for one year.

However, any request for leave without pay that is combined with a request to suspend the tenure clock shall in no case lead to a suspension exceeding twelve months. Leaves to stop the clock in the last year before consideration for tenure are not usually granted.

TIMETABLE FOR PROMOTION AND TENURE

In the spring and summer of year 5:

Your department or unit head puts together your dossier, collecting teaching data, requesting letters of reference after consulting you about appropriate referees outside the university, and gathering an updated vita, a candidate's statement, and copies of scholarly works from you in the process.

By October of year 6:

The deans notify the Office of Academic Affairs of those being considered for promotion and tenure.

By November of year 6:

In CAS, after reviewing the completed dossier, a selected or appointed departmental committee, or the full tenured faculty, votes by ballot on the case and makes a recommendation to the department head. If your own department is too small to provide a sufficient number of appropriate committee members, other UO faculty members who have areas of expertise that render them qualified to make evaluations of your dossier and contributions may sit at this level. The department head then composes a letter of analysis, makes his or her independent recommendation, and forwards the case to the dean by November 1.

In other schools and colleges, an advisory or a personnel committee, usually elected, of tenured representatives of the school or college evaluates the file, votes, writes an analysis, and forwards the case to the dean. The dean reviews the case and writes an analysis. There is a meeting between the candidate and the dean or associate dean, if so designated. The dean forwards the case and a recommendation to the Office of Academic Affairs by the end of November.

By February of year 6:

In CAS the Dean's Advisory Committee, (made up of elected CAS faculty), and then the dean reviews and evaluates the dossier. The dean, on his or her own volition or in response to requests from the Dean's Advisory Committee, may seek additional information and request additional references from sources either inside or outside the institution. The dean or designated associate dean meets with the candidate to inform the candidate of the recommendation to be forwarded. The dossier and the dean's recommendation are then submitted to the Office of Academic Affairs.

During late winter term and spring term:

The **Vice Provost for Academic Affairs** reviews the file for completeness and general presentation, and may request additional information from the dean. The dossier then goes to the Faculty Personnel Committee.

The Faculty Personnel Committee, made up of ten elected faculty members from the various colleges and schools in the university as well as two advisory students nominated by the ASUO, reviews the dossier, may request additional information, discusses the merits of the case, votes, writes an explanation of the decision, and forwards the case to the Vice Provost for Academic Affairs.

Currently, the Provost and a committee, consisting of the Vice Provost for Academic Affairs, and the Vice Provost for Research and Graduate Education, reviews the recommendations and discusses the merits of the case. Again, additional information may be requested before a final decision is made.

Taking into advisement the dossier and the recommendations at the various levels, the Provost then makes the final decision. The authority for awarding tenure is delegated to the Provost, whose decision can be yes or no regardless of all the earlier advice and recommendations. If there is a question about the strength of the case, the decision will be negative.

In the spring of year 6:

You are formally notified of the Provost's decision.

A Faculty Guide To Promotion and Tenure

UNIVERSITY OF OREGON

What your Dossier will Contain (When it goes to the Provost)

Items with * are prepared or provided at least in part by the candidate.

1. Vita*
2. Statement of duties and responsibilities
3. A candidate's statement*
4. Letters of evaluation. *Candidate may propose names of qualified outside referees, some of whom will be contacted
5. Statement of waiver, partial waiver, or non-waiver*
6. Conditions of appointment
7. Teaching evaluations and supplemental teaching materials*
8. Evidence of professional activities*
9. Department committee recommendation
10. Department head's evaluation and recommendation
11. Dean's Advisory Committee recommendation
12. Dean's evaluation and recommendation
13. Voting summary

It may also include additional materials collected by the dean and/or Provost, if deemed necessary or advisable.

MORE ABOUT THE MATERIAL IN YOUR DOSSIER WHEN IT REACHES THE PROVOST'S OFFICE

For your tenure review dossier you need to submit a vita that details your research, teaching, professional activities, and service; a bibliography of all your published work or productions; and a candidate's statement on your plans and goals as a scholar-teacher. You must make available a complete set of your work. You will also be asked to provide a list of names of possible outside referees.

You are involved in preparing the items with asterisks below; the rest is done by the department head or whoever is in charge of putting together your promotion and tenure dossier.

1. Vita* and bibliography*:

The vita is a summary of your education, professional experience, honors, public, professional, and university service, set off separately and all in as much detail as possible. It should cover your entire scholarly career.

The bibliography should list all your published work, including a listing of all coauthors, in the same order as on the publication, exact titles, inclusive page numbers, and journal names. It should make clear which publications are refereed.

You need to make available to referees at all stages of evaluation a complete set of all published work or materials such as slides or reviews of artistic productions.

2. Statement of duties and responsibilities:

An objective statement - purely factual - summarizing the candidate's duties and qualifications for the performance of those duties.

3. A candidate's statement:*

Your statement of scholarly, scientific, professional, or artistic accomplishments, goals, and plans. This analysis should provide an explanation of your scholarly, professional, or artistic activities, especially the most significant ones, and describe how these activities are related to your long-term goals as an independent scholar-teacher or artist. You should address specifically the areas of research, teaching, and service. The statement should be approximately five pages long; no autobiography should be included.

4. Letters of evaluation:

Letters of evaluation from referees received after they are sent the standard request-for -evaluation form letter, a copy of which is included in the appendix, together with copies of publications for specific evaluations. These referees should be highly regarded scholars and experts at other universities, at research centers, or in professional practice. They provide formal evaluations of your professional contributions - your scholarship, performance, and service - in the context of what is going on in your field nationally or internationally.

*You may submit names of persons you believe would be appropriate evaluators as well as names of persons you believe would be inappropriate evaluators, giving a reason. In suggesting referees, remember that reviewers will want evaluations from persons who are not closely identified with you or your work. Referees from institutions comparable to or of higher caliber than the UO, that is AAU-level institutions, help build a stronger case than do referees from institutions in which faculty expectations differ significantly from those of an AAU university. Remember too that department heads will not consult all persons whom you recommend and must consult some who are not on your list; the dossier will indicate which referees were proposed by you; and a clear majority of the referees must be selected from the department's list. All letters received must be included in the file, including those that are negative, neutral, or indicate an unwillingness or inability to offer judgment.

5. Statement of waiver:*

Very early in the process whoever is assembling the dossier will give you your choice of signing a statement of waiver or non-waiver of access to your personnel files, copies of which are in the appendix. Alternately, you can work out an individual agreement of partial access. It is your option whether to retain or waive your right of access to confidential letters of reference. If you waive right of access, the names of the reviewers cannot be revealed to you. All soliciting letters sent to referees must include information about whether or not the candidate has waived access to the dossier so that the referees will know in advance whether their evaluations are to be confidential or not. If you retain access to your file, you may see the departmental checklist of materials which are included in the dossier, including the list of referees. If you have waived access, that list is closed to you.

In deciding whether to waive access, you should consult with your department head and senior colleagues at this or other institutions to be sure that you are aware of the customs about open and closed files in your discipline. There is significant variability across the disciplines so that the kind of evaluative letters and their usefulness to reviewing persons at UO may be affected by your choice. Be aware that letters written for candidates who waive right of access may be taken more seriously by some reviewers than those evaluations written without guarantee of confidentiality. It is not uncommon for scholars to refuse to write letters when right of access has not been waived.

6. Conditions of appointment:

Official administrative letters of understanding about conditions of appointment which limit the range of activities on which promotion will be based or grant credit for prior years at other institutions.

7. Teaching evaluations:

Material on all aspects of your teaching, drawn from the department files and prepared by the head, will be included in the dossier: summaries of student evaluations, including a list of all courses taught, a sample of the evaluation forms, class size, percentage responding, data for comparison with the rest of the departmental staff, and departmental policies on administering the surveys, as well as an evaluative summary of teaching. All teaching data and summaries must be in the dossier.

Only signed student evaluations can be included in the file or quoted from in summary statements. Letters evaluating teaching from postdoctoral fellows, graduate students, or others, such as faculty, with first-hand information about teaching can also be gathered by the department head.

*While all this material must be prepared by the head, you may be able to provide some supplemental evaluatory teaching material from your own records:

*You may wish to include summaries of grading records, of course content, or other things that establish the rigor and substance of what you teach.

*You should provide a list of students at all levels who have carried out independent research/scholarship with you, including indication of your role in their studies.

*Some departments are asking their faculty members to develop teaching portfolios, which should then also be included.

8. Evidence of professional activities:*

Each level of review analyzes all aspects of a candidate's career: teaching; research, scholarship, and other professional activities; and service. The preparer of the dossier takes responsibility for presenting both factual and evaluative material on your record/achievements.

*You can give insight into the ways of your discipline as well as provide record and documentation of your achievements.

The dossier considered at each level of review will include explanatory comments on the journals or publishers used by the candidate; ranking of the journals, with indication of whether articles are refereed or not; comments on the patterns as well as the places of publication in your field; and other information relevant to appraising published works. Analogous evaluations of artistic or other creative efforts that are not in published form will also be provided as will comments on the role of research grants and fellowships in your field. At issue is not size or number of awards but rather recognition by rigorous peer review. The preparer will explain any discrepancies in this area and comment on your publishing record.

*You should provide supporting documents relating to your professional growth, scholarly activities, and creative and artistic achievement: publication, reprints, papers, programs of recitals, design portfolios and other relevant materials, including work in progress. You can also be helpful in providing insight into any relevant idiosyncrasies of career patterns in of your particular field. You should candidly discuss with your head the relative standings of book publishers and of professional journals and whether or not papers in them are reviewed, and explain unusual publishing patterns characteristic of your field, since the head must make evaluative summary statements about this material.

9. Department or college promotion and tenure committee evaluation:

The evaluation and recommendation and the voting tally are secret. If students, nontenured faculty, or emeriti vote, their votes are identified as such in departmental vote summaries.

10. Department head's evaluation:

Evaluation and recommendation, including a statement of the unit's position on the case and the head's personal evaluation, position, and recommendation on the candidate. There will be times when the evaluation by one group or individual may not coincide with the others.

11. Dean's advisory committee evaluation and recommendation with votes reported by name.

12. Dean's evaluation and recommendation

13. Summary of voting by secret ballot

When the dossier reaches the provost, it includes a summary of the vote counts, yes, no, and abstentions, at the department level, at the college or school level, and in the dean's committee.

A Faculty Guide To Promotion and Tenure

UNIVERSITY OF OREGON

Rights of the Candidate

During the process:

After the dean has formulated a recommendation, but before a dossier is sent to the Office of Academic Affairs, the dean or associate dean, if so designated, will meet with the candidate. In this meeting the dean will provide you with a description of the documents that have been assembled in the dossier, and a summary of the recommendations at the various levels to date. If you have waived access to your dossier, you may at this point request a written summary of the meeting with the Dean. If you feel after this meeting and reading the written summary prepared by the dean, that aspects of your work have been misrepresented, misunderstood, or omitted, you may respond in a written statement which will accompany the materials at subsequent review levels. If you have not waived access, you may at this point examine all the contents of the dossier and likewise respond in writing. This step in the review process is intended to ensure that all candidates are informed of the contents of their dossier so that they may know if their case is adequately represented from their vantage point.

Those who have not waived access may also see the subsequent vote and report of the Faculty Personnel Committee.

In the event of a negative decision by the Provost:

The decision on tenure rests ultimately with the Provost, whose decision is final. Within the bounds of reasonable behavior, the Provost's decision can be either yes or no regardless of all the specific pieces of advice that came before. If you receive a negative decision, grounds for review exist only if the decision was flawed by improper procedure, by illegal discrimination, or by arbitrariness or capriciousness. If you believe that your review has been inappropriately or unfairly conducted, you may make use of established university grievance procedures, which are set forth in the Faculty Handbook. You may also seek advice or information from the Office of Affirmative Action.

If you feel you received an unwarranted negative decision, there are a number of avenues open to you. You should proceed, however, with the realization that process, not standards, is the only ground for appeal and that any action you take needs to be taken judiciously.

If you feel the departmental report and outside letters have been inadequately summarized for you, or that your case has been misrepresented, or that internal bias exists and you have been treated unfairly, first try to get a "reality check" from a disinterested but knowledgeable third party after a full and fair disclosure of the situation. Then exhaust the channels for informal inquiry within the University before trying formal complaints. The internal channels that are available include:

- your department chair and your department Affirmative Action liaison person
- the Dean of your college or school
- the Vice Provost for Academic Affairs (207 Johnson Hall, ext. 2041)
- the Director of the Office of Affirmative Action (472 Oregon Hall ext. 3123)

Administrators can look into your file, correct proven errors and obvious injustices, and advise you about other courses of action.

If after seeking good advice, you still feel that a formal complaint is justified, you can invoke university grievance procedures, described in the Faculty Handbook; you can consult with the local AAUP chapter for clarification on grievance procedure and rights; and you can go to the Oregon Bureau of Labor, to the Civil Rights Division, or in some cases, directly to the courts.

Page last updated June 27, 2001

Comments? jrice@darkwing.uoregon.edu

[Academic Affairs Home](#)

A Faculty Guide UNIVERSITY OF OREGON To Promotion and Tenure

EVALUATION AND PROMOTION AFTER THE TENURE DECISION

3-year and 6-year post-tenure reviews

Tenured faculty members are expected to maintain a consistently satisfactory level of performance in the essential areas of research, teaching, professional growth, leadership, and service. At least once every three years, each tenured professor's record of performance is subjected to a thorough examination of peer review. The purpose of these reviews is to identify faculty members who merit special recognition or need special assistance. The criteria are the same as those for promotion and tenure:

- continuing professional growth, scholarly activities, creative and artistic achievement;
- maintenance of high quality of teaching;
- exercise of leadership in academic and administrative service; service and activities on behalf of the larger community.

The process of review also mirrors that for promotion and tenure, except that the case is developed by an elected or appointed departmental committee and is not submitted to the university-wide Faculty Personnel Committee. The dean and the Provost do review the case and may comment on it. For more information see the [Post Tenure Review Policy](#).

Promotion from associate to full professor

The standards for promotion to full professor mirror those for tenure and promotion to associate professor: high quality performance in both teaching and service is a must and national or international prominence in scholarship or artistic performance is expected as well. Promotion to full professor does not come automatically with longevity at UO. While some faculty members retire as associate professors, this is not in the best interests of the university or the individual: One mission of a research university is the contribution of new knowledge and levels of performance; our resources and faculty workloads are allocated to allow for research; and productivity in your discipline is as much a requirement of the job as is meeting your responsibilities to your students, your department, and the broader university community. So in addition to your service as teacher and university community member, you need to stay active as a scholar in your discipline at a level that merits recognition and promotion to full professor within six to ten years of your becoming an associate professor. Standards for promotion do not change over time - you are expected to have as productive - if not more so - a scholarly record when seeking promotion to Professor after ten or twelve years as you need to be promoted to a tenured associate professorship after six years. However, it is recognized that there is variability in career paths across UO's many disciplines; therefore, a shift in the weighting of teaching versus research versus service accomplishments may be carried out in some cases, with promotion to Professor as the proper reward for excellence.

The Office of Academic Affairs can be an important resource for faculty of all ranks. If you have questions or concerns that have not been adequately addressed at the department or college level, please feel free to contact us.

Page last updated June 27, 2001

Comments? jrice@darkwing.uoregon.edu

[Academic Affairs Home](#)

Guidelines and Criteria for Promotion and Tenure

A. Introduction

The Department of Architecture is an accredited professional and academic unit of the University offering undergraduate and graduate programs in architecture, interior architecture and historic preservation. The Department has an enrollment of approximately 600 full-time professional majors and offers the only accredited degrees in architecture and interior architecture in Oregon.

Department criteria for promotion and tenure acknowledge that architecture is a creative, multi-disciplinary profession founded in traditions of art, technology and the humanities. Excellence in the profession is not easily or quickly achieved and professional growth and achievement is dependent on sustained, long term commitments that often take much time to develop and advance.

Faculty in the Department are evaluated to University standards and measures of academic performance and merit. At the same time, the Department, its curriculum and faculty are obligated to the national standards and measures of a licensed and regulated profession. While academic and professional standards and measures are not necessarily in conflict, neither are they necessarily the same.

Diversity of professional expertise is valued, and the Department encourages specialization within an integrative and comprehensive understanding of architecture and design. The work of candidates for promotion and tenure will vary in emphasis between teaching and professional activity as will the measures and evidence of quality and exploration.

B. Teaching

Teaching of architecture depends upon knowledge in design and a diversity of specialized subjects. Faculty are expected to be both effective design teachers, able to integrate a range of subjects, and effective specialists, well founded in the knowledge of a particular curricular area. Most faculty teach both design and a subject area.

At the core of the program are the studio courses, in which faculty teach design through a particular design problem defined by the faculty member each term. These courses are taught like tutorials. Faculty members work directly with an individual student to develop a comprehensive design solution to this problem. Subject courses cover a range of curricular areas within the profession and are conducted in a variety of formats, lectures, labs and seminars, common to the University.

Within this structure, teaching loads are substantial. Design studios are 6-8 credit courses and meet 12 hours a week. Subject courses are 3-4 credits, equivalent to University norms in contact time and preparation requirements. In addition, faculty advise and direct a variety of independent studies and master's theses. Approximately 20 hours a week of a faculty member's time is allocated to direct teaching contact with students.

Candidates for promotion to Associate Professor rank with tenure are expected to have demonstrated effectiveness in teaching comprehensiveness and integration in design. In subject teaching, candidates are expected to have demonstrated creative and effective teaching of their subject, developing its content to make connections to the design program and to enhance the curricular area of which it is a part. In addition, candidates for promotion at Professor rank are expected to have demonstrated leadership in a curricular area.

Evidence of teaching quality can be found in both peer and student review. In design studio, the work of students is reviewed directly by faculty peers and professional peers outside the University several times a term. In the subject curriculum, opportunities for direct observation and contact by peers are common through shared lectures and collaborative ventures. Peers also evaluate the quality of teaching by reviewing course materials and examples of student work. Evaluation of quality in teaching is based on letters from students and former students who have entered the profession and standardized course evaluations.

C. Research, Scholarship and Creative Practice

Department criteria for promotion and tenure recognize applications of knowledge through architectural works as well as creation of knowledge through traditional research and scholarship. Architectural works considered for promotion and tenure include built and unbuilt projects completed for professional commissions, competitions or exhibition. These works are customarily commissioned or defined by a sponsor and, depending on their size and complexity, may take two years or more to develop. A candidate's contribution to an architectural work will often be in collaboration with other professionals. The nature of this work will vary with expertise and may include consultation in specialized areas as well as design. In all instances, a candidate's specific contribution to a work will be defined and evaluated accordingly.

Creative work, research and scholarship considered for promotion and tenure can include a range of publications, studies or demonstrations. Candidates are expected to have made vigorous, effective effort to advance and communicate the state of knowledge or practice in their area of expertise. Evidence can include recognition by peers, sponsors and the community; awards; publication in refereed journals; books; exhibitions; awards of competitive grants and external funding; and, invitations to lecture or consult. Quality of achievement will be measured as the significance or influence of the work for the discipline.

Candidates for promotion to Associate Professor rank with tenure are expected to have demonstrated achievement and promise in their area of research, scholarship or professional expertise. There must be evidence that a candidate's work will provide a foundation for further growth subsequent to tenure and promotion. Candidates for promotion to Professor rank are expected to have demonstrated leadership and

achieved national or international stature in their area of research, scholarship or professional expertise.

**D. Academic and Administrative Service,
Service and Activities on Behalf of the Larger Community**

The Department maintains a tradition of self-governance and administration dependent on effective, regular faculty participation. All faculty serve on department committees. In addition, faculty manage the professional programs of the Department. This commitment can be substantial and includes regular review and development of the curriculum; maintenance of archival records of student work; preparation for accreditation; evaluation of admissions files; and, student advising.

Service contributions on behalf of the public interest through national, professional and community organizations are encouraged and recognized as important to the mission and reputation of the Department and University.

Candidates for promotion and tenure are expected to share the service commitments and responsibilities borne by all faculty. Candidates for promotion to Associate Professor rank with tenure are expected to have demonstrated a service contribution to the department. Tenured faculty are expected to have demonstrated a service and leadership contribution to the School, University, profession and / or community.

In some instances, the service contributions of a candidate for promotion to Professor rank can be extraordinary and should be recognized as supplementary to their achievements in research, scholarship and creative practice. These kinds of service contributions are those where research, scholarship or creative practice expertise has been demonstrated in the formulation of goals and policies for national, professional or community bodies.

**DEPARTMENT OF ARCHITECTURE
School of Architecture & Allied Arts
University of Oregon**

**Contract Renewal/Pre-tenure Review Policy
DRAFT to replace "Fixed Term Review Policy" October 1993**

Introduction

The purpose of this document is to describe the contract renewal/pre-tenure review process for tenure related faculty in the Department of Architecture. Faculty appointments in tenure-related positions at the University of Oregon are made on the basis of fixed term contracts, usually three years in length, until the time that indefinite tenure is awarded or denied. These contracts have specific dates of expiration and do not include automatic reviews or routine extensions. The University may choose to renew contracts after a process of evaluation that requires timely actions by both the home department and the candidates. This document sets out the policy and process for reviews of tenure-related faculty members, including the responsibilities and the expectations of the faculty being reviewed.

The Timing of Reviews Leading to Promotion and Tenure

Annual Review. Initial tenure related contracts are usually three years in length. After joining the University, faculty will be reviewed annually by the Department Head. These annual reviews will be based on a standardized activity report from the candidate and student course evaluations. Supplementary evidence of research, scholarship or creative work may also be required. The first annual review will be based on material submitted by June 15 of the initial contract year. Typically, the next review will be based on material submitted on the same date in the second year. Supplementary evidence of research, scholarship and creative work may also be required in response to issues raised in previous reviews.

Contract Renewal/Pre-tenure Review. During the third year, a more extensive contract renewal/pre-tenure review will be conducted. This review involves the Personnel Committee, the Department Head and the Dean. The process for this review is outlined in detail below. It will begin with material submitted by the candidate no later than February 15th for a review to be completed before June 15, assuming that is the end date on the contract. (See attached calendar)

Tenure Review. A full dossier for tenure review will be due at the end of the fifth year, so that external letters of evaluation may be collected during the summer. The promotion and tenure review begins with the Department Personnel Committee in September of the sixth year and will be completed by June 15th of the sixth year.

Exceptions to the Standard Timeline

Because the tenure clock is governed by the number of terms of teaching service, the schedule of the reviews may vary in certain cases from the fixed-term contract dates. The Department Head and the candidate, with the approval of the Provost's office, can revise the schedule of reviews to take into account exceptions to the timeline outlined above. First, a candidate may come to the University with one or more years of credit for prior teaching at another institution and/or professional service. In such a circumstance, the timing of the contract renewal/pre-tenure review may be advanced, but there should remain at least one year to respond to critical input before the tenure dossier is due. Second, faculty members may take leaves of absence. In

these circumstances, the Department Head's annual evaluation may be the basis for extending the contract in short increments up until three years of credit are accumulated. At that point a contract renewal/pre-tenure review as outlined below must be undertaken before another contract is extended.

Criteria

Performance evaluation for the contract renewal/pre-tenure review shall be based on expectations outlined in the Architecture Department's document, *Procedures and Criteria for Considerations of Promotion and Tenure* and the policy, *Guidelines and Criteria for Promotion and Tenure* (approved 11 May 1992). Renewal of fixed term appointments will be granted only to those persons judged to be sufficiently "on track" in areas of teaching, research/creative practice and service and judged to be especially strong in at least one of the areas. The objective of this evaluation is to ensure that faculty members are making adequate progress such that their continued progress is likely to lead to a successful candidacy for indefinite tenure. For faculty in first appointments, it is reasonable to expect that a significant percentage of their efforts will be devoted to achievement in teaching. Contributions in teaching and research/creative practice are considered to be more important than service.

TEACHING: The candidate should show significant evidence of pedagogical inquiry, curriculum and course development, fostering a high level of student interest in the subject matter.

RESEARCH, SCHOLARSHIP, CREATIVE PRACTICE: The candidate must demonstrate initial activity and the promise of accomplishment in the area of research. Commensurate with the level of seniority, there should be clear evidence that the candidate defines significant issues in the field, is actively engaged in a fundamental search for new understandings of those issues, works either collaboratively and/or individually in research projects, and helps students develop their own interests and means of inquiry into such important matters.

ACADEMIC and ADMINISTRATIVE SERVICE: There should be evidence that the candidate has started to develop an involvement in service activities that benefit the department, university, the profession, or the community.

Process

In cases where the Department chooses to consider reappointment, the Department Head will notify the candidate in June of the year before the candidate's third year of teaching service. The Department Head's letter describes the process and timing for the contract renewal/pre-tenure review and includes copies of the department and the university's policies on pre-tenure and tenure reviews.

The File: The candidate and the department staff will assemble a file to be used for evaluation of performance by the faculty and the Department's elected Personnel Committee. The file is comprised of teaching, scholarship materials, teaching evaluations, and letters of recommendation(see attached File Contents). It will be the responsibility of the candidate to prepare and submit a current vita, personal statement, teaching portfolio and dossier with selected examples of research, scholarship and or creative work completed during the period under review. The candidate will also be provided a waiver of access form and will be asked to either waive or reserve the right to view materials in the file.

The Department shall, with the knowledge of the candidate, compile additional items for the file, including numerical and qualitative, signed student course evaluations, letters of evaluation

solicited from students for this review, and letters of evaluation from faculty in the Department. Letters from qualified persons outside the Department are not generally expected in contract renewal/pre-tenure reviews, but may be requested by either the Department or the candidate.

Department Personnel Committee Review: Once the file is complete, it will be forwarded to the Personnel Committee for review. In the course of this review the committee may request additional information. The review concludes with a signed letter of evaluation, including specific recommendations for action. The letter written by the Personnel Committee critically evaluates the candidate's progress in order to help the candidate strengthen his/her case and mitigate its weaknesses during the time before the tenure review. This letter is confidential and like the Department Head's annual evaluations does not later appear in a file for tenure review.

Department Head, Dean, and Provost Review: After reviewing the complete file and the Personnel Committee's letter, the Department Head makes a recommendation to the Dean to reappoint or not to reappoint. The Dean then reviews the complete file and the Department Head's recommendation and makes a recommendation to the Provost. Based upon the Dean's recommendation, the Provost decides whether to offer reappointment.

A more specific description of the contents of the file and a timetable for the review process are appended to this document.

Outcomes

The following outcomes are possible at conclusion of the contract renewal/pre-tenure review:

1. Reappointment of the candidate to another two-year or three-year fixed-term contract. This will typically lead to tenure consideration in the candidate's sixth year, but in certain instances may lead to another contract renewal/pre-tenure review.
2. No reappointment. In a case where reappointment is not offered, the candidate is typically offered a one-year extension of his/her contract. Recourse for appeals is described in the Oregon Administrative Rules (OARs).

REFERENCES

The candidate should use this policy in conjunction with other documents:

- *Guidelines and Criteria for Promotion and Tenure* (approved 11 May 1992) – Architecture Department
- *A Faculty Guide to Promotion and Tenure at the University of Oregon* – Office of Academic Affairs, <http://academicaffairs.uoregon.edu/tenureguide/tenureguide.html>

The File: The Candidate and the department staff assemble the file to be used for evaluation of performance by the faculty and the Department's elected Personnel Committee. The Candidate File is comprised of a base file (items 1-5) and the complete file (items 1-9) outlined below:

| CANDIDATE FILE | |
|---|---|
| The candidate shall prepare and submit the following items (1-4): | 1. Curriculum Vitae: documenting all academic activities and research/creative practice efforts, as well as service contributions to department committees, the school, the university and the larger community. Designation of which work has been undertaken since the contract start date should be clear. |
| | 2. Personal Statement: a 3-5 page statement of goals and accomplishments in teaching, research/creative practice and service. |
| | 3. Teaching Portfolio: compilation of work describing the teaching objectives and methods developed for all types of courses taught, including samples of student work. |
| | 4. Dossier: selected examples of research, scholarship and/or creative practice completed during the period in review. |
| Department compiles the following items for the candidate file (5-9): | 5. Teaching Evaluations: quantitative course evaluations completed by students and made public for each course, as required by university policy. |
| | 6. Solicited Letters: evaluation letters from faculty and students in the Department, identified by the Department Head. Typically, 3-5 tenured faculty and 3-5 students are selected, who have direct experience with the candidate in teaching, research, scholarship and/or service activities. |
| | 7. General Letters: a general notice to faculty, staff and students by the Department Head that the candidate is being reviewed, offers the opportunity for written input from all. |
| | 8. Teaching Evaluation Data: complete course evaluation data from students for all classes taught: including numerical data and signed, open-ended written evaluations, which are not publicly available. |
| | 9. Peer Evaluations: of the candidate's courses that have been completed in years 2 and 3 |

Items 1-5 constitute the base file for the pre-tenure review, and are available for review by all faculty who are solicited or who wish to write evaluations of the candidate's performance and potential. External letters from qualified persons outside the department are not generally expected in pre-tenure reviews, but may be requested by the Department Head, Personnel Committee, or the candidate.

Timetable and Deadlines

- June (mid) Letter of notification (before candidate's third year of teaching) from Department Head to candidate with timetable of deadlines.
- December (early) Personnel committee meets with candidates to answer any questions
- January 15 Department Head identifies faculty and students from whom to solicit letters of evaluation and sends them formal requests, notifying them that the file will be available for review by February 15th
- February 15th Candidate submits parts 1-4 of file (# of copies). Department staff assembles item 5, makes several copies of the base file and established a procedure for faculty and students to review this file before writing their letters of evaluation.
- Department Head issues general notice to all faculty, staff and students to invite their written input by mid-March.
- Department Head reminds identified faculty and students (solicited letters) by mid-March.
- April 1 All letters of evaluation must be in the file. Department staff assembles the complete file for review by the personnel committee.
- April Personnel Committee Review
- May 1 Personnel committee transmits a signed letter of recommendation to the Department Head.
- May 15 The Department Head reviews the file and the Personnel Committee's letter and make a recommendation to the Dean.
- May 31 Dean makes a recommendation to the Provost.
- June 15 The Provost makes a final decision on reappointment. The Department Head meets with the candidate with formal notification of the outcomes no later than this date and provides a copy of the confidential letter the Personnel Committee has written with recommendations for action.

TENURE PLANNING ADVISING
DEPARTMENT OF ARCHITECTURE
University of Oregon
Approved May 21, 2002

The goal is to provide guidance and assistance to regular appointment untenured faculty members as they establish their academic careers within our department and the university.

Tenure Planning Advising pairs untenured faculty members with tenured faculty members who act as advisors to assist in the process of moving toward advancement in rank, preparing for pre-tenure review and consideration of promotion and tenure. This role may require the advisor to act as confidant or advocate.

In order to promote and preserve a completely open working relationship, and to allow the advisor to play an advocacy role on behalf of the untenured faculty member, it is expected that the advisor (past or present) will abstain from the formal committee evaluation processes regarding the advisee (to include Pre-Tenure Term Review, and Tenure and Promotion Review), regardless of whether or not they are currently an advisor.

2. CRITERIA FOR THE SELECTION OF ADVISORS

It is expected that all tenured faculty members will be available to assist in the tenure planning advising process. Advising responsibilities should be distributed as equitably as possible in the department with the intention, but not the constraint, that any given faculty member would not normally have more than two advisees.

It is desirable that the advisor's area of special interest be different from that of the advisee to provide a broader perspective on activities and accomplishments. In some instances, however, an untenured faculty member may identify as a potential advisor a person who shares her or his special field(s) of interest. What is essential is that the advisor genuinely have the interests of the untenured faculty member at heart, and that the advisee feel comfortable with the relationship.

3. PROCESS

New regular faculty members shall meet with the Department Personnel Committee whose members will explain tenure planning advising and outline university policies related to appointments.

The untenured faculty member will identify to the personnel committee one or more potential advisors from among the tenured faculty. The department head or the personnel committee itself may assist in this process.

The personnel committee may then act as a "broker", to the extent necessary, to contact the tenured faculty member(s) to ascertain that they would be willing and able to take on the given individual as an advisee. Once agreement is reached, all parties are to be so informed; including the department head.

Advisors should be identified for all regular faculty at least by the end of their second quarter of appointment and prior to the first annual self-evaluation.

The department office and the departmental personnel committee will maintain a current list of all advisor/advisee pairs.

Should a designated faculty advisor become unavailable due to resignation, retirement, or leave, the personnel committee will assist with the process of identifying a new advisor as appropriate.

The department head will not accept annual evaluations from untenured faculty who do not list the name of their advisor as part of their evaluation.

4. RESPONSIBILITIES OF THE TENURE PLANNING ADVISOR

Meet with the advisee at the beginning and toward the end of each academic year (and at intervals as appropriate-during the rest of the year), to advise on opportunities and problems associated with the untenured faculty member's involvement in teaching, research and scholarship, creative work, and service.

Assist the untenured faculty member in establishing a research/creative work agenda and review the progress of the advisee in working toward identified goals in these areas.

Assist the untenured faculty member in identifying outlets for scholarly work (conferences, publications, etc.) and creative work (commissions, collaborations, consulting, etc.) Be aware of research initiatives appropriate to the untenured faculty's interest and bring them to the advisee's attention. Assist the advisee in establishing contact with others outside the department who share similar interests and research agendas.

Advise on the balance of effort in regard to teaching, research/creative work, and service and provide feedback to the advisee on efforts in each of these areas.

Advise and assist the advisee in the preparation of materials for review such as annual self-evaluations, pre-tenure review, and promotion/tenure review. Assist with identifying appropriate outside reviewers in the candidate's area.

Assist the Department Head, Dean, Central Administration, and faculty in understanding the special needs of individual untenured faculty members. Advisors should have special opportunities to see administrators.

5. RESPONSIBILITIES OF THE UNTENURED FACULTY MEMBER

Keep in reasonably close contact with the advisor and provide the advisor with the information needed to facilitate the intended relationship. Discuss the preparation of, and provide the advisor with a copy of the annual faculty self evaluation.

Outline a plan and set a schedule with regard to research and/or creative work as well as the development of teaching materials and capabilities.

Work toward the achievement of this plan and respond to feedback of the advisor and others in regard of progress in meeting goals.

Keep records of work in progress; Teaching: course descriptions and notes, student evaluations; Research: talks, grants, papers; Practice: sketches, drawings, photos; Consulting and Public Service: letters, reports. Build a cumulative portfolio of work.

6. MONITORING OF THE PROGRAM:

The Departmental Personnel Committee will monitor the operation of tenure planning advising on a continuing basis and make this an item of its annual report.

The committee will schedule meetings during the year with groups of advisors and/or advisees to review the success of the program.

Warning signs of problems would include such things as: lack of contact, lack of agreement on goals between the advisor and untenured faculty member, lack of action on recommendations of the advisor or lack of progress in working toward specific goals.

Department of Architecture – Faculty Personnel Committee

PEER TEACHING EVALUATION POLICY

Purpose of Policy

The purpose of the peer evaluation of teaching is to evaluate teaching, not to advise on improving teaching effectiveness. Peer evaluation of teaching reports will become a permanent part of each faculty member's personnel file. Peer teaching evaluations will be used along with other information to measure teaching effectiveness. The evaluations will be reviewed as part of tenure and/or promotion reviews.

See university legislation attached.

Timing

Tenure-track faculty members shall be evaluated once each year of the three years preceding their submittal of tenure dossiers. Tenured associate professors shall have one course evaluated every other year until they submit their dossiers for promotion to full professor. Full professors are not required to have their courses evaluated.

Process

Faculty Evaluators

In consultation with the faculty member being evaluated, the department head will select evaluators who are tenured and hold rank higher than the person being evaluated. The evaluator should have some experience in teaching the type of course being evaluated and the subject of the course being evaluated. If no one with this experience is available, then an evaluator who has taught the same course format and in the larger subject area, i.e. media, technology or design arts, should be selected.

Courses Evaluated

An effort will be made to evaluate a mixture of studios and lecture courses.

Procedures

After a review of course materials and a classroom visit, the faculty evaluator will prepare a written and signed report. A copy of the report will be given to the faculty member being evaluated and will be archived in the permanent personnel file. Faculty evaluators are encouraged to discuss their finding with the faculty member being evaluated after the formal report has been filed.

Criteria

The criteria for evaluation are listed in the Peer Teaching Evaluation Form attached.

DEPARTMENT OF ARCHITECTURE
PEER TEACHING EVALUATION

Faculty Member Evaluated: _____
Course Evaluated: _____
Faculty Member Evaluator:: _____
Date of Report: _____

| | MEETS EXPECTATIONS | NEEDS IMPROVEMENT | COMMENTS |
|--|--------------------------|--------------------------|----------|
| INTELLECTUAL CONTENT OF MATERIAL Course materials are relevant, capture the breadth of the subject with depth in appropriate areas. | <input type="checkbox"/> | <input type="checkbox"/> | |
| GRASP OF MATERIAL Course content is presented clearly, logically and confidently. Specific concepts are placed in thematic contexts and made relevant to overall course objectives. | <input type="checkbox"/> | <input type="checkbox"/> | |
| ABILITY TO ENGAGE AND CHALLENGE Instructor is able to engage and challenge students with course material and stimulate critical thinking and questioning skills. | <input type="checkbox"/> | <input type="checkbox"/> | |
| ABILITY TO PROVIDE INTELLECTUAL LEADERSHIP Instructor is able to provide intellectual inspiration and leadership and to awaken new interests and insights. | <input type="checkbox"/> | <input type="checkbox"/> | |
| EFFECTIVENESS OF TEACHING APPROACHES Instructor approaches teaching and learning in effective ways, using innovations, techniques, activities and technologies that enhance learning | <input type="checkbox"/> | <input type="checkbox"/> | |
| CLASSROOM VISIT WAS SPONTANEOUS | | <input type="checkbox"/> | |
| CLASSROOM VISIT WAS ARRANGED | | <input type="checkbox"/> | |

Note what materials and/or classroom visits were a part of this evaluation
vc 07.05.02

3.8.1 General description of facilities

Eugene

The School of Architecture and Allied Arts occupies eleven buildings on the main campus of the University of Oregon in the city of Eugene (population 146,000), which is known for its progressive politics and its reputation as the "greenest" city in the nation. Most of the Department of Architecture's facilities are located in two contiguous buildings: Lawrence Hall and Pacific Hall, with additional facilities across Franklin Boulevard on what is known as the "North Site." Lawrence Hall is shared by programs in architecture and interior architecture, along with four other departments in the school. The school's administration and support facilities, including a gallery, the hearth (a café), a student computer lab and output room, a studio supplies store, the Visual Resource Center, and the Architecture and Allied Arts Library, all located in Lawrence Hall. A woodshop located on the "North Site" supports both architecture and interior architecture courses. The school is currently renovating the courtyard and three of the large lecture halls in Lawrence Hall. Space used by the department and by research centers and institutes under the leadership of the department's faculty include:

Environmental design facilities:

These spaces in Lawrence and Pacific Halls are shared by the Departments of Architecture, Interior Architecture, and Landscape Architecture:

| | | |
|----|------------------------|-------------------------------|
| 36 | Design Studios | (816 sq. ft. - 1,024 sq. ft.) |
| 3 | Lecture/Review Rooms | (517 sq. ft. - 1,280 sq. ft.) |
| 4 | Media Lab/Review Rooms | (726 sq. ft. - 1,276 sq. ft.) |
| 3 | Seminar Rooms | (367 sq. ft. - 469 sq. ft.) |

Other instructional, research and administrative spaces:

| | | |
|----|--|-----------------------------|
| 35 | Faculty Offices | (90 sq. ft. - 120 sq. ft.) |
| 1 | Structures Lab | (839 sq. ft.) |
| 1 | Computer Graphics Lab and Peripherals Center | (400 sq. ft.) |
| 1 | Archive of Student Work | (308 sq. ft.) |
| 1 | Materials Resource Center | (400 sq. ft.) |
| 1 | IARC Materials Study Room | (300 sq. ft.) |
| 1 | Administrative Center | (1,430 sq. ft.) |
| 2 | Research space used by CHI faculty, research staff, incl. ESBL | (2,296 sq. ft.) |
| 1 | Baker Daylighting Laboratory | (438 sq. ft.) |

General classroom facilities:

The department has access to general classroom space throughout the university campus. These rooms in Lawrence and Pacific are most frequently used by the department.

| | | |
|---|--------------------|-----------------------------|
| 3 | Classrooms | (30 - 35 seats) |
| 4 | Lecture Halls | (63 - 220 seats) |
| 4 | Microcomputer Labs | (445 sq. ft. - 750 sq. ft.) |
| 1 | Exhibition Gallery | (1,490 sq. ft.) |

North Site facilities include:

| | | |
|--|-----------------------------|-----------------|
| | Furniture Design Studio | (953 sq. ft.) |
| | Woodworking Shop | (2,911 sq. ft.) |
| | Metals Shop | (252 sq. ft.) |
| | Construction Technology Lab | (882 sq. ft.) |
| | Structures Research Lab | (1,449 sq. ft.) |

Portland

The University of Oregon Portland Center is located in the Yamhill Historic District of downtown Portland at 722 Second Avenue, a short walk to Pioneer Courthouse Square, Riverfront Park, City Hall and the Skidmore Historic District. Students have 24-hour building access and secured indoor bicycle parking. The building provides shared space on the ground floor for scheduled use by the department and space exclusively for department use on the fourth floor and part of the third floor.

| | | |
|---|---|--------------------|
| | Large Studio Space (up to four studios) | 3,740 sq. ft. |
| | Small Studio | 1,032 sq. ft. |
| | Classroom / Review Room | 980 sq. ft. |
| | Small Review/Seminar Room (3 rd floor) | 602 sq. ft. |
| | Computer Room | 180 sq. ft. |
| | Model Shop | 540 sq. ft. |
| | Spray Booth Room | 60 sq. ft. |
| | Administrative Office | 180 sq. ft. |
| 2 | Faculty Offices | (ea @) 144 sq. ft. |
| | Library (3 rd floor) | 1,066 sq. ft. |
| | ESBL Laboratory (ground floor) | 1,020 sq. ft. |

Other Facilities

The school owns three historic properties designed by John Yeon, an important modern architect who holds a pivotal position in the history of the Pacific Northwest regional style.

The Shire occupies a 75-acre waterfront site in Skamania County, Washington, in the heart of the Columbia River Gorge. Directly across from Multnomah Falls, the Shire is a carefully designed landscape with a sculpted lawn, a series of meadows, wetlands, vista points, river bays, and walking paths which John Yeon created over 30 years. He purchased the property in 1965 to protect it from possible industrial development. It provides an educational site for the study of landscape preservation, design, ecology, and management creating opportunities for individuals and study groups to engage in research and discussion of landscape architecture, planning, conservation and preservation issues associated with the Columbia River Gorge, the Pacific Northwest region, and the nation.

Two of Yeon's Portland residences, the Watzek House and the nearby Cottrell House, are beautifully sited high in Portland's west hills. The Watzek house, designed by Yeon when he was 26, has one axis connecting a suite of spaces from living room to dining room. The second axis aligns the living room with a spectacular view of Mt. Hood. It is built of wood and exquisitely detailed. A photograph of the house showing its cascading roof paralleling the slope of Mt. Hood in the distance, was featured next to Frank Lloyd Wright's "Fallingwater" in New York's Museum of Modern Art's famous 1944 exhibition of modern architecture. Built in 1932-1939, it generated widespread interest in the work of Yeon and his contemporary, Pietro Belluschi.

3.8.2 Equipment and facilities services

In Eugene, the dean's office staff maintains photocopy and mailroom services for faculty use, provides ongoing scheduling services for review rooms and some of the school's meeting rooms, and coordinates the scheduling of the school's large classes. The school's Faculty and Student Service Center provides audio-visual equipment, service equipment, supplies, laptop computers, and other tools and equipment for student and faculty use. This desk also serves as a liaison to the building manager if assistance with facilities is needed. Students and faculty in the department can also request equipment from the university's Media Services Center.

In Portland, equipment and facilities services are provided by the department and the Portland Center staff.

3.8.3 Computing resources

The School of Architecture and Allied Arts teaches students to be designers and creative decision-makers regardless of the tools they use. Students learn to explore new ideas through a combination of traditional methods and experimental techniques. Through work in animation, multimedia, graphics, computer-aided design, geographic information systems, and web publishing students see how computer technology can extend capabilities and enhance understanding. The school's computing staff helps faculty, staff, and students with general computing and with their facilities-based educational technology needs.

Most lecture rooms, studios, and review rooms are networked to support instructional technology and Windows or Mac OS computers. Wireless internet access is available in most of the facilities used by the department in both Eugene and Portland. The university provides server accounts for e-mail and web pages. The school provides access to a full array of computing applications through its instructional and research laboratories located in Lawrence Hall, Pacific Hall, Hendricks Hall, and the North site complex. A&AA Computing Services staff maintain these resources as well as shared large-scale color plotters and high-resolution printers. Technical support is available through A&AA Computing Services, the Computing Center, and informal peer consulting.

To participate effectively in the department's computer-integrated studio program, every student is required to have unlimited access to a personal computer. Students are required to have access to computer tools in their studio work space, and assignments across the curriculum assume this capability. The center's computing specialists, in consultation with the department's digital media faculty, prepare recommended computer hardware and software packages and negotiate reduced rates for the department's students with providers. Students who are eligible for financial aid can also receive aid toward computer purchase expenses. Laptop computers are strongly recommended because they allow students to participate more effectively in computer-based classes and take greatest advantage of the school's computing infrastructure.

The school's computing services staff maintains the Design Computing Lab (DLC), a facility with 25 Windows and Mac OS computers, flatbed and slide scanners, and one HP LaserJet printer. The school's computing services staff also maintain over 100 additional public computers around the school. These computers have all of the same software that the lab computers have. There are also several labs on the university campus that are accessible to students, staff and faculty.

The school's Output Room Services provides students, staff, and faculty with affordable access to color laser printing, large format printing, large format scanning, slide/film scanning, and color copies. The department's model shop provides access to a laser cutter.

In Portland, the Portland Center director and information technology specialist maintain shared computing resources while the school's computing service staff serves the computing needs of the department's Portland-based faculty and students. The department hires computing GTFs who work closely with the school's computing services in Eugene. Students in Portland have access to a shared computer lab and a studio resource room equipped with printers and scanners.

3.8.4 Changes in facilities

Eugene

Since 2001, the department has completed the replacement of old studio desks (some as old as fifty years) with a new custom-designed desk, providing more surface area, lockable storage, and computer workspace. In 2003, the department opened a new model shop with a GTF staff position. A laser printer was added to the shop in 2005. The department's computing facilities and infrastructure have been continually upgraded to ensure that support for learning and research meets current standards. The large lecture halls in Eugene have been renovated to improve comfort and performance, especially with respect to educational technology and accessibility. The construction of the new Lillis Business Complex has provided the university with more state-of-the-art classrooms that the department uses. Some remodeling of the woodshop space on the North site has helped the school make more effective use of this facility. Students and faculty in landscape architecture have designed and constructed renovations to the Lawrence Hall courtyard.

Portland

Since 2001, the ESBL has established a full-time presence at the Portland Center and has increased its capacity to teach courses in the lab and welcome students to use the lab's facilities. The new library and new seminar room on the third floor have been added. A gallery space and new faculty offices were constructed. The gallery has helped the Portland Program establish more of a communal identity. Computer facilities have been expanded to include a computing resource room near the studios, and fixed computer have been replaced with laptops in the shared computer classroom.

3.8.5 Plans for facilities

Eugene

Plans for facilities improvements in Eugene are ongoing. Projects initiated by the department include a new gallery space for the exhibition of environmental design work. Professor Howard Davis received a university education technology grant award for his proposal to install large format digital screens in design studios to facilitate studio discussions of digital information. The art and architecture departments are pooling resources to acquire shared digital fabrication equipment that will support students and faculty in both departments. In 2006, the school is purchasing a large flat bed router and two milling machines. Although there is great interest within the school to plan for a new building, a comprehensive building project is not the focus of the current capital fundraising campaign which ends in 2008. A project for new facilities is projected for the future and a \$200,000 fundraising campaign for feasibility studies has been approved.

Portland

In recognition of the Department of Architecture's stature as one of the University of Oregon's leading programs, the university has made a commitment to invest in the expansion of the department's resource base in Portland. Current planning efforts for facilities are focused on the new Portland Center in the Ankeny Square area of downtown Portland that is scheduled to open in 2008. This move will allow the department to expand its facilities in Portland and provide greater access to shared

facilities and programs. A large lecture hall on the ground floor will provide a venue for large classes and public lectures. An expanded library will improve access to information. A 1,000 sq. ft. street front gallery with adjacent black-box exhibition space will display our students' work in a public setting.

Programmed spaces that will be used by the department include:

Instructional and research facilities:

| | |
|--|---------|
| Arch Design Studios: 6 @ 1200 sf | 7200 sf |
| Urban Design Laboratory (research) | 1000 sf |
| ESBL | 1600 sf |
| Product Design Studio | 900 sf |
| Classroom/Review Room (4 th floor) | 650 sf |
| Classroom/Review Room (5 th floor) | 550 sf |
| Common Layout/Computer Space | 600 sf |
| Woodshop/Model Shop/Fabrication Lab (basement) | 2800 sf |

Faculty space:

| | |
|---|--------|
| 4 Offices @ 140 sf | 560 sf |
| Visiting Faculty/Adjuncts: share 1 office | 200 sf |

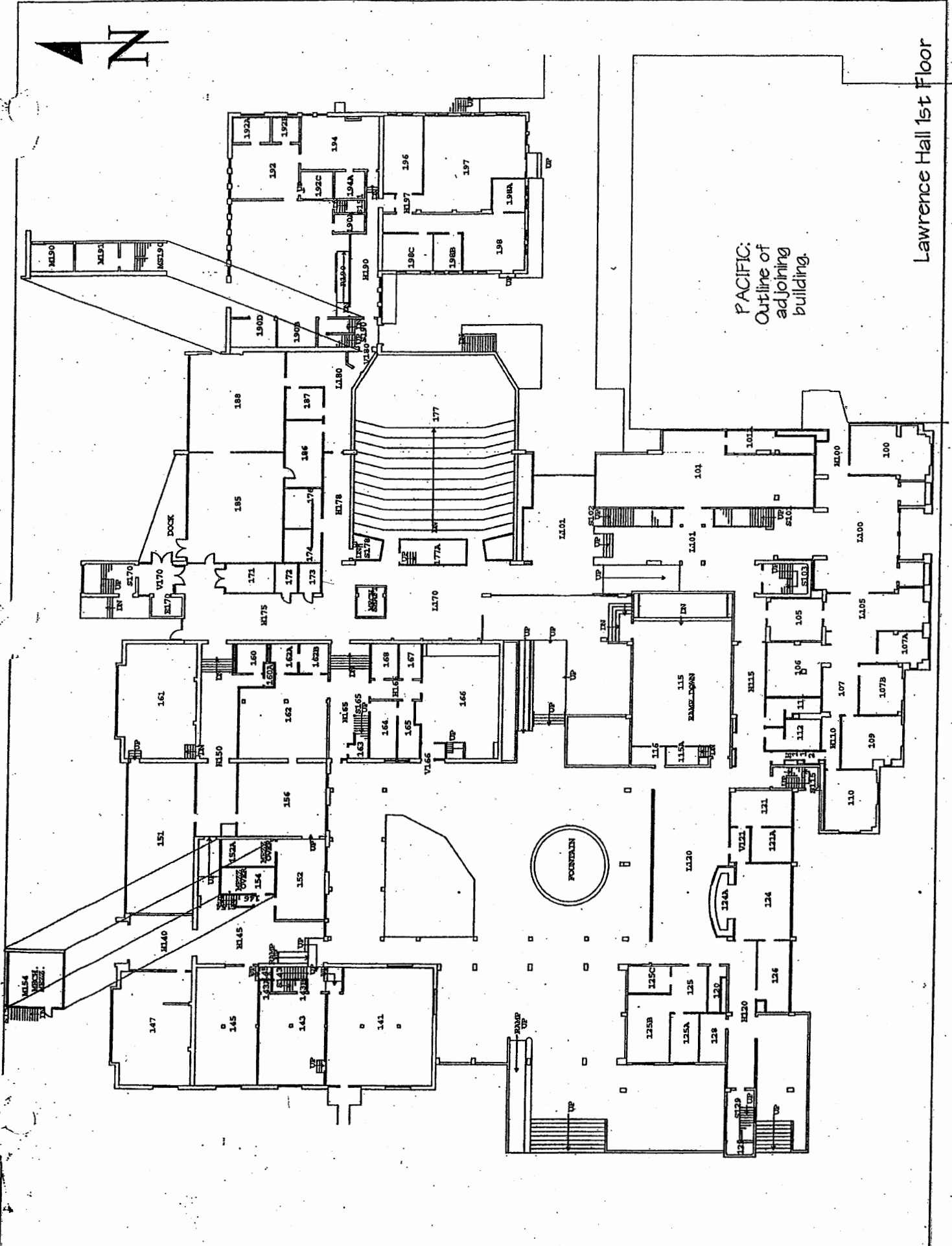
Administrative space:

| | |
|--|--------|
| A&AA Executive Director | 200 sf |
| Reception, Administration, Student Support | 700 sf |

Ancillary and support spaces:

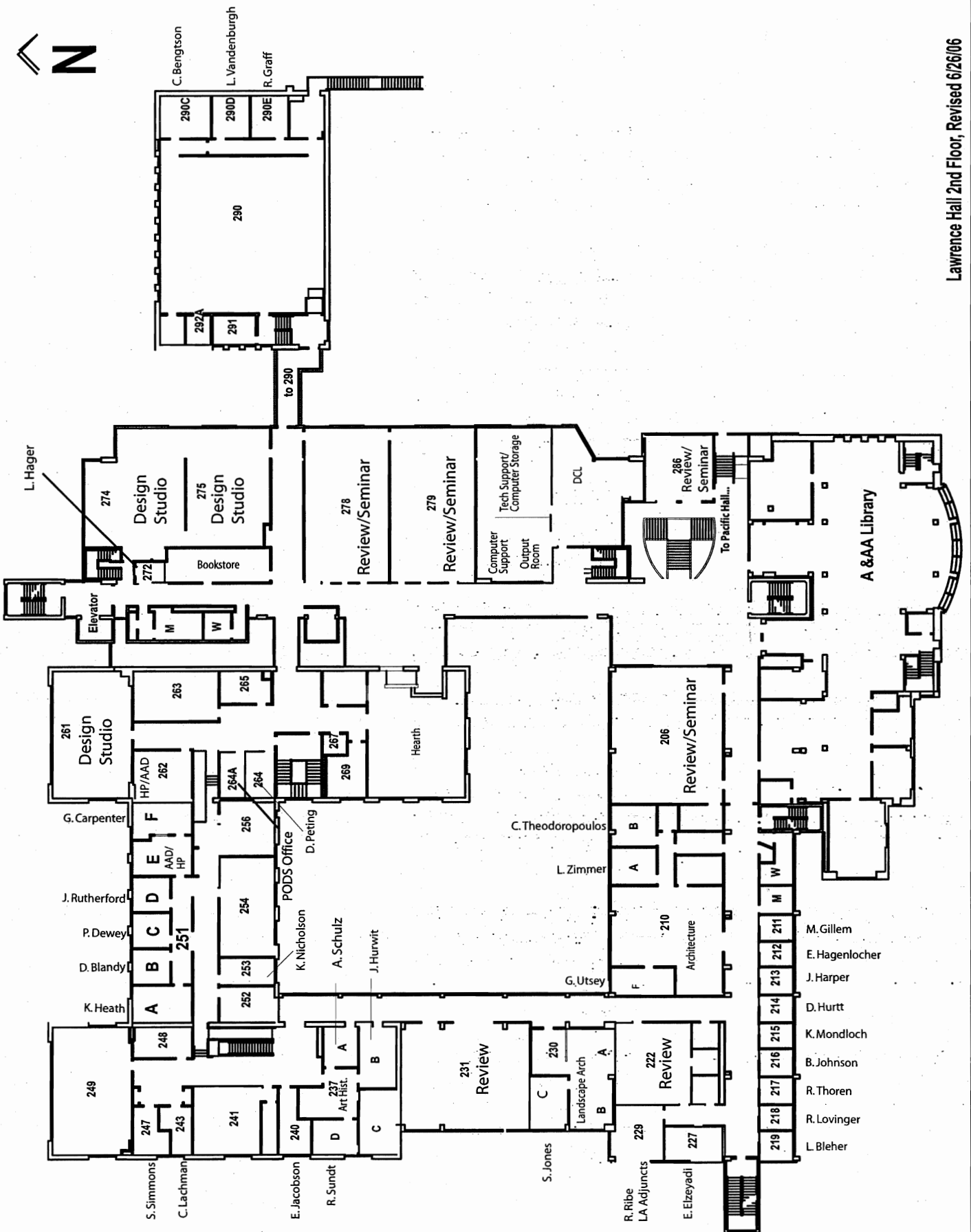
| | |
|-----------------------|--------|
| Computer Output Room | 300 sf |
| Spray Room (basement) | 100 sf |
| Storage (basement) | 600 sf |

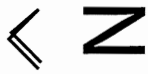
Plans of the university's Eugene campus, existing architecture facilities in Eugene and Portland and proposed facilities for the new Portland Center can be found on the following pages.



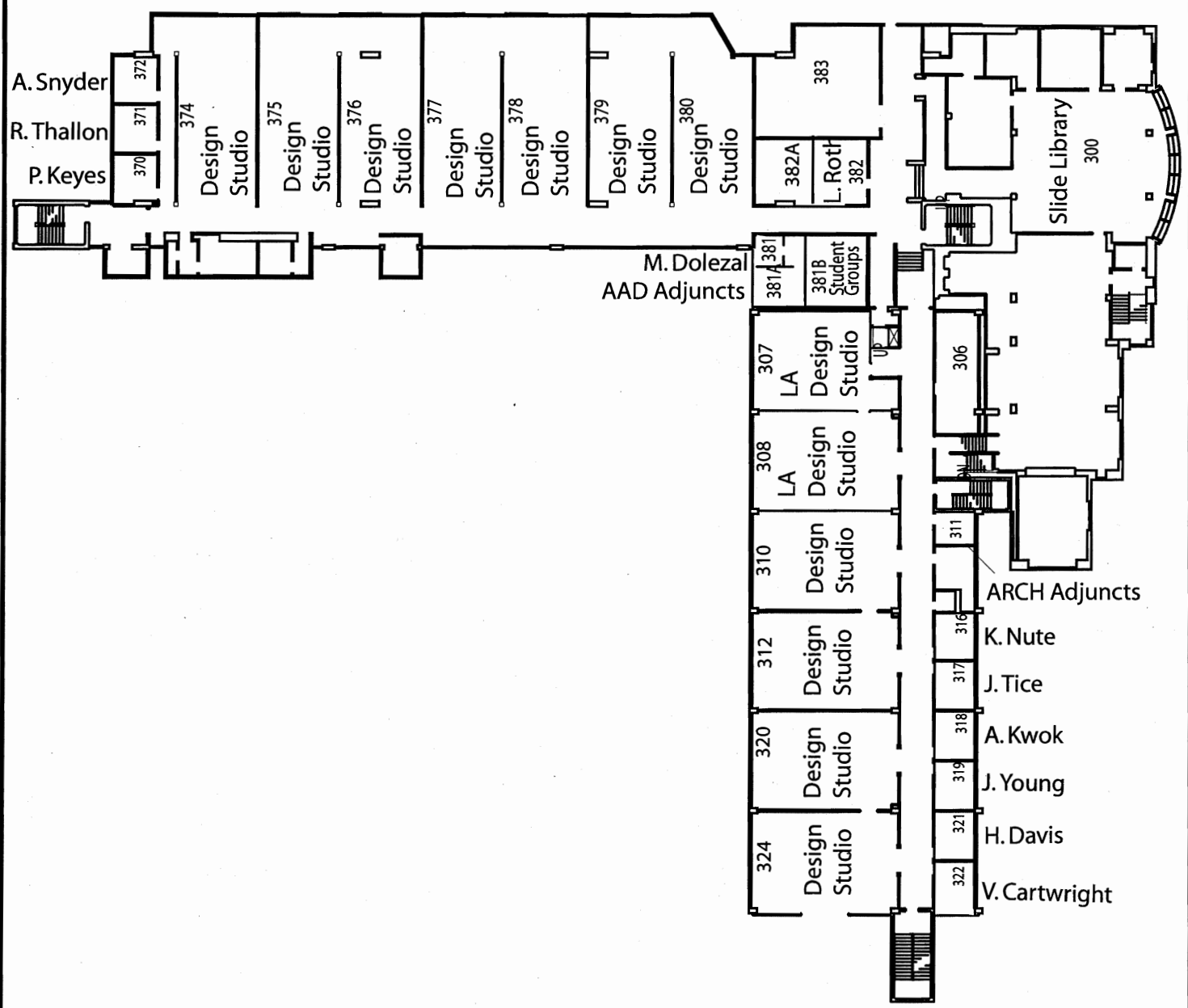
PACIFIC:
Outline of
adjoining
building.

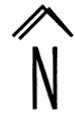
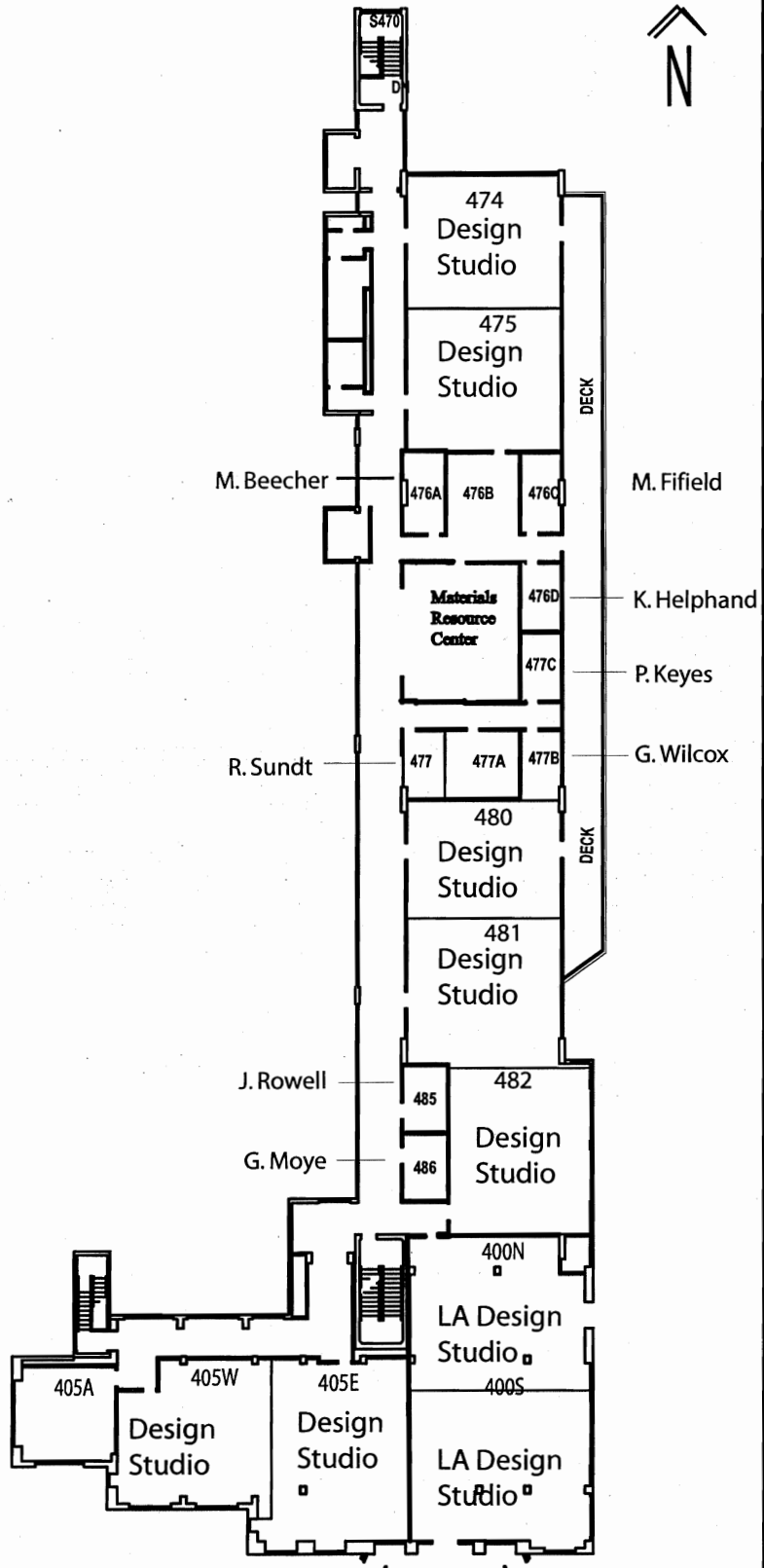
Lawrence Hall 1st Floor



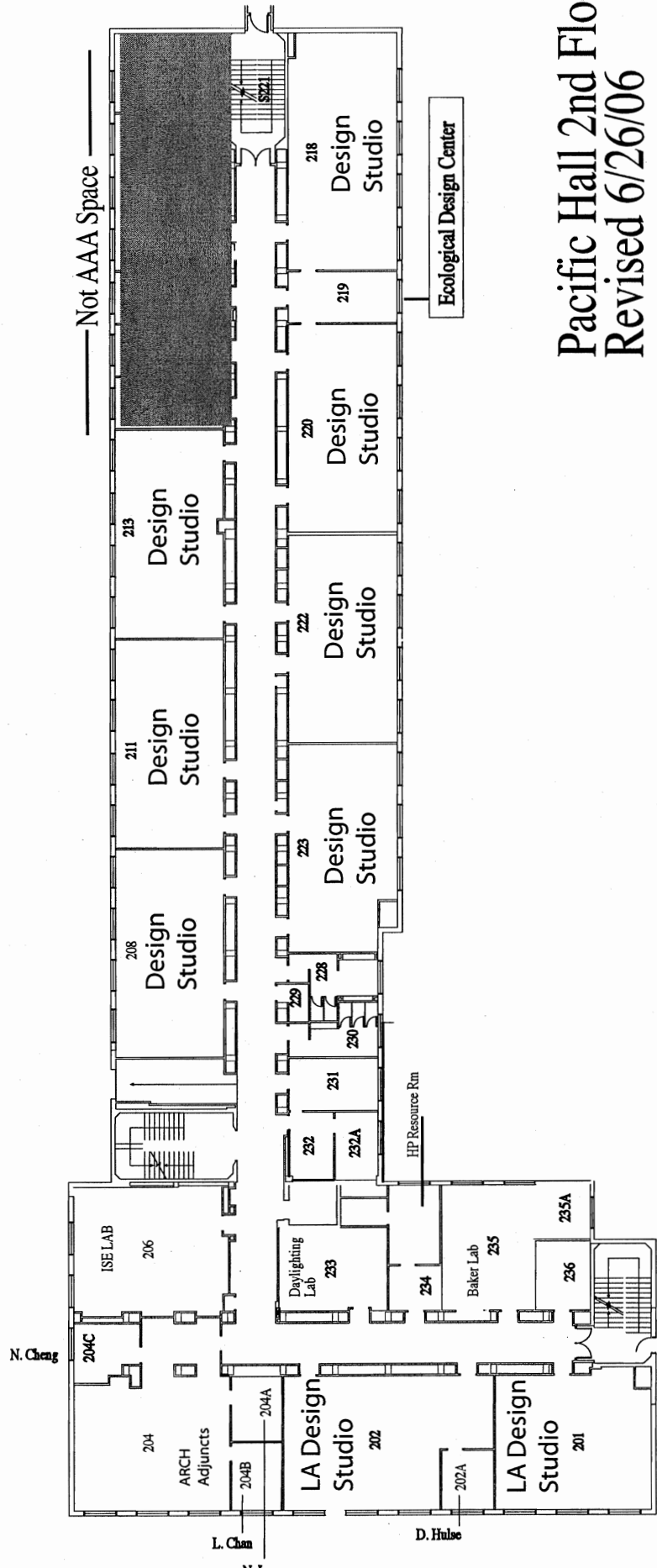


Lawrence Hall 3rd floor,
Revised 6/26/06





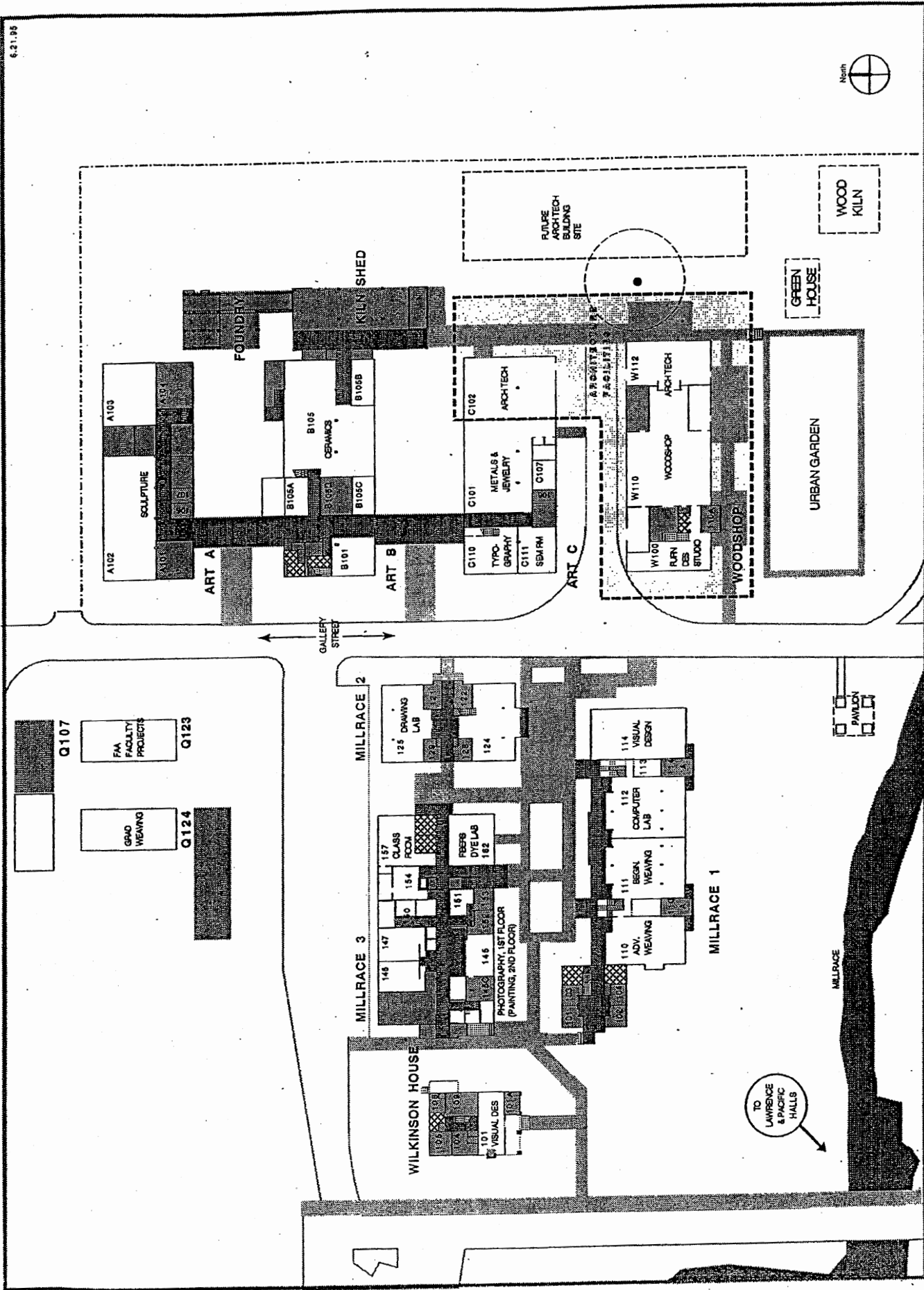
Lawrence Hall 4th floor, Revised 3/29/06

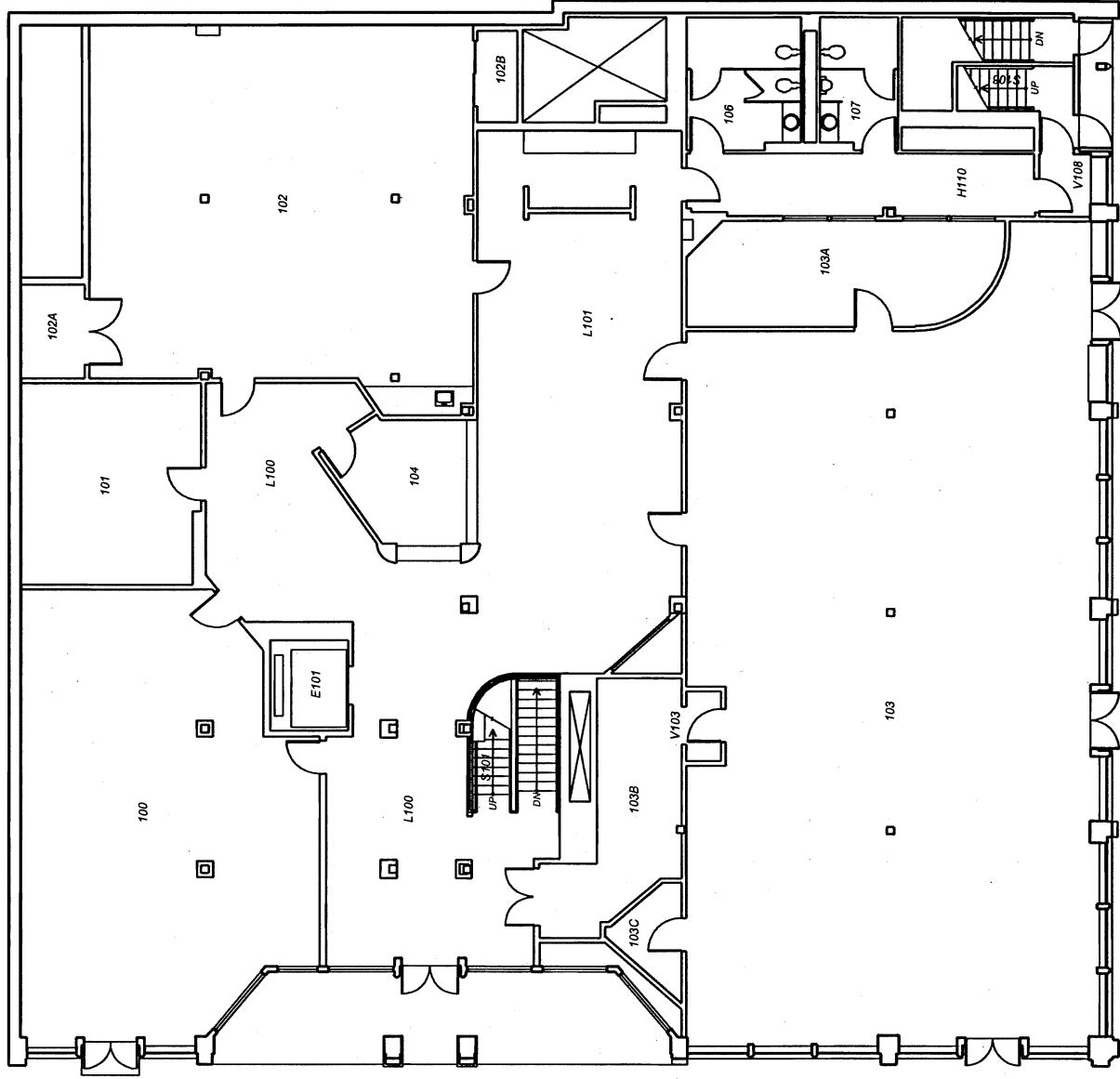


Pacific Hall 2nd Floor
Revised 6/26/06

From Lawrence Hall







SW SECOND AVENUE

YAMHILL STREET

FIRST FLOOR

0 8 16
FEET

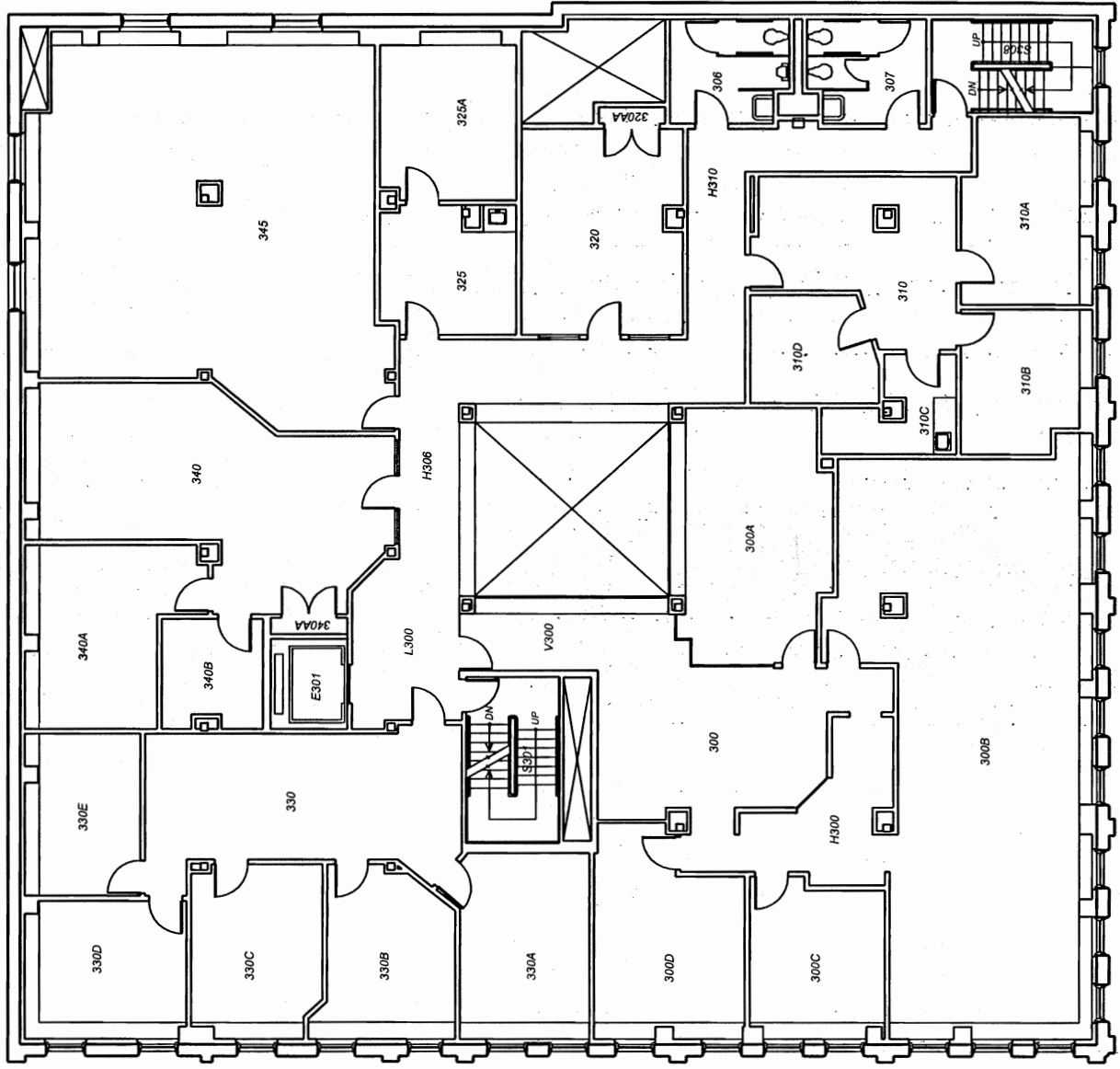
SHEET 02 OF 07
DRAWN 2002
REVISED 11/02

WILLAMETTE BLOCK BLDG.
722 SECOND AVENUE
PORTLAND, OR

UNIVERSITY OF OREGON

BUILDING 810





THIRD FLOOR



0 8 16
FEET

SHEET
04 OF 07

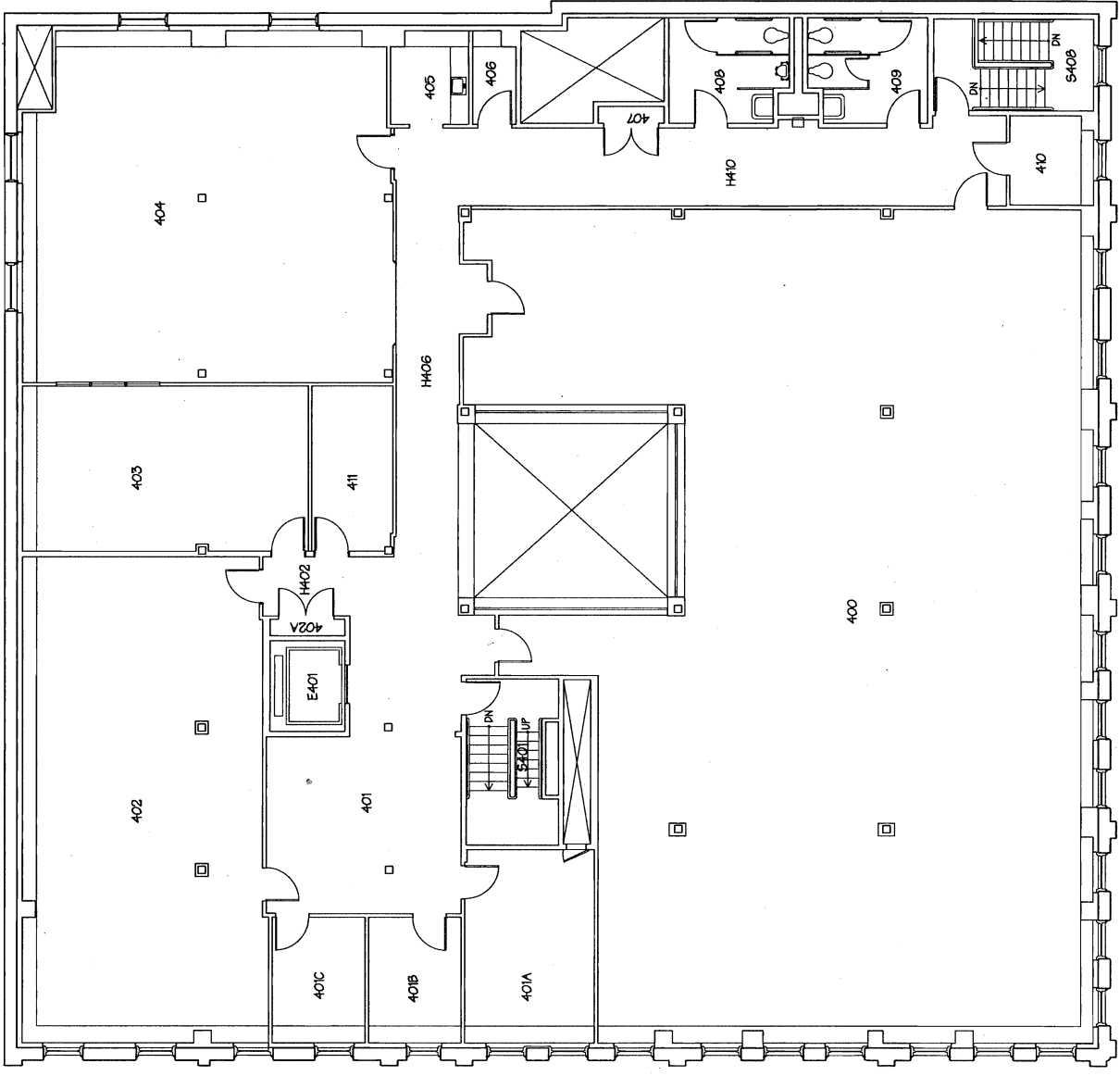
DRAWN
REVISED

2002
8/02

WILLAMETTE BLOCK BLDG.
PORTLAND, OR

UNIVERSITY OF OREGON

BUILDING
810



FOURTH FLOOR



0 8 16
FEET

SHEET
05 of 07

DRAWN
2002

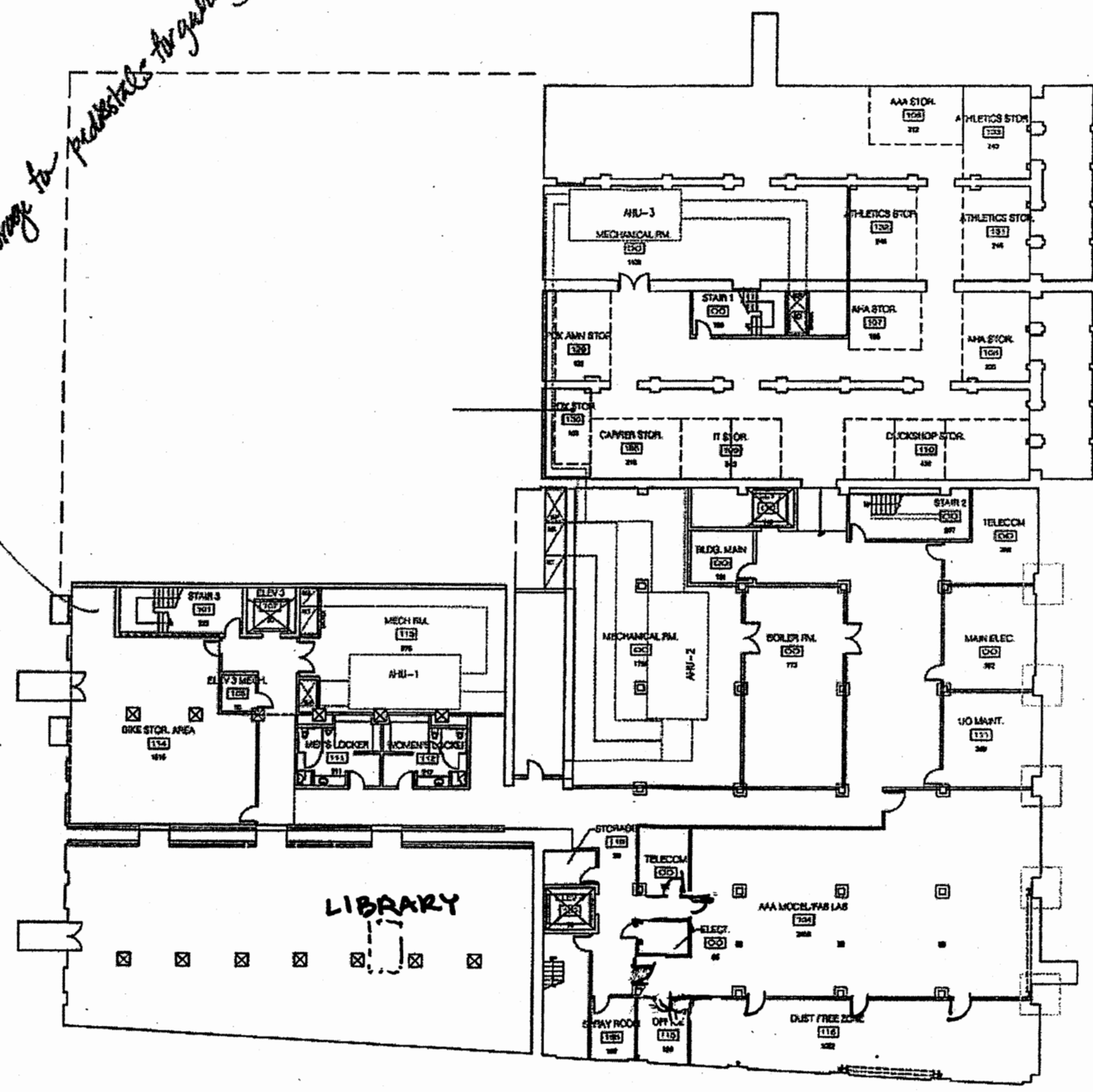
REVISED
11/05

WILLAMETTE BLOCK BLDG.
PORTLAND, OR

UNIVERSITY OF OREGON

BUILDING
810

way for pedestrians to go



NAITD

BASEMENT

Basement

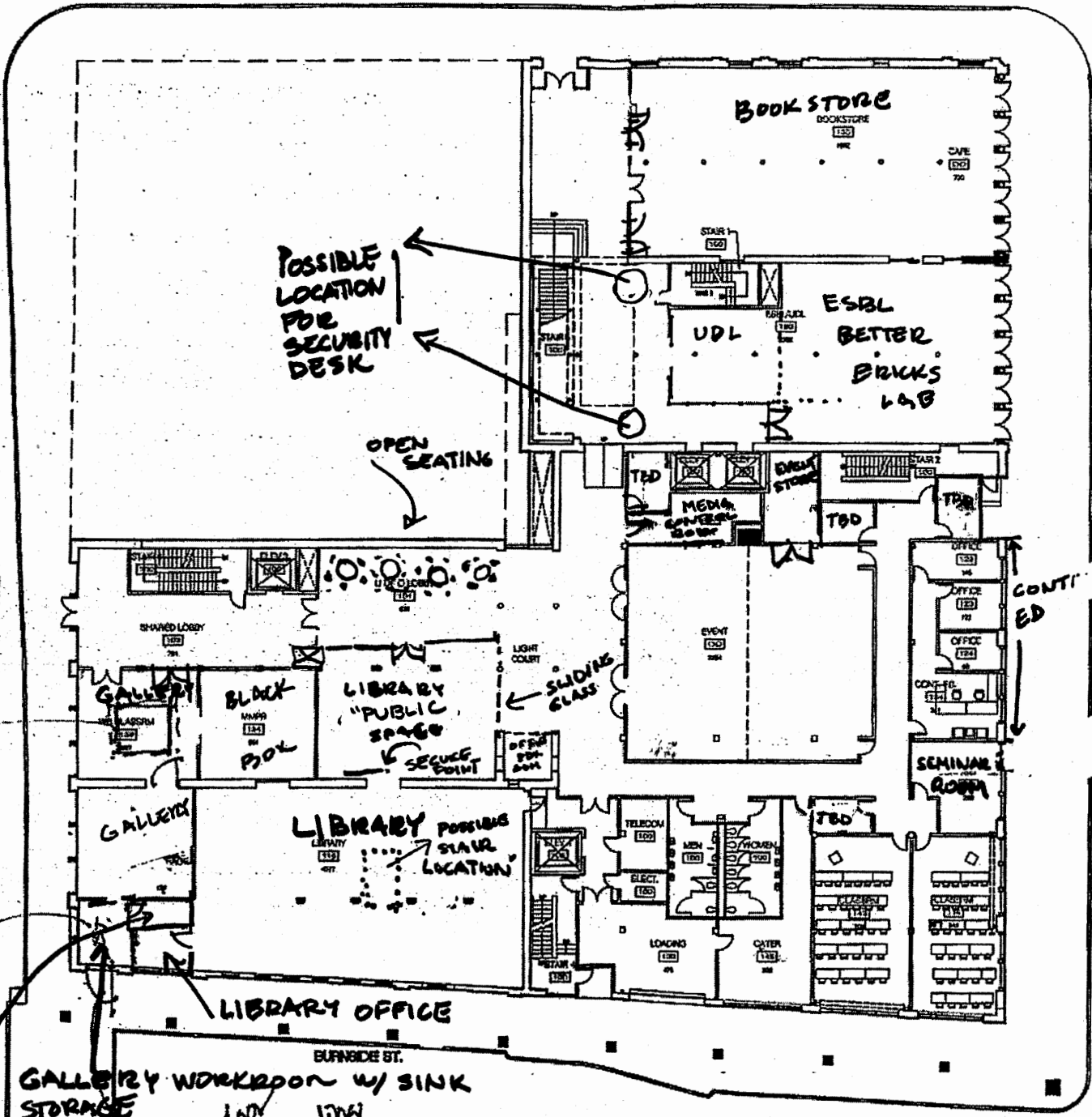
Couch

COUCH ST.

ST AVE

NAITD

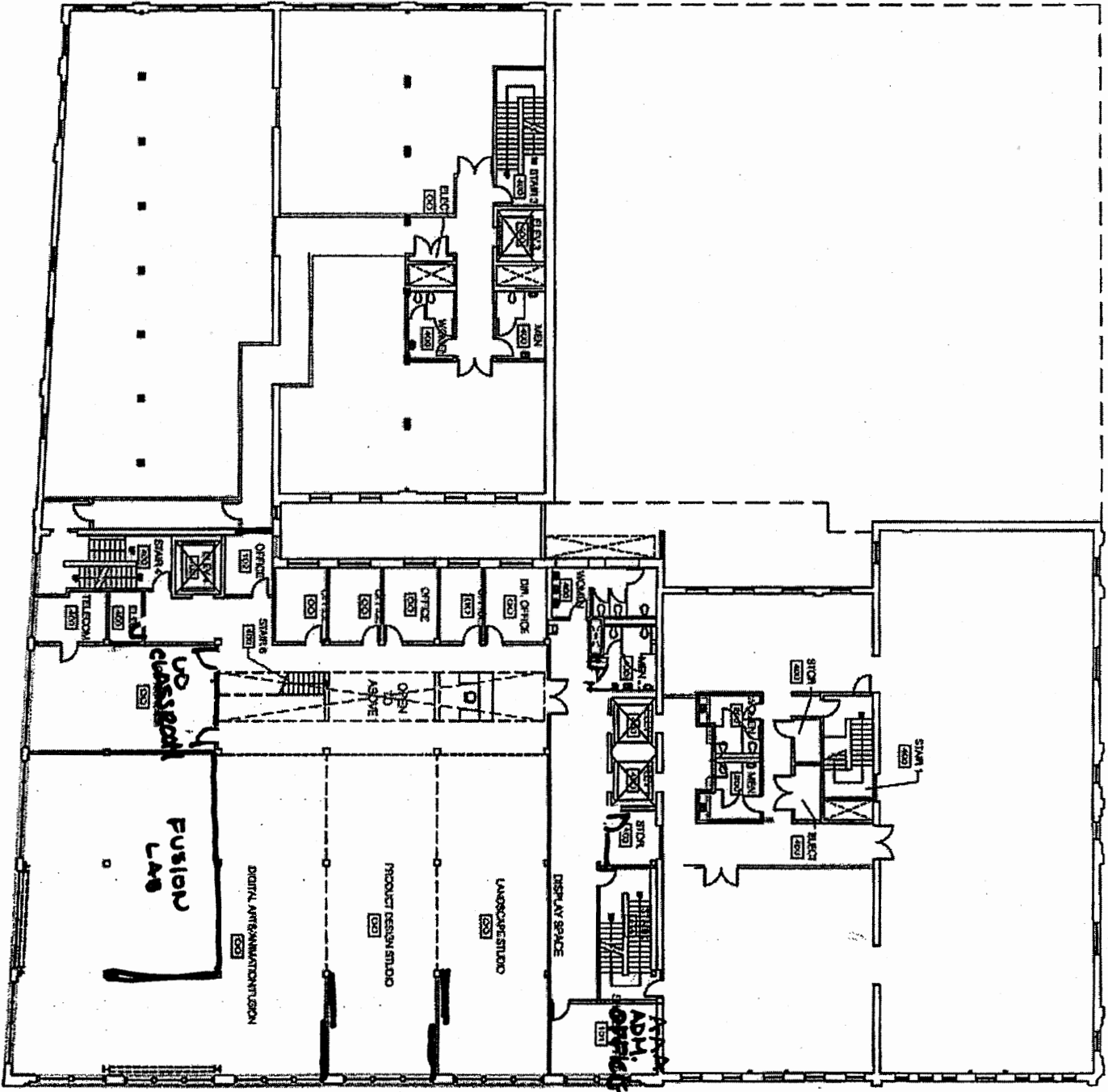
NAITD



GALLERY WORKROOM w/ SINK STORAGE

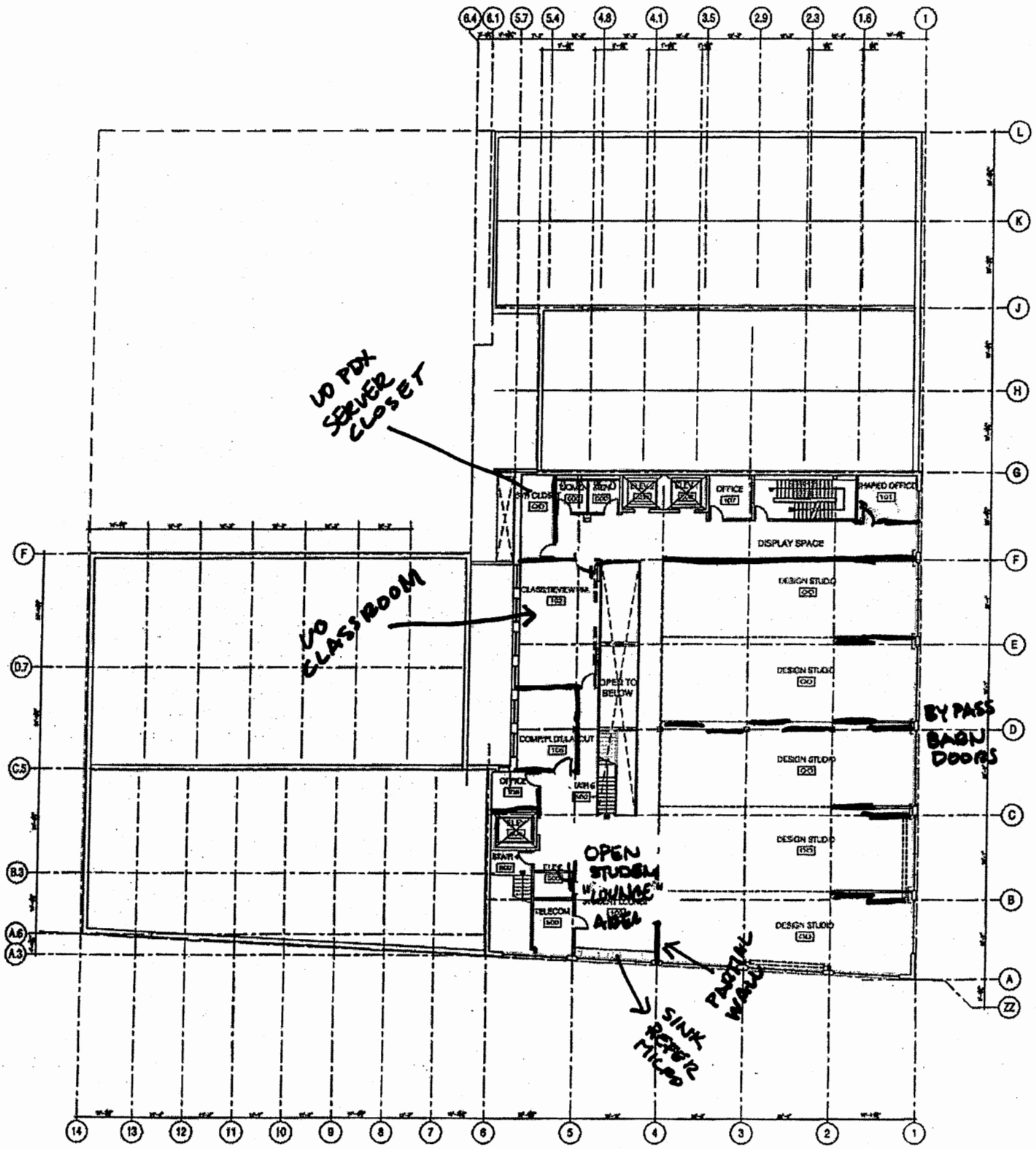
Keep door mini loading purposes

1st FLOOR



BY PASS
 BAREN
 DOORS

4th FLOOR



5TH FLOOR

3.9.1 Context and institutional relationships

The University of Oregon Libraries (the state's only member of the prestigious Association of Research Libraries) constitute a major research center for scholars throughout the Northwest. The library system consists of a main library (Knight Library) and several discipline-oriented branch libraries: the Architecture and Allied Arts Library, the Jaqua Law Library, the Science Library, the Mathematics Library, the Oregon Institute of Marine Science Library (Charleston, OR), and the Portland Architecture Library (Portland, OR). The university libraries are staffed by 73 librarians with faculty status, 85 support personnel, and numerous student assistants.

The Architecture and Allied Arts Library (A&AA) is the primary location for information services and resources that serve the architecture program. An administrative unit in the library system, the A&AA Library department consists of the library proper, the Visual Resources Collection, and the Portland Architecture Library (Portland, OR).

3.9.2 Library and information resource collections

Goals

The development of collections and services of the University of Oregon Libraries is guided by a mission statement and a list of key strategic directions [libweb.uoregon.edu/general/about/mission.html]. Keyed to the Libraries' strategic directions are the more specific goals of the Architecture and Allied Arts Library. The Architecture Collection Management Policy specifically addresses how collections are developed to meet the needs of the architecture program. Library collections are developed by subject specialists whose work is coordinated by the head of Collection Development and Acquisitions. The subject specialist for architectural areas is Edward H. Teague, who is also head of the A&AA Library.

Collection Description

The University of Oregon Libraries hold over 2.6 million volumes, approximately 15,000 current subscriptions, including many full-text electronic journals, and thousands of units of archives, documents, microforms, and other materials. The A&AA Library, established in 1915, currently holds approximately 80,000 volumes. Its collections reflect the specialized interests of its primary clientele who are associated with academic programs in architecture, art, art history, historic preservation, interior architecture, landscape architecture, and planning.

While the A&AA Library remains the primary repository of architectural and art collections, a substantial number of volumes reside in Knight Library. Other library departments and collections--such as the Science Library, the Documents Center, and Special Collections--also hold materials of interest to architecture faculty and students. The Portland Architecture Library, established in 1994, has doubled its size in the past five years and now holds 8,100 volumes.

a. Books:

The book collections of the University of Oregon Libraries have sufficient scope and coverage to serve architecture program needs. Approval plans enable the expeditious purchase of most English language U. S. trade and university press architectural imprints. Endowment funds substantially augment what the state cannot afford. Of particular note is the Marion Dean Ross endowment for architectural history library acquisitions that has funded, in the past three years alone, over \$375,000 of architectural acquisitions. Another gift, the Clinton Walker fund, has supported acquisitions for the Portland

Architecture Library. Because architectural history is a key research and instructional component of the Department of Art History, a significant amount of historical resources are acquired through funds supporting that program.

Electronic versions of books and periodicals, sometimes purchased through consortial agreements, continue to augment substantially the library's print holdings. An example of current interest is BuildingGreen.com, an online resource for sustainable design that offers articles, product listings, case studies, and more. For architectural projects much further back in time, students can consult the *Eighteenth Century Collections Online* or *Early English Books Online* that collectively access the full text of 250,000 titles published between 1470 and 1800.

b. Serials:

The serials collection in Eugene is adequate to meet instructional and research needs. The A&AA Library subscribes to 94 percent of the core list compiled by the Association of Architecture School Librarians (AASL). Most journal runs are fully retrospective. The Portland Architecture Library still holds only 30 percent of AASL's core titles including those that are in electronic format. In building library collections for the new Portland Center, special attention must be given to enriching access to periodicals for Portland program clientele. The increasing availability of electronic journals might help the Portland situation. Currently, however, only 16 percent of the titles in the AASL core exist in even partial electronic format.

The library subscribes to several databases that provide access to periodicals of interest to architectural researchers: *Abstracts of International Conservation Literature*, *Academic Search Premier*, *Architectural Publications Index (RIBA)*, *Art Abstracts*, *Art Index Retrospective*, *Avery Index to Architectural Periodicals*, *Bibliography of the History of Art*, *Sociological Abstracts*, and *Web of Science*. Several of these databases link citations to full-text versions of articles.

c. Visual and non-book resources:

The Visual Resources Collection (VRC) holds approximately 350,000 slides of which about 190,000 deal with architectural subjects. Slide use has declined rapidly over the past five years in favor of digital images whose viability as research and instructional resources has concurrently improved. During the past year, the library has made strong advances in providing digital images for architectural and visual arts researchers. In 2006, the university libraries licensed ARTstor, a database with embedded instructional software that provides access to nearly 80,000 images of architecture in its total collection of 500,000 images. Additionally, approximately 6,500 digital images of architecture and public art have been purchased and made accessible in the university libraries' own image database. An educational technology grant awarded in 2006 has enabled the creation of a digital lab in the VRC that includes four scanning stations for in-house production of digital images. The advent of networked digital images has brought to all University of Oregon users, including those in Portland, a rich resource for teaching, study, and inspiration.

In addition to slides and digital images, the university libraries hold about 105 videos on architectural subjects. Hundreds of architectural drawings, photographs, and archival materials are housed in Knight Library's Special Collections department. Most of these are associated with the Pacific Northwest built environment. Among the 615 sets of drawings held in A&AA Library, student work from the early decades of the school are of special interest and are occasionally used for pedagogical purposes. Holdings also include drawings by A. E. Doyle and Pietro Belluschi and artwork given by Bernard Maybeck and Erich Mendelsohn when they were guest lecturers.

Architecture instructors and students also make use of the Map and Aerial Photography Collection, located in the Document Center (Knight Library), which holds over 300,000 maps and over 550,000

aerial photographs. In addition to original Sanborns, the library subscribes to the Oregon section of the Digital Sanborn Maps collection.

d. Conservation and preservation:

The University of Oregon Libraries' Materials Processing and Conservation Unit routinely addresses everyday and specialized preservation needs. Rare materials receive special treatment and are housed in a secure area. Many drawings have been encapsulated.

3.9.3 Services

Reference

Reference assistance is provided in person, electronically, by phone, and by mail. The two librarians in the A&AA Library are available for reference on-call 45 hours per week. The reference desk is staffed during busy periods of the academic year. Because of the A&AA Library's status as the principle architectural information center in the state, a considerable number of reference questions come by email, either directly from patrons or forwarded by other librarians. A large number of reference guides are available to assist users and are accessible from the University of Oregon Libraries home page. The principle guide for architecture majors is *Architecture Research Guide* [libweb.uoregon.edu/guides/architecture], which links to subordinate guides and bibliographies. Another heavily consulted guide, *The Architecture of the University of Oregon: History, Bibliography, and Research Guide* won the 2006 Electronic Publications Award of the Art Libraries Society of North America. Supporting reference work is a large collection of print and electronic resources including the extensive *Grove Dictionary of Art Online*.

Information Literacy

A&AA librarians contribute to the university libraries' larger instruction program as well as provide specialized instruction for architectural and allied arts programs. Primarily through the course ARCH 201 *Introduction to Architecture*, all architectural majors are introduced to basic information sources and research strategies. Mr. Teague also visits Portland to conduct library instruction sessions there. For one Portland class, ARCH 449/549, he facilitated having student research papers archived and made accessible in Scholar's Bank, University of Oregon's institutional repository managed by the libraries.

Current Awareness

Awareness and promotion of library services are facilitated through new book lists, displays, and library websites. The A&AA Library website [libweb.uoregon.edu/A&AA] and that of the larger library system [libweb.uoregon.edu/] are portals to a wealth of information. New book lists are generated monthly by the library's catalog system and are accessible on the library website. The A&AA Library regularly maintains a display of new books received and announcements of new electronic resources. Exhibit opportunities within the A&AA Library are being expanded through the assistance of the art history department with the aim of displaying, in particular, some of the rich resources acquired through the Marion Dean Ross architectural history endowment. In 2005, Mr. Teague prepared an exhibit in Knight Library, *Building Oregon: Design and Documentation*, the first exhibit of the university's architecture, which was keyed to resources required to research that subject.

Access to Collections

The A&AA Library and Visual Resources Collection are conveniently located in the 1991 addition to Lawrence Hall, which also houses architecture department offices, studios, and classrooms. The Portland Architecture Library is similarly in close proximity to its primary users. The A&AA Library is open 92.5 hours per week during the regular academic year; the Visual Resources Collection and the Portland Architecture Library are open 45 hours per week, respectively. A daily courier service facilitates quick access by Portland users to resources located in Eugene. Most library materials,

including some periodicals, circulate, with exceptions being rare materials or reference works. Circulation policies are clearly described in print and on the web; a large number of self-serve circulation features are now available online. Intellectual access to the collections is facilitated through traditional cataloging according to national standards as well as through substantial efforts to describe archival resources through electronic finding aids. A considerable number of the university's archival collections are now fully accessible online. Instructors are increasingly using the library's electronic reserve service or Blackboard course software to provide access to course readings and images.

Cooperative Agreements

A variety of cooperative agreements enable architecture program constituents to obtain resources well beyond Oregon. In addition to the interlibrary loan operations facilitated by OCLC and its databases, the University of Oregon Libraries is a member (and the host institution) of ORBIS Cascade, a consortium of 33 academic libraries in the Pacific Northwest. This consortium supports a union catalog (Summit) and an expeditious courier service. The University of Oregon Libraries is also a member of the Greater Western Alliance, a consortium that includes over 30 research libraries whose collaboration enables cooperative acquisitions and resource sharing.

3.9.4 Staff

Structure

The A&AA Library is a department within the Instructional Services Division of the university libraries. The Head Librarian, Ed Teague, reports to Andrew Bonamici, Associate University Librarian for Instructional Services, who reports to Deborah Carver, Dean of Libraries. The A&AA Library staff consists of two full-time professional librarians with faculty rank, one library manager with unranked faculty status, one library technician, and 4.0 FTE of student assistants, depending upon the budget. The Visual Resources Collection is staffed by one professional librarian, one library technician, and 3.0 FTE of student employees. The Portland Architecture Library's staff consists of a .5 FTE library technician and 1.0 FTE student assistants. The staffing is sufficient to manage the operations and services of these units.

Professional Expertise

Mr. Teague holds the rank of professor and possesses nearly 30 years' professional experience. He has authored an award-winning architectural reference book, numerous articles and reviews, and is a former president of the Art Libraries Society of North America. Cara List, reference librarian and art subject specialist, holds the rank of associate professor and holds a graduate degree in art in addition to the M. L. S. A new hire, the Visual Resources Librarian, Julia Simic, holds the rank of assistant professor and in addition to the M. L. S. possesses extensive experience working with visual arts images. Professional librarians are retained and promoted based on criteria similar to those of other faculty. Some funding is available to support professional development and continuing education.

Support Staff

The library's support staff exceed minimum requirements for their duties as they began employment with prior experience at other library locations. In addition to routine continuing education opportunities, support staff have taken classes, and one was funded to attend a week-long institute to develop digital imaging skills. All have backgrounds in the visual arts; one, the VRC library technician, has a master's degree in art history. Of special note is Dvora Robinson, who has brought stability and quality service to the Portland Architecture Library since her employment there in September 2002.

Compensation

Staff salaries and benefits are comparable to similar positions in the university libraries but lower than the national average for positions requiring similar experience and responsibilities. Some funding is available to support professional development and continuing education.

3.9.5 Library facilities

Space

With ample natural lighting, unique spaces, and a variety of study areas, the A&AA Library is a convenient, comfortable, and welcoming environment for library users. Seating is available for 115 users throughout three floors. Collection space has been more problematic; built in 1991, the library reached near capacity within a few years, and major transfers to the main library took place in 1998-1999. Since then, a variety of creative efforts have resulted in delaying the day of reckoning. In 2006, additional shelving was acquired that will enable collection growth for approximately three years. Creating a shared remote storage facility has been under investigation by a library task force. An immediate facility need is replacing the library's worn carpet, which is no longer capable of being patched.

The Portland Architecture Library has been in its renovated facility since January 2002. This small, attractive space economically houses a collection, public seating, computer workstations, and a service desk. Because of intensive efforts to upgrade the Portland's holdings, library shelving has now reached capacity. Planning is underway to incorporate the Portland Architecture Library into a larger resource center within the new Portland Center (the White Stag building) to open in 2008. The current library space can adequately serve program needs until the new center opens.

The marked decline in slide use, and concomitant decline in slide acquisitions, has essentially relieved the Visual Resources Collection of a space problem. The VRC space is now being adapted for a digital environment; a room dedicated for a large mounted print collection and miscellaneous staff activities has been converted into a digital lab with four scanning workstations.

All A&AA Library units comply with the Americans with Disabilities Act. Staff is trained to accommodate users with special needs.

Environmental Factors and Security

In general, the A&AA Library has a well-maintained environment with proper security controls. In 2003, the University of Oregon Libraries developed a comprehensive disaster plan that provides for each library unit (including Portland) written procedures and fundamental supplies for emergencies.

Equipment

The A&AA Library, Visual Resources Collection, and Portland Architecture Library are all "wireless environments" so that individuals with laptops are able to connect to internet resources. The A&AA Library also provides 17 computers with access to electronic resources. Six of these are also workstations with capabilities for creating and managing text, sound, and image files. The library also provides for public use a video player, three photocopiers, two printers, and two scanning workstations. The Visual Resources Collection has one public access computer. The Portland Architecture Library has four computer workstations.

3.9.6 Library budget, administration, and operations

The funding for A&AA Library staff, facilities, and services comes primarily from state funds. Funding for information resources comes from state funds, gifts, and endowments. Funds are used efficiently to maintain collections and services that are equal to or, in some cases, superior to peer institutions. The School of Architecture and Allied Arts Library Committee, appointed by the A&AA dean, advises the Head of the A&AA Library on services and collections. In addition, each department or program in the school appoints a library liaison who works with one of the three A&AA librarians.

The chart below provides a summary of the tuition and fees expense per student per academic year.

| | 2001-02 | 2002-03 | 2003-04 | 2004-05 | 2005-06 | 2006-07 |
|----------------------------|---------|---------|---------|---------|---------|---------|
| Undergraduate resident | \$4071 | \$4824 | \$5079 | \$5670 | \$5805 | \$5970 |
| Undergraduate non-resident | \$14493 | \$16353 | \$17058 | \$17646 | \$18201 | \$18768 |
| Graduate resident | \$7497 | \$8253 | \$8958 | \$9918 | \$10488 | \$11055 |
| Graduate non-resident | \$12645 | \$13659 | \$13734 | \$14211 | \$15138 | \$15591 |

3.10.6 Data comparing average expenditures per student credit hour

Comparisons of 2005 data compiled for the university's professional schools show that the department's expenditures per student credit hour (SCH) exceed expenditures of the school as a whole and exceed expenditures for business, education, and journalism, but are less than the expenditures for the law and music schools. Separate figures for undergraduate and graduate students were not available.

| | Total expenditure per SCH | Faculty salary per SCH |
|--|---------------------------|------------------------|
| Department of Architecture | \$207 | \$91 |
| School of Architecture and Allied Arts | \$170 | \$77 |
| Lundquist College of Business | \$138 | \$71 |
| College of Education | \$180 | \$47 |
| School of Journalism | \$162 | \$59 |
| Knight Law School* | \$466 | \$216 |
| School of Music & Dance** | \$229 | \$96 |

*Law students pay tuition and fees that are significantly higher than those of other graduate students.

** The curriculum in the School of Music and Dance depends heavily on private tutorials.

Discussions about differential tuitions are taking place at the state level.

3.10.7 Development resources

Both the Office of Development and the Office of External Relations and Communications provide advancement and fundraising services for the school. These two offices were created in 2006 to provide a broad set of outreach, fundraising, and communications services for the school's academic programs and are part of a centralized/decentralized university division administered at the school and university level to advance support for the University of Oregon.

The A&AA Office of Development is responsible for private fundraising on behalf of the academic programs in the school. The office currently employs 3.0 FTE of professionals and staff and one to two students. The Director of Development, Joseph Hunter, oversees the major gifts program for endowment and capital purposes. The director coordinates the development activities and planning with the dean, department heads and program directors, and receives support from specialists in the university Development Office for various trust and legal procedures. The director is involved in direct solicitation and stewardship of major donors for the school, concentrating on efforts to meet alumni and friends to encourage their involvement in the advancement of the school and traveling frequently to identify and cultivate donors.

The assistant director coordinates the annual giving programs for the school both direct mail and telefund, in concert with the central Annual Giving program staff. The assistant director also manages

the scholarship program in the school, soliciting both individuals and corporations for scholarships. In addition, the assistant director works on memorial funds and coordinates donor relations for the school. To a more limited extent, the assistant director also travels to meet alumni and friends for identification, cultivation, solicitation, and stewardship of new and existing donors for the school.

The Office of External Relations and Communications, headed up by Assistant Dean Karen Johnson, manages and coordinates the activities of the A&AA Board of Visitors, a group of about 40 alumni and friends who advise the school on long-term development and planning, lobby for the school's interests with various groups, encourage student/professional contact and mentoring, and provide leadership in fundraising. The board has three active councils that provide leadership and engagement in the areas of alumni relations and communications, academic relations, research, student mentoring, and development. The Board of Visitors meets twice a year, with the individual councils scheduling meetings or conference calls as needed.

The assistant dean and her staff are responsible for the production of a number of publications, including the *A&AA Review* and *A&AA Bulletin*, the principal publications for alumni and friends. Both publications are produced by the editor and graphics GTFs, with the assistant dean providing editorial direction. Stories are written by students and faculty members for inclusion in the publications. The *A&AA Bulletin* is circulated to 13,000 A&AA donors and friends twice a year. The *A&AA Review* is distributed to over 14,000 alumni and friends, to other institutions of architecture, and to professional offices.

The Annual Giving program, run by the University of Oregon Office of Development, with coordination from the school's development office, brings in about thirty thousand dollars (\$30,000) each year for the department. The funds that are not designated for specific projects are used to support a variety of activities ranging from faculty conference participation, to special lectures and events. There are a number of restricted funds dedicated to architecture, including funds for annually-funding scholarships, faculty support, lectures, and subject area enrichment. The department also receives income from the endowment funds described in the following section.

The spendable portion of funds available (from current donations, distributed income from endowments, etc.) has grown from \$225,040 in 2001 to \$370,278 in 2006. Since only a portion of this money is replaced annually, the department distributes its use of these funds over several academic years and budgets for expenses that regularly occur every few years, such as computer replacement costs.

3.10.8 Endowments

3.10.8.a Department Endowments

The department's endowment holdings have increased from \$3,169,100 in 2001 to \$4,391,200 in 2006, a 38.5 percent increase, which is excellent given the performance of the stock market in 2001-2003. This increase can be attributed in part to the addition of a few new endowment funds. The estimated annual payout to the department of these holdings is 4 percent of the endowment balance, approximately \$176,000.

The value of individual funds ranges from just over \$25,000 to \$1.5 million. The largest are the Baker, Belluschi, Walsh, and Bartholomew endowments.

The Frederick Charles Baker Endowment

In 1986, the department was the recipient of a \$1 million endowment gift in honor of Frederick Charles Baker, a Portland designer of lighting fixtures, for the purpose of establishing a faculty chair in

architectural design with an emphasis on light and lighting. The endowment also supports graduate and undergraduate research in this area. The program has sponsored an annual lecture by architects distinguished in the field (Richard Peters, William Lam, Henry Plummer, Marietta Millet, Donald Watson). The endowment currently totals about \$1.661 million.

The Bartholomew Endowment

This endowed fund was provided through the will of Lyle P. Bartholomew, B.Arch. 1922, and was recently supplemented in the will of his sister, Gladys Bartholomew. Dedicated to scholarships, this endowment currently totals \$589,453 and is held in trust by the Bank of America for the benefit of University of Oregon architecture students.

The Pietro Belluschi Endowment

In 1993, Pietro Belluschi and his family established this endowment for a distinguished visiting professor in design. The first Belluschi Professor was Colin Rowe, in 1995, and the tradition continues each year. Belluschi Professors have included Thomas Bosworth, Edward Allen, Laura Hartman, James Cutler, Carlos Jiménez, Annette LeCuyer, Brian Carter, and Jo Noero. The income from this endowment is matched through an Oregon University System program. The endowment currently totals about \$428,219.

Margo Grant Walsh Professorship in Interior Architecture

In 2001, two new programs, an endowed professorship and a visiting lectureship, were established to bring top interior design and architecture professionals to the university. The Margo Grant Walsh professor endowment currently provides funds for a visiting professor, which later may become a resident position. The Gunilla K. Finrow lecture fund supports an annual lecture delivered by the Walsh Professor. The Walsh professor and Finrow lecturer have been Janine James (2003) and Erling Christoffersen (2005). The endowments currently total \$677,365.

Jones & Jones Fund (shared with the Department of Landscape Architecture)

The Jones & Jones endowment fund, established in 1999, provides income to cover expenses for faculty and students exploring critical issues and practice involving the integration of architecture and landscape architecture. Expenses can include salaries for teaching, travel costs, documentation or presentation expenses, honoraria, and other educational costs. The endowment fund balance is \$32,258.

Dr. D.C. Burkes and Family Memorial Lecture Fund

The purpose of this fund is to provide lectures on housing and architecture emphasizing social and public housing problems. The endowment balance is currently \$123,973.

Larry and Janice Bruton Endowed Fund

Created in 2001 to fund critical needs of faculty members in sustaining teaching and research excellence, the endowment provides awards or stipends for faculty development. The fund supports faculty travel, research or teaching; teaching assistance for course development or instruction, especially for initiatives taken to broaden quality and content of courses; and faculty fellowships to advance faculty development. The endowment balance for this fund is \$86,317.

Named Studio Endowment Funds

With *Campaign Oregon*, a campus wide, major gifts, fundraising effort, the department identified endowment goals for studio teaching programs. Three endowments have been secured that provide support for enhancements for student experiences in design studio. Funding allows for field trips and site visits, model making supplies and publications, visiting critics, and other related costs for the studios. Faculty members submit requests to participate in one of the sponsored studios. Studio endowments

include the Joel Yamauchi Fund, sponsored by MulvannyG2 (\$70,000); the Robert Thompson/TVA Architects fund (\$125,000); and the Jerry and Gunilla Finrow studio endowment fund (\$125,000).

3.10.8.b School endowments

A number of endowments have been made to the school and provide resources for more than one department. Of these, three are of special interest to the architecture department.

The Marion Dean Ross Endowment

Provided in the will of this distinguished professor of architectural history who taught for more than 30 years at the University of Oregon, this endowment specifically funds purchase of rarer items for the architectural history collection in the A&AA Library. It is the largest such endowment for this purpose in the country. Through the Oregon University System (OUS) endowment matching program, a chair was also created, the Marion Dean Ross Distinguished Chair in Architectural History. The endowment currently totals about \$2.03 million.

John Yeon Center for Architectural Studies and The Shire: John Yeon Preserve for Landscape Studies

In October 1995, the University of Oregon received a substantial endowment and two significant properties to establish The John Yeon Center for Architectural Studies and The Shire: John Yeon Preserve for Landscape Studies. The Watzek House and garden embody a pivotal position in the history of Pacific Northwest architecture. Designed by John Yeon, the Watzek House in Portland, Oregon, and The Shire, a designed 75-acre landscape in the Columbia River Gorge, offer unique learning settings for architecture students. Funds provide opportunity for faculty research and creative work grants in the school, with an emphasis on studies that focus on historic preservation, Pacific Northwest architecture, and landscape architecture. Funds also support class trips, special study projects, and a lecture program. The endowment currently totals \$3.1 million.

A&AA Faculty Development Fund

A pooled endowment fund was established in 1993 to provide research and creative work grants for A&AA faculty members, with a preference for junior faculty. Awards provide \$4,500 for summer grants for faculty members to conduct foreign travel activities for advancing research and teaching. Architecture faculty members are eligible for these awards, which are granted by the school's Research Liaison committee. The endowment and OUS matching funds programs offer two annual awards. The endowment balance is \$187,385.

3.10.9 Scholarships and student awards

3.10.9.a University-wide scholarships

During the 2005-2006 academic year, approximately 155 architecture students received over \$260,000 in scholarship support from the university. University scholarships are those which are not attached to a particular department or school. They are awarded on the basis of scholastic achievement and in accordance with the bequests of the donors. These are the only scholarships generally available to first and second year undergraduates or first year graduate students.

General University Scholarship and Dean's Scholarship Programs

The University of Oregon began a new scholarship program in 1998 for undergraduate applicants. These General University Scholarship and/or the Dean's Scholarship Programs have been awarded to nearly 40 percent of the Department of Architecture's entering freshmen each year. These scholarships are renewable annually.

Presidential Scholarships

During the 2005-2006 academic year, approximately seven architecture students received a total of \$33,000 in Presidential Scholarships. High school seniors from Oregon who are at the top of their class scholastically (generally 3.75 GPA or above and 1100 plus SAT's) are eligible for Presidential Scholarships.

3.10.9.b Architecture & Allied Arts Scholarship Programs

A&AA Dean's Graduate Fellowships (Approximately six awards per year of \$5,000 each)

A&AA Dean's Graduate Student Fellowships are given to master's students in the School of Architecture and Allied Arts who are in the completion stage of their master's degree and working on a thesis, master's project, or terminal project. Strong preference is given to students pursuing research activities or creative work.

Ellen M. Pennell Scholarships (Approximately three awards per year of \$1,000 each)

This scholarship fund was established through the bequest of Ellen M. Pennell, a longtime member of the University of Oregon library staff. All majors in Architecture and Allied Arts are eligible to apply. Selection is based primarily on urgent financial need, but academic progress is also considered. Several awards are made each year.

Student Travel Fund (Approximately seven awards ranging from \$200-\$500)

The A&AA Student Advisory Committee and the Associate Dean administer the Student Travel Fund, which assists with travel expenses related to research and/or conferences. These funds are supported by a portion of the income from vending operations in the school and the Lawrence Hall coffee bar.

3.10.9.c Department of Architecture scholarships and awards

During the 2005-2006 academic year, approximately 35 students were selected to receive nearly \$64,000 in scholarship funding directly from the department for the following academic year. Scholarship and award funds dedicated to students in the department include:

Akrom Moisan Associated Architects Scholarship

This scholarship was established in 2004 to assist an Oregon resident in his or her fourth or fifth year of undergraduate study in architecture at University of Oregon.

George F. and Geraldine D. Andrews Endowed Fund

Established in 2000, the fund provides broad, unrestricted support for recruiting and enrolling promising undergraduate or graduate students as degree candidates.

Architecture Student Scholarship

This scholarship is for architecture or interior architecture majors in the last two years of their program who have demonstrated potential in the field.

Donna V. Sundberg Architecture Scholarship

Established in 1999, the fund provides a scholarship for an undergraduate or graduate student of architecture or interior architecture who demonstrates both merit and financial need and supports the advancement of women in the profession.

The Fletcher Farr Ayotte Graduate Student Award

This award provides support for graduate students enrolled in their final year of graduate study of urban architecture at the School of Architecture & Allied Arts, during which time they are responsible for a terminal thesis or project.

G. Stacey Bennett Memorial Scholarship Fund

This award provides annual financial assistance to a first or second year, undergraduate architecture student. Selection is based on serious financial need.

Lyle P. Bartholomew Scholarships

This scholarship award is for students in architecture and interior architecture. Eligibility requires the applicants to be a United States citizen and have financial need. Partial tuition awards are made each year.

Fred and Elva Cuthbert Emergency Student Grant

This fund is used to assist students who have encountered a situation involving unusual financial hardship caused by a family emergency, injury, illness, or circumstance beyond their control.

Mary Alice Hutchins, FCSI, FAIA, Portland Chapter of the AIA Scholarship

This scholarship is established for a woman degree candidate at the University of Oregon who has completed at least one full year of architectural study. Candidates must be preparing for a career in architecture or a related field and exhibit exceptional qualities of interest, excellence, and potential in the study of architecture.

Mary Alice Hutchins, FCSI, FAIA, Portland Chapter of the Construction Specifications Institute Scholarship

This scholarship is established for a woman degree candidate at the University of Oregon who has completed at least one full year of architectural studies. Candidates must be preparing for a career in architecture or a related field and exhibit exceptional qualities of interest, excellence, and potential in the construction field.

Hong Kong Student Aid Fund

Established in 2006, this anonymous gift provides financial aid to undergraduate and graduate student studying in the University of Oregon's Hong Kong exchange program.

Nascence and University of Oregon Hong Kong Alumni Scholarship

This scholarship provides funds for students from China to study abroad and for students in Hong Kong and at the University of Oregon to go to China. This is a need and merit-based scholarship awarded to full-time students enrolled in the Department of Architecture.

Michael and Penny Wilkes Scholarship

This scholarship was awarded for the first time in Spring, 2000 to acknowledge outstanding performance in design. The recipient must be an undergraduate architectural student in his or her third or fourth year who has demonstrated outstanding ability in design studio.

Walter Gordon Memorial Scholarship

This scholarship is intended for undergraduate students in their 3rd, 4th or 5th year or students who demonstrate both financial need and design excellence and promise.

DeNorval Unthank, Jr. Memorial Scholarship

This award provides funds for tuition, fees, books/supplies, and room/ board to an undergraduate architecture major in the second year or higher of study.

3.10.9.d Travel Awards

Ion Lewis Traveling Scholarship

Recipients are Oregon residents who have a combined architectural education and office experience of at least six years. Selection is based on character, ability, professional promise, and a need to travel in pursuit of study. The amount of the award is \$5000.

Louis C. Rosenberg Traveling Scholarship

This award is made annually to an undergraduate in architecture or interior architecture who is a U. S. citizen. The recipient presents a lecture or exhibition of his/her travel studies during the following year.

Richard A. Campbell Traveling Scholarship

Undergraduate students completing their degrees in architecture within the academic year of the award are eligible to apply. The amount of the award is \$5000.

Walter G. Brown, Jr. Student Study And Travel Grant

Architecture students in their fourth or fifth year are eligible to apply for funds for travel, study, and evaluation of noteworthy structures outside the United States.

The Cavin Family Traveling Fellowship

Graduates of the architecture programs of the University of Oregon and of the California State Polytechnic University in Pomona who are under 35 years of age are eligible to submit entries for the Cavin Fellowship competition administered by the Pasadena Foothill Chapter of the AIA. The award amount is \$10,000.

3.10.9.e National and regional scholarships received by architecture students

American Institute of Architects National Scholarships

Members of the American Institute of Architects provide scholarship funds for architecture majors. The department's Scholarship and Awards Committee nominates candidates.

Senator Mark O. Hatfield Architectural Award

This scholarship is sponsored by the Architectural Foundation of Oregon for undergraduate architecture students in the last year of study who are Oregon residents who have demonstrated outstanding architectural design skills together with a commitment to service in their community. To date, all of the Hatfield award recipients have been University of Oregon architecture students.

National Association of Women in Construction

Oregon resident undergraduates or graduate students enrolled in an Oregon school course leading to a degree in construction or a related field may apply. Many of the NAWC scholarship recipients have been University of Oregon students.

3.11.1 Institutional accreditation

The University of Oregon was elected to membership in the Association of American Universities in 1969. The university has full accreditation from the Northwest Association of Schools and Colleges and the Western Interstate Commission for Higher Education. Information about the association's accreditation standards can be obtained at <http://www.nwccu.org/>.

The School of Architecture and Allied Arts maintains affiliated professional degree programs in architecture, interior architecture, landscape architecture, community and planning that are accredited by NAAB (the National Architectural Accrediting Board), CIDA (the Council of Interior Design Accreditation), ASLA (the American Society of Landscape Architects), and the Planning Accreditation Board.

3.11.2 Administrative structure

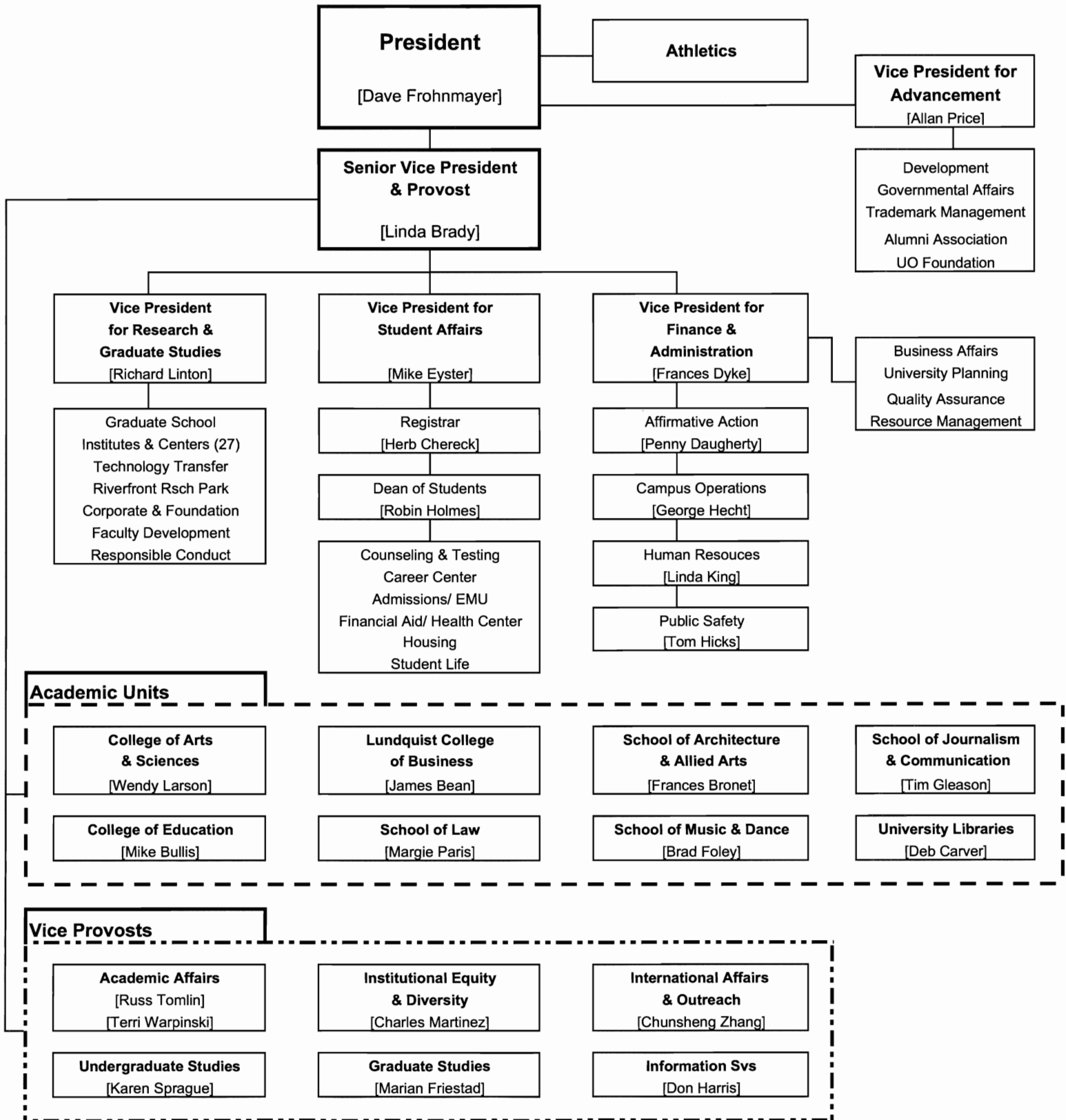
As a major academic component of the University of Oregon, the school operates with a degree of autonomy this is comparable to that of other professional schools in the institution. The University of Oregon is part of the Oregon University System, which is administered at the state level by the Oregon Board of Higher Education. The university is composed of eight schools and colleges: the College of Arts and Sciences (the largest unit on campus) and seven professional units of which the School of Architecture and Allied Arts is one. The school's student population of 1,612 majors (Fall 2005) represents approximately 8 percent of the total university enrollment, making it the second largest professional school at the university. The school is headed by a dean and is composed of the following departments: Architecture, Art History, Art, Landscape Architecture, and Planning, Public Policy and Management. All departments offer undergraduate and graduate degrees. In addition, there are four degree-granting programs within the school: the Interior Architecture Program is administered by the architecture department; the Digital Arts Program is administered by the art department. Historic Preservation and Arts and Administration are separate administrative units that report to the dean.

The university's academic divisions are headed by a provost who works closely with two vice provosts for academic affairs. Decisions affecting academic affairs and allocation of resources are made by the provost and are subject to the approval of the university president. The structure of the university's governance, organization, and administration is explained in detail in Chapter 1 of the University of Oregon Faculty Handbook at <http://academicaffairs.uoregon.edu/handbook/>.

The highest administrative officer of the school is the dean, who reports directly to the university provost. The dean works closely with two associate deans: one who is primarily responsible for administration including facilities and building staff; the other supervises educational technology services and coordinates academic affairs within the school. The highest administrative officer in the department is the department head, who reports directly to the dean. The architecture department head works closely with an associate head, who directs student affairs, and two program directors responsible for overseeing the interior architecture and Portland programs. Descriptions of each administrative and staff position in the school and in the department is included in section 3.6 of this report.

Simplified Chart of University of Oregon Organization

The chart below provides a schematic overview of the organization of the University of Oregon. As such, it is incomplete and cannot serve as a direct guide to all of the offices, services, and activities of the UO. The full details for each office can be found on the web.



3.11.3 Committee structure

Self-governance of the university, the school, and the department is facilitated by a committee structure that includes standing committees with defined responsibilities and ad hoc committees that address short-term needs. There are also several service assignments that are assumed by individuals. University committees are filled by the university's Committee on Committees, with positions on the university personnel committee and the faculty advisory committee to the president filled by election. Faculty members are assigned by the department head to serve on department committees and by the dean to serve on school committees, with the exception of the school's faculty advisory committee, the school's personnel committee, the school's representatives to the academic senate, and the department's personnel committee, who are elected by the tenure-related faculty of the school and the department. Most committees elect a chair who convenes committee meetings and serves as the committee's representative. Every year more than 400 faculty members participate in university governance through their service on university standing committees and governance bodies.

University Committees and Governance Bodies

University Senate (faculty and staff are elected to serve)
University Assembly
ASUO Student Senate (students are elected to serve)
Faculty Personnel Committee (elected)
Faculty Advisory Council (elected)
Graduate Council (elected)
Grievance Appeal Committee (elected)
Intercollegiate Athletics Committee (elected)
Promotion Tenure Retention Appeal Committee (elected)
Undergraduate Council (elected)
Officers of Administration Council (elected)
Academic Requirements Committee
Campus Planning Committee
Child Care and Family Support Committee
Committee on Courses
Distinguished Service Award and Honorary Degree Committee
Distinguished Teaching Award Committee
Environmental Issues Committee
Foreign Study Programs Committee
Johnson Memorial Award Committee
Lesbian, Gay, Bisexual, and Transgender Concerns Committee
Library Committee
Non-tenure-track Instructional Faculty Committee
Off-Campus Scholarships and Grants Committee
Physical Access Committee
Protection of Human Subjects Committee
ROTC Advisory Committee
Safety Advisory Committee
Scholarships Committee
Scholastic Review Committee
Status of Women Committee
Student Conduct Committee
Student Conduct Hearings Board
Student-Faculty Committee on Grievances
Student Health Advisory Committee
Summer Research Awards Committee

Technology Transfer Committee
Tenure Reduction, Retirement Emeriti Committee
Traffic Appeals Board
University Appeals Board
Emerald Board of Directors
EMU Board of Directors
Family Housing Board

School Committees and Service Positions

School of Architecture and Allied Arts Council (chaired by the dean, with administrators representing all of the school's academic and development units)
Faculty Advisory Committee (elected)
Student Advisory Committee
Faculty Personnel Committee (elected)
Equity and Diversity Committee
Academic Affairs Committee (chaired by the associate dean for academic affairs)
Lectures and Events Committee
Historic Preservation Committee (chaired by the director of the historic preservation program)
Research Liaison Committee
International Initiatives Committee
Digital Media Task Force
Scholarship Committee
Library Committee (chaired by the head librarian of the Architecture and Allied Arts library)
House (facilities) Committee (chaired by the associate dean for administration)
Yeon Advisory Committee (chaired by the assistant dean for external relations)
School's representative to the university planning committee
Faculty advisors to school-wide student organizations
Recent Ad Hoc Committees and Special Assignments:
 Shire Planning Committee
 Portland Advisory Committee
 Product Design Program Committee
 Strategic Planning Coordinators
 Land Use/Real Estate Program Committee

Department Committees and Service Positions

Department Council (former department heads and representatives from committees)
Curriculum Committee (includes student members)
Graduate Studies Committee (includes student members, sometimes combined with curriculum)
Personnel Committee (elected from the tenured faculty)
Faculty Search Committee (includes student members, convenes in years when there is a faculty search)
Recruiting and Admissions Committee (includes student members)
Scholarship Committee
Design Review Committee
Lecture and Exhibits Committee (includes student members)
Research Committee (sometimes combined with graduate studies)
Baker Advisory Committee (manages Baker lighting lab and recommends uses for the Baker fund)
Interior Architecture Program Workgroup (comprised of the interior architecture faculty)
Portland Program Workgroup (comprised of the Portland faculty)
Director of the Teaching Technology Certificate Program
Materials Resource Center Advisor (a member of the interior architecture faculty)
Model and Workshops Advisor (a member of the design/build—construction faculty)
ACSA (Association of Collegiate Schools of Architecture) Councilor (elected)

IDP (Intern Development Program) Coordinator
Faculty advisors to departmental student organizations
Faculty coordinators of the core studio teaching teams
Architectural Research Centers Consortium Representative
Recent Ad Hoc Committees and Special Assignments:
 Strategic Planning Coordinators
 Housing Work Group
 Portland Strategic Planning Task Force (included Portland-based practitioners)

3.1.1.4 Faculty participation in administration and governance

The university committee on committees, the dean's office, the department head and several advisory boards on campus distribute requests for faculty interest to serve or run for election. All tenure-related faculty members and several adjunct faculty members participate in administration and governance activities. A typical service participation level for tenure-related faculty members includes work with one committee at each of the department, school and university levels in addition to an individual service assignment. With 29 tenure-related faculty in the department, some of whom are on sabbatical or professional leaves, it can be a challenge to fill all of the committees and individual service assignments that are needed for effective administration and governance. The department is also committed to insuring that the tenure-track faculty has sufficient time to teach and to pursue their research agenda and that all faculty have access to leadership roles at the school and at the university. As a professional program, service to the profession and to the community, which can take time away from service on campus, is also an important part of our mission. To address these challenges, the department maintains some flexibility in the formation of committees, collapsing some committees together in some years if there are too few faculty members available to fill all committees. In making service assignments, the department head rotates appointments with heavy time demands and takes into account the level of administrative activity individual faculty members expect to have at the school and university levels.

3.1.1.5 Student participation in administration and governance

Students provide highly valued input into school and departmental matters at all levels and help to facilitate effective communication among students, faculty, and administrators. Two student groups in the department--the Architecture Student Forum in Eugene and the Portland Student Action Council--are particularly active voices in the self-governance process. These groups, described in section 3.6 of this report, conduct meetings to discuss student priorities and concerns and relate these to faculty committees, program directors, and the department head and associate head for consideration. Student participation includes appointments to several of the school's and department's committees. Most appointments are made by issuing a call for student volunteers and by the faculty's encouragement of students to step forward. In recent years, the department has not filled all of the positions for students on its committees. To correct this problem the department will institute a more visible campaign to solicit student interest and take into account student scheduling constraints when planning committee meetings.

3.1.1.6 Other programs administered by the Department of Architecture

The Master of Architecture, Option I Program

In addition to the NAAB-accredited Bachelor of Architecture and Master of Architecture, Options II and III degree programs, the department administers a post-professional Master of Architecture, Option I degree program that admits students who already hold a NAAB-accredited Bachelor of Architecture

degree or, for international students, a substantially equivalent degree accredited by a recognized architectural accrediting agency in a foreign country. Most international M. Arch. I degree candidates are registered architects abroad. There is currently only one student enrolled in the M. Arch. I program. The department is currently exploring more effective ways to attract post-professional students, including the development of a proposal for a Ph.D. program.

The Bachelor of Interior Architecture and Master of Interior Architecture, Options I, II, and III Programs

The department administers an Interior Architecture Program that offers four interior architecture degree programs with a parallel format to those offered in architecture. The five-year Bachelor of Interior Architecture degree, the three-year Master of Interior Architecture Option III degree for graduate students holding undergraduate degrees in other fields, and the two-year Master of Interior Architecture Option II degree for students with non-accredited undergraduate degrees in interior design are all accredited by CIDA. There is also a post-professional Master of Architecture Option I degree program for students who already hold CIDA accredited degrees or have a substantially equivalent international degree, but no students are currently enrolled.

There are advantages to administering both of these degree programs within the same department. Both programs have access to the same faculty members, staff, and facilities, and students in both programs enroll in introductory courses in design theory, design studio, and media as well as the required course in professional practice. Undergraduate minors in architecture and interior architecture are easily achieved across the two majors, and there is the opportunity for interested students to receive an accredited degree in both fields, either by combining a bachelors and a masters degree from each field, or, for graduate students, by completing a second master's degree. Enrollment in the Interior Architecture Program is smaller, with approximately 80 students compared to architecture's 580. By sharing administration with architecture, the program in interior architecture has access to a much higher level of resources. Interior architecture at the University of Oregon has consistently been ranked as one of the best programs in the U.S. by independent ranking agencies.

The Certificate in Teaching Technical Subjects in Architecture

A study of 2001 data, furnished by the Association of Collegiate Schools of Architecture, identified 30 professors of architecture with terminal degrees from the University of Oregon. This places the architecture department at the top of the list of non-Ph. D. granting architecture programs in public universities, and in 21st place overall out of 110 NAAB-accredited programs, as the school most frequently attended by American architecture professors. Although the department's graduates teach in all curricular areas, many are currently teaching building technology subjects in schools of architecture nationally and internationally. In recognition of the department's success in developing future building technology educators, and in recognition of the national need for more qualified teachers in technical fields, professors John Reynolds and Edward Allen developed the Technical Teaching Certificate Program. Graduate students interested in pursuing teaching careers can earn a Certificate in Teaching Technical Subjects in Architecture while enrolled in one of the Master of Architecture or Master of Interior Architecture degree programs. The certificate is also available through the university's community education program to qualified individuals who hold a professional degree in architecture. The certificate provides an avenue for students to pursue interests in building technology, gain teaching experience, and delve into curricular and pedagogical issues.

The Proposed Undergraduate Program in Product Design

The Interior Architecture Program and the Department of Art have developed a joint proposal for a new instructional program leading to a bachelor of arts/science degree in product studies and a bachelor of fine arts degree in product design. The review process for this proposal will take place during the 2006-2007 academic year. If approved, the program will be jointly administered by the Departments of Art and Architecture. The dean and the director of development are heavily invested in finding support for this program because of need to make product design education available in Oregon and because of the benefits that the program would return to the departments of architecture and art.

3.12.1 The context of the curriculum

The Department of Architecture has enjoyed a rich and highly successful record of measurable achievement. Today, the department's goals continue to reflect this legacy. The curriculum of the department's accredited programs requires the development of detailed professional skills and sound professional judgment. Accordingly, the undergraduate program includes a strong liberal education. Our intention is to provide students with a broad base of knowledge that will enable them to become contributing members of society whose insights are not limited by their professional education. Graduate students are selected for admission on the basis of their previous academic preparation and their potential contribution to the professional program. The department works to balance professional and liberal education in the preparation of capable and thoughtful architects.

The primary objective within the professional component of the program is the development of integrative design skills. The department structures this emphasis on integration by requiring that every member of the tenure-related faculty teach both design studio and subject courses. This is one of the unique and most important traditions of the department. Because all faculty members, no matter what subject areas they teach, also teach design studios, not only are design studios more comprehensive, but also subject area courses stress the implications of the specific topic as an integrative aspect of the design process.

The NAAB-accredited degrees (B. Arch., M. Arch. II, M. Arch. III) require ten quarter-term studio courses. The sequential completion of these studios and the associated subject courses defines the length of the graduate program. In the undergraduate program the studios are distributed two per year over the full five-year period. This structure gives students calendar time to mature as designers as well as opportunities throughout the five years to pursue required liberal studies outside the department.

The architectural subject courses include both a required core curriculum and advanced electives. Even with the reduction of the expected course teaching load from six to five courses per year for tenure-related faculty member, the program still offers a large number of electives for students. The core curriculum is organized in reiterative cycles that grow in their complexity as students develop the capacity to apply the course topics in the design studio. The first year provides a general introduction including foundation knowledge, concepts, skills and methods fundamental to further study. The second and third year courses instill competence with knowledge, concepts, skills, and methods that are representative of a particular subject area and prepare students for advanced study. Topical divisions within the subject curriculum are:

Architectural Design Skills

Design Process

Media for Design Development

Architectural Design Content: Design Arts

Spatial Ordering

Place Response

Human Activity Support

Architectural Design Content: Building Technology

Construction

Structures

Environmental Control Systems

Architectural History

Professional Context

General Education

Arts and Letters

Social Sciences

Sciences

English Composition

Multicultural Understanding

Each of these subject areas has one or more required courses. The early years of the curriculum emphasize the development of design skills, while the later years emphasize the application of professional knowledge to the design process. The larger objective is to provide a comprehensive treatment of all the subject areas in the core coursework.

Graduate students follow the same curricular structure, but complete introductory courses designed for their specific needs prior to taking the required subject area core courses, most of which have separate graduate-level discussion or lab sections. Graduate students are also required to take a minimum number of advanced seminars.

The architecture program thrives on the intense shared experience of the design studio. The cooperative spirit among the students and the commitment of the faculty make each studio a rich and memorable learning experience. The flexibility offered by the quarter calendar allows the department to offer a rich array of elective subject courses beyond the core curriculum. A student working with the same faculty member in a subject area course or seminar and a concurrent or subsequent studio can develop a greater understanding of subject interests through the practice of design applications.

The student population in architecture is composed of traditional undergraduates and graduates and a significant number of non-traditional undergraduates and transfer students, many of whom have employment experience in related fields. Interaction among these groups is facilitated by the mixed-level program structure, adding to the educational opportunities of each. Architecture students further benefit from interaction and coursework in the larger context of the school. They also benefit from the presence of the Interior Architecture Program in the department. Students have the option to substitute one of their topical studios with a studio in interior architecture or landscape architecture. In recent years, with the addition of two new faculty members with joint appointments in architecture and landscape architecture and more faculty in architecture and interior architecture teaching across the programs, there has been greater opportunity for architecture students to work closely with students in allied design arts and build collaborative design skills.

The department prides itself on a diversity of ideas; there is no one ideology, philosophy, or style associated with the department other than a holistic approach to design that includes a strong synthesis of architectural issues that are reflected in the curriculum. The department does attract students and faculty interested in environmental and social sustainability and these sensibilities tend to permeate the entire curriculum. The department's faculty members contribute expertise in subject areas as diverse as technology (including structures, building construction, and environmental control systems/sustainability), human factors, interior architecture, furniture design, digital design methods, architectural ordering systems with respect to place and culture, urban architecture, and landscape architecture. Instruction in design theory, including philosophy and style, is integrated into all of the subjects presented in the curriculum.

One area that truly distinguishes the architecture faculty at the University of Oregon is devotion to teaching. A very high level of effectiveness in teaching, and a corresponding commitment to the development of the students, makes this department truly unique. Many of the department's faculty have national reputations as teachers of distinction, engage in the scholarship of teaching, are authors of textbooks or course materials that have been adopted by teachers in schools of architecture throughout the U.S. and internationally, and undertake leadership roles in national organizations concerning architectural education.

3.12.2 NAAB-accredited degrees offered

The Department of Architecture offers two professional degrees that are currently accredited by the National Architectural Accrediting Board and recognized by independent ranking agencies as among the best programs in the U.S. We seek renewal of accreditation for both degrees and the programs that lead to their fulfillment. They are:

Bachelor of Architecture (a five-year program); and

Master of Architecture (achieved by either of two paths: an M. Arch. degree program for students with non-architecture degrees, requiring three years plus one summer of graduate study, described herein as M. Arch. Option III; and an M. Arch. degree program for students with four-year pre-professional degrees in architecture or the equivalent, normally requiring a minimum of two years of graduate study, described herein as M. Arch. Option II.)

Each degree has similar professional curriculum requirements. Undergraduate students must fulfill the general education requirements for the B. Arch. Program. Graduate students must fulfill the University of Oregon Graduate School's requirements for the master's degree as well as the additional departmental requirements. The professional curriculum has two major categories: design studio--where the integrative and comprehensive design of places is practiced; and, subject area courses--where the focus is on the development of professional skills and knowledge.

The M. Arch. Option II program is a 4+2 program. Since the University of Oregon does not offer a four-year undergraduate degree, all students in the M. Arch. Option II program have undergraduate degrees from other institutions. M. Arch. Option II program students can enroll in graduate study in Eugene or in Portland.

Because of the smaller enrollment in Portland (70-85 students), the department offers fewer core courses there. They include courses that address the urban architecture focus of the program and subject area courses that meet the needs of students in their final two years of study in the professional degree programs. Option II students who are applying directly to Portland are expected to have completed the core courses in design arts, media, and architecture history in their undergraduate education. The core building technology courses in structures and environmental controls systems, as well as some seminars in architectural history, are offered every other year in Portland in order to accommodate those students who need additional coursework in these subject areas. The department conducts a careful review of the transcripts and transfer credits of all students applying to study in Portland to ensure they have the sufficient background to be able to fulfill their degree requirements in Portland. Entering Option II students who have not completed the design arts or media and methods core requirements as undergraduates may be required to enroll at the Eugene campus to satisfy those deficiencies before matriculating in Portland.

Students with related environmental design degrees may be admitted to the M. Arch. Option II program with the stipulation that any academic deficiencies must be addressed by additional coursework, or to the M. Arch. Option III program, depending on their individual academic backgrounds. Again, a careful review process is used to make the appropriate program placement. A common outcome for students with degrees in related fields is a personalized degree program that falls somewhere between the Option II and III programs.

All B. Arch. and M. Arch. Option III degree candidates must begin their degree programs in Eugene. Once they have fulfilled all required professional subject area courses, they may seek to take studios and additional coursework with a focus on urban architecture in Portland. Admittance depends on the availability of studio space and the approval of a specific program of study. Approximately half of the students in Portland are advanced B. Arch. and advanced M. Arch. Option III students.

3.12.3 Distributions of general studies and professional studies

Undergraduate Professional Degree

Bachelor of Architecture

The minimum number of credits that must be earned for the B. Arch degree is 231 (quarter) credit hours. This is equivalent to 154 semester credit hours. Credits are distributed as follows:

| | | |
|---------------------------------|------------|--------------|
| General studies* | 87 credits | 38% of total |
| Architectural design studios | 64 credits | 28% of total |
| Required professional courses | 61 credits | 26% of total |
| Elective professional courses** | 19 credits | 8% of total |

*Included in the general studies total are 8 credits of architectural history courses that are designated by the university as eligible to fulfill part of the arts and letters general education requirement for all undergraduates. Even without these courses, the B. Arch. curriculum meets NAAB's minimum standard of 67.5 quarter credits (45 semester credits) of general studies. 16 of these general studies outside the department must be taken as upper division (300 or 400 level) courses.

** Many undergraduates elect to take more than the minimum number of professional electives.

Graduate Professional Degrees

Master of Architecture, M. Arch., Option III

Students enrolled in this program have a four-year degree (180 quarter credits) with no previous credits for architecture. The 144 credit hours in architecture required for this program (the same as for the B. Arch. degree program) is the equivalent of 44 percent (144/324) of a student's total credits hours taken (180 + 144 = 324). The distribution of those credits among design studio, required professional courses, and elective professional courses is the same as for undergraduates.

Master of Architecture, M. Arch., Option II

The M. Arch., Option II program is effectively the same as the M. Arch., Option III program with an advanced placement provision that takes into account the educational preparation of students who have earned a pre-professional degree in architecture. The minimum number of credits that must be earned by students enrolled in the M. Arch., Option II is 81 quarter credit hours. Most students in this program have taken at least 180 quarter credit hours at their previous institution, of which 74 would be professional architecture credit hours equivalent to the department's introductory design studios and the first year of subject area coursework. Therefore, this program is essentially a 261 credit hour

program (180 + 81), of which 155 are in architecture (81 + 74), or 59 percent of the total of the six-year (4 + 2) programs). Variations on the standard option II program to account for individual differences in student preparation are common, but all Option II students complete a minimum of 81 credit hours in the program.

3.12.4 Curricular requirements

The curriculum outline sheets for the B. Arch. and M. Arch. programs are included at the end of this section. They describe the minimum number of quarter credit hours for each quarter and the sequence of required professional and general education courses.

Professional degree requirements include a full range of design studios from the introductory level to a two-term advanced studio that is considered the capstone or terminal professional degree studio. The introductory studios (ARCH 283, 284 and 680) establish a comprehensive and integrative approach to design. The intermediate studios (ARCH 383, 384, 681, 682 and 683) explore more detailed content integration in conjunction with the concurrently taught core subject areas. The topical architectural design studios (ARCH 484 and 584) are one-term studios that usually focus on single projects. The terminal studios (ARCH 485/486 and ARCH 585/586) are two-term studios that undertake a complex program and a medium or large scale building project.

The required subject area coursework begins with introductions to the primary subject area fields and progresses to more advanced levels of study in elective courses. Students enrolled in NAAB-accredited programs are required to take a sequence of introductory courses in design, media, and methods, followed by required core courses in the design arts and in design technology, as well as media, professional practice, and architectural history. Students also complete a selection of 400 and 500 level architecture electives.

3.12.4.a Requirements particular to undergraduates

General Education

All B. Arch. students complete a minimum of 36 credits—12 credits in approved group-satisfying courses in each of three general education groups: arts and letters, social sciences and science. Each group must include at least two courses with different subject codes. Two groups must each include at least two courses with the same subject code. No more than three courses with the same subject code may be used to fulfill the total 36-credit requirement.

General education requirements also include two courses in English composition (most students take WR 121 and WR 122). Students may also take a waiver exam or “challenge” these courses. Some students will have AP (Advanced Placement) exam credits for English and other group-satisfying courses. AP credits are generally listed on the admission statement if the student takes the exams prior to the processing of the university application.

Upper Division General Electives

B. Arch. students complete 16 general electives at the upper division level (courses numbered 300 and above), which must be in academic courses outside the Department of Architecture. Service, performance and studio courses as well as weekend seminars are excluded. Students need to remember, while fulfilling general requirements, that most upper division courses have prerequisites.

The Multicultural Requirement

All undergraduate students at the University of Oregon take a minimum of two approved multicultural courses in two of the following three areas: American Cultures; Identity, Pluralism and Tolerance; or International Cultures. These courses can be taken as part of the university general education group requirements, as upper-division non-architecture electives, or by taking approved courses in the department. Currently one elective, ARCH 434 Vernacular Building, fulfils the International Cultures requirement. In the future, the department anticipates being able to offer more courses with the university's multicultural designation.

Math and Physics

Although there is no specific math requirement for architecture majors, there is a minimum expectation of math ability. Algebra (MATH 111) and Trigonometry (MATH 112) are prerequisites for General Physics (PHYS 201, 202), which is a prerequisite for structures. Many students will have already completed algebra, trigonometry, and calculus in high school. If there is any question about the adequacy of past experience, the mathematics department offers placement exams regularly. Students must take a placement exam before enrolling in their first math course. Math and physics courses can be used to fulfill the science group requirement. Students planning to enroll in ARCH 461, Structural Behavior are required either to earn a passing grade on a math/physics diagnostic examination administered by the architecture department or take a math/physics refresher workshop taught by the department's structures faculty. This pre-structures requirement was instituted in 2005 to ensure that students enrolling in the first structures course have sufficient knowledge of prerequisite subjects to be successful in their study of structures.

Graded Credits

The university requires that all undergraduate students complete a minimum of 45 credits taken for a letter grade in residence at the university and that all undergraduate students complete a minimum of 168 credits taken with a letter grade option or as P* (P* = courses offered only Pass/No Pass). All of the department's design studios are offered on a Pass/No Pass basis. For an undergraduate student to receive a pass in a course taken on a pass/no pass basis, the student must earn a minimum grade of C-.

Survey of Architectural History

B. Arch. students must complete a minimum of four architectural history courses including either ArH 314 or 315, Survey of Western Architecture I and II. Most of the courses that fulfill the architecture history requirement are taught by art historians who are faculty members in the Department of Art History. 300-level courses provide students with a foundation in the methods of analysis and inquiry used to understand the history of architecture. 400-level courses include substantive writing and research components.

3.12.4.b Requirements particular to graduate students

Graduate School Requirements for the Master's Degree

The department's NAAB-accredited degree programs meet or exceed the following minimum master's degree requirements established by the university's Graduate School.

- | | |
|--|----|
| ▪ Minimum Total Graduate-Level Credits (500-699) | 45 |
| ▪ Minimum 600-Level Credits In Residence | 9 |
| ▪ Minimum Credit Hours Taken In Major | 30 |
| ▪ Minimum Credit Hours Taken In Residence | 30 |

Other requirements of the Graduate School are published in the University of Oregon catalog and on the Graduate School website at: <http://gradschool.uoregon.edu/>

Graded Credits

There is no graded hour requirement for M. Arch. students. If graded hours are taken, however, an average GPA of 3.0 must be maintained. For a graduate student to receive a pass in a course taken on a pass/no pass basis, the student must earn a minimum grade of B-.

Professional Degree Programs (Options II & III)

The professional curriculum for graduate professional degree students is the same as for undergraduates, except for those listed by program, below.

M. Arch. Option II

Option II students are required to take the Option II seminar concurrently with the 683 studio that enrolls incoming option students. In addition, Option II students are required to fulfill one of the following:

- Cluster of advanced coursework: 9 credits of advanced courses that are proposed by the student as a coherent cluster. The courses proposed may be in the same subject area or may span more than one subject area but the cluster should represent a logical grouping based on the development of a particular study interest. Advanced courses are those in which the enrollment is small, there is a critical thinking perspective, there is significant opportunity for discussion and exchange, and there is a substantial synthesis paper or project that requires independent research.
- Research coursework: a 3-credit research project or paper and at least 6 credits in research (which may include visual inquiry) and writing, and, for students without demonstrated research experience, 3 credits in a research methods course.

M. Arch. Option III

Option III students are required to take the 6-course sequence of introductory graduate-level courses (ARCH 680, 681, 682, 611, 610 and 510) and at least 6 credits of seminars (ARCH 507/607).

Architectural History

M. Arch. students must complete a minimum of three advanced architectural history courses, one in each of the defined time periods. Architectural history courses not offered regularly, and therefore not on the list of approved courses, can be used to satisfy the above requirements through the department's petition process.

3.12.5 Undergraduate minors

Undergraduates at the University of Oregon can choose to declare a minor course of study. Our students often choose minors (and sometimes a double major) outside the School of Architecture and Allied Arts. The most popular are: Business, Computer Science, East Asian Studies, Latin American Studies, International Studies, Music, Italian, Spanish, Japanese, Chinese, German, French, Dance, Ethnic Studies, and Environmental Studies. Minors offered within the School of Architecture and Allied Arts include Interior Architecture, Art History, Fine and Applied Arts, Historic Preservation, Landscape Architecture, or Planning, Public Policy, and Management. Many of the department's undergraduates are also participants in the Clark Honors College, a program for undergraduates with an exceptional record of academic achievement that includes challenging seminars and requires an undergraduate thesis.

3.12.6 Areas of concentration

Although concentrations are not required of undergraduate or Option III graduate students, the research interests of the faculty provide students who wish to specialize in a particular subject area with access to advanced coursework, independent study, or involvement in research. Grant-supported and department-supported graduate research fellowships are also available. The following concentrations reflect current areas of faculty research:

Computer-aided Design

Faculty: L. Bleher, G.Z. Brown, N. Cheng, S. Duff

Research interests in the use of computers among department faculty members include:

- Structural modeling and analysis
- Energy modeling and analysis
- Modeling of form and space
- Relation of computers to visual thought processes in design
- Design of interfaces supporting sketching with computers
- Group work processes and coordination of digital design teams
- Integration of three-dimensional design modeling with analytical applications
- Design collaboration using computer networks

Design Process and Theory

L. Bleher, H. Davis, S. Duff, M. Gillem, D. Genasci, P. Keyes, N. Larco, G. Moye (emeritus), B. Muller, K. Nute, J. Rowell, A. Snyder, C. Theodoropoulos, J. Tice, R. Thoren, G. Utsey, M. Utsey (emeritus), J. Young

The architecture department offers a unique opportunity for the advanced study of architectural theory: how various tools are used to aid design thinking, how and what processes are employed to make decisions, and how design constraints and completed designs are critically evaluated. Faculty research includes:

- Historical and theoretical studies of the role of design media in the design process
- Studies of cognition, including imagery, visual thinking, spatial ability, and study drawing
- Studies of building typology, architectural precedents, and the use of analogy and metaphor in design
- Development of a structure of considerations and principles for design (a comprehensive theory base)
- Application of research in the design process
- The practice of design development and the role of architectural composition and aesthetic and judgment in design development

Energy-conscious Design

Faculty: G.Z. Brown, V. Cartwright, I. Elzeyadi, A. Kwok, J. Reynolds (emeritus)

Faculty members have written extensively on the subject and assume leadership roles in such groups as the American Solar Energy Society and the Society of Building Science Educators. The Energy Studies in Buildings Laboratory includes a growing collection of computers and climate simulation equipment such as a large-scale boundary layer wind tunnel. Graduates frequently go on to teach in this area at other universities. Faculty research includes:

- Passive solar heating in buildings, effects of energy consumption and thermal qualities of spaces on building design
- The analysis of microclimates and their effects on buildings and surrounding outdoor spaces
- Design tools and educational microcomputer software development

- Passive cooling applications in the Pacific Northwest
- The integration of daylight, passive solar heating, and passive cooling design strategies

Environment and Behavior

Faculty: M.A. Beecher, I. Elzeyadi, M. Gillem, J. Young, L. Zimmer

The designed environment influences and is influenced by human activity patterns and behavior. The human and social context of design includes architectural programming for particular building types and functions, user group studies, spatial use studies, design review, post-occupancy evaluations of the built environment, studies of environmental meaning, and environmental management studies. Faculty research interests include:

- Health facilities programming
- Relationship between social activities and spatial structures in small towns
- Accommodation of diverse users through inclusive design strategies
- Post-occupancy evaluation of institutional and public buildings and multifamily housing
- Flexibility and user control in office environments.
- User participation techniques

Housing Design

Faculty: D. Corner, H. Davis, M. Gillem, M. Fifield, P. Keyes, B. Muller, H. J. Neis, R. Thallon

The faculty interests focus on planning, design, production, and evaluation of housing. Current projects are local, regional, national and international in scope. Faculty design and research includes:

- Energy-efficient industrialized housing prototypes for the next century
- Computer-based design tools for housing and neighborhood scale planning
- Energy-efficient housing demonstration projects
- The history of housing, including vernacular housing
- Housing design standards and regulatory practices
- Social and psychological needs of residents
- Community-based housing development strategies, particularly affordability
- User participation in design and construction processes
- Housing design and production methods

Urban Architecture and Urban Design

Faculty: H. Davis, M. Fifield, G. Gast, D. Genasci, M. Gillem, P. Keyes, H.J. Neis, J. Pettinari (emeritus), A. Snyder, C. Theodoropoulos, J. Tice, and faculty members in the Department of Planning, Public Policy, and Management

Urban design gives the city its form. It is concerned with the qualitative, social and technological improvement of the city, bringing together perspectives including city planning, transportation, urban sociology, urban geography, and architecture. A concentration in urban design has two tracks. The first, offered in Portland, is a combination of studio-based design projects, courses, and individual research examining both the practical and theoretical basis for urban design. The second option is individual research or course clusters, including studios in either Eugene or Portland. Currently, faculty members are involved in research in the following areas:

- Sustainable city design
- Studies of traditional urban form in both Western and non-Western cultures
- Research into alternatives to zoning in medium-density residential districts
- Research into patterns of settlement of villages and towns in Oregon and "vernacular" situations
- Projects involving the revitalization of economically distressed towns in Oregon
- The study of process and values in creating and sustaining urban excellence
- Seismic hazard assessment and mitigation for urban districts

- Relationship between transportation, land use and street design
- Institutional land use and urban form in the Western and non-Western worlds

Vernacular Architecture, Landscape, Settlement, Site and Small Town Design

Faculty: M. Fifield, M. Gillem, B. Muller, D. Peting (emeritus), J. Pettinari (emeritus), G. Plesums (emeritus), A. Snyder, R. Thoren, G. Utsey, J. Young

A number of faculty members have research interests in the areas of vernacular architecture and small town design. Special strength is to be found in the regional architecture of the U.S. Pacific Northwest. Vernacular housing of the nineteenth and twentieth centuries in America is another emphasis that has offered varied opportunities for research. Faculty research interests include:

- Studies of the history of building production process
- Asian settlement traditions
- Immigrant settlement in the United States
- Settlement patterns and the design of small rural towns
- Middle Eastern settlement traditions
- Studies of historic and contemporary intentional and utopian communities

Structures and Construction

Faculty: D. Corner, S. Duff, N. Larco, D. Peting (emeritus), J. Rowell, R. Thallon, C. Theodoropoulos

Investigations into how the use of materials and structures informs basic design strategies. Faculty members teaching in this area are primarily interested in timber and masonry structures. Specific areas of research include:

- Heavy timber construction
- Northwest vernacular wood detailing
- Innovative use of wood technology
- Innovative use of masonry technology
- Structure and construction of historical structures
- Energy-dissipating timber connectors for seismic applications
- Building enclosure systems
- Building for earthquake-prone regions
- Configuring structural systems to improve performance of environmental controls systems

Interior Components and Furniture

Faculty: M.A. Beecher, E. Hagenlocher, W. Jewett (emeritus), L. Zimmer

Attitudes toward comfort and their influence on the development of interior components and furniture are of special interest, as are the changing requirements of accommodating contemporary activities and their role in the design of buildings and interior spaces. The design, testing, and evaluation of furniture and interior components are investigated through the use of full-scale mock-ups and prototypes in a well-equipped wood and metal shop. Faculty interests include:

- Development and history of office systems
- Design of prototypical office systems
- The incorporation of non-traditional materials into the design of furniture
- The history of furniture and finishes
- Societal influences affecting the design of interior components and furniture

Light and Lighting Design

Faculty: G.Z. Brown, V. Cartwright, I. Elzeyadi, A. Kwok, A. Snyder, M. Utsey (emeritus)

The faculty has a variety of interests centered on the areas of daylighting, light, and color applications in design. The common thread is an understanding of how the light and color qualities of spaces can influence design. Faculty research interests include:

- The design of apertures and atria
- Electric lighting design and techniques for modeling the quality of lighting
- The effects of skylight and electric light on the perception of color in the environment
- The relationship between lighting and other energy systems within buildings
- The lighting of sacred spaces

Proxemic Design and Ergonomics

Faculty: M.A. Beecher, E. Hagenlocher, A. Hawn (emeritus), W. Jewett (emeritus), A. Snyder, L. Zimmer

The proximate elements of the built environment are those that are in direct contact with people and are shaped by or directly influenced by their physical and social interaction. Ergonomics is the study of the influence that the dimensions and movements of the human body have on the built environment.

Faculty research interests include:

- Physical interfaces at the micro scale
- Informed design that accommodates group activities

Other Concentration Opportunities in the School

Students with interests that align closely with faculty research in other departments and programs within the school can study with faculty members in the departments of art history, landscape architecture, art, planning, public policy and management and the historic preservation and arts administration programs. With the arrival of the new dean, Frances Bronet, who brings expertise in interdisciplinary design, there is an opportunity to develop interdisciplinary design a new concentration within the school.

3.12.7 International and out-of-state programs

The department has offered a summer architecture program in Rome for over twenty years. Since 2001 international and out-of-state programs have also been offered in Macerata and Martha's Vineyard. There will be a new program beginning in Helsinki in the summer of 2007. Architecture students are also eligible to participate in the 20-year-old Department of Landscape Architecture's summer program in Kyoto and the field schools offered by the Historic Preservation Program in various locations in the Pacific Northwest and in Italy. In addition to providing an international study experience, these programs offer students and faculty an integrated learning model in which courses on technology, history, theory, and architectural design can be taught by the same teaching team to the same group of students in a manner that permits a seamless integration of subject areas and realization of symbiotic opportunities for learning across the curriculum. Students and faculty returning from these programs frequently mention this connectedness as a great strength of the department's international and out-of-state programs.

All of these programs are self-supporting and are administered by University of Oregon faculty directors with the assistance of the university's Office of International Programs. They are one quarter in duration and offer up to 12 credits of study that can be applied to professional studies in the B. Arch. or M. Arch. programs. Faculty directors are faculty members who teach regularly in the department's Eugene and Portland programs. Visiting instructors are also University of Oregon faculty or individuals who meet the qualifications standards for the department's adjunct pool. More information about the learning objectives, courses taught, and facilities for each of these programs can be found in section 3.7 of this report.

3.12.8 The Portland Program

With approximately 80 graduate and advanced undergraduate students, the Department of Architecture's Portland Program is an extension of the department's degree-granting programs in Eugene. Degree requirements for the Eugene and Portland campuses are identical, although the menu of elective courses and the teaching approaches used in some of the required courses vary between the two sites in order to take advantage of the unique strengths of each. Qualified M. Arch. II students can be admitted directly to Portland. Most of the students in Portland begin their studies in Eugene. Study in Portland is voluntary, with places offered to new students who have applied to Portland and meet the Portland Program's admissions requirements, and to Eugene-based students through the department's studio preferencing process. The duration of study in Portland ranges from one quarter (usually in the summer) to two years (usually graduate students with no general education requirements). Currently the architecture department's curriculum at the Portland Center serves two main types of students:

- 1) Students who have chosen the Portland Program in order to focus their studies on urban architecture. This includes most of the M. Arch. Option II students admitted directly to the Portland Program as well as many of the students who enroll in Portland after completing core coursework and general education studies in Eugene.
- 2) Students who prefer Portland's location for its urban life, employment opportunities and connections to Portland's much larger, nationally acclaimed community of practicing architects. For many of these students, Portland provides an effective transition from school to internship. It also allows the department's students from the Portland area to study closer to their home base.

In 1994, when the Portland Program was reconfigured and the first class of graduate students was admitted, the mission of the Portland Program was to provide an in-depth urban architecture concentration for advanced graduate students with a particular interest in urban design who would use the city of Portland as a learning laboratory. Although this continues to be an important priority for the Portland Program, the program's popularity with students who prefer to study in Portland for other reasons has grown. Although it is difficult to separate these two groups precisely, the self-assessment undertaken by the Portland planning task force in 2004 indicates that the department needs to do more to increase the number of advanced students with a particular focus on urban design. An increase in Option II students would help the department sustain a diverse learning community with sufficient capacity to fill a robust selection of courses on urban design subjects. In the fall of 2005, 36 of the 71 students in Portland were Option II graduate students. The department would like to increase this number to 50, approximately half of the projected enrollment of 100 students in 2008 when the department moves to the new Portland Center.

Another difference between expectations and outcomes with respect to undergraduate participation in Portland was the relatively small number of students in Eugene who chose to spend their 4th year in Portland, returning to Eugene for their 5th year and completion of terminal studio. Most undergraduates who choose to go to Portland do so in their 5th year--in part because it involves only one relocation of residence, and in part because the 4th year is the most variable year for students: some of them need extra time on the main campus to complete general education coursework, and others have fulfilled general education requirements early or have taken an accelerated path through summer study so that the traditional fourth year has effectively been eliminated. There is concern that the growing numbers of students completing the program in Portland have diminished the opportunity for students to share the lessons learned in Portland with the Eugene learning community.

In 2002, the Energy Studies in Buildings Laboratory, with the support of the Northwest Energy Alliance, established a second ESBL Laboratory in Portland under the direction of architecture professor G.Z.

(Charlie) Brown, to provide the professional design community with more convenient access to the lab's research and consulting services. The laboratory occupies a ground floor room off the main lobby of the Portland Center and provides a meeting place for the department's environmental controls courses. Students with an interest in daylighting can learn to use the lab's equipment to evaluate the daylighting performance of their studio design proposals. The presence of the lab within the school has contributed greatly to the department's visibility in Portland as a leading daylight research entity and has stimulated the ongoing presence of visiting architects who come to use the lab's consulting services.

There are currently 2.67 of tenure-related FTE assigned permanently to Portland. Eugene-based faculty contribute an additional 1.0 or more FTE of faculty effort to the Portland program each year. There is also a large and highly qualified adjunct pool in Portland that draws upon the resources of the Portland professional community. Tenure-related faculty members based in Portland have all taught courses in Eugene. The administration of the two sites is centralized with the dean, department head, associate department head, and majority of staff support in Eugene. Portland's local day-to-day administrative needs are managed by a resident faculty director, a half-time staff position and assistance from the university staff at the Portland Center. The director attends faculty meetings in Eugene and the dean and the department head frequently participate in events and meetings in Portland. Although the school maintains records that assign expenses to Portland, the programs in Portland and in Eugene operate from the same financial resource base described in section 3.10 of this report. Section 3.8 of this report provides a detailed description of the Portland Program's existing and future facilities. The specific courses offered in Portland are shown in the course matrix and course descriptions.

SUBJECT AREA COURSEWORK: Bachelor of Architecture (Undergraduate Program)

Candidates for the professional Bachelor of Architecture degree (B.Arch.) must satisfy the following major Subject-Area course requirements:

| UO Course # | UO Course Title | Required Subject Area Courses |
|---|--|--|
| Introduction | | |
| ARCH 201 | Introduction to Architecture | Offers a structure of principles for making places for people. Examines places, design procedures, and the use of architectural principles in general. (4) |
| Design Media | | |
| ARCH 202 | Graduate Design Process | Foundation knowledge, concepts, and skills fundamental to design process and media subject areas. Taken concurrently with ARCH 283. (3) |
| ARCH 222 | Intro. to Arch. Computing | Foundation knowledge, concepts, and skills fundamental to architectural computing within three software families: three-dimensional modeling; two-dimensional drafting; and, image processing. Taken concurrently with ARCH 284. (3) |
| ARCH 423 | Media for Design Development | Students must be capable of using a full range of manual media in design scheming and development: contour, light and shadow, measured drawing and perspective. Prerequisite ARCH 202. (3) |
| Design Arts | | |
| ARCH 430 | Architectural Contexts | How the design of buildings interacts with physical and cultural contexts of human traditions, landscape, settlements, cities and suburbs. Historical and contemporary examples. (4) |
| ARCH 440 | Human Context of Design | Theoretical principles, case studies and technical skills for assessing user needs developing building programs, applying research findings to design and evaluating performance of the built environment. (4) |
| ARCH 450 | Spatial Composition | Architectural space as a means to measure existence and expand awareness. Focus on compositional principles of design and methods for analyzing and generating spatial organizations. (4) |
| Design Technology | | |
| ARCH 461 | Structural Behavior | Developing basic understanding of structural systems and their implications for architectural form. (4) Prerequisites: PHYS 201, 202. A required Structures Diagnostic Preparation Exam is administered the spring prior to enrolling in ARCH 461. |
| ARCH 462 | Wood and Steel Building Systems | Analyzes elements, connections, and systems of wood and steel structures from the perspective of construction process, spatial and structural design.(4) Prerequisite: ARCH 461 |
| ARCH 4XX | Advanced Technology Subject Area approved advanced course | An advanced set or courses in one of the three technology areas: Construction, ECS or Structures. (4) |
| ARCH 470 | Building Construction | Foundation knowledge, concepts and skills fundamental to structure, construction and materials. (4) |
| ARCH 471 | Building Enclosure | Selection, design, detailing, and performance evaluation of building envelopes: wood, metals, glass, concrete, and masonry veneers and roofing. (4) |
| ARCH 491 | Environmental Control Systems I | Architectural and mechanical means to manipulate thermal environment. (4) |
| ARCH 492 | Environmental Control Systems II | Implications of lighting, acoustics, and water and waste for architectural design. (4) |
| Professional Context | | |
| ARCH 417 | Context of the Arch. Profession | Introduction to the professional practice of architecture and related careers. Examines the professional, legal, and regulatory environment; firm organization management; marketing; contractual issues; and the construction process. (3) |
| Architectural History | | |
| ARH 314 and/or 315 and 4xx, 4xx, 4xx | Architectural History | Four Architectural History Courses (4, 4, 4,4) . see Approved ARH Sequences Handout, UO Degree Audit for the descriptions of the required Sequence 'A', 'B', or 'C' . The requirement intent: to cover Ancient-Medieval/Renaissance/Modern eras. |
| Subject Area Electives | Architectural Subject Area Elective courses (S-AE)--including at least two ARCH 4xx level seminars are required. | |
| Total credits required: 231 credits, minimum (87 General UO Education, 64 Design Credits, 80 Major Coursework) | | |

Architectural Design Requirements, 64 credits, minimum: Four Introductory Studios (ARCH 283, 284, 383, 384) and four terms of ARCH 584 Studios & two Terminal Studios, a two-term in residence studio (ARCH 585 and 586)

Subject Area Course Requirements, 80 credits, minimum:

Introductory Media and Process (ARCH 202, & ARCH 222). One intermediate course in Media (ARCH 423)

The Design Arts Core (ARCH 430, 440, 450)

The Design Technology Sequence (ARCH 461, 462, 470, 471, 491, 492, and 4 credits of advanced coursework in an area of Const/ECS/ or Struct)

One course in Professional Context (ARCH 517)

The additional Subject-Area Electives (S-A E) including two 4xx seminars to add up to 80 credits of major coursework.

Curriculum Outline: Bachelor of Architecture Degree

Candidates for the professional undergraduate Bachelor of Architecture Degree (B.Arch.) must satisfy the following requirements:

| Example of the Arch. Program | Year 1 | | Year 2 | | Year 3 | | Year 4 | | Year 5 | | |
|--|--------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| | Fall | Winter | Spring | Fall | Winter | Spring | Fall | Winter | Spring | Fall | |
| English Composition - 2 courses | WR 122(4) | WR 122(4) | | | | | | | | | |
| Group I - Arts & Letters - 12 credits | ARH 314(4) | ARH 315(4) | | | | A & L(4) | | | | | |
| Group II - Social Science - 12 credits | | | SSC(4) | | | | | | | | |
| Group III - Science - 12 credits | PHYS 201*(4) | PHYS 202(4) | | | | | | | | | |
| General Electives - 43 credits | | | | | | | | | | | |
| Multicultural Requirement (2 courses) | | | | | | G-E(4) | | | | | |
| General Education | | | | | | | | | | | |
| MAJOR REQUIREMENT AREAS | | | | | | | | | | | |
| Architecture Design Studios | ARCH 283(6) | ARCH 284(6) | ARCH 383(6) | ARCH 384(6) | ARCH 484(6) | ARCH 484(6) | ARCH 484(6) | ARCH 484(6) | ARCH 484(6) | ARCH 485(8) | ARCH 486(8) |
| Architecture Subject Areas | | | | | | | | | | | |
| INTRODUCTION | ARCH 201(4) | | | | | | | | | | |
| SKILLS, Media & Process | | ARCH 202(3) | ARCH 222(4) | | | | ARCH 423(3) | | | S-AE(3) | |
| DESIGN ARTS, Spatial Composition | | | | | ARCH 450(4) | | | | | | |
| DESIGN ARTS, Human Context | | | | | ARCH 440(4) | | | | | S-AE(3) | |
| DESIGN ARTS, Architectural Contexts | | | | | | ARCH 430(4) | | | | | |
| DESIGN TECHNOLOGY, Structures | | | | | | | ARCH 461(4) | ARCH 462(4) | | | |
| DESIGN TECHNOLOGY, Construct | | | | | ARCH 470(4) | | | | | | |
| DESIGN TECHNOLOGY, ECS | | | | | | | | | | | |
| ADVANCED TECHNOLOGY | | | | | | | | | | | |
| CONTEXT of the Profession, Practice | | | | | | | | | | ARCH 471(4) | |
| HISTORY - Architectural History | | | | | | | | | | | |
| Total Credit per Term | 16 | 17 | 14 | 14 | 14 | 16 | 17 | 17 | 15 | 16 | 15 |
| Accumulated General Education Credits | 12 | 20 | 24 | 24 | 32 | 44 | 52 | 59 | 67 | 71 | 79 |
| Accumulated ARCH Design Credits | 6 | 6 | 12 | 18 | 24 | 30 | 36 | 42 | 48 | 56 | 64 |
| Accumulated ARCH Subject Area Credits | 4 | 7 | 11 | 19 | 27 | 35 | 50 | 57 | 64 | 70 | 80 |

This is a sample outline: for freshman entering the program without advance placement or transfer credit. Please refer to the UO General Catalog and the Departmental Advising Handbook for a full description of the requirements.

| | |
|-------------------------------|------------|
| Accumulated General Education | 87 credits |
| Accumulated ARCH Design | 64 credits |
| Accumulated ARCH Subject Area | 80 credits |

TOTAL ACCUMULATED CREDITS: 231 (minimum number of credits) for a B.Arch, Bachelor of Architecture Degree

Notes: Key: G-E (General Education), A & L (Arts and Letters, >1), SSC (Social Science, >2), SC (Science, >3), S-AE (Subject Area Elective in major),

Note 1: ARCH 222, Intro to Arch Computing (Note: All students must have access to a graphics capable computer.)

Note 2: ARCH 484, Intermediate Studio, is a repeatable studio. Must complete four ARCH 484 Studios.

Note 3: ARCH 485 and 486, Advanced Studio, is a required in residence, two-term studio for all professional degree candidates.

Note 5: In place of ARCH 463, four credits earned from approved advanced technology course(s) in ECS, Building Construction, or Structures will meet the technology requirement.

SUBJECT AREA COURSEWORK: Master of Architecture (Option III Program)

Candidates for the professional master of architecture degree (M.Arch.) must satisfy the following requirements:

| UO Course # | UO Course Title | Required Subject Area Courses |
|---|---|---|
| Design Media | | |
| ARCH 611 | Graduate Design Process | Foundation knowledge, concepts, and skills fundamental to design process and media subject areas. Taken concurrently with ARCH 680. (3) |
| ARCH 610 | Intro. to Arch. Computing | Foundation knowledge, concepts, and skills fundamental to architectural computing within three software families: three-dimensional modeling; two-dimensional drafting; and, image processing. (4) |
| ARCH 523 | Media for Design Development | Students must be capable of using a full range of manual media in design scheming and development: contour, light and shadow, measured drawing and perspective. Pre-requisite ARCH 611. (3) |
| Design Arts | | |
| ARCH 530 | Architectural Contexts | How the design of buildings interacts with physical and cultural contexts of human traditions, landscape, settlements, cities and suburbs. Historical and contemporary examples. (4) |
| ARCH 540 | Human Context of Design | Theoretical principles, case studies and technical skills for assessing user needs developing building programs, applying research findings to design and evaluating performance of the built environment. (4) |
| ARCH 550 | Spatial Composition | Architectural space as a means to measure existence and expand awareness. Focus on compositional principles of design and methods for analyzing and generating spatial organizations. (4) |
| Design Technology | | |
| ARCH 561 | Structural Behavior | Developing basic understanding of structural systems and their implications for architectural form. (4) Pre-requisite: Placement exam administered spring term of the first year. |
| ARCH 562 | Wood and Steel Building Systems | Analyzes elements, connections, and systems of wood and steel structures from the perspective of construction process, spatial and structural design.(4) Pre-requisite: ARCH 561 |
| ARCH 5XX | Advanced Technology Subject Area approved advanced course | An advanced course or courses to add up to 4 credits; in one of the three technology areas: Construction, ECS or Structures. (4) |
| ARCH 570 | Building Construction | Foundation knowledge, concepts and skills fundamental to structure, construction and materials. (4) |
| ARCH 571 | Building Enclosure | Selection, design, detailing, and performance evaluation of building envelopes: wood, metals, glass, concrete, and masonry veneers and roofing. (4) |
| ARCH 591 | Environmental Control Systems I | Architectural and mechanical means to manipulate thermal environment. (4) |
| ARCH 592 | Environmental Control Systems II | Implications of lighting, acoustics, and water and waste for architectural design. (4) |
| Professional Context | | |
| ARCH 517 | Context of the Arch. Profession | Introduction to the professional practice of architecture and related careers. Examines the professional, legal, and regulatory environment; firm organization management; marketing; contractual issues; and the construction process. (3) |
| Architectural History | | |
| ARCH 510, plus 5xx, 5xx | Architectural History | Three 500 level Architectural History Courses (see ARH Sequence "D" requirement and in the general bulletin). (4, 4, 4) |
| Subject Area Elective: Architectural Subject Area Elective courses (S-AE)--at least two 5-600 level seminars are required. | | |

Total credits required: 144 credits, minimum

Architectural Design Requirements, 64 credits, minimum: Three Introductory Studios (ARCH 680, 681, 682);
Five terms of Intermediate Studios (ARCH 584); & Terminal Studios (ARCH 585 and 586) is required a two-term in residence studio
Subject Area Course Requirements, 80 credits, minimum:
Introductory Media and Process: ARCH 611, & ARCH 610. One intermediate course in Media (ARCH 523)
The Design Arts Core (ARCH 530, 540, 550)
The Design Technology Sequence (ARCH 561, 562, 570, 571, 591, 592, 5xx (Advanced Technology),)
One course in Professional Context (ARCH 517)
A minimum of two 5-607 level seminars are required and additional Subject-Area Electives to add up to 80 credits of coursework).
Three 500 level Architectural History Courses (this includes ARCH 510, Modern Architecture: see ARH sequence "D" requirement)
M.Arch.Opt III.S.A.07

CURRICULUM OUTLINE: Master of Architecture (Option III Program)

Candidates for the professional master of architecture degree (M.Arch.) must satisfy the following requirements:

| MAJOR REQUIREMENT AREAS | Year 1 | | | | Year 2 | | | Year 3 | | | |
|--|----------------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------------------------------|
| | Summer | Fall | Winter | Spring | Fall | Winter | Spring | Fall | Winter | Spring | |
| Architectural Design | ARCH 680 (6) | ARCH 681 (6) | ARCH 682 (6) | ARCH 584 (6) | ARCH 584 (6) | ARCH 584 (6) | ARCH 584 (6) | ARCH 584 (6) | ARCH 585 (8) | ARCH 586 (8) | |
| | | | | | | | | | | | Total Required Studio Credits |
| | | | | | | | | | | | 64 |
| Architectural Subject Areas | | | | | | | | | | | |
| SKILLS - Media & Process | ARCH 611 (3) | ARCH 610 (4) | | | ARCH 523 (3) | | | | | | 10 |
| DESIGN ARTS - Spatial Composition | | ARCH 550 (4) | | | | | | | | | 4 |
| DESIGN ARTS - Human Context | | | ARCH 540 (4) | | | | | | | | 4 |
| DESIGN ARTS - Architectural Contexts | | | | ARCH 530 (4) | | | | | | | 4 |
| DESIGN TECHNOLOGY - Structure | | | | | ARCH 561 (4) | ARCH 562 (4) | SA-E * (4) | ARCH 571 (4) | | | 16 |
| DESIGN TECHNOLOGY - Construction | | ARCH 570 (4) | | | | | | | | | 4 |
| DESIGN TECHNOLOGY - ECS | | | ARCH 591 (4) | ARCH 592 (4) | | | | | | | 8 |
| CONTEXT of the PROFESSION | | | | | | | | ARCH 517 (3) | | | 3 |
| HISTORY - Architectural History | ARCH 510 (4) | | | | | ARH 5XX (4) | ARH 5XX (4) | | | | 12 |
| Two 5/6xx level seminars (minimum) | | | | | | | | | ARCH 5/6xx | ARCH 5/6xx | 6 |
| ELECTIVE- Subject-Area Electives** | remaining credits ** | | | | | | | | | | 9 +/- |
| Total Required Coursework Credits | | | | | | | | | | | 80 |
| Total Required Credits for Opt III M.Arch | | | | | | | | | | | 144 |

ARCHITECTURAL DESIGN REQUIREMENTS

A required minimum of 64 credits in Architectural Design:

Three Introductory Studios (ARCH 680, 681, 682)

Five Intermediate Studios (ARCH 584)

Two Advanced Studios (ARCH 585 and 586) This two-term, in residence, studio is required for all professional degree candidates.

SUBJECT AREA COURSE REQUIREMENTS

A required minimum of 80 credits in Subject Courses to include:

(see summary of the required Subject Area Courses on the adjacent sheet)

• **Introductory Media and Process**

ARCH 611, Graduate Design Process (3 credits)

ARCH 610 Intro to Arch Computing (4 credits)

(Note: all students must have access to a graphics capable computer.)

7 Total Credits

• **Intermediate Media**

ARCH 523, Design Development Media (3 credits)

3 Total Credits

• **The Design Arts Core**

ARCH 530, Architectural Contexts (4 credits)

ARCH 540, Human Context (4 credits)

ARCH 550, Spatial Composition (4 credits)

12 Total Credits

• **The Design Technology Sequence**

Construction: ARCH 570, Building Construction; ARCH 571, Building Enclosure (4+4 credits)

Structures: ARCH 561, Structural Behavior; ARCH 562, Wood and Building Systems (4+4 credits)

Environmental Control Systems: ARCH 591, ECS I and ARCH 592, ECS II (4 + 4 Credits)

24 Total Credits

• **Advanced Technology**

** (4 credits of a subject area-elective (SA-E) in an advanced technology area (Construction, ECS, or Structures)

4 Total Credits

• **Professional Practice**

ARCH 517, Professional Context (3 credits)

3 Total Credits

• **Architectural History Courses**, see ARH Sequence "D" Reqmt (Three 500 level courses covering areas:

Ancient (ARH), Renaissance (ARH), Modern (ARCH 510) (4 + 4 + 4 credits)

12 Total Credits

• **Two Advanced level seminars (minimum)** (3 + 3 credits)

6 Total Credits

• **Elective Subject Area Courses** ***ARCH 5/600 Subject Area-Elective (SA-E) courses are required for the remaining credits to add up to the required 80 minimum subject area course credit requirement.

Sub-total course credits: 71 ***

Total required course credits: 80

NOTES: 1. All Courses may be taken 'P/NP'; 2. All non-ARCH courses (except required ARH) require petitioning to count toward the MArch Degree

The B.Arch. and M.Arch. Option II, III Degree Programs at the University of Oregon are NAAB accredited. For information on accreditation go to the NAAB website: <http://www.naab.org/>

For more information or questions, please contact:

Department of Architecture Admissions

University of Oregon

Eugene, OR 97403-1206 Phone: 541-346-3656 Email: archadms@uoregon.edu Department of Architecture Web site: <http://architecture.uoregon.edu>

SUBJECT AREA COURSEWORK: Master of Architecture (Option II Program)

Candidates for the professional master of architecture degree (M.Arch.) must satisfy the following requirements:

| UO Course # | UO Course Title | Required Subject Area Courses |
|---|---|---|
| Design Media | | |
| ARCH 611 | Graduate Design Process | Foundation knowledge, concepts, and skills fundamental to design process and media subject areas. Taken concurrently with ARCH 680. (3) |
| ARCH 610 | Intro. to Arch. Computing | Foundation knowledge, concepts, and skills fundamental to architectural computing within three software families: three-dimensional modeling; two-dimensional drafting; and, image processing. (4) |
| ARCH 523 | Media for Design Development | Students must be capable of using a full range of manual media in design scheming and development: contour, light and shadow, measured drawing and perspective. Pre-requisite ARCH 611. (3) |
| Design Arts | | |
| ARCH 530 | Architectural Contexts | How the design of buildings interacts with physical and cultural contexts of human traditions, landscape, settlements, cities and suburbs. Historical and contemporary examples. (4) |
| ARCH 540 | Human Context of Design | Theoretical principles, case studies and technical skills for assessing user needs developing building programs, applying research findings to design and evaluating performance of the built environment. (4) |
| ARCH 550 | Spatial Composition | Architectural space as a means to measure existence and expand awareness. Focus on compositional principles of design and methods for analyzing and generating spatial organizations. (4) |
| Design Technology | | |
| ARCH 561 | Structural Behavior | Developing basic understanding of structural systems and their implications for architectural form. (4) Pre-requisite: Placement exam administered spring term of the first year. |
| ARCH 562 | Wood and Steel Building Systems | Analyzes elements, connections, and systems of wood and steel structures from the perspective of construction process, spatial and structural design. (4) Pre-requisite: ARCH 561 |
| ARCH 5XX | Advanced Technology Subject Area approved advanced course | An advanced course or courses to add up to 4 credits; in one of the three technology areas: Construction, ECS or Structures. (4) |
| ARCH 570 | Building Construction | Foundation knowledge, concepts and skills fundamental to structure, construction and materials. (4) |
| ARCH 571 | Building Enclosure | Selection, design, detailing, and performance evaluation of building envelopes: wood, metals, glass, concrete, and masonry veneers and roofing. (4) |
| ARCH 591 | Environmental Control Systems I | Architectural and mechanical means to manipulate thermal environment. (4) |
| ARCH 592 | Environmental Control Systems II | Implications of lighting, acoustics, and water and waste for architectural design. (4) |
| Professional Context | | |
| ARCH 517 | Context of the Arch. Profession | Introduction to the professional practice of architecture and related careers. Examines the professional, legal, and regulatory environment; firm organization management; marketing; contractual issues; and the construction process. (3) |
| Architectural History | | |
| ARH 5XX | Architectural History | Architectural History (covering: Ancient,-Medieval, Renaissance, Modern (4,4,4) |
| Subject Area Electives and Advance Study | ARCH Subject Area Electives (S-AE): at least two 5-600 level seminars among 15 credits of ARCH Advanced Study are required through the Advanced Study Options (a or b): (a) Advanced Course Option: ARCH 607 (3 credits) and advanced course work (12 credits); or (b) Advanced Research Option: ARCH 607 (3 credits), Advanced Coursework (6 credits), and producing a synthesis paper or research project (6 credits) each upon approval by the Graduate Studies Committee. | |
| Subject Area Course Requirements, 41 credits, minimum: | | |
| A Transfer Analysis is completed for successful Option II Candidates. Transfer credit is given for equivalent courses successfully completed at an accredited institution and occasionally non-accredited schools when the course syllabi meet the UO course criteria and standards. Credit is not transferred for professional experience, but a course can be petitioned to be waived with proof of competency. | | |
| The B.Arch. and M.Arch. Degree Programs at the University of Oregon are NAAB accredited. For information on accreditation go to the NAAB website: http://www.naab.org/ | | |

Contact Information: Department of Architecture Admissions, 210 Lawrence Hall, University of Oregon, Eugene, OR 97403-1206
Phone: 541-346-3656 email: archadms@uoregon.edu Website: <http://architecture.uoregon.edu>

CURRICULUM OUTLINE: Master of Architecture (Option II Program)

Candidates for the professional master of architecture degree (M.Arch.) must satisfy the following requirements:

| MAJOR REQUIREMENT AREAS | Year 1 | | | Year 2 | | |
|--------------------------------------|---|--------------|--------------|---------------------------------|--------------|--------------|
| | Fall | Winter | Spring | Fall | Winter | Spring |
| Architectural Design Requirement | ARCH 683 (6) | ARCH 584 (6) | ARCH 584 (6) | ARCH 584 (6) | ARCH 585 (8) | ARCH 586 (8) |
| Option II Seminar Requirement | ARCH 607 (3) | | | | | |
| Advanced Study Requirement | 15 credits (see explanation below) | | | | | |
| Minimum Coursework requirement | 41 credits (includes ARCH 607, Opt II Sem., & Advanced Study Requirement) | | | | | |
| Architectural Subject Areas | Determined by transfer analysis | | | Determined by transfer analysis | | |
| SKILLS - Media & Process | | | | | | |
| DESIGN ARTS - Spatial Composition | | | | | | |
| DESIGN ARTS - Human Context | | | | | | |
| DESIGN ARTS - Architectural Contexts | | | | | | |
| DESIGN TECHNOLOGY - Structure | | | | | | |
| DESIGN TECHNOLOGY - Construction | | | | | | |
| DESIGN TECHNOLOGY - ECS | | | | | | |
| CONTEXT of the PROFESSION - Practice | | | | | | |
| HISTORY - Architectural History | | | | | | |
| Subject Area electives | | | | | | |

Total credits required: 81 credits, in residence, minimum

REQUIREMENTS

The Option II Program is the advanced standing transfer option for candidates with a prior pre-professional degree from a NAAB accredited institution and who want to earn an accredited professional Master of Architecture Degree (M.Arch.). A minimum of 81 credits is required (40 studio / 41 subject-area courses). Successful candidates may have curriculum deficiencies requiring additional courses/studios beyond the minimum required credits.

NOTES: All Courses may be taken 'P/NP'; All non-ARCH courses (except required ARH) require petitioning to count toward MArch Degree

ARCHITECTURAL DESIGN REQUIREMENTS

A required minimum of 40 credits in Architectural Design:

One Option II Studio (ARCH 683)

Three Intermediate Studios (ARCH 584) (minimum)

Two Advanced Studios (The ARCH 585 and 586 studios are a two-term in residence studios - required of all degree candidates).

SUBJECT AREA COURSE REQUIREMENTS

A required minimum of 41 credits in Subject Courses. A Transfer Analysis is completed for each incoming Option II student.

Transfer credit is given for equivalent courses successfully completed at an accredited school of architecture and occasionally non-accredited schools when the course syllabi meet the UO course criteria and standards. Credit is not transferred for professional experience, but a course can be petitioned to be waived with proof of competency.

Areas of course study at the University of Oregon (see summary of Subject-Area Courses on the adjacent sheet).

• **Introductory Media and Process** (required literacy in 3-D modeling)

• **Intermediate Media**

• **The Design Arts Core** (Spatial Composition, Human Context, Architectural Contexts)

• **The Design Technology Sequence** (Construction, ECS, Structures)

• **Advanced Technology** (4 credits in one of the following areas: Construction, ECS, or Structures)

• **Professional Practice**

• **Architectural History Courses** (Three ARH 500 level courses covering areas: Ancient, Renaissance, Modern)

• **Two Advanced Level seminars (minimum)**

• **Elective Subject Area Courses / Advanced study** ARCH 5/600 Subject Area-Elective (SA-E) courses and the Advanced Study Option are required for the remaining credits to add up to the minimum Subject-Area Course 41 credit requirement.

ADVANCE STUDY REQUIREMENT FOR ALL OPTION II STUDENTS

All Option II students must complete advanced study through the (a.) Advanced Course Option or (b.) Research Option.

A minimum of 15 credits is required (includes prerequisite: ARCH 607, Option II Intro Seminar):

(a) Advanced Course Option:

ARCH 607, Option II Introductory Seminar (3 credits) and Advanced Coursework (12 credits), upon approval by the Graduate Studies Committee.

(b) Research Option:

ARCH 607, Option II Introductory Seminar (3 credits), Advanced Coursework (6 credits), and ARCH 601, Research Topic (6 credits), producing a synthesis paper or research project upon approval by the Graduate Studies Committee.

The B.Arch. and M.Arch. Degree Programs at the University of Oregon are NAAB accredited. For information on accreditation go to the NAAB website: <http://www.naab.org/>

Contact Information: Department of Architecture Admissions, 210 Lawrence Hall, University of Oregon, Eugene, OR 97403-1206
Phone: 541-346-3656 email: archadms@uoregon.edu Website: <http://architecture.uoregon.edu>

The curriculum of the department's NAAB-accredited degree programs is conceived to prepare students for a rich and productive life in architecture. In addition to providing an education that supports the future professional registration of its graduates, the department seeks to develop well-rounded critical thinkers prepared to attain leadership positions in architecture and related fields. Required coursework expands upon the understandings gained in general education in the social sciences, sciences, and arts and letters. Both the curriculum and the assessment of student performance in the design studio are organized according to the following educational contexts:

3.1.1 Human behavior and social factors

Students learn about ways in which groups and individuals relate to, interact with, and value each other and the physical environment. Human behavior and response to the physical environment is addressed at all levels of the reiterative course structure leading to advanced courses in the Human Activity Support subject area. The subject area of Place Response emphasizes both the physical and cultural contexts of architecture.

Social issues are introduced first in Intro to Architecture (201), then expanded upon in the required Design Arts courses: ARCH 440/540, Human Context of Design; Architectural History; and Context of the Architectural Profession. ARCH 430/530, Architectural Contexts: Place and Culture provides a working understanding of the architectural form of settlements, building configurations, and cities through the investigation of cultural and physical contexts. It focuses on historical and theoretical perspectives on the influence of human activity on design. ARCH 417/517, Context of the Profession examines the role of the architect with respect to cultural, economic and regulatory contexts. Design studios at Oregon emphasize appropriate responses to human activities and purposes.

Subject courses address the history, theory and practice of each discipline. Developments are placed in their historical contexts. The architectural history requirement ensures that students have a broad survey of architecture from pre-history to the twentieth century, but that they also have studied at least two periods in substantial depth, with attention to the contexts in which architectural design has evolved in both vernacular and high style genres. Undergraduates must take ArH 314 and/or 315, History of Western Architecture I, II, and at least two 400/500 level courses. These are selected from 21 courses regularly offered by architectural historians in the Department of Art History, and must be distributed across three groups: ancient-gothic; renaissance-18th century; and modern (19th-20th century). Graduate students are expected to have completed a survey of art and architecture previously, and must complete at least three graduate-level courses distributed across the three groups. All studio work includes reference to social, behavioral, and cultural contexts through programmatic or analytical exercises and the use of precedent in design.

3.1.2 The environment

It is important that architects have knowledge of human interaction with the physical environment through history and understand the ethical responsibility of making ecologically sustainable design. Many of these topics are introduced in Intro to Architecture and in the Design Arts courses, but they receive their most focused, and applied, treatment in Environmental Control Systems I and II

(ARCH 4/591,2) and in the construction courses (ARCH 470/570; and ARCH 4/571). The subject area of ARCH 430/530, Architectural Contexts: Place and Culture, emphasizes both the physical and cultural contexts of architecture and how ecological issues have been and are being addressed by societies. Design studios at every level emphasize the appropriate response to the environment in its many aspects.

3.1.3 Aesthetics and spatial composition

Judgments about form pervade all areas of the curriculum, and the derivation of appropriate architectural form is the primary focus of design studio work. Historical and theoretical understandings of spatial composition and the dynamics of form are the focus of the Spatial Ordering subject area. Aesthetic criteria are introduced in the introductory coursework, and receive focused attention in the Design Arts courses, with particular attention to issues of spatial composition and three-dimensional ordering principles in ARCH 450/550, Spatial Composition.

3.1.3.4 Building technology

The relationship between systems of structure and architectural form is explored in the required courses in the History and Theory of Structure area (ARCH 461/561, ARCH 462/562). Design studios at various levels require the explicit engagement of structure systems. Elective courses in this area include topical seminars and a design/build program.

The integration of service systems is an explicit topic in the first year introductory course ARCH 201 Intro to Architecture. Climate, comfort, light, and energy, as well as detailed analysis leading up to the selection and design of environmental control and service systems are addressed by the required courses in the History and Theory of Environmental Control (ARCH 491/591, 492/592). The department offers several highly regarded advanced electives in this subject area, including ARCH 493/593: Solar Heating; ARCH 494/594: Passive Cooling; ARCH 495/595: Day lighting; ARCH 496/596: The Window; ARCH 498/598: Energy Scheming; ARCH 497/597: Case Studies in Sustainable Design; and IARC 492/592: Electric Lighting.

Materials and their relationships to architectural form and detail are introduced in the first year studio sequence. Wall sections and simple structural models are common requirements for final project presentation. Building materials and methods are presented through the required courses in the History and Theory of Construction area (ARCH 470/570, ARCH 462/562, and ARCH 471/571). Presentation requirements for the advanced terminal studio project include technical drawings of characteristic building assemblies.

3.1.3.5 Architectural design

Design is the core of the professional curriculum. All of the subject courses support design development. In the early years the subject areas of Design Process and Media for Design Development are given emphasis. Fundamental skills in analysis, concept formation, and development are nurtured in the ten studios required for the B. Arch. and M. Arch. first professional degrees. As they acquire these skills, students learn to consider the physical, cultural, technical, and historical contexts of the project and apply the lessons learned in subject area courses.

Although design studios have pass/no pass grading, student work is evaluated on a five-point scale, from very strong to very weak, over a list of specific expectations in process, media, content, and methods of study. A common evaluation form is used for all studios to provide students and faculty advisers with a record of progress and response to problem areas.

Students are expected to develop a command of the design process as they move progressively through the studio program. The first two years of the undergraduate program and the first two quarters of the graduate program have a strong process teaching emphasis with coordinated subject coursework. The advanced two-term terminal studio (ARCH 485/585, 486/586) requires that students take initiative and primary responsibility for the design process. Informed judgments are dependent upon adequate knowledge of the contributing ideas and issues. It is primarily for this reason that the design arts and design technology sequences have been organized to provide a knowledge base as the capacity for design judgment is developed in studio.

3.13.6 Media and communication

Representation and visual exploration skills are developed through course offerings in the subject area Media for Design Development. Beginning students take a computer graphics class (ARCH 222 or 610) in addition to a design skills class (ARCH 202 or 611). Communication of technical information is addressed, primarily, in required courses in the areas of Construction, Structures, and Environmental Control Systems, with applications of technical communications practiced throughout the design studio sequence. Writing and public speaking skills are developed in university course work, subject courses, and design studios.

3.13.7 Professional practice

A basic understanding of the professional, financial, and legal contexts of architectural practice is provided through the subject area Context of the Architectural Profession (ARCH 417/517). Students are encouraged to investigate further the practical realities of a career in architecture through summer employment in a professional office or a related industry. Most students obtain some professional experience prior to graduation. The opportunity to learn about the inner workings of a professional office during the academic year is provided by a practicum course, ARCH 409/609 Practicum. Beyond the opportunities within the design studio sequence and selected portions of the subject curriculum, student knowledge of architectural practice comes primarily from study within the area Context of the Architectural Profession.

Appropriate building configurations for access and egress are introduced in the intermediate design studios (ARCH 383, 384, 681, 682, 683) and revisited in subsequent studios. Codes and standards pertaining to structure, materials, and equipment are addressed in the relevant technical areas of the subject curriculum. Special needs of building users are addressed by the subject area Human Activity Support.

Building economics is addressed in required courses in Construction and Context of the Architectural Profession. This material is often presented by current practitioners in the context of an inclusive architectural case study presented in subject area classes and public lectures.

3.13.8 Architectural history

Taught primarily by art historians in the school's Department of Art History, these courses help bridge the disciplines and provide architecture students with an understanding of the stylistic and cultural aspects of the development of architectural traditions. Introductory courses for undergraduates provide students with a foundation in methods of architecture history inquiry and develop their ability to identify and interpret precedents in the architectural design process. Advanced courses at the 400/500 level also address research and writing skills.

3.13.9 How the curriculum meets the NAAB student performance criteria

All of the Student Performance Criteria set forth by the National Architectural Accrediting Board are fulfilled by the required courses of the B. Arch. and M. Arch., Option II and Option III degree programs. Many of the NAAB student performance criteria are addressed in more than one required course. In addition, student performance in many of the subject areas addressed by the NAAB criteria is strengthened in professional electives. Although the selection of electives or areas of concentration is up to the student, the department's professional elective requirement ensures that all students engage in advanced professional studies and have the opportunity to pursue an area of concentration. Some of the NAAB criteria are also addressed in courses outside of the Department of Architecture, taken as part of a student's general education requirement or in required courses that are taught in the Art History Department. The department strives to ensure that all graduates possess the skills and knowledge defined by the NAAB student performance criteria.

Information about the content of each course offered by the department is included in the course descriptions in section 4.3 of this report. The matrices cross-referencing each required course with the NAAB performance criteria it fulfills are placed in the end of section 3 of this report. They provide a complete list of all courses offered in the department. Courses are organized in categories that match the department's curricular structure. There are two matrices: one for the B. Arch. curriculum and one for the M. Arch. Option II and Option III curricula. Many of the required professional studies courses are the same for both groups. These are assigned to the university's 400/500 course level. Courses offered by the department are numbered according to the course-numbering plan of the schools in the Oregon University System:

- 100-299 Lower-division pre-professional courses
- 300-499 Upper-division professional courses for undergraduates
- 500-599 Courses that offer professional graduate-level work in classes that include undergraduate students. Undergraduates taking the same course receive 400-level credit. The university requires that all 400/500 level combined courses include a distinction between graduate and undergraduate learning experiences.
- 600-699 Courses for graduate students only

3.13.10 The NAAB Student Performance Criteria

The exact language defining each of the 34 Student Performance Criteria published in the 2004 edition of the NAAB Conditions is included below.

- 1. Speaking and Writing Skills*
Ability to read, write, listen, and speak effectively

2. Critical Thinking Skills

Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards

3. Graphics Skills

Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process

4. Research Skills

Ability to gather, assess, record, and apply relevant information in architectural coursework.

5. Formal Ordering Systems

Understanding of the fundamentals of visual perception and the principles and systems of order that inform two- and three-dimensional design, architectural composition, and urban design

6. Fundamental Design Skills

Ability to use basic architectural principles in the design of buildings, interior spaces, and sites

7. Collaborative Skills

Ability to recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team

8. Western Traditions

Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them

9. Non-Western Traditions

Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world

10. National and Regional Traditions

Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition

11. Use of Precedents

Ability to incorporate relevant precedents into architecture and urban design projects

12. Human Behavior

Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and the physical environment

13. Human Diversity

Understanding of the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of architects

14. Accessibility

Ability to design both site and building to accommodate individuals with varying physical abilities

15. Sustainable Design

Understanding of the principles of sustainability in making architecture and urban design decisions that conserve natural and built resources, including culturally important buildings and sites, and in the creation of healthful buildings and communities

16. Program Preparation

Ability to prepare a comprehensive program for an architectural project, including assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and assessment of their implication for the project, and a definition of site selection and design assessment criteria

17. Site Conditions

Ability to respond to natural and built site characteristics in the development of a program and the design of a project

18. Structural Systems

Understanding of principles of structural behavior in withstanding gravity and lateral forces and the evolution, range, and appropriate application of contemporary structural systems

19. Environmental Systems

Understanding of the basic principles and appropriate application and performance of environmental systems, including acoustical, lighting, and climate modification systems, and energy use, integrated with the building envelope

20. Life Safety

Understanding of the basic principles of life-safety systems with an emphasis on egress

21. Building Envelope Systems

Understanding of the basic principles and appropriate application and performance of building envelope materials and assemblies

22. Building Service Systems

Understanding of the basic principles and appropriate application and performance of plumbing, electrical, vertical transportation, communication, security, and fire protection systems

23. Building Systems Integration

Ability to assess, select, and conceptually integrate structural systems, building envelope systems, environmental systems, life-safety systems, and building service systems into building design

24. Building Materials and Assemblies

Understanding of the basic principles and appropriate application and performance of construction materials, products, components, and assemblies, including their environmental impact and reuse

25. Construction Cost Control

Understanding of the fundamentals of building cost, life-cycle cost, and construction estimating

26. Technical Documentation

Ability to make technically precise drawings and write outline specifications for a proposed design

27. Client Role in Architecture

Understanding of the responsibility of the architect to elicit, understand, and resolve the needs of the client, owner, and user

28. Comprehensive Design

Ability to produce a comprehensive architectural project based on a building program and site that includes development of programmed spaces demonstrating an understanding of structural and environmental systems, building envelope systems, life-safety provisions, wall sections and building assemblies and the principles of sustainability

29. Architect's Administrative Roles

Understanding of obtaining commissions and negotiating contracts, managing personnel and selecting consultants, recommending project delivery methods, and forms of service contracts

30. Architectural Practice

Understanding of the basic principles and legal aspects of practice organization, financial management, business planning, time and project management, risk mitigation, and mediation and arbitration as well as an understanding of trends that affect practice, such as globalization, outsourcing, project delivery, expanding practice settings, diversity, and others

31. Professional Development

Understanding of the role of internship in obtaining licensure and registration and the mutual rights and responsibilities of interns and employers

32. Leadership

Understanding of the need for architects to provide leadership in the building design and construction process and on issues of growth, development, and aesthetics in their communities

33. Legal Responsibilities

Understanding of the architect's responsibility as determined by registration law, building codes and regulations, professional service contracts, zoning and subdivision ordinances, environmental regulation, historic preservation laws, and accessibility laws

34. Ethics and Professional Judgment

Understanding of the ethical issues involved in the formation of professional judgment in architectural design and practice.

B. Arch. Program Matrix..... M.1
M. Arch. Program Matrix.....M.2

SUPPLEMENTAL INFORMATION

- 4.1 Student Progress Evaluation Procedures
- 4.2 Studio Culture Policy
- 4.3 Course Descriptions
- 4.4 Faculty Resumes
- 4.5 *Visiting Team Report* from the Previous Visit
- 4.6 Annual Reports
- 4.7 School Catalog

4.1 STUDIO PROGRESS EVALUATION PROCEDURES

4.1.1 Procedures for evaluating student transfer credits and advanced placement

Placements of M. Arch. Option II students and all requests for transfer credits or advanced placement from M. Arch. Option III and B. Arch. students are evaluated by Glenda Utsey, the associate department head and director of student affairs, according to the following guidelines. The same guidelines are used to evaluate any study-abroad or other special study programs that students enrolled in one of the department's programs propose to attend for transfer credit.

Coursework Completed in Programs that Are Not Accredited by the NAAB

DESIGN STUDIO CREDIT

Architecture credit from programs not accredited as professional degree programs by the National Architectural Accrediting Board (NAAB) will normally not be accepted. Exceptions may be made if the student's work is clearly competent, but only at the introductory and intermediate studio level. The student must generally take all introductory and intermediate studios before becoming eligible for ARCH 4/584 Architectural Design.

SUBJECT COURSE CREDIT

Upon submission of transcripts, bulletin descriptions, and syllabi for the course work being considered for transfer, course work is evaluated by the associate head, in consultation with faculty members who teach in the relevant subject areas, for approval as substantially equivalent to University of Oregon required professional courses. All course work considered for transfer equivalence must be accepted as transferable by the University of Oregon. Credit from programs that have articulation agreements with other NAAB-accredited schools may be accepted.

Coursework Completed in NAAB-accredited Programs

DESIGN STUDIO CREDIT

1. Undergraduates with no previous architectural studios will be required to complete the full design studio sequence at the University of Oregon regardless of other transfer credit.
2. Transfer students with one or two previous terms of architectural design from NAAB-accredited degree programs will be evaluated for appropriate placement in the design studio sequence. Transfer credit may not be applied to the ARCH 484/584 studio requirements.
3. Transfer students with three or four previous terms of architectural design will normally begin the studio sequence at the intermediate level (ARCH 383 or ARCH 681) and proceed to an appropriate next level (ARCH 384, 682 or ARCH 484/584) with the approval of the faculty. While transfer credit may only be applied to lower division studios (280s, 380s and 680s), students may submit a curriculum petition to have outstanding design performance in lower division design work completed at the University of Oregon accepted for 484/584 credit if the lower division studio requirements have been otherwise satisfied.
4. Transfer students with five or more terms of architectural design must receive the approval of the associate head for entrance directly into ARCH 484/584, with such approval to be based on a review of the previous work by faculty members. A minimum of two ARCH 484/584 studios must

be completed at the University of Oregon prior to enrollment in ARCH 485/585 even though the total accumulated studios (including transferred studios) exceed degree requirements.

5. Advanced transfer students (undergraduates and Option II graduate students) have their previous credits evaluated during new student week prior to the beginning of fall term. These credits are applied toward design and subject requirements as appropriate. Generally, all transferred architectural credits must have been earned at an NAAB-accredited degree program.

SUBJECT COURSE CREDIT

Upon submission of transcripts, bulletin descriptions and syllabi for the course work being considered for transfer, course work is evaluated by the associate head in consultation with faculty members who teach in the relevant subject areas, for approval as substantially equivalent to University of Oregon required professional courses. All course work considered for transfer equivalence must be accepted as transferable by the University of Oregon.

4.1.2 Procedures for evaluating student progress

University Evaluation Standards

Satisfactory progress toward completing a degree at the University of Oregon is indicated by being in "good standing," as described by the University's Academic Standing Policy. The University of Oregon Catalog [<http://creativepubs.uoregon.edu/bulletin/>] provides a complete description of the criteria undergraduate and graduate students must meet to maintain their good standing status.

Graduation Requirements and Progress Toward Graduation

Requirements for each degree program are stipulated by the University of Oregon and the Department of Architecture. They are published in department's entry in the university catalog provided in section 4.7 of this report. Detailed information about the requirements for each degree program are included in section 3.12 of this report. Undergraduates enrolled in the B. Arch. program must satisfy all degree requirements with a minimum overall GPA of 2.0. Graduate students enrolled in the M. Arch. program must satisfy all degree requirements with a minimum GPA of 3.0. In both professional degree programs, satisfactory completion of the two-term advanced design terminal project is viewed as significant evidence that a student is prepared for entry into professional life.

Progress toward graduation for all students enrolled in the department's programs is monitored by Mike Clark, the department's administrator of student records. Students have access to an online degree check document prepared by the university's registrar's office. In addition, the department maintains detailed accounts of each student's progress and frequently contacts students to remind them about courses they need, prerequisites they are missing, or any changes in course requirements. In this way, access to studios is carefully monitored to ensure that all students have met the department's studio eligibility requirements prior to enrolling in design studios.

Standards and Procedures for Evaluating Student Progress

All design studios in the department are offered on a pass/no pass basis. The reasons for this tradition are included in the sections of this report that address studio culture (3.5 and 4.2). The department also has a provision for a "marginal" designation that may be added to a passing studio grade to indicate that the student is working diligently but performing below the normal performance expected for a particular studio or experience level. Marginal passes appear as passes in university transcripts. Most professional subject area courses can be taken either as graded or as pass/no pass. There are some courses, such as the off-campus practicum, that are restricted to pass/no pass grading. Graduate students have the option to take all of their courses on a pass/no pass basis. Undergraduates are required to follow university guidelines about the minimum number of graded courses they must take.

According to university policy, a passing grade indicates that undergraduates have performed at a level of C- or better and that graduates have performed at a level of B- or better.

The assessment of student performance in design studios is guided by the design studio evaluation forms. The studio evaluation forms are organized according to the areas of the curriculum students are expected to integrate into their studio work. The forms also provide space for written comments. At the conclusion of each quarter, students receive a copy of the completed evaluation form from their instructor at a private exit interview in which the student's progress, strengths, and weaknesses are discussed.

In 2005 the department instituted a portfolio requirement for all students enrolled in the third quarter of their introductory studio sequence (ARCH 383, 682 and 683). Evaluations of progress in the design studio sequence are not dependent on the outcome of these portfolios, although the assignment does provide both students and their design studio instructors with an opportunity to reflect on their development as designers. The purpose of the portfolio requirement is to ensure that all students in the program have had some instruction related to portfolio content and design and have produced a working portfolio that will help them document their work. This requirement was established by the faculty in response to feedback from members of the architectural profession and reviews of student portfolios submitted to the department for travel and scholarship awards.

Remediation of Difficulties

Students who withdraw or earn a grade other than pass (including incompletes) in a design studio may not proceed to the next studio in the same level of the curricular sequence until they have passed the required studio course. In order to advance to the next level of studio—for instance, from the topical 484 studios to the terminal 485 studio or from the 280s to the 380s--students who have received a grade other than a pass in any previous studio must be reviewed using the department's entrance evaluation process. In entrance evaluations, students post all of their prior studio work for review by a panel of former design instructors that is chaired by a member of the department's design committee. After discussion, the faculty present decide whether the student is ready to continue to the next design studio level and provide advice to the student about strategies for remedying any weaknesses that may cause problems in future studios. Sometimes the evaluation team will recommend particular courses or studio instructors.

Special advising meetings (SAMs) provide advising for students who are perceived as having difficulty in the design program. SAMs are positive and supportive discussions that focus on student improvement. SAMs are initiated by the studio instructor (or, in some cases, the student) who identifies a deficiency in student performance. These meetings are facilitated by a member of the faculty Design Review Committee and include the student, the studio critic, and a third faculty member to assist in the discussion. Another student may be invited to attend by the student whose work is being reviewed. At the conclusion of the meeting students complete a Student Response Form that outlines the student's plan for responding to the recommendations. The department initiates SAMs for students who receive a no-pass in a design studio; the SAM must be completed prior to the student's enrollment in another studio. The requirement for SAMs and entrance evaluations can be waived at the discretion of the associate head if the student's most recent design studio instructor confirms that the student is making satisfactory progress in the design curriculum. However, these meetings are generally not waived if a student has a record of more than one withdrawal or more than one mark other than a pass in design studios.

A student who either withdraws or earns a grade other than a pass in two design studios is disqualified from enrollment in design studios, unless the withdrawal is necessitated by a personal emergency. Disqualified students may apply for reinstatement after one year. Students can contest a grade using the procedure explained in the Department of Architecture Advising Handbook.

Instructor's Name _____

Student Designer _____

Project Title _____

Enrolled in (circle one): BArch IArch LArch

Very Strong
Strong
Satisfactory
Weak
Very Weak

Student's grade (circle one): PASS NO PASS MARGINAL

Design Process

Comments/Advice on Coursework

○ ○ ○ ○ ○

CONTENT:
Understanding the problem.
Analytical thinking.
Appropriate research investigations of context, program, and precedents.
Exploration of ideas.
Evaluation of priorities and making decisions.
Recycling and developing.

○ ○ ○ ○ ○

MEDIA:
Diagrams, sketches, drawings, and written and verbal language skills to explore ideas.

○ ○ ○ ○ ○

Design:
CONTENT:
Strong, unified concept with due attention to context, architectural composition, and human needs.
Scheme development consistent with concept; appropriate structural, functional, and spatial organization.
Detailed design development consistent with scheme.

○ ○ ○ ○ ○

MEDIA:
Diagrams, sketches, range of appropriate drawings and models to develop and communicate scheme.

○ ○ ○ ○ ○

General Progress
Aesthetic sense and aptitude for three-dimensional design.

○ ○ ○ ○ ○

Attitude and commitment evident in steady, consistent work, with care and seriousness demonstrated in every undertaking.

○ ○ ○ ○ ○

Openness to discussion, active seeking of criticism, and willingness to listen and apply what is learned to the work.

○ ○ ○ ○ ○

General level of architectural knowledge and design proficiency.

○ ○ ○ ○ ○

Indications that architecture is the appropriate career objective.

Instructor's Name _____

Student Designer _____

Project Title _____

Student's previous design credits _____ Enrolled in (circle one) BArch MArch IARC

Student's grade (circle one): PASS NO PASS

Not applicable
 Very Strong
 Strong
 Satisfactory
 Weak
 Very Weak

○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○

Design Process Comments/Advice on Coursework

ANALYSIS: Clarity of thought, understanding the structure of the problem.
 CONCEPT FORMATION: Productive synthesis, inclusive of appropriate issues of program, place, and form.
 DEVELOPMENT: Making judgements about priorities, evaluating, recycling, integrating new data, and "going beyond".

○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○

Design Process Media
 Diagrams, sketches, and models used in analysis and conceptual organization.
 Sketches, drawings, and models employed in testing, development and communication.
 Visual pictorial references used appropriately to support analysis, concepts, and development.
 Reading, writing, and verbal skills used to support design process.
 Technical proficiency with drawing.
 Technical proficiency with model-making.

Analytical and Organizational Phases
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○

Design Content
 Synthetic and Developmental Phases
 ○ ○ ○ ○ ○ ○ Analysis of precedents
 ○ ○ ○ ○ ○ ○ Understanding place and context
 ○ ○ ○ ○ ○ ○ Understanding activities and purposes
 ○ ○ ○ ○ ○ ○ Clarity of operational organization
 ○ ○ ○ ○ ○ ○ Ordering of spatial elements
 ○ ○ ○ ○ ○ ○ Logic of materials and construction
 ○ ○ ○ ○ ○ ○ Use of structural systems
 ○ ○ ○ ○ ○ ○ Implicit climate response
 ○ ○ ○ ○ ○ ○ Explicit mechanical systems

○ ○ ○ ○ ○ ○

Summary Evaluation
 ○ ○ ○ ○ ○ ○ Student achieves a thorough understanding of the problem through analysis and organization of all the relevant content areas. By term's end, the student's understandings are developed and unified in a clear and complete presentation of the design proposal.

○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○
 ○ ○ ○ ○ ○ ○

Methods and Manners of Study
 Attentive, listens well, contributes in a timely way to the progress of the class.
 Receptive, accepts comments and ideas of others and responds positively to them.
 Expressive, communicates ideas clearly to others, shares skills, information, and experience.
 Record of issues and developmental work of the studio kept in a notebook or other clear, retrievable format.
 Research information from library or built references gathered appropriately, digested, and applied.
 Significant issues relevant to the design engaged with persistent, thoughtful inquiry.
Indications that architecture is the appropriate career objective for the student.
Indications that design proficiency is appropriate to design credits.

Student Designer: _____

Program: **M Arch III**

Previous Design Credits: 0 or _____

Grade: **PASS**

Pass/No Pass

| | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Not Applicable | Very Strong | Strong | Satisfactory | Weak | Very Weak |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Summer 2006

ARCH 680

**"Fibonacci-Wren Compound:
Wall, Tower, Cube"**

Studio Critics:

Juli Brode,
Earl Moursund,
Sharone Tomer,
Michael Utsey, Coordinator

Comments/Advice:

Design Process

ANALYSIS
CONCEPT FORMATION
DEVELOPMENT

Design Process Media

sketch media in design development
technical drawing proficiency
technical proficiency with model making

Design Content

precedents
place and context
activities and purposes
spatial order
clarity of technical systems (including structural)
climate response

Methods and Manners of Study

attentive, contributes to class progress
accepts comments, responds positively
thoughtful inquiry into significant, relevant issues

Indications that Architecture is Appropriate Career Objective

Indications that Design Proficiency is Appropriate to Design Credits

Design Studio Culture Policy

University of Oregon Department of Architecture

The first architecture school in the United States to abandon the competitive beaux arts model, the University of Oregon Department of Architecture champions a collaborative studio work environment. The 1923 University Catalog asserts the department's emphasis on "honesty of thought and expression, and the stimulation of a spirit of cooperation." We remain committed to this approach, one that simultaneously respects individuals' intellectual freedom and the need for a congenial studio community. While our attitudes and aspirations are diverse and responsive to the changing circumstances of the architecture profession, our design studio culture policy reflects and affirms several enduring principles.

Creative collaborative engagement

Studio learning should be rewarding, exciting, interactive and spirited. Shared studio projects become common ground for open discussion and creative design exploration. We encourage all studio participants to offer constructive criticism and exchange opinions, knowledge, techniques, and experiences. In the intermediate level of our studio sequence, students with different types and levels of experience are grouped together so they can both teach and learn from one another.

To support peer teaching and encourage a spirit of sharing, studios are graded on a pass/no pass basis. This reduces competition and promotes a culture of mutual support and collaboration. Studio instructors conduct individual exit interviews with students and document their evaluations of each student's performance in written assessments that address both process and product. Students have the opportunity to evaluate design studio faculty. Through this evaluation process, we promote honesty while working to improve the success of future studios and the growth of individual students and faculty.

Every student admitted to the program has the opportunity to succeed, and, if successful, a guaranteed place in the program until graduation. There are no gates or internal application processes designed to reduce the number of students graduating. Students assume responsibility for meeting all design studio performance expectations and take an active role in their own development as designers by maintaining a portfolio of design work and responding to the feedback from their studio instructors.

Sensitivity to context

We celebrate the architect's capability to improve human conditions and environmental quality. In the design studio we understand the context of our endeavors as complex, where physical, ecological, social, and cultural concerns demand acknowledgement, and where diverse stakeholders deserve a voice. Studio projects explore many kinds of places and building types while addressing the individual and collective needs of the people for whom architecture is created. With two campuses, one in Eugene and one in Portland, and numerous study-abroad and off-campus opportunities for studios, we are committed to exploring meaningful approaches to architecture in diverse physical and cultural contexts.

Comprehensive design integration

In founding the School of Architecture and Allied Arts, Ellis F. Lawrence envisioned the study of architecture and related arts in close association. We remain committed to high standards of tectonics and beauty, to understanding how works of architecture are assembled, while exploring the meaning of craft in the context of increasingly sophisticated practices and technologies that characterize contemporary society. We are pragmatists and idealists, viewing design as a form of research, with

innovation the consequence of tenacious studio exploration and continuous dialogue. We seek design excellence without dictating a specific aesthetic or ideology.

Our studio culture is based on a tradition where studio teaching serves as the primary means of integrating a wide range of meaningful design issues—cultural, behavioral, environmental, contextual, technological, theoretical, economic, political, and professional—necessary for meaningful design solutions. All tenure related faculty teach studios so students are exposed to a diverse knowledge base of the faculty and can therefore develop a more comprehensive vision of practice. We value the lessons we learn and the contributions we make to the university community through design studios built upon interdisciplinary collaborations.

Studio content

Sustainable Design

All studios should incorporate methods for enabling students to address sustainable design. As a participant in the *2010 Imperative*, the department endorses the need for “all projects [to] be designed to engage the environment in a way that dramatically reduces or eliminates the need for fossil fuels.”*

Integrating the Real and the Ideal

Studio investigations that draw from the conditions of particular sites and the needs of the people who occupy them help us to understand diverse constituencies and places in all their richness. The department encourages approaches to design-based learning that engage students in meeting the needs of real communities and learning from the world.

Human Scale and Activity

We encourage studio projects that include the development of spaces of appropriate human scale and that support clearly articulated human activities. Our concern is not only buildings but the spaces around and between them so as to ensure legibility and identity throughout the built environment.

Design Portfolios

Students learn to create a portfolio in the last studio of their introductory design sequence (ARCH 384, 682 and 683, IARC 384, 584) and are expected to maintain a portfolio documenting work in each studio until graduation. Students are encouraged to develop an edited version of their academic portfolio for job searches and applications for graduate schools and scholarships.

Studio pedagogy

Experimentation with New Methods and Media

We encourage speculative, innovative approaches to studio education as well as new design methods and media that may prove effective in addressing contemporary needs and concerns.

Diversity of Approaches

We support a diversity of approaches to studio instruction and offer a broad range of studio experiences. Faculty teaching studios are encouraged to introduce and support student interest in diverse approaches to design. Students are encouraged to bring forward and take interest in approaches that are new or unfamiliar.

Collaborative Design

We believe that design studios should promote collaborative learning experiences that prepare graduates for professional teamwork.

Involvement with Others

We value the involvement of other disciplines, outside professionals, and client representatives who contribute knowledge and alternative perspectives to our design investigations. We also encourage students to take a design studio in an allied discipline and faculty members to consider team teaching design with colleagues from other programs at the university and at other institutions.

Challenging Every Student

With small class sizes and extensive contact hours, design studios provide an ideal forum for both shared learning experiences and individualized instruction. The studio learning experience should challenge every student at an appropriate level, supporting student strengths and helping remedy weaknesses.

Involving GTFs and TAs in Studio Teaching

We consider graduate teaching fellows and teaching assistants to be critical members of the design studio community. Many will become future design teachers.

Interactive Reviews

We view reviews as learning experiences that foster open two-way dialogue between students and reviewers. Students should be active participants in the reviews of their peers. Faculty members who are new to the department are encouraged to experiment with the “Oregon review” format: An Oregon review resembles a poster session in which all students simultaneously exhibit their work while invited reviewers meet with individual students or student teams at pre-arranged appointment times. In this kind of review there are several scheduled critique discussions taking place concurrently, and students generally have more than one discussion over the course of the review. Between their scheduled critiques, students visit the exhibits of other studios, participate in one another’s critiques, engage in informal discussions about projects, and present their work to visiting friends and professors.

Studio administration

Working in the Studio

Every member of a design studio should be accessible and participate actively in the studio community. Work related to studio objectives is expected to take place in the studio during regular meeting times and, when necessary, at other times when informal interaction is emphasized. It is essential that studio participants respect the property of their peers and the university and maintain a professional work environment that supports the creative pursuits of all studio participants.

Time Management and Reasonable Workloads

As members of active learning communities, students enrolled in studio are entitled to an appropriate balance between design studio and their other curricular and extra-curricular responsibilities. Design studio education should address time management strategies that help students achieve success in all areas. If studio meetings outside of scheduled class times are needed, they should be developed with sensitivity to the needs of all studio members.

Student Evaluations of Studios

Evaluations by students help faculty gain insight into their effectiveness and identify ways to improve teaching performance. Instructors should arrange for all students to have the opportunity to complete the department’s quantitative and written studio course evaluation forms.

Exit Interviews and Student Performance Evaluations

A private exit interview and written evaluation of student performance delivered to the student and placed in the student’s file are essential for providing consistent feedback and documenting student

progress toward fulfilling degree program requirements. The exit interview is an opportunity for both student and faculty member to review the student's progress and to develop an individualized strategy for addressing any weaknesses.

Maintenance of the Design Studio Culture Policy and Evaluation of its Implementation

This policy statement and the effectiveness of its implementation will be reviewed at least every two years in open forums that invite the participation of all students and faculty members.

*From the 2030 Challenge, www.architecture.2030.org

CORE/INTRODUCTION

MEDIA, PROCESS AND METHODS

PLACE RESPONSE

HUMAN ACTIVITY SUPPORT

STRUCTURES/CONSTRUCTION

ENVIRONMENTAL CONTROL

PROFESSIONAL CONTEXT

ART HISTORY

CONTENTS

| | |
|-------------------|--|
| AAAP 5/410 | Architectural Research Methods |
| ARCH 201 | Introduction to Architecture |
| ARCH 510 | 20th Century Architecture and Theory |
| ARCH 607 | Graduate Seminar (Portland/Eugene) |
| IARC 205 | Understanding Contemporary Interiors |

3 credits, Prerequisites: none, Fall 2005

| | |
|----------------------------|---|
| INSTRUCTOR | Mary Anne Beecher |
| COURSE DESCRIPTION | Research is a method of asking questions or a systematic method of inquiry. Its main purpose is to obtain knowledge or information that pertains to particular questions. Research on subjects related to the built environment requires particular approaches and the use of unique sources. |
| COURSE OBJECTIVES | This course will help you understand the tools and methods available for you to use when conducting research in your professional fields. The course is geared toward graduate level study, but will also be of interest to undergraduate students hoping to work with historic buildings or the social/ behavioral aspects of architectural design practice. |
| COURSE REQUIREMENTS | During the term you will develop several plans or strategies for how the research f particular problems or questions might best be approached. |
| COURSE EVALUATION | Participation in discussion and field trips: 20% Assignments and presentations: 4 @ 20% |

| | |
|-----------------------------|--|
| INSTRUCTOR | James W. Givens |
| COURSE DESCRIPTION | Offers a structure of principles for making places for people. Examines places, design procedures, and the use of architectural principles in general. |
| COURSE OBJECTIVES | To introduce principles of architecture through the following frames of reference: <ul style="list-style-type: none">• Supporting Activities and Purposes• Establishing Longevity• Responding to Context• Achieving Clarity of Parts & Wholeness• Integrating Construction• Integrating Services• Establishing Vitality• Maintaining Historical Continuity• Achieving Full Synthesis |
| COURSE REQUIREMENTS | Participate in lectures and discussions. Study and summarize assigned readings. Complete six assigned projects. |
| COURSE EVALUATION | Class Participation in assigned groups. Six projects of equal weight. |
| REQUIRED TEXTS | Kleinsasser, William, <i>Synthesis 9</i> |
| RECOMMENDED READINGS | Alexander, Christopher, <i>The Timeless Way of Building</i> Alexander, Christopher, <i>The Nature of Order, Volumes 1-4</i> Benedikt, Michael, <i>For An Architecture of Reality</i> Harries, Karsten, <i>The Ethical Function of Architecture</i> Hertzberger, Herman, <i>Lessons for Students in Architecture</i> Rasmussen, Stein Eiler, <i>Experiencing Architecture</i> Unwin, Simon, <i>Analysing Architecture</i> |

ARCH 4/510 20TH CENTURY ARCHITECTURE
Contemporary Architecture Theory and History

4 credits, Prerequisites: none, Summer 2005

| | |
|---------------------------|---|
| INSTRUCTOR | Jim Givens |
| COURSE DESCRIPTION | <p>This course has two parts:</p> <p>Part 1 will trace the development of architecture and architecture theory from 1900 to the present day by following the development of houses designed by architects. There is a long tradition of architects using houses as a means of testing new ideas about room-making, structure, material and imagery.</p> <p>Part 2 will trace the history of contemporary theory and will also study a model for a comprehensive theory base for architecture; a structure of principles for the making of good places for people. Specifically, students will explore how the profound accommodation of human activities and purposes is, in part, a response to:</p> <ul style="list-style-type: none">▪ Specific Physical settings▪ Particular historical and cultural contexts▪ Evocative materials and methods of construction▪ Recurring, archetypal strategies for organizing space▪ The need for spatial structure that will remain useful and meaningful over time▪ The desire for settings that are beautiful and memorable |
| COURSE OBJECTIVES | <p>By introducing a fundamental body of principles that are essential and archetypal within the framework of a history of contemporary architecture, the class will demonstrate how those principles create unique and profound form, as they become integrated within a broad range of specific cultures, buildings and physical settings.</p> |
| COURSE EVALUATION | <p>The course will culminate in a term paper that will be a detailed analysis of a noted contemporary building organized around the content introduced in the comprehensive theory base.</p> |

3 credits, Prerequisites: Graduate Option II Status, Fall Terms

| | |
|-----------------------------|--|
| INSTRUCTOR | Jenny Young |
| COURSE DESCRIPTION | This course is a seminar for entering Option II graduate students to engage in active inquiry into issues for contemporary architectural theory and practice. The course will meet weekly and involve discussion, reflection, reading and research. |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> • To initiate critical discussion of theory among new Option II graduate students, which builds upon the variety of experiences each student brings from his/her own life and past education. • To introduce the new Option II graduate students to the values and themes of architectural education central to the University of Oregon curriculum. • To increase students' abilities to work effectively in small group teams, to make effective oral presentations supported by visual aids, to think and write articulately about architectural issues. • To provide a framework for students to begin to question assumptions and establish values for their work. |
| COURSE REQUIREMENTS | Students will be responsible for doing the assigned readings, participating in all seminar discussions, for making presentations of case study buildings and for writing several essays, including a summary essay, synthesizing the themes of the course. |
| COURSE EVALUATION | <ul style="list-style-type: none"> • Participation in seminar discussions • Quality of building presentations • Quality of essays |
| REQUIRED TEXTS | <p>Nesbitt, Kate. <i>Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory, 1965-1995</i>. NY: Princeton Architectural Press, 1996. ISBN 1-56898-054-X (University of Oregon Bookstore, on-line bookstores; On reserve in AAA library: NA 680.T45 1996</p> <p>Class Reader with sets of additional required readings (2 copies in studio)</p> |
| RECOMMENDED READINGS | <p>Alexander, Christopher, et al. <i>Book One, The Phenomenon of Life, The Nature of Order</i>. Berkeley, CA: The Center for Environmental Structure, 2002. On reserve in AAA library: NA 2500.A447 2002</p> <p>Alexander, Christopher, et al. <i>The Oregon Experiment</i>. New York: Oxford University Press, 1975. On reserve in AAA library: LD 4364.6.073</p> <p>Conrads, Ulrich. <i>Programs and manifestoes on 20th-century architecture</i>. Cambridge, MA: MIT Press, 2002. On reserve in AAA library: NA 680.C6213 1970b</p> <p>Mau, Bruce. <i>Massive Change</i>. New York: Phaidon Press, Inc., 2004.</p> <p>Steele, James. <i>Architecture Today</i>. New York: Phaidon Press, Inc., 1997. On reserve in AAA library: NA 682.P67 S4 1997</p> <p><i>Architectural Theory from the Renaissance to the Present, 89 Essays on 117 Treatises</i>. Cologne: Taschen, 2003.</p> |

| | | |
|-----------------------------|---|---|
| INSTRUCTOR | Brian Davies, Linda Zimmer, Alison Snyder | |
| COURSE DESCRIPTION | Introduction to the theory of interior architecture. Design criteria explored through illustrated lectures and projects involving analysis of space. | |
| COURSE OBJECTIVES | <p>This course provides a survey of the body of knowledge of interior design. It is geared to providing interior architecture, architecture and landscape architecture majors a basis for further study and non-majors with a basic understanding of interior design theory and designed objects and environments. A critical aspect of the class is to provide all students with a means to analyze the design intent and quality of interior spaces and elements.</p> <p>Criteria for analyzing designed spaces and making design decisions will be identified in class and studied through analysis of designed environments. These criteria are related to formal design theory, human activity support and technical considerations.</p> | |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> • Three hours lecture per week plus one hour discussion section led by Graduate Teaching Assistants • Short weekly and bi-weekly individual projects are designed to help students to begin to formulate their own design philosophy and interpret the readings and lecture information. • Mid-term and Final Exam | |
| COURSE EVALUATION | <p>Three projects to be turned in at the discussion sections</p> <p>Project 1: Critique of a well-designed product (25 points)</p> <p>Project 2: Comparative analysis of design principles (75 points)</p> <p>Project 3: Analysis of a built space (100 points)</p> <p>Mid-term exam and Final Exam (@50 points each)</p> <p>Short Answer, Essay and multiple choice questions</p> <p>Attendance/Participation</p> <p>Students loose ten points for each discussion section missed.</p> <p>TOTAL Points:</p> | <p>200 pts.</p> <p>100 pts.</p> <p>300 pts. total</p> |
| REQUIRED TEXTS | <p>Pile, John. <i>Interior Design</i>. 2nd Edition New York: Prentice Hall. 1994</p> <p>Malnar and Vodvarka. <i>The Interior Dimension</i>: Van Nostrand Reinhold. 1992</p> | |
| RECOMMENDED READINGS | <p>Ching, Francis. <i>Interior Design Illustrated</i>. New York: Van Nostrand Reinhold. 1987</p> <p>Abercrombie, Stanley. <i>A Philosophy of Interior Design</i>. New York: Harper and Row 1990.</p> | |

CONTENTS

| | |
|--|--|
| ARCH 283 | Architectural Design I, first year undergraduate |
| ARCH 284 | Architectural Design II, first year undergraduate |
| ARCH 383 | Architectural Design III, second year undergraduate |
| ARCH 384 | Architectural Design IV, second year undergraduate |
| ARCH 4/584 | Architectural Design, topical studios |
| ARCH 4/585 & ARCH 4/586 | Advanced Architectural Design I and II, terminal studio project |
| ARCH 680 | Introductory Graduate Design I, Option III |
| ARCH 681 | Introductory Graduate Design II, Option III |
| ARCH 682 | Introductory Graduate Design III, Option III |
| ARCH 683 | Graduate Architectural Design, Option II |
| IARC 484 | Interior Design |
| LA 4/539 | Landscape Architecture Design and Process |

6 credits, Prerequisites: enrollment in Arch/larc/LA program, Winter Terms

| | |
|----------------------------|--|
| INSTRUCTOR | Architecture Faculty—Virginia Cartwright, coordinator 6-8 coordinated sections per year |
| COURSE DESCRIPTION | <p>First term of a two-term sequence of design studio projects and exercises introducing fundamental concepts and considerations in environmental design. Teaches knowledge and skills needed in subsequent studios and professional coursework.</p> <p>ARCH 283 focuses on process, content, and skill development, it is an intensive twelve-hour-a-week studio course organized, during the last two years, around a sequence of six design exercises that range in length from three days to five weeks. Initially, the concepts such as "spirit of place" are introduced, followed by an exploration of primary architectural elements. All the exercises build on the development of a basic architectural language so that the students gain experience in becoming more fluent. The focus of ARCH 283 revolves around several particular concepts that are fundamental to the design process: the spirit of place, human activity support, and spatial ordering. As the exercises progress, these issues are presented in increasingly complex ways. At the same time, students are introduced to methods that enable them to develop their own problem-solving processes. They include hands-on making and drawing activities, verbal and graphical analysis, and observational study. Case studies using library sources are introduced to expose students to the nature of architectural form and to expand student awareness of the diversity of possibilities inherent in the creation of architecture.</p> |
| COURSE OBJECTIVES | <p>Students learn about and apply the following:</p> <ul style="list-style-type: none"> ▪ The attitude, awareness, and work ethic required in the design process ▪ Design problem-solving through idea generation; personal experience and observation; and research and analysis ▪ A vocabulary of physical elements and design principles ▪ Spirit of place, spatial order, and human activity support |
| COURSE REQUIREMENTS | <p>All ARCH 283 students are expected to:</p> <ul style="list-style-type: none"> ▪ Develop spatial visualization and communication skills using drawings and models. ▪ Understand architectural design as an integrative process that involves human needs, meets technical requirements, and responds to place. ▪ Begin to develop an ability in articulate, both verbally and visually, the ideas embodied in and intentions behind design. ▪ Work effectively and cooperatively with other students. ▪ Attend all studio meetings and participate actively in all studio activities. ▪ Accept and employ criticism for instructors and teaching assistants. |
| COURSE EVALUATION | <ul style="list-style-type: none"> ▪ Course is graded on a pass/no pass basis only. ▪ Student work is evaluated for achievement in all areas listed on the Department of Architecture studio performance evaluation form. ▪ Individual exit interviews with studio instructor to discuss strengths, weaknesses and strategies for improvement. |
| REQUIRED TEXTS | Ching, Francis. <i>Form Space and Order</i> . Moore, Allen, and Lyndon. <i>The Place of Houses</i> . |

 6 credits, Prerequisites: ARCH 283, Spring Terms

| | |
|-----------------------------|--|
| INSTRUCTOR | Architecture Faculty—Virginia Cartwright, coordinator |
| COURSE DESCRIPTION | <p>Second term of a two-term sequence of design studio projects and exercises introducing fundamental concepts and considerations in environmental design. Teaches knowledge and skills needed in subsequent studios and professional course work.</p> <p>Exercises build on the development of a basic architectural language and the exploration of basic design principles. As the exercises progress these issues are presented in increasingly complex ways. The students learn methods of design process and develop skills in both visual and verbal presentation of their ideas.</p> |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> ▪ Students learn about and apply the following: methods and skills required in design problem solving including idea generation, drawing on personal experience and observation, research and analysis. ▪ Basic principles involved in architectural place response, structure and program ▪ Attitude, awareness and work ethic required in the studio and the design process ▪ Continued exploration of the ideas introduced in 283 including spirit of place, spatial order, and human activity support ▪ Continued practice researching, understanding and presenting architectural precedents. |
| COURSE REQUIREMENTS | <p>All ARCH 284 students are required to:</p> <ul style="list-style-type: none"> ▪ Work effectively and cooperatively with other students. ▪ Develop a high level of craft in all design work. ▪ Engage in design work with consistent commitment and show evidence of improvement over the term. ▪ Develop an awareness of the effects that place, culture and climate have on design. ▪ Develop clear architectural ideas and understand how to organize a complex program and develop a cohesive architectural design appropriate to its context. |
| COURSE EVALUATION | <ul style="list-style-type: none"> ▪ Course is graded on a pass/no pass basis only. ▪ Student work is evaluated for achievement in all areas listed on the Department of Architecture 283/284 performance evaluation form. ▪ Individual exit interviews with studio instructor to discuss strengths, weaknesses and strategies for improvement. |
| REQUIRED TEXTS | Ching, F. <i>Architecture: Form, Space and Order</i> |
| RECOMMENDED READINGS | <p>Allen, E. <i>How Buildings Work</i> Ching, F. <i>Building Construction Illustrated</i> Leseau, P. <i>Visual Notes</i> Moore et al. <i>The Poetics of Gardens</i> Rasmussen. <i>Experiencing Architecture</i> Unwin, S. <i>Analyzing Architecture</i> White, E. <i>Site Analysis</i></p> |

6 credits, Prerequisites: ARCH 284, Fall Terms

| | |
|----------------------------|---|
| INSTRUCTOR | Architecture Faculty—Brook Muller, coordinator |
| COURSE DESCRIPTION | <p>Studio projects for second-year undergraduates. Integration of issues of context, activity support, spatial order, construction, structure, and environmental control. Emphasis on schematic concept formation and subsequent architectural development.</p> <p>Architecture 383 builds on previous studios and provides a venue for the comprehensive exploration of important architectural design principles and graphic and verbal analysis, communication and presentation techniques. Working on one project for the duration of the quarter enables both rich conceptual iteration and thorough project development. Assignments address the integration of many facets of architectural design including: context, activity support, accessibility, spatial order, formal development, construction, structure, and environmental control systems. Particular emphasis is placed on relationships between buildings and sites and materiality in design. This studio course is both highly interactive <i>and</i> encouraging of independent project-based learning.</p> <p>Studio meetings involve a variety of communication and project development formats including: desk crits, pin-ups, reviews, in-class discussions, teamwork sessions, lectures, workshops, and field trips.</p> |
| COURSE OBJECTIVES | <p>Students learn to respond to natural and built site characteristics in program development and project design in such a way as to accommodate individuals with varying physical abilities. Emphasis is placed on preparation and utilization of a comprehensive architectural program. Students use precedents to develop an understanding of Western canons and traditions in architecture and landscape design, as well as national traditions and local regional heritage in architecture, landscape design and urban design, including vernacular traditions. Sustainable design is an important component of the studio, and students are introduced to strategies and features that conserve natural and built resources, and contribute to healthy interior environments. Students continue to develop their ability to use basic architectural principles in the design of buildings, interior spaces, and sites.</p> |
| COURSE REQUIREMENTS | <p>ARCH 383 students are expected to:</p> <ul style="list-style-type: none"> ▪ Participate actively in studio discussions. ▪ Gather pertinent information in the field, on line, and in the library. ▪ Evaluate project needs, opportunities, and constraints. ▪ Successfully complete and present a building that realizes a coherent and rigorous thesis based on a comprehensive analysis of the nature of the defined problem. ▪ Conduct themselves professionally: This includes observing school policies, respecting the rights and property of others, performing community service obligations in the studio, and understanding the department's Studio Culture Policy. ▪ Work cooperatively with other students and complete their share of team projects. ▪ Complete assignments on time. |
| COURSE EVALUATION | <ul style="list-style-type: none"> ▪ Course is graded on a pass/no pass basis only. ▪ Student work is evaluated for achievement in all areas listed on the Department of Architecture studio performance evaluation form. ▪ Individual exit interviews with studio instructor to discuss strengths, weaknesses and strategies for improvement. |
| REQUIRED TEXTS | <ul style="list-style-type: none"> ▪ Gombrich, <i>Order and Purpose in Nature</i> ▪ Oppenheimer, <i>Rural Studio</i> ▪ Pendleton-Julian, <i>The Road that is Not a Road and the Open City</i> ▪ Semper, <i>The Four Elements</i> ▪ Thallon, <i>Graphic Guide to Frame Construction</i> |

 6 credits, Prerequisites: ARCH 383, Spring Terms

| | |
|----------------------------|--|
| INSTRUCTOR | Architecture Faculty—Nancy Cheng, coordinator |
| COURSE DESCRIPTION | <p>Studio projects for second-year undergraduates. Integration of issues of context, activity support, spatial order, construction, structure, and environmental control. Emphasis on schematic concept formation and subsequent architectural development.</p> <p>In ARCH 384 students conduct an intensive study of an urban street as a means to develop research, design, and collaborative skills. The course begins with considering boundaries, thresholds, and transitions. Next, students bring these concepts to analyze and document a downtown area. The students then use this site analysis to design an infill building for the street with emphasis on the public interface.</p> <p>Studio meetings involve a variety of communication and project development formats including: desk crits, pin-ups, reviews, in-class discussions, teamwork sessions, lectures, workshops, and field trips.</p> |
| COURSE OBJECTIVES | <p>Students will advance their architectural design skills by developing abilities:</p> <ul style="list-style-type: none"> ▪ To understand how interrelated forces and policies affect the form of an urban district ▪ To analyze site and program information to inform design decisions ▪ To respond to the built environment in the selection of a site, the development of a program and the design of a project ▪ To apply ordering, egress and construction principles to architectural spaces ▪ To develop collaborative skills ▪ To improve verbal, graphic, and critical thinking skills |
| COURSE REQUIREMENTS | <p>Students must:</p> <ul style="list-style-type: none"> ▪ Participate in studio discussions ▪ Identify issues relevant to the project assignment ▪ Gather pertinent information in the field, on line, and in the library ▪ Evaluate the project needs, opportunities, and constraints ▪ Develop appropriate design concepts, which reflect community and client aspirations and are compatible with context ▪ Document and present design work using the assigned formats ▪ Conduct themselves professionally ▪ Complete assignments and contribute to the course web site on time |
| COURSE EVALUATION | <ul style="list-style-type: none"> ▪ Course is graded on a pass/no pass basis only. ▪ Student work is evaluated for achievement in all areas listed on the Department of Architecture studio performance evaluation form. ▪ Individual exit interviews with studio instructor to discuss strengths, weaknesses and strategies for improvement. |
| REQUIRED TEXTS | <p>Jacobs, Allen. <i>Great Streets</i> Lynch, Kevin. <i>Image of the City</i> Ramsey Sleeper. <i>Architectural Graphic Standards</i> Laseau, Paul. <i>Graphic Thinking for Architects and Designers</i></p> |

6 credits, repeatable, Prerequisites: ARCH 384, 682, or 683, Fall, Winter, Spring Terms

| | |
|-----------------------------|--|
| INSTRUCTOR | Architecture Faculty |
| COURSE DESCRIPTION | <p>Design projects requiring comprehensive and integrative study over a wide range of project options. Individual criticism, group discussions, lectures and seminars by visiting specialists, public review of projects.</p> <p>The 4/584 topical studios expand upon the principles established in the introductory and intermediate studios while providing students with opportunities to explore a diverse range of approaches to design and types of architectural projects. These are vertical studios that bring together undergraduate and graduate students at the beginning and end of the topical studio sequence. Peer teaching between students and individualized attention from instructors are common approaches to addressing the mixed ability levels of students.</p> <p>Students request placement in specific studios through the department's studio preferencing process. Although projects frequently address design challenges posed by national and international contexts, most of the topical studios draw from the rich opportunities provided by the places and communities of the Pacific Northwest. The 4/584 studios often include a service-learning component in which the activities of the studio contribute to community planning efforts. Student contact with the actual users, owners and architects of the project they are undertaking in the studio or a similar project is common.</p> |
| COURSE OBJECTIVES | <p>Emphasis is placed upon:</p> <ul style="list-style-type: none"> ▪ Integrating the subject areas of the curriculum—place response, human activity support, spatial composition, structure, construction and environmental controls systems—into comprehensive design solutions. ▪ Control of the design process and development of the ability to make appropriate, independent design judgments. ▪ Gaining experience with the cyclical process needed to produce iterations of a design proposal that results in progressive development of a design concept. ▪ Contribution to and benefiting from the studio learning community through teamwork, peer teaching and collaboration. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ Completion of research and analysis required to address the specific challenges posed by the studio's topical emphasis. ▪ At the beginning of the ARCH 4/584 sequence: development of schematic designs with a clear conceptual basis that demonstrate understanding of project requirements and contexts. ▪ At the conclusion of the ARCH 4/584 sequence: comprehensive development of schematic designs that integrate appropriate resolutions of project requirements and contexts with a thoughtful, inclusive conceptual approach. ▪ Preparation of design documents that communicate effectively and demonstrate ability to use architectural graphic and verbal communication skills |
| COURSE EVALUATION | <ul style="list-style-type: none"> ▪ Course is graded on a pass/no pass basis only. ▪ Student work is evaluated for achievement in all areas listed on the Department of Architecture studio performance evaluation form. ▪ Individual exit interviews with studio instructor to discuss strengths, weaknesses and strategies for improvement. |
| RECOMMENDED READINGS | These vary by instructor. Reading lists are commonly placed on reserve. |

8 credits, Prerequisites: 24 credits in ARCH 484 or 36 credits in ARCH 584, Fall, Winter, Spring Terms

| | |
|-----------------------------|--|
| INSTRUCTOR | Architecture Faculty |
| COURSE DESCRIPTION | <p>In-depth work on complex design projects and design development beyond that normally possible in intermediate and topical studios.</p> <p>This two-term sequence stresses independent work and development beyond schematic design. Instructors work with students on an individualized basis to help students create effective conceptual frameworks while furthering students' understanding of design development concepts. Emphasis is placed on conceptual clarity, appropriate design judgment, and the realization of architectural ideas through the selection and application of building systems and materials. Students engage in a comprehensive and integrative approach to design that applies the knowledge and methods they have acquired in required subject area courses and professional electives.</p> <p>Projects for terminal studios vary, as does the degree to which students are engaged in the development of the building program and selection of the building site. In Portland, students have the opportunity to complete their advanced studio requirement as an independently developed urban design project. Students who select the Portland "thesis" studios are required to take a course on programming and a preparatory seminar offered by their studio instructor that helps them formulate their project proposals. In Eugene, students have a larger menu of studio project options to choose from, many of which are linked to a companion seminar taught by the studio instructor.</p> |
| COURSE OBJECTIVES | <p>Students learn to:</p> <ul style="list-style-type: none"> ▪ Integrate conceptual ideas with thoughtful, expressive architectural design that responds appropriately to cultural and environmental contexts. ▪ Take initiative and responsibility for identifying and resolving all the major environmental and functional requirements for a medium to large building project. ▪ Steer their own development as designers by making connections to their previous design work and identifying personal learning objectives. ▪ Develop an architectural project to a level that exceeds their previous achievements. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ At the conclusion of ARCH 4/585: a complete analysis of environmental and programmatic requirements integrated into a schematic design proposal that has a clear conceptual foundation and requires only minor revisions before design development can begin. ▪ At the conclusion of ARCH 4/586: further development of the schematic design that demonstrates student ability to resolve social, aesthetic and technical dimensions of architecture. ▪ Students enrolled in ARCH 4/585 and 4/586 are required to produce complete, professional quality design documents demonstrating fluent graphic and verbal architectural presentation ability. ▪ Some advanced studies require enrollment in a ARCH 4/507 or 4/510 preparatory course |
| COURSE EVALUATION | <ul style="list-style-type: none"> ▪ Course is graded on a pass/no pass basis only ▪ Regular individual meetings with instructor ▪ Individual project planning meetings at the conclusion of ARCH 4/585 ▪ A written evaluation at the conclusion of ARCH 4/586 |
| RECOMMENDED READINGS | Varies per Section |

6 credits, Prerequisites: enrollment in M. Arch. Opt. III program, Summer Terms

| | |
|-----------------------------|--|
| INSTRUCTOR | Architecture Faculty—Michael Utsey, coordinator |
| COURSE DESCRIPTION | <p>First term of a three term sequence with design projects and exercises intended to familiarize students with fundamental concepts of environmental design. Emphasis is placed on developing graphic skills and the capability for visual thinking that are essential in topical and advanced studios.</p> <p>As an introduction to the University of Oregon for graduate students with varied undergraduate backgrounds in fields outside of architecture, the 680 studio provides a foundation in design methods and an introduction to the subject areas that students will encounter as they progress through the M. Arch. Curriculum. The studio is taken concurrently with a seminar on contemporary design theory and a design media and methods course. These three courses form the introductory core of the Option III program. This summer program includes a series of field trips to important architectural sites in Oregon where students practice field observation and recording skills.</p> <p>Students design a residence that includes three independent structures: a small guest house that defines an edge of the site, an observation tower that includes the study of a stair, and a house with a multi-level spatial configuration. Specified human activities, placement and volumetric constraints as well as a prescribed palate of construction elements provide beginning students with a framework that integrates aesthetic, social and technical dimensions of architecture.</p> |
| COURSE OBJECTIVES | <p>In this course students develop the ability to:</p> <ul style="list-style-type: none"> ▪ Draw from personal experience and observation and formulate concepts. ▪ Understand each design as an integrative process that responds to place, supports human activity, and translates technical systems into spatial compositions. ▪ Develop spatial visualization and graphic communication skills. ▪ Take part in the studio learning community through participation in discussions, reviews and presentations. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ Engagement in design work with consistent commitment and evidence of improvement in graphic communication and design ability over the course of the term. ▪ Completion of assignments by deadlines. ▪ Effective use of time in the studio. |
| COURSE EVALUATION | <ul style="list-style-type: none"> ▪ Course is graded on a pass/no pass basis only ▪ Student work is evaluated for achievement in all areas listed on the Department of Architecture 680 evaluation form. ▪ Individual exit interviews with the studio instructor to discuss strengths, weaknesses and strategies for improvement. |
| RECOMMENDED READINGS | <p>A studio reader, plus selections from:</p> <ul style="list-style-type: none"> ▪ Jackson, <i>Landscapes</i> ▪ Moore, <i>The Poetics of Gardens</i> ▪ Scott, <i>The Architecture of Humanism</i> ▪ Rasmussen, <i>Experiencing Architecture</i> ▪ Ching, <i>Building Construction Illustrated</i> ▪ Heshong, <i>Thermal Delight in Architecture</i> |

ARCH 681 INTRODUCTORY GRADUATE DESIGN II, OPTION III

6 credits, Prerequisites: ARCH 680, Fall Terms

| | |
|-----------------------------|---|
| INSTRUCTOR | Architecture Faculty—Howard Davis, coordinator |
| COURSE DESCRIPTION | <p>Second term of a three term sequence with design projects and exercises intended to familiarize students with fundamental concepts of environmental design. Emphasis is placed on developing graphic skills and the capability for visual thinking that are essential in topical and advanced studios.</p> <p>In ARCH 681 students design a small complex for a cultural or social institution on a site that is significantly larger than the building footprint. Concepts about relationships between exterior and interior form and space are introduced. Studies of human activity support include a collaborative project to investigate the nature and physical requirements of major program spaces and compile the results in a shared document. Principles of accessible design are introduced.</p> |
| COURSE OBJECTIVES | <p>Emphasis is placed upon:</p> <ul style="list-style-type: none">▪ Research and analysis including the use of precedents in the architectural design process.▪ Development of conceptual design skills.▪ Understanding the nature of architectural design as an integrative process that responds to place, supports human activity, and translates technical systems into spatial compositions.▪ Developing spatial visualization and graphic communication skills.▪ Contributing to and benefiting from the studio learning community through team work, peer teaching and collaboration. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none">▪ Development of design proposals that effectively address program requirements.▪ Engagement in design work with consistent commitment and evidence of improvement in graphic communication and design ability over the course of the term.▪ Participation in discussions, reviews and presentations. |
| COURSE EVALUATION | <ul style="list-style-type: none">▪ Course is graded on a pass/no pass basis only▪ Student work is evaluated for achievement in all areas listed on the Department of Architecture studio evaluation form.▪ Individual exit interviews with the studio instructor to discuss strengths, weaknesses and strategies for improvement. |
| RECOMMENDED READINGS | Readings are introduced throughout the term by faculty and students in response to discussions about the design project. |

 6 credits, Prerequisites: ARCH 681, Winter Terms

| | |
|-----------------------------|---|
| INSTRUCTOR | Architecture Faculty—Jenny Young, coordinator |
| COURSE DESCRIPTION | <p>Third term of a three term sequence with design projects and exercises intended to familiarize students with fundamental concepts of environmental design. Emphasis is placed on developing graphic skills and the capability for visual thinking that are essential in topical and advanced studios.</p> <p>In ARCH 682 students design a multi-story building for an urban infill site that houses a social or cultural institution that would benefit from a visible presence in the city. The studio produces a shared site model that is used to evaluate the contributions design proposals can make to the street and surrounding urban context. Principles that govern the development of vertical circulation systems and life safety are introduced.</p> |
| COURSE OBJECTIVES | <p>Emphasis is placed upon:</p> <ul style="list-style-type: none"> ▪ Research and analysis including the use of precedents in the architectural design process. ▪ Development of conceptual design skills. ▪ Understanding the nature of architectural design as an integrative process that responds to place, supports human activity, and translates technical systems into spatial compositions. ▪ Developing spatial visualization and graphic communication skills. ▪ Contributing to and benefiting from the studio learning community through team work, peer teaching and collaboration. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ Development of a design proposal that effectively address program requirements. ▪ Final project documents that demonstrate that the student has acquired design and graphic communication skills needed to progress to the topical 584 studios. ▪ Participation in discussions, reviews and presentations. ▪ Submission of a portfolio of previous design work to the instructor for review and critique. |
| COURSE EVALUATION | <ul style="list-style-type: none"> ▪ Course is graded on a pass/no pass basis only ▪ Student work is evaluated for achievement in all areas listed on the Department of Architecture 680 evaluation form. ▪ Individual exit interviews with the studio instructor to discuss strengths, weaknesses and strategies for improvement. |
| RECOMMENDED READINGS | <p>A studio reader, and selections from:</p> <ul style="list-style-type: none"> ▪ Alexander, Christopher. <i>A Pattern Language; A New Theory of Urban Design</i>. ▪ Allen, Edward. <i>Architect's Studio Companion</i>. ▪ Bacon, Edmund. <i>Design of Cities</i>. ▪ Koetter and Rowe. <i>Collage City</i> ▪ Krier, Rob. <i>Urban Space; Elements of Architecture</i>. ▪ Lynch, Kevin. <i>The Image of the City; A Theory of Good City Form</i> ▪ Vaughn and Feriday. <i>Space, Style and Structure: Building in NW America</i>. ▪ Precedents of urban buildings and buildings of similar program types. |

6 credits, Prerequisites: enrollment in Masters of Architecture, Option II program, Fall Terms

| | |
|-----------------------------|--|
| INSTRUCTOR | Virginia Cartwright, Gerald Gast, Peter Keyes, John Reynolds |
| COURSE DESCRIPTION | <p>Designed to expand perception and response to issues in architectural design. Design as exploration of fundamental theoretic ideas. Studio projects require comprehensive integrative study.</p> <p>As an introduction to the University of Oregon for graduate students with varied undergraduate backgrounds in environmental design, the 683 studio provides a common foundation in design theory and methods. The studio includes a field trip that develops field study skills while expanding student experience of the region beyond Eugene, for students at the Eugene campus, and beyond Portland, for students in the Portland Program. Students enrolled in ARCH 683 take a concurrent theory seminar, ARCH 607 Contemporary Architectural Theory. These two courses form the introductory core of the Option II curriculum.</p> |
| COURSE OBJECTIVES | <p>Emphasis is placed upon:</p> <ul style="list-style-type: none"> ▪ Developing understanding of the elements, processes, and methodologies which lead to comprehensive and integrative design at a graduate level. ▪ Incorporating theoretical understandings into design concept formation ▪ Contributing to and benefiting from the studio learning community through team work, peer teaching and collaboration. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ Completion of research and analysis required to address the specific challenges posed by the studio's topical emphasis. ▪ Development of schematic designs with a clear conceptual basis that demonstrate understanding of project requirements and contexts. ▪ Participation in discussions, team and individual research, reviews and presentations. Students are expected to work in the studio. ▪ Preparation of design documents that communicate effectively and demonstrate ability to use architectural graphic and verbal communication skills. ▪ Submission of a portfolio of previous design work to the instructor for review and critique. |
| COURSE EVALUATION | <ul style="list-style-type: none"> ▪ Course is graded on a pass/no pass basis only ▪ Student work is evaluated for achievement in all areas listed on the Department of Architecture studio performance evaluation form. ▪ Individual exit interviews with the studio instructor to discuss strengths, weaknesses and strategies for improvement. |
| RECOMMENDED READINGS | Readings are introduced throughout the term by faculty and students in response to discussions about the design project. |

6 credits, repeatable, Prerequisites: IARC 383, 682, or 683, Fall, Winter, Spring Terms

| | |
|-----------------------------|--|
| INSTRUCTOR | Interior Architecture Faculty |
| COURSE DESCRIPTION | <p>A series of creative projects in interior design that address methods of design, analysis and problem solving. Instructional formats include individual criticism, group discussions, lectures and seminars by visiting specialists, public review of projects. Architecture majors have the option of taking one of their required topical design studios in interior architecture. The 4/584 topical interior architecture studios expand upon the principles established in the introductory studio sequence while providing students with opportunities to explore a diverse range of approaches to design and types of interior design projects. These are vertical studios that bring together undergraduate and graduate students at the beginning and end of the topical studio sequence. Peer teaching between students and individualized attention from instructors are common approaches to addressing the mixed ability levels of students.</p> <p>Although all of the interior architecture 4/584 studios present a comprehensive approach to design, the studio offerings in this program are organized thematically into the following categories:</p> <ul style="list-style-type: none"> • Place, time and culture • User needs • Working/learning • Concept/media • Working drawings |
| COURSE OBJECTIVES | <p>Emphasis is placed upon:</p> <ul style="list-style-type: none"> ▪ Ability to apply knowledge acquired in subject area coursework ▪ Critical, analytical and strategic approaches to the design process ▪ Application of interior elements including space planning, finish materials, furnishings ▪ Contribution to and benefiting from the studio learning community through teamwork, peer teaching and collaboration. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ Completion of research and analysis required to address the specific challenges posed by the studio's topical emphasis. ▪ At the beginning of the ARCH 4/584 sequence: development of schematic designs with a clear conceptual basis that demonstrate understanding of project requirements and contexts. ▪ At the conclusion of the ARCH 4/584 sequence: comprehensive development of schematic designs that integrate appropriate resolutions of project requirements and contexts with a thoughtful, inclusive conceptual approach. ▪ Preparation of design documents that communicate effectively and demonstrate ability to use architectural graphic and verbal communication skills |
| COURSE EVALUATION | <ul style="list-style-type: none"> ▪ Course is graded on a pass/no pass basis only. ▪ Student work is evaluated for achievement in all areas listed on the Department of Architecture studio performance evaluation form. ▪ Individual exit interviews with studio instructor to discuss strengths, weaknesses and strategies for improvement. |
| RECOMMENDED READINGS | These vary by instructor. Reading lists are commonly placed on reserve. |

| | |
|----------------------------|--|
| INSTRUCTOR | Ron Lovinger, Anita Van Asperdt |
| COURSE DESCRIPTION | <p>This course is one in a series of design studio courses on the development and communication of solutions to site and other environmental problems, especially through specific physical design proposals. It is also concerned with the physical/spatial implications of planning policies and management policies and programs. Specifically, Spring 2006 focuses on preparing a critique of a schematic design for the transformation of the AAA building's courtyard. The design was developed by the AAA Courtyard Committee to transform a dilapidated, unsafe and unsightly courtyard into an outdoor space suitable for casual gathering, outdoor classes, exhibitions, receptions and other events. Students will refine the design development and prepare a set of construction documents.</p> |
| COURSE OBJECTIVES | <p>Emphasis is placed upon:</p> <ul style="list-style-type: none">▪ Ability to apply knowledge acquired in subject area coursework▪ Critical, analytical and strategic approaches to the design process▪ Application of landscape elements including space planning, water features, retaining walls, paving, outdoor lighting, irrigation and rainwater drainage patterns▪ Contribution to and benefiting from the studio learning community through teamwork, peer teaching and collaboration. |
| COURSE REQUIREMENTS | <p>Develop for final review:</p> <ul style="list-style-type: none">▪ A layout and grading plan with spot elevations▪ Construction details of planter/sitting wall, paving patterns, drainage design, benches and seating systems, pergolas, fountain, lighting and other details which are necessary to explain your project▪ Planting plan and planting details <p>All work must be hand drawn using Vellum and 2H Lead in Staedtler pencil holder</p> |
| COURSE EVALUATION | <p>Based on participation and review of the final finished project. The final requirements are a complete set of 24" x 36" pencil drawn construction documents which include:</p> <ul style="list-style-type: none">▪ Title Sheet▪ Site Plan▪ Layout and Dimension Plan▪ Grading Plan▪ Planting Plan▪ Detail sheets covering construction details in scales ranging from 1/8"=1' to 1"=1' for Drainage, Water feature, Sitting walls, Retaining walls, Stairs, Ramps and Pavement |

CONTENTS

| | |
|-------------------|---|
| ARCH 202 | Introduction Design Skills |
| ARCH 222 | Introduction to Architectural Computer Graphics |
| ARCH 4/521 | Analysis Through Recording of Historic Buildings |
| ARCH 4/523 | Media for Design–Development |
| ARCH 4/524 | Advanced Design–Development Media |
| ARCH 610 | Introduction to Graduate Architectural Computing |
| ARCH 611 | Graduate Design Process |
| IARC 4/573 | Working Drawings for Interior Design |

| | |
|-----------------------------|--|
| INSTRUCTOR | Michael Cockram |
| COURSE DESCRIPTION | An introduction to basic design processes, methods and media. Integrating graphic literacy into the design process with emphasis on hand drawing. |
| COURSE OBJECTIVES | The primary objective of the course is to give the student a fundamental understanding and facility with basic two and three dimensional graphic representation of architectural space and form. The student will be developing the integration of various graphic media into the design process. Emphasis will be on the development of the students' basic drawings skills and ability to use graphic techniques to think critically about design as well as the ability to visualize his or her own ideas in three dimensions. |
| COURSE REQUIREMENTS | <p>The course will be taught primarily in a studio format where students engage in design based media assignments and process media exercises. Students will be given assignments to complete in class as well as outside assignments. The work will be critiqued by the instructors and in peer reviews.</p> <p>Each student is expected to keep a 9" x 12" ring bound course sketch book with up-to-date assignments. Some work will be done on 11" x 17" sheets that should be stapled into the sketchbooks before being turned in for grading. Assignments should be labeled and kept in order - if they are not easily found in your sketchbook, they may not be graded. Tabbing them is recommended. These notebooks will be reviewed in class and by the instructors during the term. Students are expected to have on hand the course materials described in the materials list.</p> |
| COURSE EVALUATION | 20% based on in-class exercises and participation 30% on sketch book assignments 30% on two projects 20% on final project |
| REQUIRED TEXTS | <i>Design Drawing</i> by Francis Ching |
| RECOMMENDED READINGS | <i>Visual Notes for Architects and Designers</i> , by Crow and Laseau |

INSTRUCTOR Lars Bleher

COURSE DESCRIPTION This course introduces computer concepts and techniques for architectural design. It uses applications for developing and communicating two and three dimensional design ideas to show how software supports design thinking. Students will study how to model and edit 3D forms and spaces, render them in light and present results on the World Wide Web and print media. A special emphasis lies on the integration of traditional and digital media.

COURSE OBJECTIVES

- To teach design with new media with the emphasis on design and the design process.
- To introduce an integrated “toolbox” encompassing digital and non-digital media.
- To focus on the essence of each application, not necessarily their mastery.
- To develop learning strategies for adapting to changing technology.
- To design problems that will challenge students at all levels and will allow the advanced students to push their own limits.

COURSE REQUIREMENTS

- Timely submission of weekly and bi-weekly exercises and a final presentation.
- Class attendance, participation and demonstrated comprehension of assignments.
- All students must have primary access to a graphics personal computer and the required software and accompanying manuals.
- Adobe Go Live, Adobe Photoshop, Adobe Illustrator, Autodesk Form Z, Netscape

COURSE EVALUATION

- Student work is evaluated based on: concept, completeness, design quality, layout quality, programming quality
- 10 assignments
- midterm presentation
- final review format presentation at the end of the term

| | |
|----------------------------|---|
| INSTRUCTOR | Donald Peting |
| COURSE DESCRIPTION | In this class, the study of a series of issues within one or more historic buildings will be investigated through recording the building in different ways while establishing effective documentation strategies. The buildings to be studied will be modest in size, somewhat local, and the specific issues will be topical. |
| COURSE OBJECTIVES | The class will study the approaches to preservation and the documentation of historic properties; new documentation strategies; building evaluation procedures; the tools and techniques in building evaluation; and developing good building pathology practice used in learning from post construction analysis. |
| COURSE REQUIREMENTS | The assigned projects will be diverse, including dealing with the taking of proper field notes; making HABS/HAER quality sketches, drawings and photographs; evaluating and understanding the structure; examining details and their behavioral characteristics; the technologies used in construction; and finally, doing a proper condition assessment. |
| REQUIRED TEXTS | Class notes will be available at the Campus Copy Shop. A reading list will be on reserve in the Library. |

3-4 credits, Prerequisites: ARCH 202, ARCH 611, Each Term

| | | | | | | | |
|---|--|---|-----|-----------------------------------|-----|---------------------|-----|
| INSTRUCTOR | R. Thoran, N. Cheng, J. Pettinari, V. Cartwright, G. Utsey, M. Crockram and others | | | | | | |
| COURSE DESCRIPTION | Instruction in media for design process. Techniques for problem and context analysis, generating concepts, developing form, and testing proposals. Emphasis varies with instructor. 3 credits, repeatable. | | | | | | |
| COURSE OBJECTIVES | <p>Expand one's critical observational and representational skills</p> <p>Use media tools strategically, informatively and critically for questioning, explaining, testing and resolving.</p> <p>Refine the application and execution of media during the various stages of the design process (analysis, synthesis, design development, evaluation).</p> <p>Apply a full range of media appropriately while developing design content at all process stages and scales.</p> <p>Employ media that clearly and accurately communicates issues and intent.</p> | | | | | | |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ Place Recording Assignments ▪ Case Study Assignments ▪ Participation in in-class assignments and discussions ▪ Maintain a journal (specific assignments given in addition to the expected daily input by the student) ▪ Midterm/Final Project <p>Exercises include daily in-and-out of class assignments</p> <p>Each student is required to keep a journal. The journal is periodically reviewed and commented on by s/he instructors.</p> | | | | | | |
| COURSE EVALUATION | <p>The emphasis of the instructor determines the allocation of the evaluation percentages. In general all ARCH 4/523 require the following categories of activity.</p> <table border="0" style="margin-left: 20px;"> <tr> <td>▪ Place Recording Assignments, and Case Study Assignments</td> <td style="text-align: right;">33%</td> </tr> <tr> <td>▪ Class participation and Journal</td> <td style="text-align: right;">33%</td> </tr> <tr> <td>▪ Midterm and Final</td> <td style="text-align: right;">33%</td> </tr> </table> | ▪ Place Recording Assignments, and Case Study Assignments | 33% | ▪ Class participation and Journal | 33% | ▪ Midterm and Final | 33% |
| ▪ Place Recording Assignments, and Case Study Assignments | 33% | | | | | | |
| ▪ Class participation and Journal | 33% | | | | | | |
| ▪ Midterm and Final | 33% | | | | | | |
| REQUIRED TEXTS | <p>This requirement varies with each instructor, The most commonly required texts are:</p> <p>Ching, <i>Architectural Graphics</i> Ching, <i>Design Drawing</i>, Crow and Laseau. <i>Visual Notes for Architects and Designers</i> Laseau, <i>Freehand Sketching</i> Kaspirisin and Pettinari, <i>Visual Thinking for Architects and Designers</i> Edward R. Tufte, <i>Envisioning Information</i></p> | | | | | | |
| RECOMMENDED READINGS | <p>Examples of required reading</p> <p>Edwards, <i>Understanding Architecture Through Drawing</i> Fraser, <i>Envisioning Architecture</i> Guptils, <i>Drawing with Pen and Ink</i> Guptils, <i>Pencil Drawing</i></p> | | | | | | |

| | |
|-----------------------------|---|
| INSTRUCTOR | G. Utsey, N. Chang and others |
| COURSE DESCRIPTION | Advanced Instruction in specific media techniques for architectural analysis and design. Subject emphasis varies with instructor. 3 credits, repeatable. Prerequisites for 424: ARCH 423; Prerequisites for 524: ARCH 523 |
| COURSE OBJECTIVES | Expand one's critical observational and representational skills Use media tools appropriately. Demonstrate advanced facility in developing perspective drawings. Demonstrate good judgment in the choice and application of media. Clearly and accurately communicate places, issues and intent. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> • Place Recording Assignments • Case Study Assignments • Participation in in-class assignments and discussions • Maintain a journal (specific assignments given in addition to the expected daily input by the student) • Produce a comprehensive final project (i.e. portfolio) <p>Exercises include daily in-and-out of class assignments. It is expected that the students demonstrate self-motivation and strive for the highest standards.</p> |
| COURSE EVALUATION | The emphasis of the instructor determines the allocation of the evaluation percentages. In general all ARCH 4/524 require the following categories of activity. Class participation 20% Investigative exercises 40% Folio Presentation 40% |
| REQUIRED TEXTS | This requirement varies with each instructor, The most commonly required readings have a particular focus. Examples from past and contemporary architects, designers and artists Kaspirisin and Pettinari, <i>Visual Thinking for Architects and Designers</i> Edward R. Tufte, <i>Envisioning Information</i> Examples from archived student work |
| RECOMMENDED READINGS | Examples of required reading Edwards, <i>Understanding Architecture Through Drawing</i> Frasier, <i>Envisioning Architecture</i> Guptils, <i>Drawing with Pen and Ink</i> Guptils, <i>Pencil Drawing</i> |

2 credits, Prerequisites: Graduate Option III Status, Fall Terms

| | | | | | | | |
|-------------------------------|---|------------------|-----|--------------------------|-----|-------------------------------|-----|
| INSTRUCTOR | Nancy Cheng | | | | | | |
| COURSE DESCRIPTION | <p>This course introduces computer concepts and techniques for architectural design. It uses applications for developing and communicating two and three-dimensional design ideas to show how software supports design thinking. Students will study how to model and edit 3D forms and spaces, render them in light and present results on the World Wide Web and in print media.</p> <p>Lectures explain design and computing concepts behind graphics software. The tutorials show how to use the software and lead students through hands-on workshops.</p> <p>For more information see URL: http://darkwing.uoregon.edu/~graphics/</p> | | | | | | |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> • To understand how design thinking is supported by computer software. • To develop competency in describing space and form with digital methods. • To develop learning strategies for adapting to changing technology. • | | | | | | |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> • Timely submission of weekly and biweekly exercises and a final digital presentation summarizing the term's work. • Class attendance, participation & demonstrated comprehension of reading assignments. | | | | | | |
| COURSE EVALUATION | <table border="0"> <tr> <td>Weekly exercises</td> <td style="text-align: right;">60%</td> </tr> <tr> <td>Final poster & portfolio</td> <td style="text-align: right;">25%</td> </tr> <tr> <td>Class participation & quizzes</td> <td style="text-align: right;">15%</td> </tr> </table> <p>At the end of the term, students will vote to award bonus points for Most Improved Beginner and Most Helpful Student (up to 15 points) as well as Best Overall Performance. The instructor and GTF's will assess the final portfolio and poster for the ability to apply technical tools to creative design problems. The portfolio must include assignments 1-6 and may optionally include other applications of digital media.</p> | Weekly exercises | 60% | Final poster & portfolio | 25% | Class participation & quizzes | 15% |
| Weekly exercises | 60% | | | | | | |
| Final poster & portfolio | 25% | | | | | | |
| Class participation & quizzes | 15% | | | | | | |
| REQUIRED TOOLS | <p>All students must have primary access to a graphics personal computer and the required software and their manuals:</p> <ul style="list-style-type: none"> Adobe GoLive Adobe Photoshop Adobe Illustrator @Last Sketchup Mozilla Firefox | | | | | | |
| RECOMMENDED READINGS | <p>Kolarevic, Branko, <i>Architecture in the Digital Age, Design & Manufacturing</i> Polevoi, Rob. 3D Animation Workshop URL: http://www.webreference.com/3d/ Spalter, Anne Morgan, <i>The Computer in the Visual Arts</i></p> | | | | | | |

3 credits, Co-requisites: ARCH 680, Summer Terms

| | | |
|-----------------------------|--|-----|
| INSTRUCTOR | Glenda Fravel Utsey | |
| COURSE DESCRIPTION | Foundation knowledge, concepts, and skills fundamental to design process and media subject areas. | |
| | Introduction to basic design processes, methods, and media. The projects are organized to compliment the ARCH 680 Studio and history of architecture course. | |
| COURSE OBJECTIVES | To develop facility and proficiency in a range of skills and techniques to investigate, develop and test design content and its communication. These include design process skills in techniques of observation, analysis, synthesis, evaluation and communication and design media skills in techniques of drawing, and model making. | |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> • Place Recording Assignments • Case Study Assignments • Participation in in-class assignments and discussions • Maintain a journal (specific assignments given for each field trip) • Final Project | |
| | Exercises include daily in-class assignments and review of their Place Recording Assignments and Case Study. Each student is required to keep a journal for ARCH 680. The journal is periodically reviewed and commented on by their instructors. The midterm or final media project is integrated with the ARCH 680 studio project. | |
| COURSE EVALUATION | Place Recording Assignments and Case Study Assignments | 33% |
| | Class participation and Journal | 33% |
| | Midterm and Final | 33% |
| REQUIRED TEXTS | Ching, <i>Design Drawing</i> Crow and Laseau, <i>Visual Notes for Architects and Designers</i> Kaspirisin and Pettinari, <i>Visual Thinking for Architects and Designers</i> Moore, Allen, Lyndon, <i>The Place of Houses</i> | |
| RECOMMENDED READINGS | Edwards, <i>Understanding Architecture Through Drawing</i> Fraser, <i>Envisioning Architecture</i> Guptils, <i>Drawing with Pen and Ink</i> Guptils, <i>Pencil Drawing</i> | |

3 credits, Prerequisites: Building Construction, Finish Materials, Interior Construction Elements, Spring term

| | |
|-----------------------------|---|
| INSTRUCTOR | Interior Architecture Faculty |
| COURSE DESCRIPTION | The Working Drawings Course is the companion to the Working Drawings Studio that is taken concurrently. Visual samples, lectures, assignments and group discussions reinforce a working knowledge of structure and detailing and their relation to design decisions. The course provides students with exercises to integrate design with technical and professional information. The intention of the course is to aid in the completion of a set of construction documents. |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> ▪ Presenting the theory and means to communicate the scope of a design through a complete set of working drawings. ▪ Working on the clarity of information presented in working drawings through drawing standards and graphic symbols. ▪ Developing strategies for information gathering, information organization, design decision-making and documentation. ▪ Learning processes and techniques that make CAD documents clear, accurate and efficient to produce. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ Attending Lectures, participating in discussions and small class pin-ups ▪ Keeping up-to-date with assignments and maintaining a neat assignment binder ▪ Working to refine skills in CAD |
| COURSE EVALUATION | Pass/No Pass. |
| REQUIRED TEXTS | <p>Frank Ching, <i>Building Construction Illustrated</i> W. Otie & Rosemary Kilmer, <i>Construction Drawings and Interior Details for Interiors, International Building Code</i> Sharon Koomen Harmon, <i>The Codes Guidebook for Interiors</i></p> |
| RECOMMENDED READINGS | <p>Edward Allen, <i>The Architect's Studio Companion</i> Edward Allen, <i>Fundamentals of Building Construction</i> Rob Thallon, <i>Graphic Guide to Frame Construction</i> Rob Thallon, <i>Graphic Guide to Interior Details</i> Wakita and Linde, <i>The Professional Practice of Architectural Working Drawings</i> Ramsey/Sleeper, <i>Architectural Graphic Standards</i></p> |

CONTENTS

| | |
|-------------------|--|
| ARCH 4/507 | Architecture Urbanism in Rome |
| ARCH 4/507 | Architecture of Montenegro |
| ARCH 4/507 | City Growth/Design |
| ARCH 4/507 | Eco-Villages |
| ARCH 4/507 | Intentional Communities |
| ARCH 4/507 | Japanese Urban Architecture—Portland |
| ARCH 4/507 | Northwest Modernism—Portland |
| ARCH 4/507 | Place, Time and Being in Architecture |
| ARCH 4/507 | Re-Used Materials and Design |
| ARCH 4/507 | Town Form |
| ARCH 4/507 | Urban Landscape Design—Portland |
| ARCH 4/510 | Community Design |
| ARCH 4/530 | Architectural Contexts: Place and Culture |
| ARCH 4/534 | Vernacular Building |
| ARCH 4/535 | Principles of Urban Design—Portland |
| ARCH 4/536 | Theory of Urban Design I |
| ARCH 4/537 | Theory of Urban Design II |
| LA 4/507 | Siting: Theory of Place, Form and Culture |

3 credits, Prerequisites: none, Spring 2005

| | |
|-----------------------------|---|
| INSTRUCTOR | James Tice |
| COURSE DESCRIPTION | Arguably Rome is the richest city in the world in terms of its urban history and architectural treasures which space over two thousand years. This class will explore the city and its architecture using the 1748 Pianta Grande by Giambattista Nolli. The map will be available as an interactive web site for the class to use as a basis for our study. Our focus will be on the time period best represented by Nolli, circa 1750, but will also include ancient and medieval aspects of the city right up to the 20 th century, including Mussolini's interventions. |
| COURSE OBJECTIVES | This class will consist of a number of presentations dealing with themes such as the path ways of Rome, water elements as design elements in the city. The architecture of contextualism, urban interventions across time, etc. |
| COURSE REQUIREMENTS | Student teams of two of three will select some aspect of the city that interests them (garden designs, monasteries as mega-structures, urban space and its definitions, etc) and present their work to the class digitally using the appropriate software. |
| RECOMMENDED READINGS | Ceen, A. Introductory Essay for <i>La Pianta Grande di Roma di Giambattista Nolli</i> . De Rossi, GB. "Note di Ruderi e Monumenti Antichi prese per la Pianta di Roma di G.B. Nolli conservate nell'Archivio," in <i>Studi e Documenti di Storia e Diritto, IV</i> (1883). Ehrle, F. <i>Roma al tempo di Benedetto XIV; la Pianta di Roma di GB Nolli del 1748</i> . Faccioli, C. "Gio. Battista Nolli (1701-1756) e la sua gran Pianta di Roma del 1748." Frutaz, AP. <i>Le Pianta di Roma</i> , 3 vol. Lanciani, R. <i>Forma Urbis Romae</i> . Pinto, J. "Nolli, Giovanni Battista," in <i>Macmillan Encyclopedia of Architects</i> . |

| | |
|----------------------------|--|
| INSTRUCTOR | Dusan Vuksanovic |
| COURSE DESCRIPTION | The idea of the course is to identify and explain the methods of anonymous traditional builders and the resulting design characteristics that can be considered as their response to the influences of natural environment, i.e. as the bioclimatic features of rural Montenegrin vernacular architecture. The experience of vernacular rural settlements and buildings are, as a rule, the source of cognition, new reading and searching for patterns that could be applicable to environmentally sensitive and sustainable buildings in similar contexts. |
| COURSE OBJECTIVES | <p>In this course students will:</p> <ul style="list-style-type: none">• Learn about the vernacular building traditions of Montenegro• Consider the role and potentials of vernacular architecture in environmentally sensitive and sustainable building, and contextual architecture in general• Analyze and discuss perspectives and actual strategies of revitalization, especially with respect to regionalism, and taking into account internationally adopted documents on architectural heritage |
| COURSE REQUIREMENTS | Students will prepare an analysis of an example of Montenegrin vernacular architecture, or an example of American or other vernacular architecture, or an example of modern architecture with transposed characteristics. Student presentations should be prepared in Power Point, together with poster presentations. |
| COURSE EVALUATION | Lecture attendance, participation in discussions, class presentation |
| REQUIRED READINGS | Oliver, Paul. <i>Encyclopedia of Vernacular Architecture of the World</i> . Oliver, Paul. <i>The Vernacular House World Wide</i> . Davis, Howard. <i>The Culture of Building</i> . PLEA: Passive and Low Energy Architecture. <i>Process: Architecture</i> . Lefavre Liane. <i>Critical Regionalism: Architecture and Identity in Globalised World</i> . |

 3 credits, Prerequisites: none, Winter 2006

| | | | | | | | |
|----------------------------|--|--------------------|-----|-------------------|-----|---------------|-----|
| INSTRUCTOR | Nico Larco | | | | | | |
| COURSE DESCRIPTION | <p>Why have cities and suburbs developed as they have? What are the economic, political, social, and spatial forces that shape the American city and its environs? If the aim is to change patterns of development, what are the dimensions that need to be understood in order to put this change into effect? This course seeks to understand the broad range of issues that have molded and continue to mold cities and suburbs. The scope will be wide and will include everything from policy, planning, and transportation issues down to specific urban design and architectural approaches/strategies.</p> | | | | | | |
| COURSE OBJECTIVES | <p>Through lectures, discussions, case studies, and group projects, you will be asked to tease apart and 'read' current development patterns in an effort to understand what must be done/ dealt with in order to create change.</p> <p>Of particular interest in the course will be cross-disciplinary work that will provide a broader understanding of development, which takes into account the wide range of participants that create our cities and suburbs. This study will provide a basis for hypothesizing changes to current patterns of development in city and suburban design.</p> | | | | | | |
| COURSE REQUIREMENTS | <p>There will be an unannounced quiz sometime during the term based on all the readings up to that point.</p> <p>Each student will produce an independent literature review of one of the course themes.</p> <p>As this course is focused on the forces that shape city and suburban development, the group project will be a case study of a specific area that will allow you to investigate these forces first hand. The intention is to have each group understand why a certain area of the city has developed as it has.</p> | | | | | | |
| COURSE EVALUATION | <table> <tr> <td>Quiz (unannounced)</td> <td>15%</td> </tr> <tr> <td>Literature Review</td> <td>35%</td> </tr> <tr> <td>Group Project</td> <td>50%</td> </tr> </table> | Quiz (unannounced) | 15% | Literature Review | 35% | Group Project | 50% |
| Quiz (unannounced) | 15% | | | | | | |
| Literature Review | 35% | | | | | | |
| Group Project | 50% | | | | | | |
| REQUIRED TEXTS | Course Reader Prepared by Professor | | | | | | |

2 credits, Prerequisites: none, Winter 2005

| | |
|----------------------------|--|
| INSTRUCTOR | Nancy Cheng |
| COURSE DESCRIPTION | <p>How can Americans come together to form new kinds of sustainable communities? How can we adjust our lifestyles to live more harmoniously with natural systems? Where can we find appropriate models from other times and places that fit our own culture and climate?</p> <p>Through the examination of old and new settlements, we will look at how the built environment can support values of sustainability and community. Through lectures, discussion and research, students will discover ideas on communal space, construction methods and energy systems appropriate for the Northwest region. The course will begin with an introduction to basic considerations and introduce issues through a series of guest speakers. Topics will range from natural building techniques to lifestyle choices and community dynamics.</p> |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> • To understand how ecological design must be complemented with sustainable social lifestyles • To develop awareness of intentional communities in different cultures |
| COURSE REQUIREMENTS | <p>Students will work independently or in pairs to investigate a specific aspect of green building or intentional communities and present an exemplar case study or a comparison of top examples. Students will create a report with photographic images, analytical graphics and interpretive text that will be presented to the class and summarized in written report approximately 8–10 pages long.</p> <p>In addition to creating the report, students will need to attend classes, complete readings, and participate in classroom exercises and on-line discussions. Each week's lecture is accompanied by readings and questions for discussion. The required readings generally provide a short introductory focus for common dialogue; students are expected to do extensive independent reading for their research report. To provide continuity between weekly meetings, students are expected to contribute to the Blackboard online discussion at least once a week.</p> |
| COURSE EVALUATION | <p>Students will be evaluated on the quality and originality of ideas, extent of research, logic of analysis, clarity of presentation and amount of contribution.</p> <ul style="list-style-type: none"> • Class participation 30%: in-class & Blackboard online discussion • Research preparation 25%: proposal & first draft of report • Class presentation 20%: peer evaluation • PDF submission 25%: final report |
| REQUIRED TEXTS | <p>Hildur Jackson and Karen Svensson's <i>Ecovillage Living</i> Diana Leafe Christian's <i>Creating a Life Together</i> Kathryn McCamant et. al's <i>Cohousing: A Contemporary Approach to Housing Ourselves</i> <i>Communities Directory</i></p> <p>Additional readings will be on reserve at the AAA Library and onl.ine at http://blackboard.uoregon.edu</p> |

 2-3 credits, Prerequisites: none, Fall 2005 and 2007

| | | |
|----------------------------|--|-----|
| INSTRUCTOR | Glenda Fravel Utsey | |
| COURSE DESCRIPTION | This course studies intentional communities using historical and contemporary examples. | |
| COURSE OBJECTIVES | <p>The investigations will define and examine the spatial vocabulary of intentional communities; and how they can inform the design of livable and sustainable communities of today. Students will acquaint themselves with philosophers, artists, groups and policies which have contributed to this ideal as well as despots, groups and policies which have used intentional communities as places of control, censorship and domination.</p> <p>The course begins with a general overview of utopian thought and depiction through explorations of real and imaginary examples of intentional communities during the classical, medieval and renaissance periods. The course identifies the formal typologies of religious and secular intentional communities from the colonial and industrial periods to the present: Utopian (religious or secular), company built, healthy living, focus group (i.e. retirement, economic class, learning, special needs), detention (i.e. penal, refugee), pleasure and recreation.</p> | |
| COURSE REQUIREMENTS | <p>Readings Active participation in class discussions Group Presentations A final project: A case study of an Intentional Community (written and visual study of a specific community).</p> | |
| COURSE EVALUATION | Readings and participation in class discussions | 50% |
| | Group presentations | 25% |
| | Final Project | 25% |
| REQUIRED TEXTS | <p>More, Thomas, <i>Utopia</i> <i>Packet of readings, including work by: Bacon, Bellamy, Calthorp, Campanella, Carlyle, Corbusier, De Montaigne, Duany, Emerson, Erickson, Fourier, Geddes, Hancock, Howard, Huxley, Mannheim, Marx, Morris, More, Mumford, Nolan, Noyes, Osborn, Owen, Plater-Zyberk, Plato, Pullman, Rabelais, Rousseau, Skinner, Stein, Unwin, Webber, Wright, FL Wright, etc....</i></p> | |

| | |
|----------------------------|---|
| INSTRUCTOR | Fujiko Shono |
| COURSE DESCRIPTION | <p>The Japanese word, MA, means the space as defined by the post and beam structural system found in traditional Japanese architecture. In a Japanese house it is expressed as KYAKU-MA (guest room), CHANO-MA (family room), TOKONO-MA (artfully done spiritual niche), etc. The word MA is also used in terms of time, such as the pause that is strategically placed during conversations and actions. The MA concept prevails in Japanese art and literature such as NOH and HAIKU and it has more meaning than what can be expressed in movement or words. Thus, Japanese MA represents invisible, intangible space and time.</p> <p>We will go back to the 8th century (Heian period) Shinden-zukui (palace type architecture) to observe a clear example of the concept of KUKA, or “the air in-between.” In contrast to Western spatial composition, floors area much more significant element in defining the space of action. “BA” is a lesser-known term to the world outside of Japan but it is a good departure point for grasping the Japanese concept of space in general.</p> <p>Through the study of proportion, materials, facade treatment, and details as they manifest themselves in specific case study buildings, students will gain an understanding of the fundamental concepts underlying all Japanese architecture.</p> |
| COURSE OBJECTIVES | <ul style="list-style-type: none">▪ Students will be exposed to both traditional and contemporary Japanese architecture▪ Understanding of Japanese architecture will come through identifying and analyzing the parts and relating back to the aesthetics philosophy of Japan |
| COURSE REQUIREMENTS | <p>Students will be given assignments to research on a specific topic and present in the following week. The presentations should contain diagrams, analytical and/or conceptual drawings (freehand), photos, creative graphics, etc. Field trips, guest speakers and exercises in class will be included. Each student is required to keep a good journal based on the lectures and their own research, and the other topics presented by fellow students.</p> |

3 credits, Prerequisites: none, Winter 2006

| | |
|----------------------------|--|
| INSTRUCTOR | Becca Cavell |
| COURSE DESCRIPTION | This class will study "mid-century modernism" in Oregon residential design. We will study the development of this style nationally and internationally and focus on its specific manifestation in the Pacific Northwest. Northwest Regionalism will be considered as will the ongoing development of modern house design in Oregon. Subject architects may include: Pietro Belluschi, John Yeon, Walter Gordon and Van Evera Bailey. |
| COURSE OBJECTIVES | Students are expected to develop an understanding of the historical and stylistic context of the various houses to be studied, both locally and in a broader environment, and to work collectively to develop a strong verbal and graphic presentation of the structures for public dissemination. |
| COURSE REQUIREMENTS | Class attendance and participation Project #1: Case Study for exhibition at AIA Portland Project #2: Research Paper or Docent Duties for house tour including training of house managers. |
| COURSE EVALUATION | Project #1 50% Project #2: 40% Class Participation: 10% |
| REQUIRED TEXTS | Vaughan Thomas: <i>Space Style and Structure Vols. 1 &2</i> Miller, David: <i>Toward a New Regionalism: Environmental Architecture in the Pacific Northwest</i> Clausen, Meridith: <i>Pietro Belluschi: Modern American Architect</i> Yeon, John: <i>John Yeon: Buildings and Landscapes</i> , Portland Art Museum Lee, William Carlson: <i>The Watzek House by John Yeon, A Seed Grown to Fruition: The Northwest Regional Style of Architecture</i> Longenecker, Janet: <i>Taking Place: A Study of the Residential Architecture of John Yeon</i> Smith, Elizabeth: <i>Blueprints for the Modern Living: History and Study of the Case Study Houses</i> Lind, Carla: <i>Frank Lloyd Wright's Usonian Houses</i> Mccoy Esther: <i>Case Study Houses, 1945-1962</i> May, Cliff: <i>Western Ranch Houses</i> May, Cliff: <i>Sunset Western Ranch Houses</i> |

| | | | | | | | |
|------------------------------|--|------------------------------|--------------|------------------------|--------------|---------------------|--------------|
| INSTRUCTOR | Kevin Nute | | | | | | |
| COURSE DESCRIPTION | <p>It is to have a particular materiality in a specific part of space at a given moment in time. This course examines buildings which, by actively celebrating these fundamental limits, seem able in a number of ways to enhance our experience of being. This includes helping us to orientate ourselves and feel more at home in the world, making us more alive to the moment and the passage of time, and confirming the intrinsic uniqueness of all material being, including—by implication—our own.</p> <p>In addition to highlighting the human benefits of built environments, which relate to particular place, time and being, many of the buildings examined illustrate practical strategies for revealing these universal parameters, which are equally generally applicable. It is suggested that wider use of some of these approaches could not only help to sustain both environmental and cultural identities against the homogenizing effects of globalization, but also has the potential to heighten our appreciation of the peculiar condition of being here now.</p> | | | | | | |
| COURSE OBJECTIVES | Appreciation of the existential implications of place and time for human being and in particular the critical role of time in our sensing of places. | | | | | | |
| COURSE REQUIREMENTS | <p>Illustrated talks will be followed by class discussions. Regular, timely and continued attendance of classes is required to pass the course. You are permitted one unexcused absence. Legitimate absences, such as medical emergencies, must be endorsed by a letter containing a contact phone number. Absenteeism and/or tardiness will adversely affect your final grade. Incomplete grades will not be issued for assignments except in extraordinary cases. The precise timing and formats of the projects will be announced during the course. Project work submitted as part of the course is the property of the Department of Architecture and may be retained indefinitely.</p> | | | | | | |
| COURSE EVALUATION | <p>The course will be assessed primarily on the basis of a single term assignment and its presentation in class:</p> <table border="0" style="margin-left: 20px;"> <tr> <td>Term Assignment Presentation</td> <td>25% of grade</td> </tr> <tr> <td>Contributions in Class</td> <td>10% of grade</td> </tr> <tr> <td>Term Research Paper</td> <td>65% of grade</td> </tr> </table> | Term Assignment Presentation | 25% of grade | Contributions in Class | 10% of grade | Term Research Paper | 65% of grade |
| Term Assignment Presentation | 25% of grade | | | | | | |
| Contributions in Class | 10% of grade | | | | | | |
| Term Research Paper | 65% of grade | | | | | | |
| REQUIRED TEXTS | <p>Arata Isozaki et al, <i>Ma: Space-Time in Japan</i> Kevin Lynch, <i>What Time is This Place?</i> Gunter Nitschke, 'Ma: The Japanese Sense of Place.' <i>Architectural Design</i>, March 1966. Christian Norberg Schulz, <i>Genius Loci</i>. Kevin Nute, <i>Place, Time and Being in Japanese Architecture</i>. E. Relph, <i>Place and Placelessness</i>. Adrian Snodgrass, <i>Architecture, Time and Eternity</i></p> | | | | | | |

| | |
|-----------------------------|---|
| INSTRUCTOR | Michael Cockram |
| COURSE DESCRIPTION | The seminar will explore the design potential embodied in reused materials. Students will participate in the process of designing a covered walkway prototype for BRING Recycling Center's new facility in Glenwood. |
| COURSE OBJECTIVES | The course will focus on broadening awareness of the design potential in reused materials. Few designers are well versed in the tremendous resource in recovered building materials - the course will serve to fill that gap. |
| COURSE REQUIREMENTS | <p>Students will research and present precedents of projects that have incorporated reused materials. The course will use the design of an actual project as a case study. We will be working with BRING Recycling Center on a walkway project for their new site. We will inventory the available materials from the BRING yard for use in the walkway. The group will come up with design strategies in a series of brief design exercises and then build an experimental segment of the walkway at BRING site.</p> <ul style="list-style-type: none"> • Part 1: Exploring the potential of reused materials – in design exercises and looking at precedents. • Part 2: A charrette type of design process – using consensus to integrate reused materials ideas into a focused set of design concepts. • Part 3: Building a segment of the actual walkway as a prototype. |
| COURSE EVALUATION | Pass /No Pass based on precedent studies and participation in building the prototype. |
| REQUIRED TEXTS | <p><u>At Architectureweek.com</u> <i>REUSABILITY BY DESIGN</i> <i>Spec'ing Green</i> <i>Rewards of Unbuilding</i></p> |
| RECOMMENDED READINGS | <p><i>Rural Studio - An Architecture of Decency</i> by A. O. Dean <i>Studio at Large</i> by Sergio Palleroni <i>Mobile Architecture</i> by Jennifer Siegal</p> |

4 credits, Prerequisites: eligibility for 484/584 studios

| | |
|----------------------------|---|
| INSTRUCTOR | Jenny Young |
| COURSE DESCRIPTION | This course is a seminar for investigating and analyzing the spatial characteristics of small towns. The course has been taught in two venues, Martha's Vineyard Island, Massachusetts and Macerata, Italy and may be taught with small Oregon towns as the topic at some future time. In each case, the course utilizes the program's "home" town as a laboratory for introducing key concepts. Then students work in small groups, each studying one particular town nearby, using the methods introduced in class and on field outings. The course meets weekly and involves discussion, reflection, reading, media exercises and research. |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> • To develop student understandings about the complex relationships between place and culture through reading, discussion and intensive field studies. • To introduce students to theories and methods for analyzing the spatial character of small towns. • To enhance students' graphic skills for recording and analysis, using small towns as the subject. • To increase students' abilities to work effectively in small group teams, to make effective oral presentations supported by visual aids, to think and write articulately about architectural issues at the scale of the small town. |
| COURSE REQUIREMENTS | Students will be responsible for doing the assigned readings, participating in all seminar discussions and activities, and for researching a small town and making presentations of that research. |
| COURSE EVALUATION | <ul style="list-style-type: none"> • Participation in seminar discussions and activities • Quality of exercises: "caccia al tesoro", post card to Eugene, Calvino response, and media/sketchbook studies on field trips • Quality of group project – the spatial analysis of a small town |
| REQUIRED TEXTS | <ul style="list-style-type: none"> • Hearder, Harry, <i>A Short History of Italy</i>. ISBN 0521000726 • Calvino, Italo. <i>Invisible Cities</i>. ISBN 0156453800 • Lynch, Kevin. <i>The Image of the City</i> ISBN 0262620014 • Mayernik, David. <i>Timeless Cities</i>. ISBN 0-8133-4298-8 • Class Reader with sets of additional required readings (2 copies in studio) |

3 credits, Prerequisites: none, Spring 2006

| | |
|-----------------------------|--|
| INSTRUCTOR | Lloyd Lindley |
| COURSE DESCRIPTION | Seminar participants will investigate the dichotomies between entertainment development and other urban uses such as residential, employment and retail. Comparative studies of established and potentially new entertainment and cultural districts will provide an opportunity to discuss scale, connections, urban form, public places, building form and identity. Participants will take a critical look at development programs, types of entertainment and the architecture and urban design that influence the urban landscape. Two distinct Portland districts will be the seminar's focus: the Old Town Night Life and Pearl Districts including the area from I-405 to Waterfront Park and from Washington Street to Gilsan Street and the Oregon Convention Center and Rose Quarter areas in conjunction with the Headquarter Hotel and emerging residential development. This will begin with a series of case studies ranging from Universal Studio's CityWalk and amusement park to "Off Broadway" at Times Square. |
| COURSE OBJECTIVES | Contextual analysis using cultural, historic and physical overlays to read urban landscapes will be studied for the two Central City areas. Contextual overlays will help participants understand the broader palette of the city as it relates to creating guidelines, design principles and "the story" behind urban design concepts. Exploration of urban frameworks and how character, identity, mass and form of districts and venues are related will create opportunity for discussion and debate. This seminar will work "outside the box" while investigating the integration, design and development of places, connections, and venues within two different urban settings. It will also respond to questions about tensions between competing uses and explore solutions for creating compatibility between uses. Using Portland's Central City as a model, this seminar will focus on finding balance between livability and the vision of a "24-hour city". |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ Sessions are during 2 evenings and 3 Saturdays to avoid conflicts with studio and other course deadlines ▪ Attendance at all sessions is mandatory. A missed session or late arrivals may result in a "no pass" ▪ Students will produce PowerPoint presentations that will be viewed at the last class meeting |
| COURSE EVALUATION | <p>Discussions: 25%</p> <p>Preparation: 25%</p> <p>Submittals: 50%</p> |
| REQUIRED MATERIALS | <p>Tracing Paper</p> <p>Markers or colored pencils</p> <p>Sketch book</p> <p>Bring own lunch to Saturday sessions</p> |
| RECOMMENDED READINGS | Selected references will be on Reserve in the Portland Center Architecture Library. The instructor will provide other reading and reference materials. |

3 credits, Prerequisites: none, Winter 2006

| | | |
|----------------------------|---|--|
| INSTRUCTOR | Michael Fifield | |
| COURSE DESCRIPTION | <p>The class will begin with an examination of the changes in suburban neighborhood design over the past 100 years as a result of changes in technology, governmental policies, life styles, demographics, and values. Special emphasis will focus on the review of appropriate housing/neighborhood models for the future, given demands for increased density and responding to diminishing natural resources. Case studies primarily from the U.S., but also from England will be examined. Issues addressed will include: differences in housing form and neighborhood morphology as a result of density issues (e.g., site, building, unit design principles); affordability; relationship of built environment to natural environment through whole systems approach; housing policy and housing financing; zoning and building codes; new and emerging lifestyles (changing demographics); New Urbanism and neo-traditional town planning; social and behavioral factors as form determinants; origins of suburbia and multi-family housing; providing a sense of community, identity, and memorable image in neighborhood design.</p> | |
| COURSE OBJECTIVES | <p>Students are expected to develop an:</p> <ul style="list-style-type: none"> • Awareness of the many and complex factors involved in the design of neighborhood types. • Understanding of the theoretical, traditional, symbolic, practical, and technical considerations of various housing types and their application to good community design. • Ability to analyze appropriate neighborhood projects based on the emphasis and issues addressed in this course. | |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> • Project #1: Case Study (a team project for 40% of course grade) of a specific project. An alternative is to complete a research paper as an individual project on a specific issue. • Project #2: Research Paper or Take-Home Final Exam (individual project for 40% of course grade) If you have opted for the research paper to satisfy Project #1, then the Take Home Final should be completed for Project #2. • Project #3: Lead Discussion/Presentation/Other (attend a public meeting and write up a short summary of the issues and summarize those issues to the class (20% of course grade). | |
| COURSE EVALUATION | Project 1: | 40 percent |
| | Project 2: | 40 percent |
| | Project 3: | 20 percent |
| REQUIRED TEXTS | Duany, Plater-Zyberk, Speck | <u>Suburban Nation</u> |
| | Marcus, Clare Cooper | <u>Housing as if People Mattered:</u> |
| | Nelessen, Anton Clarence | <u>Visions for a New American Dream</u> |
| | Van der Ryn, Sim & Calthorpe, Peter | <u>Sustainable Communities</u> |
| | Fromm, Dorit | <u>Collaborative Communities</u> |
| | Kunstler, John Howard | <u>Home from Nowhere</u> |
| | Jackson, Kenneth | <u>Crabgrass Frontier</u> |
| | Jacobs, Jane | <u>The Death and Life of Great American Cities</u> |

 3 credits, Prerequisites: ARCH 284, 680, Spring Terms

| | |
|----------------------------|---|
| INSTRUCTOR | Howard Davis and Peter Keyes |
| COURSE DESCRIPTION | This is the final course in the required Design Arts core sequence and builds on the foundations of the courses in Spatial Composition and Human Contexts of Design. The course investigates the idea that buildings are not isolated objects, but are anchored in and shaped by their physical and cultural contexts. The course examines the emergence of settlements and cities through cross-cultural inquiry, and lays out culturally- and place-based principles for architectural design. |
| COURSE OBJECTIVES | <p>A primary premise of the course is that context matters. Good design is responsive to the society and the geography the building is situated in. The purpose of this course is to:</p> <ul style="list-style-type: none"> • Understand architecture as constructing places, • Understand issues of context and ability to talk articulately about them, • Gain familiarity with basic literature concerning buildings and culture, • Gain some understanding of and experience in articulating the identity of a place, • Reflect on ways to apply the information to design projects. |
| COURSE REQUIREMENTS | <p>Arch 430. Undergraduates will attend two 1-1/2 hour lectures and a 1 hour discussion per week. Course requirements: attendance at lectures, participation in discussion groups, frequent short projects, required readings, midterm exam, and an in-class final exam. Graduate Teaching Fellows will run undergraduate section meetings.</p> <p>Arch 530. Graduate students will attend two 1-1/2 hour lectures and a two-hour seminar each week. Course requirements: Attendance at lectures, participation in seminar, frequent short projects, required readings, midterm exam, and take-home final exam. Professors will run seminars.</p> |
| COURSE EVALUATION | <p>30% participation in section 30% midterm exam 30% final exam</p> |
| REQUIRED TEXTS | Course Reader |

3 credits, Prerequisites: none, Winter 2006

| | |
|----------------------------|---|
| INSTRUCTOR | Howard Davis |
| COURSE DESCRIPTION | This course uses a survey of various traditions of vernacular building as a means to understand theoretical frameworks dealing with the nature, diffusion and transformation of architectural type; the formal, functional and aesthetic content of vernacular building; the relationship between craft, the building process and the making of places; and the continuities between the vernacular and the professional world of architects. |
| COURSE OBJECTIVES | Particular emphasis will be given to the future of vernacular building, looking at modern processes of design and production which can make healthy buildings and environments in large numbers, suited to people's lives and fostering a future of cultural and environmental sustainability, for the growing cities and suburbs of the world. |
| COURSE REQUIREMENTS | Students must attend lectures and complete assigned readings. This is a lecture/seminar, in which students are encouraged to participate. Three of the classes will be replaced by discussion sessions, in which the instructor will meet with smaller groups to encourage as much discussion as possible. |
| COURSE EVALUATION | In-class midterm exam. 35% Class project. 45% Participation in discussion sessions 20% |
| REQUIRED TEXTS | A course reader will be available, and various books put on reserve in the AAA Library. These readings will include selections from among the following works, and others: <ul style="list-style-type: none">• Linda Clarke, <i>Building Capitalism</i>• Henry Glassie, <i>Vernacular Architecture</i>• Howard Davis, <i>The Culture of Building</i>• Paul Oliver, <i>Dwellings: The House across the World</i>• Dell Upton, ed., <i>Common Places</i>• Roxana Waterson, <i>The Living House</i> |

| | |
|---------------------------|--|
| INSTRUCTOR | Gerald Gast, Mark Gillem |
| COURSE DESCRIPTION | <p>This course focuses on contemporary urban design issues in North American cities and regions. It is designed as an introduction to the environmental, social, economic and political forces that influence urban development and change. Exemplary urban design programs and projects in cities and metropolitan regions throughout North America and Europe are examined and critiqued through illustrated lectures, case study readings, discussions and workshops. Special focus is given to recent innovative urban design accomplishments that have made a significant difference in revitalizing older central cities, and to efforts that promise to create more environmentally-sustainable regional development.</p> <p>The course is a mix of readings, lectures, class discussions and a study trip to Vancouver, BC.</p> <p>Topics:</p> <ul style="list-style-type: none"> ▪ Neighborhood Identity and Change. Readings and case studies compare diverse views on the meaning, value and identity of urban neighborhoods, the forces of neighborhood change and approaches to neighborhood revitalization. ▪ Downtown and Central City Revitalization. Dilemmas of urban development and preservation. Comparative study of successful and controversial inner-city urban design and revitalization programs. Approaches to community involvement, development and preservation strategies, and implementation methods. <p>Regional Growth and Sustainability. Regional environmental, transportation and design issues brought about by metropolitan growth, existing patterns of low density urban "sprawl" and land use, and the growing economic strength of "edge cities". Discussion of concepts for structuring more environmentally responsible and sustainable regional development.</p> |
| COURSE OBJECTIVES | This course is an introduction to contemporary urban design theory and practice in North America. Students develop a critical understanding of urban design concepts and programs in major metropolitan areas. By examining successful and controversial case studies, students gain an in-depth view of important achievements in downtown development, neighborhood revitalization, land use/transit planning and regional growth planning. These larger physical systems and relationships form the context for architecture. |
| COURSE EVALUATION | <p>Projects (3) 75%</p> <p>Discussion 25%</p> |
| REQUIRED TEXTS | Course Reader bi Instructor (350 Pages) |

3 credits, Prerequisites: ARCH 314 AND 315, Winter and Spring Terms

| | |
|-----------------------------|--|
| INSTRUCTOR | Donald Genasci |
| COURSE DESCRIPTION | This course is intended for architecture students interested in the design of urban architecture and large-scale development. Implicit in lectures and discussions will be the central importance of the city in the development of our culture. Architects, as the primary professionals who give form to the city, have a responsibility to develop buildings that strengthen the city and its ability to support public discussion important to cultural development. This course treats the city as a critical text, able to be read in understand ideas basic to our culture. |
| COURSE OBJECTIVES | To examine ideas that led to the development of urban form in Europe from ancient Greece through the Renaissance. To demonstrate the importance of ideas, myth, tradition and physical context in the development of cities. The course will emphasize Medieval and Renaissance urban development. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none">▪ Participation in class discussions▪ 1-2 reports from readings▪ One ten to fifteen page paper – the paper should analyze the cultural basis and the physical form given to contemporary ideas. |
| REQUIRED TEXTS | Reading Packet of 24 articles on Renaissance subjects including: <ul style="list-style-type: none">▪ Cultural background▪ General architectural theories▪ Analysis of the works of individual architects |
| RECOMMENDED READINGS | Reading Packet |

*This course also fulfills the Architecture History requirement

| | |
|----------------------------|--|
| INSTRUCTOR | Roxi Thoren |
| COURSE DESCRIPTION | <p>The course describes how designers may use place to influence design. It is divided into three broad categories of the potential design content of a site: material, process, and social. Material content covers theories of addressing the physical nature of a site – earth and stone, water, plants – as potential elements of a design intervention. Process content studies the integration into a design of the multiple processes across time: geologic motion, climate, ecology, and seasonal and diurnal rhythms. Social content discusses how designers can (or cannot) access ‘insider’ narratives and imbedded histories of a place, and the impact of ‘outsider’ design and the commodification of place.</p> <p>The course is discussion-based, with weekly readings, student presentations of the readings, and in-class discussions relating the readings to professional practice and design process. In addition, each student will complete a research project looking at a single built work, studying how it engages these different contents of site, and will present that work to the class in the final week.</p> |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> • Content-based learning objectives: <ul style="list-style-type: none"> -Gain familiarity with critical theories of site-specific design from a variety of disciplines, including cultural geography, geology, literature, and political science. -Gain facility with cultural site analysis. -Integrate place as a cultural concept into the design process. • Professional learning objectives: <ul style="list-style-type: none"> -Hone research and writing skills. -Hone critical and analytic reading skills. -Gain experience leading a group of peers in discussion. -Practice assembling and delivering a professional presentation. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> • Seminar presentation: <p>Each student will lead a class discussion over the course of the term, based on the readings for that session. Student presentations should include:</p> <ul style="list-style-type: none"> - A summary of the major points of the readings - A comparison of the readings, and how they support or contradict each other - Analysis of how the topics covered apply to the design professions - Critique of the readings <p>-A handout summarizing topics (1 page front and back maximum) and key questions for the discussion.</p> • Final presentation: <p>20 minute PowerPoint and accompanying 6 p. paper.</p> <p>Students will complete a research project using the three major themes of the course (site as material, process, and social content) as ways to analyze and critique a design project.</p> |
| COURSE EVALUATION | <p>35% Discussion presentation and facilitation 35% Final presentation of project 15% Project proposal and bibliography 15% Question submission and discussion participation</p> |
| REQUIRED TEXTS | All required readings will be on e-reserves through the UO library website. |

CONTENTS

| | |
|-------------------|-------------------------------------|
| AAA 4/510 | Bicoastal Installation |
| ARCH 4/507 | Architecture in Film |
| ARCH 4/507 | Housing Design |
| ARCH 4/507 | Post Occupancy Evaluations |
| ARCH 4/508 | Minimal Dwelling |
| ARCH 4/540 | Human Context of Design |
| ARCH 4/549 | Architectural Programming- Portland |
| IARC 4/547 | Color Theory and Application |

 1 credit, Prerequisites: none, Winter 2006

| | |
|---------------------------|--|
| INSTRUCTOR | Frances Bronet |
| COURSE DESCRIPTION | An interdisciplinary workshop designing and constructing an installation for "action artists," with students from the University of Oregon partnering with Rensselaer Polytechnic Institute. Students and faculty will design and construct a mobile installation able to occupy a minimum of the following three sites: The Gasholder House in Troy, NY; The Studio Theatre at SUNY Albany; and an unspecified site in Oregon. The project must be portable, meet all performance and installation regulations, come in at budget, start with the principles outlined below and be able to be installed and/or taken down in one day. Construction experience and willingness to innovate strategically are assets for this project. Communication will be at class and on line. |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> ▪ To continue/introduce the concept of interdisciplinary design: Learning by doing through hands-on exercises, synthesis, and analysis; to engage the creative process through active learning, discovery, and reflection. ▪ To understand how design and creativity inform daily living. ▪ To be aware of the larger context – the social, cultural and political realms in which we design and build. ▪ To understand the inter/relationships among disciplines that inform design. ▪ To learn the complexities of design through participatory student-faculty course development and teaming ▪ To reinterpret the condition of technology. ▪ To develop the ability to reflect critically on your own work and to evaluate consequences |
| COURSE EVALUATION | <p>Evaluation will be based on a combination of:</p> <ul style="list-style-type: none"> ▪ Willingness and ability <ul style="list-style-type: none"> ⇒ To explore; to work with given combinations of considerations you may not be familiar with (or in some cases, perhaps, not even comfortable with) ⇒ To initiate personal searches for provocative considerations not already given in the design situation which might open up new perspectives ⇒ To take risks in order to learn ▪ The <i>quality</i> of the physical design responses to the <i>challenges</i> and <i>objectives</i> of the overall course and the individual project statements. ▪ The <i>quality of development</i> of the physical design work - pursued far enough in <i>depth</i> so that the <i>consequences</i> of the design intervention may be understood. |

 3 credits, Prerequisites: ARCH 4/584, Spring 2006

| | | | | | | | |
|------------------------------|--|------------------------------|-----|---------------|-----|-------------|-----|
| INSTRUCTOR | Virginia Cartwright | | | | | | |
| COURSE DESCRIPTION | Films can give us an intimate view on the effects that architecture and place have on people's lives. During this course, we will view nine films and discuss the role(s) that architecture and place play. Students will develop this theme through a term paper that discusses the various roles of architecture, and develops a thesis about the lessons that we, as architects, can derive from film. | | | | | | |
| COURSE OBJECTIVES | The objective of this course is for each student to acquire a greater understanding of the nature of architecture and place; its variations according to culture, era, and location; and the ways in which architecture and place shape people's lives. | | | | | | |
| COURSE REQUIREMENTS | This course is a seminar that depends on active student participation. Each student is required to attend class, where we will view a different film each week, and discuss it. The following week each student is required to submit a one-page paper discussing her/ her thoughts on the role that architecture/ place played in the film, in the lives of the characters, and those aspects of the physical environment that were most significant. In addition to the nine films seen in class, each student is responsible for viewing two other films. | | | | | | |
| COURSE EVALUATION | <table> <tr> <td>Participation in discussions</td> <td>30%</td> </tr> <tr> <td>Weekly Papers</td> <td>30%</td> </tr> <tr> <td>Final Paper</td> <td>40%</td> </tr> </table> | Participation in discussions | 30% | Weekly Papers | 30% | Final Paper | 40% |
| Participation in discussions | 30% | | | | | | |
| Weekly Papers | 30% | | | | | | |
| Final Paper | 40% | | | | | | |
| REQUIRED TEXTS | None | | | | | | |

 3 credits, Prerequisites: none, Fall 2004

| | |
|----------------------------|--|
| INSTRUCTOR | Peter Keyes |
| COURSE DESCRIPTION | This course will examine the current state of multi-family housing design and construction in the United States, and the opportunities for change in the future. |
| COURSE OBJECTIVES | <p>This course will look at the current system of "homebuilding", and try to understand it as a response to a series of constraints: codes, laws, economics, land tenure, marketing, and convention. The goal will be to understand all these constraints so that we can work within them or work to change them.</p> <p>Issues to be understood include:</p> <ul style="list-style-type: none"> • Driving forces for higher density • Housing typologies - historic and new • Outdoor space, the public realm and parking • Dwelling unit design for different households • Building codes and zoning ordinances • Circulation, egress and accessibility • Construction types and their requirements • Development and finance • The homebuilding industry and marketing • The architect's role |
| COURSE REQUIREMENTS | <p>Participate in lectures and discussions; weekly background readings.</p> <p>Complete a midterm project, which will involve the analysis of an older Portland multi-family building, to see how it measures up to current requirements, conditions, and goals. Could it be built today?</p> <p>Final take-home examination, which will ask you to apply your knowledge of housing design and development to a typical infill housing scenario. You will be asked to explicitly analyze the conditions of the project (including site, zoning and market analysis), and to clearly document your reasoning, which leads to the final proposed solution (including site design, household type and program determination, real estate development analysis, construction type selection, building typology selection, code compliance documentation, and conceptual building design).</p> |
| COURSE EVALUATION | <p>Class participation</p> <p>Midterm project</p> <p>Final take-home examination</p> |
| REQUIRED TEXTS | <p>Jones, T; Pettus, W.; Pyatok, M.. <i>Good Neighbors: Affordable Family Housing</i></p> <p>Solomon, Dan. <i>Rebuilding</i></p> <p>Gutman, Robert. <i>The Design of American Housing</i>.</p> <p>Course reader of selected articles</p> |

3 credits, Prerequisites: none, Fall 2005

| | | | | | | | | | |
|----------------------------|--|---------------------|-----|-------------------|-----|-------------|-----|-----|-----|
| INSTRUCTOR | Mark Gillem | | | | | | | | |
| COURSE DESCRIPTION | This seminar explores two methods for researching the fit between environments and socio-cultural behavior. The first is an environmental ethnography, which is a method grounded in anthropological theory but tailored to the needs of designers interested in learning how to read cultures through place and place through cultures. This type of method gives designers a more thorough understanding of how places are used. The second method is the Post Occupancy Evaluation (POE), which designers use to evaluate the performance of a building after occupancy. In this seminar, we will study POEs as a means to analyze socio-spatial relationships. | | | | | | | | |
| COURSE OBJECTIVES | The objectives of this seminar are for students to develop an awareness of environmental ethnography and POEs, an understanding of how they are applied, and an ability to use these methods in the analysis of urban form. | | | | | | | | |
| COURSE REQUIREMENTS | The course will have two major assignments. First, students will individually prepare an environmental ethnography of a setting of their choice. This may be a park, plaza, or a building. Second, working in small teams, students will conduct a POE of a component of several affordable housing projects recently built in San Francisco by the Tenderloin Neighborhood Development Corporation (TNDC). As a seminar, students will be expected to contribute to the weekly discussions and participate in the in-class exercises. | | | | | | | | |
| COURSE EVALUATION | <table> <tr> <td>Class Participation</td> <td>20%</td> </tr> <tr> <td>Reading Responses</td> <td>20%</td> </tr> <tr> <td>Ethnography</td> <td>20%</td> </tr> <tr> <td>POE</td> <td>40%</td> </tr> </table> | Class Participation | 20% | Reading Responses | 20% | Ethnography | 20% | POE | 40% |
| Class Participation | 20% | | | | | | | | |
| Reading Responses | 20% | | | | | | | | |
| Ethnography | 20% | | | | | | | | |
| POE | 40% | | | | | | | | |
| REQUIRED TEXTS | <p><i>Design Intervention: Toward a More Humane Architecture</i>, Wolfgang Preisler, Jacqueline Vischer, Edward T. White (eds.)</p> <p>Steven Taylor and Robert Bogdan, <i>Introduction to Qualitative Research Methods</i></p> <p>Galen Cranz, <i>The Cultural Experience for Architects</i></p> <p>Barbara Sommer and Robert Sommer, <i>A Practical Guide to Behavioral Research</i></p> <p>John Zeisel, <i>Inquiry by Design</i></p> <p>Edward T. White, "Post Occupancy Evaluation from the Client's Perspective," in <i>Building Evaluation</i></p> <p>Stewart Brand, <i>How Buildings Learn: What Happens After They're Built</i></p> | | | | | | | | |

 2-4 credits, Prerequisites: none, Spring 2005

| | |
|----------------------------|--|
| INSTRUCTOR | Michael Fifield |
| COURSE DESCRIPTION | This course is a combination lecture, seminar, workshop in the examination of small unit design, including shelters for the homeless, disaster relief housing, migrant farm worker housing, S.R.O. hotels, capsule hotels, manufactured/mobile homes, as well as small unit design where affordability and efficient use of land use are essential. The course will review various examples of small unit design and students will research, design, or construct prototypes, depending on the number of credits taken. |
| COURSE OBJECTIVES | <p><u>Awareness of:</u> the need that exist for providing significant shelter for all members of our society and all cultures.</p> <p><u>Understanding of:</u> the diverse needs, values, behavioral norms, physical ability and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of environmental designers.</p> <p><u>Understanding of:</u> the principles of sustainability associated with small unit design in making architecture and urban design decisions that conserve natural and built resources in the creation of healthful buildings and communities.</p> |
| COURSE REQUIREMENTS | <p>Class attendance and participation for all students, as well as:</p> <p><u>For 2 Credits</u> Research and prepare a paper, including graphics and/or model, of a minimal dwelling type. Providing a few examples for class discussion.</p> <p><u>For 3 Credits*</u> Same as for 2 credits plus designing a new prototype and providing drawings and a scale model.</p> <p><u>For 4 Credits*:</u> Same as for 3 credits plus building a full-scale prototype.</p> <p>* Note: students will meet at additional times with the instructor to discuss their designs</p> |
| COURSE EVALUATION | If you take the course for 2 credits, your grade will be based primarily on your score for the one project; if you take it for 3 credits, your grade will be based 2/3 on the documentation project and 1/3 on your design; if you take it for 4 credits, your grade will be based 1/2 on the documentation project, 1/4 on your design, and 1/4 on your built project). In all three cases, your grade <i>may</i> be lowered or raised, based on participation and attendance. |
| REQUIRED TEXTS | <p>Bahamon, Alejandro. <i>Mini House</i></p> <p>Brown, David J., Ed. <i>The Home House Project</i></p> <p>Komanoya, Rico. <i>Mini House Style</i></p> <p>Peripheriques. <i>36 Propositions for a Home</i></p> |

 3 credits, Prerequisites: ARCH 283 and 681, Winter Terms

| | | |
|----------------------------|---|--------------|
| INSTRUCTOR | Jenny Young and Mark Gillem | |
| COURSE DESCRIPTION | The course content will focus on environment-behavior concepts but also on critical analysis and application of these concepts by designers. Examination of case-studies of functional building types will be used as a means to understand psychological, social, cultural and functional expectations that people have for the places that they inhabit. A portion of the course will help students understand and use research tools to understand how people use places and to implement this information in their design proposals. | |
| COURSE OBJECTIVES | The goal of this course is for students to develop an understanding of how human interactions with the built environment play a critical role in design psychology and look at design through the eyes of diverse users. | |
| COURSE REQUIREMENTS | Quizzes and exams will cover lectures and readings. Exams cannot be taken "late" except by pre-authorization from instructor or documented extenuating circumstance. Final grades will be based upon class participation, effort, attitude, and quality of work. We expect you to attend every class meeting and section meeting. To every section bring a "weekly reflection" as your entrance ticket. Every section meeting has an in-class exercise or project related discussion. These are intended as vehicles to deepen understandings of the principles and methods presented in lectures and readings. | |
| COURSE EVALUATION | Participation – weekly reflections | 20% |
| | What were they thinking? | 5% |
| | Quizzes (2) | 15% |
| | Group Project | 45% |
| | Final Exam | 15% |
| | Extra Credit | (Maximum 5%) |
| REQUIRED TEXTS | Course reader | |

| | |
|----------------------------|--|
| INSTRUCTOR | Jean von Bargaen |
| COURSE DESCRIPTION | This ten-week workshop course focuses on comprehensive architectural pre-design. The course consists of workshops, guest lectures and site visits. Regular bi-weekly workshops include a presentation on a weekly topic followed by an in class discussion or activity. The workshop learning experience is active and interactive. Student learning here is individual as well as a group effort and team effort, and requires regular and very active participation. |
| COURSE OBJECTIVES | Students will learn various perspectives of programming theory and analysis and will review and analyze theses and professional programs individually. They will participate in research for a group programming workshop. Thesis topic will be selected by instructor. Each student will research one or more of the following programmatic aspects to develop into a simplified program during the Saturday workshop. Elements should be selected as those that best support the thesis. |
| COURSE REQUIREMENTS | Students will complete weekly readings. One comprehensive quiz will be given at mid-term. Each class will involve discussion of readings, workshop application of the each week's topic. A final personal thesis program is due at the end of the term. Attendance at all class sessions. Active participation in discussion, research and presentation is required. Field trips will be part of this class. Attendance is required. |
| COURSE EVALUATION | Presentation of the readings and class participation are considered the primary indicator of your investment in the course and are, together, worth 30% of your grade. The mid-term quiz will be 10% of your grade. The group workshop program and presentation will comprise 20% of your final grade. The other portion of a student's work will be your final thesis program, worth 40% of your grade. |
| REQUIRED TEXTS | Readings will come from materials placed on electronic reserve. <i>Architectural Programming</i> , Robert Hershberger. <i>Villa VPRO</i> , MVRDV. <i>Mutations</i> , Rem Koolhaas. <i>Pamphlet Architecture 21</i> , Situation Normal, Paul Lewis, Marc Tsurumaki, David J. Lewis. <i>Thermal Delight in Architecture</i> , Lisa Hescong. <i>Time-Saver Standards for Interior Design and Space Planning</i> , McGraw-Hill Professional; June 13, 2001, ISBN: 0071346163 . <i>Flashes, Quaderns</i> , Barcelona, Spain, Q224, ISSN 0211-9595. |

 3 credits, Prerequisites: ARCH 284, 682, Spring Terms

| | |
|-----------------------------|---|
| INSTRUCTOR | Mary Anne Beecher |
| COURSE DESCRIPTION | Use of color in the built environment including principal color systems, methods of color harmony, effects of visual phenomena, and various psychological, cultural, and historical implications. |
| COURSE OBJECTIVES | At the completion of this course, students should be able to discuss color and color-related issues using appropriate vocabulary; express an understanding of a systematic structure for color such as the Munsell system; and demonstrate an understanding of the processes of color mixing and matching using paint as a medium. They should be able to utilize a range of media including paint, paper and photography to experiment with color principles and color theories; should be able to explain and demonstrate how color can alter our perceptions of space; and should be able to explain and demonstrate an understanding of the complexity of the concept of "neutral color." Students should express an understanding of the psychological and perceptual impacts of color in the built environment and will be able to demonstrate an understanding of the impact of a range of types of light on color in the built environment. |
| COURSE REQUIREMENTS | Each student is required to complete and publicly present six individual exercises. A final project is completed in teams of two students. |
| COURSE EVALUATION | Pass or No Pass; Grades requested by some students. Grades are a minimum B- for grad students, C+ for undergraduates. Exercises 80% Final 20% |
| REQUIRED TEXTS | Course Packet |
| RECOMMENDED READINGS | Color images to supplement reader are available on the "Image Reserve" page available through the AAA Visual Resources Collection. |

CONTENTS

| | |
|-------------------|---|
| ARCH 4/507 | Architecture of Alvar Aalto |
| ARCH 4/507 | Architecture of Here and Now |
| ARCH 4/507 | Exhibition Design |
| ARCH 4/507 | Form Language—Portland |
| ARCH 4/507 | Louis Kahn |
| ARCH 4/507 | Studies in Tectonic Culture—Portland |
| ARCH 4/507 | Vernacular Order in Contemporary Architecture |
| ARCH 4/510 | Housing Prototypes—Portland |
| ARCH 4/550 | Spatial Composition |
| ARCH 4/557 | The Façade |
| ARCH 4/558 | Types and Typology |
| IARC 4/507 | Museum, Gallery, Installation |

INSTRUCTOR Virginia Cartwright

COURSE DESCRIPTION Though Alvar Aalto's architecture is primarily located in Finland, he has had a significant influence around the world. People from many countries worked in his studio. Aalto participated in CIAM, the international congress on modern architecture. Architects and students from around the world have studied his architecture. Thirty years after his death, his work retains relevance for architects today.

COURSE OBJECTIVES

- Become familiar with the body of architecture designed by Alvar Aalto
- Study themes that appear throughout Aalto's work
- Analyze one of his buildings along these thematic lines

COURSE REQUIREMENTS The course is a seminar, which will require active student participation in discussions readings and projects. The format of the course will be slide presentations, readings and critical analyses of the buildings and designs. The final project will be a compilation of the analyses done during the term. These will be collected and printed as a formal record of the term's investigations.

| | |
|----------------------------|---|
| INSTRUCTOR | Kevin Nute |
| COURSE DESCRIPTION | While the abstractions 'past' and 'future' are often consciously incorporated into the design of buildings, the one temporal location in which we actually exist, act and experience—the present—is often overlooked. With a view to redressing this imbalance, the course examines the human benefits of actively integrating change into built space, together with the relative merits of a range of practical means of doing so. |
| COURSE OBJECTIVES | Understanding of the significance of change in built environments. |
| COURSE REQUIREMENTS | Illustrated talks will be followed by class discussions. Regular, timely and continued attendance of classes is required to pass the course. You are permitted one unexcused absence. Legitimate absences, such as medical emergencies, must be endorsed by a letter containing a contact phone number. Absenteeism and/or tardiness will adversely affect your final grade. Incomplete grades will not be issued for assignments except in extraordinary cases. The precise timing and formats of the projects will be announced during the course. Project work submitted as part of the course is the property of the Department of Architecture and may be retained indefinitely. |
| COURSE EVALUATION | The course will be assessed primarily on the basis of a single term assignment and its presentation in class: Term Assignment Presentation 25% of grade Term Research Paper 65% of grade Contributions in Class 10% of grade |
| REQUIRED TEXTS | Copies of required texts will be held on reserve in the AAA library |

ARCH 4/507 EXHIBITION DESIGN AS ARCHITECTURAL EXPERIMENTATION
Information Architecture

3 credit hours, Prerequisites: Undergraduates: 4 design studios completed Arch 222/610 digital media courses completed; Graduates: 682/683 completed, Fall Terms

INSTRUCTOR Lars Uwe Bleher (F03)

COURSE DESCRIPTION Alvar Aalto, Coop Himmelb(l)au, Le Corbusier, Rem Koolhaas, Jean Nouvel, Renzo Piano, Zaha Hadid... – all of these noted architects and designers have developed exhibitions – Why?

- How can exhibition design be a field of architectural experimentation: new concepts, new forms, new materials and new technologies?
- How can intense, multi-sensual spatial environments support the communication of special topics and detailed subject matter?
- How can digital media be supportive of the design and communication goal?
- Will all exhibition spaces of the future be "software-driven" spaces or are we at the beginning of an analog renaissance?

First Seminar Phase: Theory

Students will investigate the principles and critical aspects of exhibition design through case studies to start creative thinking and to set the basis for their own design task.

Second Seminar Phase: Design Projects

Small teams will tackle an exhibition concept and design for a subject matter relevant to the U of O / Eugene environment.

Possible Design Projects:

- A Student work gallery space in Lawrence Hall
- An appropriate and informative exhibition design for the next H.O.P.E.S. conference

SCHEDULE
Week 1 – Kick off First Phase - Presentation of Seminar
Week 2 – Lecture 1 + Field Trip
Week 3 – Lecture 2 + Case Studies
Week 4 – Lecture 3 + Case Studies
Week 5 – Kick off Second Phase - Design Projects
Week 6 – Lecture 4 + Design Project Crits
Week 7 – Guest Speaker + Design Project Crits
Week 8 – Lecture 5 + Design Project Crits
Week 9 – Design Project Crits
Week 10 – Presentation and Exhibition of the Design Projects

LECTURES In a series of 5 lecture sessions principles and approaches to exhibit design and ephemeral structures from my own work and from other international contexts – corporate exhibition stands, world exhibitions, science museums, will be presented, analyzed and discussed. In addition to the lectures, case studies presented by student teams will provide the foundation that we will need in the design phase.

COURSE EVALUATION

| | |
|--------------------|-----|
| Projects | 60% |
| Case Study Project | 25% |
| Participation | 15% |

Graded or Pass/No Pass evaluation options

REQUIRED TEXTS Supplemental readings as noted in class

3 credits, Prerequisites: 4th year Undergraduate Status of Graduate, Spring 2004

| | |
|-----------------------------|---|
| INSTRUCTOR | Hajo Neis, Ph.D. Associate Professor |
| COURSE DESCRIPTION | In this seminar we will focus on investigating form language(s) in (urban) architecture. A form language may be loosely defined here as the elements, characteristics or principles of architecture which repeatedly appear or manifest themselves in the form of buildings and urban areas. A form language may characterize the work of individual architects (i.e. contemporary architects such as Holl, Gehry, Ando, Behnisch, Zumthor, and Koolhaas et al.) or a form language may describe the forms of particular design and building cultures (Japanese, American Northwest etc). Form languages may also be helpful in understanding particular contemporary directions in architecture such as post-modernism, de-constructivism, super-modernism as well as organic and living architecture. |
| COURSE OBJECTIVES | The objective of the course is for students to be aware and learn about (understand) various architectural form languages. The purpose of the course is not only to get to know various kinds of form languages and aspects of form languages but also to start to discover and develop one's own elements of a form language. One important objective is to understand the difference between collective form languages and individual form languages. Ultimately the goal is to develop one's own form language within a collective language or as an individual language. |
| COURSE REQUIREMENTS | Students are expected to make (book) presentations and sketches and investigate particular aspects of form language and keep a log-book. Students are also expected to prepare two smaller projects and work on one main assignment of an integrated project of design and construction using the woodshop at the Portland Center. |
| COURSE EVALUATION | Projects 25%; Final Project 50%; Weekly Presentations and Log-book 25% |
| REQUIRED TEXTS | Christopher Alexander, <i>The Nature of Order</i> John Rattenbury, <i>A Living Architecture</i> Fritjof Capra, <i>The Turning Point</i> Hajo Neis and students, <i>A Form Language for Downtown Portland</i> (report) |
| RECOMMENDED READINGS | Rudolf Arnheim, <i>Entropy and Art</i> Rudolf Arnheim <i>The Power of the Center</i> Lancelot L. Whyte, <i>Aspects of Form</i> Sim Van der Ryn and Stuart Cowan, <i>Ecological Design</i> D'Arcy Wentworth Thompson, <i>On Growth and Form</i> Soetsu Yanagi, <i>The Unknown Craftsman</i> Ken Yeang, <i>The Ecological Basis for Architectural Design</i> Alexander R. Cuthbert, <i>Designing Cities- Critical Readings in Urban Design</i> <i>Books on various contemporary architects (including the above mentioned) and their form language will be presented by students as part of their form language investigation.</i> |

3 credits, Prerequisites: Undergraduates: 36 design credits, Graduates: 18 design credits, Fall 2005

| | | | | | | | | | | | |
|----------------------------|--|---------------------|-----|---------------------|-----|---------------------|-----|-----------------|-----|----------------------------|-----|
| INSTRUCTOR | Gary Moye | | | | | | | | | | |
| COURSE DESCRIPTION | <p>Study of the interaction between theory and practice in the work of Louis I. Kahn. Topics of analysis attempt to be appropriate to both Kahn's work and to fundamental issues of architectural design.</p> <p>The work of this course will proceed through case studies. Students, in teams of two, will select a single Kahn building as the subject of their in-depth investigation for the entire term.</p> | | | | | | | | | | |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> ▪ To develop critical speculative attitudes about the elements and relationships of architecture. ▪ To establish a basis for Architectural Theory and criticism. ▪ To search out theoretical and philosophical issues and to trace their architectural implications in literal case studies. | | | | | | | | | | |
| COURSE REQUIREMENTS | <p>Drawings, models, and diagrams will be required media for studying, presenting, and discussing these buildings.</p> <p>Student teams will be required to present a concise report each week relating the given topic of analysis to their different buildings at the end of the term each team will be required to submit the drawings, models, notes, diagrams, etc. they have made to selectively describe each analytical topic in a carefully presented and edited overall report summary.</p> <p>Weekly class requirements will emphasize analytical review and careful documentation.</p> | | | | | | | | | | |
| COURSE EVALUATION | <p>Grades are given to each presentation and also the written summary, class/lab participation and research efforts.</p> <table> <tr> <td>Presentation Part 1</td> <td>15%</td> </tr> <tr> <td>Presentation Part 2</td> <td>25%</td> </tr> <tr> <td>Presentation Part 3</td> <td>25%</td> </tr> <tr> <td>Written summary</td> <td>25%</td> </tr> <tr> <td>Class/lab/research efforts</td> <td>10%</td> </tr> </table> | Presentation Part 1 | 15% | Presentation Part 2 | 25% | Presentation Part 3 | 25% | Written summary | 25% | Class/lab/research efforts | 10% |
| Presentation Part 1 | 15% | | | | | | | | | | |
| Presentation Part 2 | 25% | | | | | | | | | | |
| Presentation Part 3 | 25% | | | | | | | | | | |
| Written summary | 25% | | | | | | | | | | |
| Class/lab/research efforts | 10% | | | | | | | | | | |

4 credits, Prerequisites: none, Winter 2004

| | |
|-----------------------------|---|
| INSTRUCTOR | John Cava |
| COURSE DESCRIPTION | Loosely based on Kenneth Frampton's book of the same title, this course explores the historical evolution of the relationship between structure, construction, and the development of modern architectural form. Beginning with theories and buildings from the 17 th , 18 th , and 19 th centuries of Laugier, Voillet-le-Duc, Pugin, Semper, Schinkel, and others, the course then looks at 20 th century work including that of Perret, Mies, Scarpa, Kahn, and Utzon. Other contemporary architects working with these ideas, such as Fehn, Hertzberger, Ando, Foster, and Chipperfield will be discussed as time permits. The course will be a combination of lecture and discussions. If possible, student design work from studio will be integrated into the discussions. |
| COURSE REQUIREMENTS | Students are expected to attend all classes and to read all assigned texts which will be made available. |
| COURSE EVALUATION | Students may submit one of the following three options for coursework: 1) an illustrated paper on a topic of their choice, (2) drawings of, or (3) a partial model of a building or building fragment of their choice. |
| RECOMMENDED READINGS | Frampton, Kenneth. <i>Studies in Tectonic Culture: The Poetics of Construction in 19th and 20th C. Architecture.</i> |

| | |
|----------------------------|---|
| INSTRUCTOR | Howard Davis |
| COURSE DESCRIPTION | <p>When examined critically, much traditional vernacular architecture—i.e., the everyday architecture of pre-industrial cultures-- seems to contain ordering principles that give it profound depth and meaning. At the same time, this architecture is a phenomenon of the past: since an authentic architecture must spring from its culture, many aspects of modern life and modern ways of building have little to do with the worlds that created that traditional building, and "we can't do that today." But is it possible to translate ideas that come from traditional vernacular building –ideas which are still valid, even if the buildings themselves no longer are--into modern techniques of building and modern ways of life? This is the question to be explored in this seminar.</p> |
| COURSE OBJECTIVES | <ul style="list-style-type: none">• Analytical investigations of specific vernacular buildings and building groups, and other traditional buildings that are closely connected to vernacular traditions• Analytical investigations of certain modern and contemporary work that seems to embody some of the qualities or ordering principles of traditional/vernacular architecture.• Design exercises in which students will be asked to work with previous studio projects or other design investigations, to design buildings that incorporate ordering principles that have been uncovered in the seminar, that also seem appropriate in terms of means of construction and/or other modern sensibilities. |
| COURSE REQUIREMENTS | <p>The requirements for the course include participation in all seminar discussions, presentations of case studies, and a presentation during final exam week, consisting of visual/graphic boards, that will incorporate the case studies and a short design project.</p> <p>The seminar will be highly interactive, with extensive instructor presentations kept to a minimum along with the expectation that members of the seminar will be actively engaged in discussions of specific building examples.</p> |
| COURSE EVALUATION | <p>Class participation Weekly case study presentations Final presentation Short design project</p> |
| REQUIRED TEXTS | <p>The principal theoretical lenses through which we will look at the question of architectural order are Books One and Four of Christopher Alexander's <i>The Nature of Order</i>, and <i>A Pattern Language</i>. Other readings will supplement (and counter) Alexanders'.</p> |

3 credits, Prerequisites: none, Fall 2005

| | | |
|----------------------------|---|--|
| INSTRUCTOR | Michael Fifield | |
| COURSE DESCRIPTION | This course explores modern housing prototypes (1920s – present) with an emphasis on understanding the many and varied factors involved in the production of quality housing. Special emphasis will focus on the review of appropriate housing models for the future, given demands for increased density and responding to diminishing natural resources. Case studies from the U.S., Europe, the Middle East, and Asia will be examined. Issues addressed will include: differences in housing form as a result of density issues; site, building, unit design principles; relationship of inside to outside; affordability; housing policy and housing financing; new and emerging lifestyles (changing demographics); New Urbanism; homelessness; manufactured housing; special user groups (e.g. elderly); social and behavioral factors as form determinants; origins of suburbia and multi-family housing; providing a sense of community, identity, and memorable image in neighborhood design. | |
| COURSE OBJECTIVES | <p><i>Students are expected to develop an:</i></p> <ul style="list-style-type: none"> • <i><u>Awareness</u> of the many and complex factors involved in the design of various housing types.</i> • <i><u>Understanding</u> of the theoretical, traditional, symbolic, practical, and technical considerations of various housing types and their application.</i> • <i><u>Ability</u> to analyze and design appropriate housing projects based on the emphasis and issues addressed in this course.</i> | |
| COURSE REQUIREMENTS | <p>Although there are recommended reading assignments, the main thrust of the course will be based on projects.</p> <ul style="list-style-type: none"> • Project #1: Case Study (a team project for 40% of course grade) • Project #2: Paper or Notebook (individual project for 50% of course grade) • Project #3: Participation in the development of the course (individual for 10% of course grade) | |
| COURSE EVALUATION | Project 1: | 40 percent |
| | Project 2: | 50 percent |
| | Project 3: | 10 percent |
| REQUIRED TEXTS | Franck, K. Ahrentzen, S., Eds. Jones, T., Pettus, W., Pyatok, M. Macsai, John, Ed. Rowe, Peter Rowe, Peter Sherwood, Roger Smith, Elizabeth, Ed. Solomon, Daniel | <i>New Households, New Housing</i> <i>Good Neighbors: Affordable Family Housing</i> <i>Housing</i> <i>Making a Middle Landscape</i> <i>Modernity and Housing</i> <i>Modern Housing Prototypes</i> <i>Blueprints for Modern Living</i> <i>ReBuilding</i> |

4 credits, Prerequisites: ARCH 283 and 284, Fall Terms

| | |
|-----------------------------|--|
| INSTRUCTOR | James Tice, Keving Nute, Nico Larco |
| COURSE DESCRIPTION | This course studies properties and principles of spatial composition in architecture by examining a wide range of precedents throughout history and in diverse cultural contexts. |
| COURSE OBJECTIVES | To understand: <ul style="list-style-type: none">▪ Principles and properties of spatial composition, including symmetry, scale, proportion, hierarchy, etc.▪ The relationship between these properties and human response▪ And develop a working vocabulary of these and other related design terms▪ The design process through spatial composition |
| COURSE REQUIREMENTS | Participate in lectures and assigned discussion sections; periodic quizzes; completion of four projects: <ul style="list-style-type: none">▪ The design of a cube of space▪ Design of a sacred space▪ Facade exercise▪ Three dimensional transformation of an architectonic pattern |
| COURSE EVALUATION | Class Participation 10% Projects 60% Quizzes 30% |
| REQUIRED TEXTS | Spatial Composition Reader Colin Rowe: <i>The Mathematics of the Ideal Villa</i> Simon Unwin: <i>Analyzing Architecture</i> |
| RECOMMENDED READINGS | Tice, James, <i>Principles of Architectural Design</i> Von Meiss, Pierre, <i>Principles of Design</i> Donlyn Lyndon and Charles Moore, <i>Chambers for a Memory Palace</i> |

 3 credits, Prerequisites: ARCH 4/550, Fall 2004

| | | | | | |
|----------------------------|---|---------------------|-----|-----------|-----|
| INSTRUCTOR | James Tice | | | | |
| COURSE DESCRIPTION | <p>One of the most important distinctions to be made at the outset of this class is the etymological distinction between 'elevation' as opposed to 'façade.' Whereas elevation implies the <i>literal translation</i> of the plan into a vertical surface, façade implies and <i>interpretive design process</i>. One approach implies that we elevate the plan, the other that we must interpret the plan along with many other factors.</p> <p>Accordingly, the design of the façade engages a wide range of issues, from building materials to symbolic meaning. Like the face from which it takes its name, the façade is the primary surface of representation - a principal source of identity - and like the part of the human anatomy from which it takes its name, there seem to be an infinite number of interpretations about what exactly constitutes a beautiful façade.</p> <p>Although there may be no universal agreement on this subject, history is full of building traditions and specific works of architecture which address this problem with intelligence, grace and beauty. The Georgian row house and the Venetian Palace are two types which come to mind. Michelangelo's façade for the Palazzo dei Conservatori, Le Corbusier's façade for the Villa Stein and even Frank Lloyd Wright's façade-elevation for Fallingwater demonstrate the range of approaches and richness of ideas which coalesce around this subject.</p> | | | | |
| COURSE OBJECTIVES | <p>The façade is perhaps the most value laden of all aspects of architectural design and probably as a consequence is one of the most difficult issues to address 'objectively.' Indeed, in most design processes it is left to the very last minute and rarely compares favorably to the plan in terms of thought or execution. This class intends to redress this failing.</p> | | | | |
| COURSE REQUIREMENTS | <p>Attendance is required at all lectures and presentations. One unexcused absence is permitted during the term. Unexcused absences beyond this will lower grades. There will be assigned readings and class discussion; your participation at all levels of the class will contribute 25% of your final grade. There will be a series of 8-10 short graphic / model exercises that will focus on a variety of themes as they influence our thinking about the design of the façade. These projects will constitute 75% of your grade. Late submission of projects will adversely affect grades.</p> | | | | |
| COURSE EVALUATION | <table> <tr> <td>Class Participation</td> <td>25%</td> </tr> <tr> <td>Exercises</td> <td>75%</td> </tr> </table> | Class Participation | 25% | Exercises | 75% |
| Class Participation | 25% | | | | |
| Exercises | 75% | | | | |
| REQUIRED TEXTS | Course Packet | | | | |

3 credits, Prerequisites: ARCH 4/530, 4/540, 4/550, Fall 2004

| | |
|-----------------------------|---|
| INSTRUCTOR | Howard Davis |
| COURSE DESCRIPTION | <p>Critical introduction to theory of typology that categorizes urban and architectural forms by formal characteristics and cultural meaning.</p> <p>The course will examine a series of characteristic types, from points of view of basic configurations, meaning, functional order, and the buildings' contributions to the economic, social and formal aspects of cities. Each type will be looked at through its historical (and technological) development, exemplary contemporary examples, and future prospects. Emphasis will be on American and European material, but non-Western examples will also be discussed as needed.</p> |
| COURSE OBJECTIVES | <p>The purpose of this course is to develop understandings of urban buildings as meaningful and functional artifacts, and of the relationship between the building and the city.</p> <p>It is hoped that this course will provide both a general historical and cultural background to students interested in the architecture of cities, as well as specific understandings that might be more immediately helpful in the design studio.</p> |
| COURSE REQUIREMENTS | All students are required to do the weekly readings, to participate in class discussions, and to develop an interim presentation and final presentation. |
| COURSE EVALUATION | Participation in class discussions Interim presentation Final presentation |
| REQUIRED TEXTS | Nikolaus Pevsner, <i>A History of Building Types</i> Thomas Markus, <i>Buildings and Power: Freedom & Control in the Origin of Modern Building Types</i> Additional required readings will be in a course reader on reserve in the AAA and Portland studio libraries. |
| RECOMMENDED READINGS | The course reader will include some non-required but recommended readings. |

| | |
|-----------------------------|--|
| INSTRUCTOR | Alison Snyder |
| COURSE DESCRIPTION | A museum, a gallery and an installation may: show and expose different art forms from different periods; contain artifacts, objects and archives; beckon participation and discussion; question and challenge perceptions; be a social collector as well as a commentator on politics or new ideas; immerse people in different cultures; symbolize or create identities; express and expose different aesthetics; inspire craft; and produce unusual architectural forms. |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> ▪ To deeply consider the crossover between the creative (art, architecture and interior design) and social science/humanities (archaeology/history, sociology, political science) disciplines ▪ To consider the many reasons for the making of museums and to expose art and culture as an object, a political entity, an ideology or a social comment ▪ To further develop design vocabulary ▪ To learn to critique the appropriateness of architectural and interior design—the container and the contained ▪ To encourage making critical design decisions and presenting opinions in small and large group discussions ▪ To encourage skills in reading and writing about design subjects |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ Lecture listening, video watching, reading deeply ▪ Discussing architecture, art, space and object ▪ The writing of architectural design, gallery and exhibit critique ▪ Museum fieldtrip, observing and participating in visits to museums and galleries |
| RECOMMENDED READINGS | <p>Hal Foster, <i>Design and Crime; and other diatribes</i> Flora E. S. Kaplan, <i>Museums and the Making of "Ourselves," the role of objects in national identity</i> Timothy W. Luke, <i>Museum Politics</i> Victoria Newhouse, <i>Towards a New Museum</i> Brian O'Doherty, <i>Inside the White Cube: the ideology of the gallery space</i> Susan M. Pearce, <i>Museums, Objects and Collections</i> Mikolaus Pevsner, <i>A history of Building Types</i> Peter G. Stone and Brian L. Molyneaux, <i>The Presented Past</i></p> |

CONTENTS

| | |
|--|---|
| AAAP 4/508 | Assessment of Historic Structures |
| ARCH 4/507 | Craft of Design |
| ARCH 4/507 ARCH 4/508 | Timber Design Build Apprenticeship |
| ARCH 4/508 | Graphic Statics Workshop |
| ARCH 4/508 | Wood Workshop |
| ARCH 4/510 | Invention: Product Design |
| ARCH 4/510 | Masonry Structures and Construction |
| ARCH 4/510 | Residential Construction |
| ARCH 4/510 | Statics and Materials–Portland |
| ARCH 4/510 | Structural Configuration–Portland |
| ARCH 4/521 | Analysis Through Recording Historic Buildings |
| ARCH 4/561 | Structural Behavior–Portland |
| ARCH 4/562 | Wood and Steel Building Systems–Portland |
| ARCH 4/563 | Structural Systems |
| ARCH 4/570 | Building Construction |
| ARCH 4/571 | Building Enclosure–Portland |
| ARCH 4/574 | Preservation and Restoration Technology: Wood and Metal |
| ARCH 4/575 | Preservation Technology: Masonry |
| IARC 4/544 | Furniture Theory and Analysis |
| IARC 4/571 | Interior Construction Elements |
| IARC 4/572 | Interior Finishes and Design Applications |

| | |
|----------------------------|---|
| INSTRUCTOR | Don Peting |
| COURSE DESCRIPTION | <p>The 2005 Pacific Northwest Preservation Field School will be at Jesse M. Honeyman State Park this next summer. This beautiful park is on the Oregon Coast near the Suislaw River and is contiguous with the Oregon Dunes National Seashore Area. The Park, which straddles Highway 101 just south of Florence, has a 289-acre historic district landscape (period of significance 1925-1949) with five buildings and three additional structures that were principally designed by National Park Service professionals during the Recreational Area Study Act of 1936. These depression era, stone recreational constructions and landscapes will be our field school focus. In addition, the Heceta Head lighthouse is within the Park's stewardship.</p> <p>The park is noted for the two coastal, fresh water lakes, abundant native vegetation, and rich waterfowl habitat, as well as recreational activities such as swimming, camping, boating and hiking.</p> <p>This assessment class, working with the Oregon State Parks to evaluate the historic structures, buildings and site features, will publish a written report.</p> |
| COURSE OBJECTIVES | <p>Students will publish a report with the following likely topics:</p> <ul style="list-style-type: none">▪ The park, landscape and building history▪ Architectural descriptions, an inventory of structures, with character defining features▪ Physical assessment to document change over time of the structures and landscape features▪ Condition assessment of all of the historic buildings, sites and landscapes▪ Maintenance strategies for their continued use |
| COURSE REQUIREMENTS | <p>Class participants will be required to commit to site trips, an extended weekend in mid-January and again later as needed. Food, lodging and transportation will be provided.</p> |

3 credits, Prerequisites: ARCH 384 or 682, Winter 2004

INSTRUCTOR Stephen Duff

COURSE DESCRIPTION In the discipline of architectural design the range of subjects and skills that must be mastered is so large and consuming that the central concern of making beautiful and deeply human buildings is often lost. Yet it remains that making timeless, beautiful buildings is our ultimate goal. If we aspire to design things of permanent emotional quality, we must master what I refer to as the *Craft of Design*- a set of skills and understandings that allows us to realize out architectural visions.

COURSE OBJECTIVES This seminar will consider:

- The nature of architectural design problems
- The general character of the design process
- The central issue of design judgment
- A concise formulation of the fundamentals of architectural and urban design and how this comes into play in the design process
- The designer's toolkit: the set of skills for analysis, simulation, and decision making
- The art of making place
- Complexity, unity and order
- The problems of building machines
- The nature of a comprehensive design process

COURSE REQUIREMENTS

- Class participation in discussions and exercises
- Out of class readings
- Course assignments
- A short term paper
- A portfolio of all work you do this class, to be submitted at the end of the term

2-4 credits, Building Technology Credit, Prerequisites: none, Every Term

INSTRUCTOR Stephen Duff

COURSE DESCRIPTION This course is offered for students who would like to participate in the completion of a beautifully detailed heavy timber shed to house a wood-fired kiln. The building has pre-cast ornamental concrete column bases, a post-and-beam braced timber frame with carefully tapering round columns, ornamental timber and structural lattices, large exposed timber roof trusses, and curving diagonal wind braces on the roof. Students will engage in the assembling elements, raising the frame, milling and building the roof framing, and attaching the roof and Japanese style water drainage system.

COURSE OBJECTIVES The aim of this course is to engage students in the act of making by giving them construction experience. It will deepen students' understanding of the substance of buildings- materials, processes, and finishes- and it will allow students to understand how buildings are constructed- what works, what doesn't, and why; how a job is organized; and what it is like to labor.

COURSE REQUIREMENTS Students are required to complete 30 hours of work per hour credit.

3 credits, Prerequisites: ARCH 4/561, Spring 2006

| | |
|----------------------------|--|
| INSTRUCTOR | Edward Allen |
| COURSE DESCRIPTION | Students will use simple graphical techniques to find appropriate forms for masonry arches and vaults. |
| COURSE OBJECTIVES | <ul style="list-style-type: none">▪ Students will learn a quick graphical method for developing the profile of an arch or vault section that addresses structural stability by maintaining compression forces within the masonry material.▪ Students will learn how to use this process to explore variations for masonry structures that include multiple supports, buttresses and the surcharge effects of adding masonry where you needed to maintain compressive conditions.▪ Students will undertake on their own the design of an open-air masonry marketplace structure.. |
| COURSE REQUIREMENTS | Only a rudimentary understanding of statics is required, and math will be limited to a very minimal amount of simple arithmetic. Participants should bring a pair of triangles or a rolling ruler, a drafting pencil and sharpener, a civil engineer's scale (tenths of inches), and cheap tracing paper. Everything else will be provided |

1 credit, Prerequisites: ARCH 284, 682, Fall 2004

INSTRUCTOR Wayne Jewett

COURSE OBJECTIVES

- To provide basic instruction in the use and operation of the tools in the Architecture and Allied Arts Workshop.
- To demonstrate basic processes pertaining to the use of wood; milling, cutting, joints, gluing.
- To provide basic information about wood, wood fiber and other building materials.

COURSE EVALUATION The class format is demonstration, followed by hands-on experience.

COURSE REQUIREMENTS Class attendance required for successful completion of the course.

4 credits, Building Technology Credit, Prerequisites: ARCH 384, 4/561, 4/570, 4/591 682, 683
Winter 2006

INSTRUCTOR John Rowell

COURSE DESCRIPTION Products and product-dependent assemblies pervade contemporary construction. The process for inventing a new product—understanding an opportunity, developing a concept and implementing the concept—has many parallels in architectural design. New product lines often arise out of one-off building projects where architects, engineers and manufacturers invent new solutions to common problems. But compared to construction details designed to perform in a specific building, products face unique challenges. To be successful, a product must respond to a more general need or opportunity, it must have economic potential, it must be produced efficiently in quantity, and it must work well and be durable for a range of possible applications. This requires a more rigorous process than is usually applied to architectural details, and demands more attention to material properties and technology. Many product design problems are engineering problems, but a student of architecture can bring a unique and productive perspective.

COURSE OBJECTIVES This class will explore how building products are created. It will examine techniques and steps needed to generate a workable concept, embody the concept, produce models and prototypes, and plan the production process for a building product. The class is hands-on, and students are expected to bring their work-in-progress to class sessions. A new topic will be introduced and discussed each week, and team projects will be reviewed at regular intervals through the term. The single afternoon session will allow time for field trips to fabricators and manufacturers.

COURSE REQUIREMENTS Students will be responsible for doing a term-long project based on an invention or product design problem of their choice. A list of possible components, assemblies or products will be provided from which to choose, or you may suggest a project of your own. Our focus will be on product development rather than concept formation. You will be encouraged to work with an established problem rather than spending a great deal of time generating a product concept from scratch. For technical assistance, we will have guests and have access to local fabricators and manufacturers for advice on materials and processes. You do not need specialized knowledge beyond the course prerequisites. An inquisitive attitude, willingness to take on the rigor of real materials and fabrication processes, and persistence will do.

| | | |
|--------------------------|-------------------------------|--------|
| COURSE EVALUATION | Project proposal | 10pts |
| | Progress review and submittal | 40pts |
| | Materials Report | 20pts |
| | Final presentation and report | 100pts |
| | Overall participation | 30pts |
| | Total | 200pts |

REQUIRED TEXTS Relevant Readings will be announced for each week. See course schedule and Blackboard.

4 credits, advanced building technology req., Prerequisite.: ARCH 4/570, 4/561, Spring 2006

| | |
|-----------------------------|--|
| INSTRUCTORS | Christine Theodoropoulos, Sue Frey, Edward Allen and visiting faculty |
| COURSE DESCRIPTION | This course explores principles of masonry structures and construction through lecture presentations by visiting faculty and guest speakers, readings, field trips, hands-on workshops and the development of individualized study notebooks, |
| COURSE OBJECTIVES | <p>STRUCTURAL CONCEPTS FOR MASONRY DESIGN: Students learn about the structural properties of masonry, the structural behavior of un-reinforced and reinforced masonry components, and the rationale behind the codes and standards that guide masonry engineering practice.</p> <p>BUILDING CONFIGURATION CONCEPTS FOR MASONRY STRUCTURES: Students learn to develop building configuration patterns and identify building types that are best suited for masonry wall systems and masonry frame systems.</p> <p>MASONRY CLADDING AND FINISHES: Students become familiar with various types of masonry products and their common architectural applications as well as the professional resources available to architects working with masonry. Detailing strategies used in the design development of particular buildings that derive tectonic expression from the way masonry materials are integrated into the design concept.</p> <p>GRAPHIC STATICS DESIGN METHOD: Students learn a step by step graphical process that generates shapes for masonry arches and vaults that respond effectively to the forces structures must withstand and the human activities they nurture.</p> <p>MASONRY CONSTRUCTION METHODS: Students learn the fundamentals of masonry construction techniques and how to take construction methods into account when designing with masonry.</p> |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ Attendance and participation in activities and discussion ▪ Completion of notebook assignments |
| COURSE EVALUATION | <ul style="list-style-type: none"> ▪ Attendance and participation 14% ▪ Notebook assignments 86% |
| REQUIRED TEXTS | <u>Masonry Design and Detailing for Architects and Contractors</u> , Fifth Edition; Christine Beall, 2004: McGraw Hill, Inc., and selected industry literature |
| RECOMMENDED READINGS | <ul style="list-style-type: none"> ▪ <u>Masonry Structures: Behavior and Design</u>, Second Edition. Robert Drysdale, Ahmad Hamid and Lawrie Baker. 1999. The Masonry Society. ▪ <u>Designing the Exterior Wall</u>; Linda Brock, 2005: John Wiley & Sons. |

4 credits, Building Technology Credit, Prerequisites: ARCH 470, Spring 2006

| | |
|-----------------------------|--|
| INSTRUCTOR | Rob Thallon |
| COURSE DESCRIPTION | Through lecture presentations, readings, field trips, lab projects, and lab discussions, this course will explore fundamental principles of residential structure and construction. Light wood frame construction will be studied in some detail because of its predominance in our building culture. This emphasis on a single system will establish a foundation for further study of different systems according to the interests of each student. Students will complete projects based on the analysis of existing buildings and other buildings under construction, will research and report to the class about specific systems or details, will construct detailed models and/ or make detailed drawings that will be incorporated into a building of their own design. The importance of quality and craft will be stressed throughout the course. |
| COURSE OBJECTIVES | <p>The objective of this course is to provide an understanding of the basic materials and methods of North American residential construction with emphasis on design, and construction of the wood light frame. The foundation for, enclosure of, systems within, and interior finish of this construction will be examined in relation to design variable. Emerging alternative construction methods such as ICF, SIP, and other sill also be discussed. There will be an emphasis on environmentally responsible techniques and materials. This class will study:</p> <ul style="list-style-type: none"> • Properties of materials and the rationale for their assembly • Basic principles of structural systems using a non-mathematical approach • Standard wood light frame construction system • Fundamental ideas of building technology that can be directly applied to studio design work |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> • Class attendance and participation in activities and discussion • Completion of required readings • Timely submittal of assignments |
| COURSE EVALUATION | <ul style="list-style-type: none"> • Weekly projects (5) @ 10% • Class presentation 10% • Reading assignments 5% • Comprehensive project 75% (15% preliminary, 60% final) |
| REQUIRED TEXTS | <p>Thallon. <i>Fundamentals of Residential Construction</i>, 2nd Ed., Wiley, 2006 Thallon, <i>Graphic Guide to Frame Construction</i>, 2nd Ed., Taunton, 2000 Thallon, <i>Graphic Guide to Interior Details</i>, Taunton, 1998</p> |
| RECOMMENDED READINGS | <p>Elizabeth and Adams. <i>Alternative Construction</i>. Wiley, 2000 Ford, <i>The Details of Modern Architecture Vol 1 and 2</i>, MIT, 1990</p> |

2 credits, Prerequisites: PHYS 201 and 202, Fall 2005

| | | | | | | | |
|-----------------------------|---|----------|-----|---------------------|-----|-------------------|-----|
| INSTRUCTOR | Nathan Ingraffea | | | | | | |
| COURSE DESCRIPTION | Why are some structures more efficient than others? How do designers create structural shapes? Are some materials more suitable for a particular building structure? In this course, you will undertake the study of <i>Statics and Strength of Materials</i> as you answer these and many other questions about structures in architecture. <i>Statics and Strength of Materials</i> is organized around case studies of structures illustrating common structural types and construction materials. | | | | | | |
| COURSE OBJECTIVES | Principles of Statics – The scientific basis for structural theory that explains how stationary structures resist loads. Structural Materials – The relationship between material properties and structural performance. Methods for Shaping Structures – Basic techniques used by building designers to configure structural systems and components. Communication – The computational, graphic, and verbal tools needed to express structural concepts. | | | | | | |
| COURSE REQUIREMENTS | If you are enrolled in ARCH 410, you are expected to: <ul style="list-style-type: none"> • Attend all class meetings and participate in class activities. • Complete required reading and homework assignments during the week they are assigned. • Ask questions if you are unclear about how to proceed with any part of any assignment. • Submit work that is well organized, concise, and communicates effectively. • Strive to meet as many of the ARCH 510 requirements as you can. • If you are enrolled in ARCH 510, you are expected to meet the requirements listed above plus: <ul style="list-style-type: none"> • Read one of the books by J. E. Gordon.. • Complete additional ARCH 510 homework questions during the course. • Submit work of professional quality – written work should meet technical writing standards. • Mentor less experienced students whenever possible during in-class activities. | | | | | | |
| COURSE EVALUATION | <table border="0" style="width: 100%;"> <tr> <td style="width: 60%;">Homework</td> <td style="text-align: right;">50%</td> </tr> <tr> <td>Midterm Examination</td> <td style="text-align: right;">25%</td> </tr> <tr> <td>Final Examination</td> <td style="text-align: right;">25%</td> </tr> </table> | Homework | 50% | Midterm Examination | 25% | Final Examination | 25% |
| Homework | 50% | | | | | | |
| Midterm Examination | 25% | | | | | | |
| Final Examination | 25% | | | | | | |
| REQUIRED TEXTS | Schodek, Daniel L., <i>Structures</i> , Prentice Hall, Fifth Edition. | | | | | | |
| RECOMMENDED READINGS | <i>Structures, or Why Things Don't Fall Down</i> , New York Plenum Press, 1978 (on reserve in AAA library). <i>The New Science of Strong Materials or Why You Don't Fall Through the Floor</i> , Princeton, NJ Princeton University Press, 1984 (on reserve I AAA library). | | | | | | |

2 credits, Prerequisites: ARCH 4/510 Statics and Strengths of Materials, Winter 2006

INSTRUCTOR Nathan Ingraffea

COURSE DESCRIPTION Why are some structures more efficient than others? How do designers create structural shapes? Are some materials more suitable for a particular building structure? In this course, you will undertake the study of *Structural Configuration* as you answer these and many other questions about structures in architecture. *Structural Configuration* is organized around case studies of structures illustrating common structural types and construction materials.

COURSE OBJECTIVES

- Analysis & Design Criteria
- Loads
- Structural Modeling
- Trusses
- Funicular Structures
- Beams: Flexural Stresses, Shear Stresses
- Beams: Torsion Analysis, Deflection, Cantilevers
- Beams: Design, Steel, Wood, Concrete
- Columns: Analysis
- Columns: Design, Steel, Wood, Concrete
- Lateral Analysis

COURSE REQUIREMENTS If you are enrolled in ARCH 410, you are expected to:

- Attend all class meetings and participate in class activities.
- Complete required reading and homework assignments during the week they are assigned.
- Ask questions if you are unclear about how to proceed with any part of any assignment.
- Submit work that is well organized, concise, and communicates effectively.
- Strive to meet as many of the ARCH 510 requirements as you can.
- If you are enrolled in ARCH 510, you are expected to meet the requirements listed above plus:
- Research a Portland landmark building (greater than 10 stories) and write a report on the structural system. The research shall include viewing of the structural drawings at the City of Portland, or other resource.
- Complete additional ARCH 510 homework questions during the course.
- Submit work of professional quality – written work should meet technical writing standards.
- Mentor less experienced students whenever possible during in-class activities.

| | | | | |
|--------------------------|--------------|-----|----------------|-----|
| COURSE EVALUATION | ARCH 410 | | ARCH 510 | |
| | Homework | 40% | Homework | 35% |
| | Midterm Exam | 30% | Building Study | 5% |
| | Final Exam | 30% | Midterm Exam | 30% |
| | | | Final Exam | 30% |

REQUIRED TEXTS Schodek, Daniel L., *Structures*, Prentice Hall, Fifth Edition.

| | |
|----------------------------|---|
| INSTRUCTOR | Donald Peting |
| COURSE DESCRIPTION | In this class, the study of a series of issues within one or more historic buildings will be investigated through recording the building in different ways while establishing effective documentation strategies. The buildings to be studied will be modest in size, somewhat local, and the specific issues will be topical. |
| COURSE OBJECTIVES | The class will study the approaches to preservation and the documentation of historic 0 |
| COURSE REQUIREMENTS | The assigned projects will be diverse, including dealing with the taking of proper field notes; making HABS/HAER quality sketches, drawings and photographs; evaluating and understanding the structure; examining details and their behavioral characteristics; the technologies used in construction; and finally, doing a proper condition assessment. |
| REQUIRED TEXTS | Class notes will be available at the Campus Copy Shop. A reading list will be on reserve in the Library. |

4 credits, Prerequisites: PHYS 201, 202 and pass Diagnostic Exam, Fall Terms

| | |
|----------------------------|---|
| INSTRUCTOR | Stephen Duff and Donald Corner |
| COURSE DESCRIPTION | <p>The course is designed to develop the basic analytic tools that are needed to understand, and mathematically describe, the forces acting upon and within simple structural elements. The behavior of these elements will be extended to gain an insight into the behavior of larger more complex structural systems. The interaction between structure and space will be emphasized throughout the term. This course will familiarize you with the many possible structural systems that can be used in a building by studying both historical and contemporary precedents. It will also provide you with a solid grounding in statics and mechanics of materials.</p> |
| COURSE OBJECTIVES | <p>The objectives of this course are:</p> <ul style="list-style-type: none">• Understand the relationship between structure, material, space and building form.• Develop structural intuition and engineering judgment.• Understand global behavior of real, indeterminate structures.• Learn the mechanics of an integrated design process and implement it. |
| COURSE REQUIREMENTS | Attendance, completion of lab and homework assignments, readings. |
| COURSE EVALUATION | <ul style="list-style-type: none">• Homework 15%• Quizzes 40%• Lab Work 15%• Projects 30% |
| REQUIRED TEXTS | Course Packet |

4 credits, Prerequisites: ARCH 4/561, Winter Terms

INSTRUCTOR Stephen Duff and Donald Corner

COURSE DESCRIPTION This course is a continuation of the two term sequence that began with ARCH 4/ 561. As an architect, you have the legal responsibility to oversee all areas of a building project, but in order to effectively integrate construction and engineering with your designs, you must have real control over the way a building is built, both during the process of design and during the process of construction. In order to have this control, there are two principle areas of knowledge that are required: first you need to understand materials and how buildings are put together, and second, you need to understand how buildings behave structurally.

COURSE OBJECTIVES The goal of this course is to continue to develop your understanding in these two general areas, aiming to enable you to use structure as a creative force throughout all phases of design. Major topics will include mechanics and strengths of materials; structural design in steel, concrete and wood; structural planning; and seismic design.

COURSE REQUIREMENTS Attendance, completion of lab and homework assignments, readings, projects, and quizzes.

COURSE EVALUATION

- Homework 20%
- Quizzes 30%
- Lab Work 10%
- Projects 40%

REQUIRED TEXTS Course Reader

| | |
|----------------------------|--|
| INSTRUCTOR | Art Johnson (Portland) John Rowell and Christine Theodoropoulos (Eugene) |
| COURSE DESCRIPTION | Structural Systems is organized around case studies of building projects. The cases introduce a variety of building types and collectively provide a context for the comparative study of structural systems and materials. The cases also examine how architects make technical decisions for projects that must be constructed of non-combustible structural systems in order to conform to building codes. Structural steel and concrete systems are emphasized. Lectures and discussions investigate the construction process, structural behavior, and design of elements and framing systems, emphasizing the integration of structural materials and systems into architectural design. Case discussions address adaptive reuse of structures, structural system selection and configuration, design development and connection design. |
| COURSE OBJECTIVES | In this course students: <ul style="list-style-type: none">▪ Improve ability to make informed judgments about structural systems.▪ Enhance technical communications skills.▪ Learn to answer the following questions for an architectural design project:<ul style="list-style-type: none">○ What are the key structural issues?○ What are the objectives of the architect? Of the structural engineer?○ What are the structural design options?○ What are the trade-offs?○ How can structural design decisions resolved? |
| COURSE REQUIREMENTS | ARCH 4/563: <ul style="list-style-type: none">▪ Attendance▪ Participation in discussions▪ Completion of assigned work on time ARCH 563 only: <ul style="list-style-type: none">▪ Prepare questions for meetings with design professionals▪ Source materials in the library and on listed websites▪ Submit work of professional quality▪ Written work should conform to technical writing standards |
| COURSE EVALUATION | <ul style="list-style-type: none">▪ Student submissions that include information gathering, graphic and written responses are graded according to a point system that reflects the complexity and time required.▪ The course can be taken pass/no pass. Optional grading is available with a minimum pass in ARCH 463 of C- and a minimum pass in ARCH 563 of B-. |
| REQUIRED TEXTS | Allen, <i>The Architects Studio Companion</i> Building codes and industry design literature |

4 credits, Prerequisites: none, Fall Terms

INSTRUCTOR Robert Thallon**COURSE DESCRIPTION** Through lecture presentations, readings, field trips, lab projects, and lab discussions, this course will explore fundamental principles of building structure and construction. This includes an introduction to steel frames, concrete, masonry, and heavy timber frames. In addition, light wood frame construction will be studied in some detail because of its predominance in our building culture.**COURSE OBJECTIVES** The objective of this course is to provide an understanding of the basic materials and methods of architecture with emphasis on the design, construction and performance of primary structure in wood, steel, concrete and masonry. The class will study:

- properties of materials and the rationale for their assembly
- basic principles of structural systems using a non-mathematical approach
- standard wood light frame construction system
- fundamental ideas of building technology that can be directly applied to studio design work

COURSE REQUIREMENTS Students will be asked to complete several projects, including the analysis of existing buildings and construction of detailed models. The importance of quality and craft will be stressed throughout the course. Regularly scheduled quizzes will be employed to evaluate and encourage comprehension of the course content. In addition to the content above, graduate students will delve more deeply into the philosophy and ideas of structure, construction, and architecture by doing more in-depth projects and additional readings.**COURSE EVALUATION**

| | * Undergrad | Grad |
|------------------------------|----------------|------------|
| Exams (2 @ 50 points) | 100 points | 100 points |
| Lab homework (5 @ 10 points) | 50 points | 50 points |
| Lab participation | 20 points | 20 points |
| Project #1. | 50 points | 50 points |
| Project #2. | 100 points | 150 points |
| Project #3. | 150 points | 150 points |
| | ----- | ----- |
| Total | 470 points | 520 points |

REQUIRED TEXTS Allen/Iano, *Fundamentals of Building Construction*, Fourth Edition, Wiley, 2004.
Thallon, *Graphic Guide to Frame Construction*, Second Edition, Taunton, 2000.
Benedikt, *For An Architecture of Reality*, Lumen, 1988.

4 credits, Prerequisites: ARCH 4/562, 4/563, 4/591, Fall Terms

| | |
|----------------------------|--|
| INSTRUCTORS | Donald Corner, John Rowell, Mike Steffen |
| COURSE DESCRIPTION | <p>Systems selection, design, detailing, and performance evaluation of building envelopes: wood, metals, glass, roofing membranes, masonry veneers, stucco and concrete.</p> <p>This is the final course in the technical sequence required of all graduating students. The subject focus of this course is the weather envelope that surrounds the primary structure. Major material groups are examined in the sequence outlined above. The emphasis will be on the selection of appropriate materials and their application to design contexts that require the integration of architectural concepts with good standards of technical practice. The course will include lecture presentations, extensive readings and detailing projects to be executed in cooperation with the laboratory/discussion sections. There will be graded homework, a mid-term and a final exam.</p> |
| COURSE OBJECTIVES | <p>This course is intended to:</p> <ul style="list-style-type: none"> • Build on the students developing understanding of the role and impact that construction materials and processes have in determining the form of the built environment. • Emphasize those aspects of construction that the architect must be competent to develop alone: the enclosure envelope and the interior finish systems. • Study the physical properties, manufacture, appropriate use and behavior in place of many traditional, contemporary, and experimental materials. • Provide an introduction to concepts of construction detailing and documentation. |
| COURSE REQUIREMENTS | <p>This course requires substantial reading from sources that describe the history and practice of building enclosure. There are extended lectures presenting case studies from major materials groups (wood, steel, non-ferrous metals, glass, roofing, brick, terra cotta, stone, stucco, plaster and concrete) with an emphasis on detailing practices appropriate to these materials. Student understanding of these concepts and processes are measured through two-hour examinations, at mid-term and end of term. Throughout the term there are take-home quizzes and graded homework assignments that are completed with full access to references. The examinations are closed book. In addition to the lectures, students attend one laboratory session per week in which they develop, present and evaluate three to four detailing projects. Building elevations and details are used to develop and express an assigned set of schematic design intentions. The projects emphasize wood, metals, glass, brick and stone. All involve the integration of operable glazing systems and related systems of shading, ventilation, and moisture control.</p> |
| COURSE EVALUATION | <p>The exams, quizzes and graded homework account for 50% of the course credit. The lab sessions and detailing projects account for the remaining 50%.</p> |
| REQUIRED TEXTS | <p>Allen, <i>Fundamentals of Building Construction Materials and Methods</i> Brock, <i>Designing the Exterior Wall</i> Brookes, <i>Cladding of Buildings</i> Herzog, <i>Facade Construction Handbook</i> Excerpts from additional sources will be provided in digital formats.</p> |

| | |
|----------------------------|--|
| INSTRUCTOR | Donald Peting |
| COURSE DESCRIPTION | This course will focus on preservation and restoration technologies related to wood and metals. Several local buildings, and possibly Honeymoon State Park will be the focus for many of the course projects. Wood issues will cover construction and structural systems; decorative and weathering details; deterioration and infestation; and maintenance of elements commonly used in historic wooden buildings. Various metal materials and structural/ construction systems will be identified and explored in relationship to their manufacture, employment, and proper maintenance. The repair, replacement, or restoration of these materials will also be considered. |
| COURSE OBJECTIVES | <ul style="list-style-type: none">• To study the use of various wood and metal materials, their characteristic employment in construction, and details used in specific historic buildings.• To learn the techniques of post construction analysis.• To develop strategies for the effective repair, replacement, and maintenance of historic buildings.• To establish and develop a preservation ethic regarding the issues of preservation, restoration, rehabilitation, and reconstruction. |
| COURSE REQUIREMENTS | All issues will require recommended readings to supplement the topics. Each student will complete two short papers on research topics, one related to wood and the other to a metal, and two detail drawings of each material. |
| REQUIRED TEXTS | Weaver: <i>Conserving Structures</i> Gayle, et al: <i>History of America's Metals</i> Other texts on reserve in library |

| | |
|----------------------------|---|
| INSTRUCTOR | Fred Walters |
| COURSE DESCRIPTION | <p>This course describes the historic development and preservation of masonry construction, with emphasis on nineteenth and early twentieth century American buildings. Traditional manufacturing process, properties, and applications of stone, brick, and mortar are covered with emphasis on the interaction of these materials with plaster will also be addressed. Structural concepts are presented non-mathematically. Chemical processes are covered only moderately. Students will keep a journal with field notes and sketches of masonry details outside of class period, noting masonry assembly, condition and possible preservation treatments. In addition to journal, students will have exercises in reading and evaluating historic building drawings of masonry structures.</p> |
| COURSE OBJECTIVES | <ul style="list-style-type: none">• Identify and describe traditional basic masonry assemblies• Identify and describe the basic processes of masonry weathering and deterioration• Assess in graphic and verbal format the condition of masonry material and assemblies of some aspect of a specific building• Evaluate the probable causes of deterioration as observed in masonry materials and assemblies, and make basic preservation recommendations to mitigate deterioration |
| COURSE REQUIREMENTS | <p>Students are not expected to be capable of sophisticated structural or chemical analysis. Ability to read, visualize, and think in both two and three dimensions is recommended. Field sketches must be done by hand, be simple, and show an understanding of observations.</p> |
| COURSE EVALUATION | <p>Evaluation is based upon a midterm examination, final examination, evaluation exercises, a field trip (if possible), and student journals. Recording exercises are a collection of observations, recorded in field sketches and notes, on various masonry assemblies.</p> |
| REQUIRED TEXTS | <p>Two selected books from bookstore Instructor's Packet of Selected Readings Reserve Reading List</p> |

4 credits, Prerequisites: Undergraduate 24 credits, Graduates 2nd year, Fall Terms

| | | |
|-----------------------------|---|--|
| INSTRUCTOR | Linda Zimmer | |
| COURSE DESCRIPTION | This course focuses on many different aspects of furniture product design and built-in casework in interior design. We will be covering ergonomic issues, technical issues, design theory and integration of furniture into an overall scheme. | |
| COURSE OBJECTIVES | <p>This course will examine built-in and free-standing furnishings, from both a theoretical and practical viewpoint. Upon finishing this class students will have a working knowledge of:</p> <ul style="list-style-type: none"> • Furniture types and typology • How human anthropometrics and ergonomics may influence furniture design and placement. • How furniture design may be used to strengthen an overall design concept • How to prepare drawings for custom furnishings • the logic of modern furniture systems | |
| COURSE REQUIREMENTS | Graduate students are required to submit a one-page review of an additional reading to be assigned or approved by the instructor. It is the student's responsibility to make up missed coursework or lecture notes. Material covered in lectures is not necessarily in the texts and visa-versa. Exams will cover lectures and readings. Exams cannot be taken "late" except by pre-authorization from instructor or documented extenuating circumstance. | |
| COURSE EVALUATION | <p>Mid-term Exam</p> <p>Project #1 – a family of seating for a magazine publisher</p> <p>Project #2 – a standard workstation and type of work</p> <p>Project #3 – the office and one custom element</p> <p><u>Final Exam</u> 50 pts.</p> <p>Total # of Points</p> | <p>50 pts.</p> <p>25 pts.</p> <p>25 pts.</p> <p>50 pts.</p> <p>200 pts.</p> |
| REQUIRED TEXTS | <p><i>The Chair</i>, by Galen Cranz</p> <p><i>Home: A Short History of an Idea</i> by Witold Rybczynski</p> <p><i>By Design</i> by Ralph Caplan</p> <p><i>Emotional Design</i> by Donald Norman</p> <p><i>1000 Chairs</i> by Charlotte and Peter Fiell</p> | |
| RECOMMENDED READINGS | <p><i>The Design of Everyday Things</i> by Donald Norman</p> <p><i>Problems of Design</i> by George Nelson</p> | |

| | |
|-----------------------------|---|
| INSTRUCTOR | Esther Hagenlocher |
| COURSE DESCRIPTION | During the first quarter of a two-quarter sequence, we will focus on materials and assemblies that give form to design intent through the following components of interior construction: walls and partitions, ceilings, architectural woodwork, doors and hardware, and stairs. In the discussion of these components we will examine relevant issues of building code, acoustics, and mechanical and electrical systems coordination. |
| COURSE OBJECTIVES | We will study the manufacture, attributes, and application of interior building components to develop an understanding of how to employ them in a built environment to realize the functional and aesthetic aspects of the design intent. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none">• Attendance, participating in required field trips, completion of quizzes, projects, and exam.• One hour a week of service to the Materials Resource Center. |
| COURSE EVALUATION | <ul style="list-style-type: none">• 6 Quizzes at 100 pt each• 2 Projects at 150 pt each• Final Exam at 100 points |
| REQUIRED READINGS | Thallon, Rob. <i>Graphic Guide to Interior Design</i> . Harmon, Sharon Koomen. <i>The Codes Guidebook for Interiors</i> . The Architectural Woodwork Institute. <i>Architectural Woodwork Quality Standards, Guide Specifications and Quality Certification Program</i> . |
| RECOMMENDED READINGS | Tanner Ledy Maytum Architects. <i>Construction Reality</i> . Pilatowicz, Grazyna. <i>Eco-Interiors: A Guide to Environmentally Conscious Interior Design</i> . Ballast, David Kent. <i>Interior Construction Detailing</i> . Thallon, Rob. <i>Graphic Guide to Frame Construction</i> . Beylerian, George and Jeffrey Osborne. <i>Mondo Materials</i> . |

3 credits, Prerequisites: ARCH 4/510, Spring Terms

| | | |
|-----------------------------|---|-----------------|
| INSTRUCTOR | Linda Zimmer | |
| COURSE DESCRIPTION | This course focuses on the manufacture, properties and use of interior finish materials which define space and provide character in interior spaces. The course is organized around specific groups of interior design materials such as floor materials, wall materials/coverings, textiles, furnishings, lighting, etc. including product standards. | |
| COURSE OBJECTIVES | Students will study materials with respect to codes, testing and application and will be involved in developing criteria for electing materials and the actual selection, and specification of materials in several projects. | |
| COURSE REQUIREMENTS | There are two projects and three in-class quizzes in this course. All students must spend one hour per week volunteering in the MRC in order to fulfill the requirements of this course. | |
| COURSE EVALUATION | Project I: Materials Concepts | 80 pts. |
| | Project 2A: Draft of Design and initial materials selections | |
| | Project 2B: Final design and presentation | 200 pts. |
| | <u>In-class quizzes (3 @ 40 pts each)</u> | <u>120 pts.</u> |
| | Total # of Points | 400 pts. |
| REQUIRED TEXTS | McGowan, <i>Specifying Interiors</i> Thallon, <i>Graphic Guide to Interior Details</i> Elsasser, <i>Textiles: Concepts and Principles</i> Jackman, <i>The Guide to Textiles for Interior Designers</i> | |
| RECOMMENDED READINGS | Kilmer and Kilmer. <i>Designing Interiors.</i> Jackman & Dixon. <i>The Guide to Textiles for Interior Designers.</i> Pile. <i>Interior Design</i> Reznikoff. <i>Specifications for Commercial Interiors</i> Hall. <i>Contract Interior Finishes</i> Hesel, M <i>An Interior Designers Drapery Sketchfile</i> Walking, G. <i>Upholstery Styles</i> | |

CONTENTS

| | |
|-------------------|---|
| ARCH 4/507 | Building Light |
| ARCH 4/507 | High Performance Building |
| ARCH 4/507 | Introduction to Daylighting–Portland |
| ARCH 4/507 | Introduction to Electric Lighting–Portland |
| ARCH 4/507 | Research Methods Through Case Studies |
| ARCH 4/507 | Urban Ecology Planning–Portland |
| ARCH 4/507 | Urban Sustainability–Portland |
| ARCH 4/508 | Building Design: Passive Cooling Workshop–Portland |
| ARCH 4/508 | Building Design: Passive Solar Heating Workshop–Portland |
| ARCH 4/510 | Building Design: Heating |
| ARCH 4/510 | Building Science Research Skills |
| ARCH 4/510 | Energy Scheming–Portland |
| ARCH 4/510 | Studio Plus: Ecological Design Strategies |
| ARCH 4/510 | Sustainable Architecture |
| ARCH 4/591 | Environmental Control Systems I |
| ARCH 4/592 | Environmental Control Systems II |
| ARCH 4/594 | Passive Cooling |
| ARCH 4/595 | Daylighting |
| ARCH 4/596 | The Window–Portland |
| ARCH 4/597 | Case Studies in Sustainable Design |
| IARC 4/592 | Electric Lighting |
| ARCH 4/507 | Thickened Boundaries: Microclimate Design |

 I-3 credits, Prerequisites: Arch 4/592, variable Terms

| | | | | | | | |
|-------------------------------|--|---------------|-----|-------------------------------|-----|---------------------------|-----|
| INSTRUCTOR | Ihab Elzeyadi | | | | | | |
| COURSE DESCRIPTION | This course will build on an existing fundamental understanding of the behavior of light, perception of the visual environment, and electric lighting systems. The goal of the course is to apply lighting design skills and knowledge from previous courses such as Environmental Controls Systems and Advanced Lighting Design to design and produce a custom made luminaire as an entry to one of the lighting students competitions suggested in the course flyer. The vehicle for this will be a series of theoretical discussions in colloquia about lighting design issues throughout the term and project progress pin-ups. The design process will include a series of design investigations, lighting case studies, development of lighting design concepts, lighting systems integration, lamp and luminaire specifications; and, representation/presentation of lighting effects and distribution. | | | | | | |
| COURSE OBJECTIVES | The objective of this seminar is to further investigate the relationship between light and space. The class uses a hands-on problem based learning pedagogy to understand the principles and techniques of designing with light as a material to produce a custom made luminaire. | | | | | | |
| COURSE REQUIREMENTS | This is an advanced level seminar/workshop course requiring participation in lectures, collaboration on team projects, understanding of concepts and principles via required readings, participation in pin-ups and class topical presentations. Students are required to expand on the lecture topics in research/design activities towards the design of a custom-made architectural Luminaire. | | | | | | |
| COURSE EVALUATION | <table> <tr> <td>Participation</td> <td>20%</td> </tr> <tr> <td>Design Exercises/Case Studies</td> <td>20%</td> </tr> <tr> <td>Project/Competition Entry</td> <td>60%</td> </tr> </table> Graded or Pass/No Pass evaluation options | Participation | 20% | Design Exercises/Case Studies | 20% | Project/Competition Entry | 60% |
| Participation | 20% | | | | | | |
| Design Exercises/Case Studies | 20% | | | | | | |
| Project/Competition Entry | 60% | | | | | | |
| REQUIRED TEXTS | I. Calvino: <i>Six Memos For The Next Millennium</i> , Cambridge: Harvard University Press, 1988. G. Steffy: <i>Architectural Lighting Design</i> , Second Edition. NY: John Wiley & Sons, 2002. G. Gordon: <i>Interior Lighting for Designers</i> , Fourth Edition, NY: John Wiley & Sons, 2003. M. Millet: <i>Light Revealing Architecture</i> . NY: Van Nostrand Reinhold, 1996. IES: Illumination Engineering Society, <i>Lighting Handbook</i> . | | | | | | |
| RECOMMENDED READINGS | Supplemental readings as noted in class syllabus. | | | | | | |

 3 credits, Prerequisites: Arch 4/591; 4/592, Winter Terms

| | | |
|-----------------------------|---|-------------------|
| INSTRUCTOR | Ihab Elzeyadi | |
| COURSE DESCRIPTION | <p>This seminar is intended to explore the theoretical grounds behind the making of high performance buildings and the relationship between buildings, their sites, and technology. The course is planned in three phases. The first phase explores questions concerning high performance, its definition, and role in the architectural design process. Of corollary interest is the notion of high-tech/low-tech sustainable strategies and their relationship to high performance buildings. The second phase will investigate the design process in three stages: (1) site & space, (2) surface & structure, and (3) substance & specifics (materiality & details) as important formative stages in the design process of high-performance architecture. The third phase will examine cost analysis and financial benefits of high performance buildings and their Post-Occupancy evaluation.</p> | |
| COURSE OBJECTIVES | <p>The objective of this seminar is to critically investigate the role of technology in the design process. It theoretically examines the relationship between technology and architecture throughout the different design development phases of high performance sustainable architecture and their sites.</p> | |
| COURSE REQUIREMENTS | <p>Students expand on the lecture topics in research-based group activities with applications to their on-going studio projects. Each group will conduct a comparative case study of high-tech/low-tech buildings as well as three other short design exercises that relates to site design, surface and envelope design, and materiality and details design. Students are encouraged to develop a design process that they will apply to their own design studio projects.</p> | |
| COURSE EVALUATION | Participation Design Exercises/Case Studies Final Project Graded or Pass/No Pass evaluation options | 30% 40% 30% |
| REQUIRED TEXTS | <p>K. Daniels: <i>Low Tech Light Tech High Tech</i>. Birkhauser, 2000. S. Mendler et.al.: <i>The HOK Guidebook to Sustainable Design</i>, 2nd ed., John Wiley and Sons, Inc. 2006. C. Slessor: <i>Eco-Tech: Sustainable Architecture + Hi Tech</i>, Thames & Hudson, 2001.</p> | |
| RECOMMENDED READINGS | <p>Supplemental readings as noted in class syllabus, as well as: I. Calvino: <i>Six Memos for the Next Millennium</i>, Harvard University Press, 1988. K. Yeang: <i>ECODESIGN: A manual for ecological design</i>, John Wiley and Sons, Inc. 2006.</p> | |

2-3 credits, Prerequisites: ARCH 4/591, 4/592 or equivalent; completed technical teaching certificate application

| | | | | | |
|-----------------------------|--|-----------------------------|-----|--------------------------|-----|
| INSTRUCTOR | Alison Kwok | | | | |
| COURSE DESCRIPTION | <p>A building performance case study approach forms the foundation of this course. Students discuss potential topics in thermal comfort, energy performance, ventilation, and daylighting; form hypotheses and develop appropriate methodologies using equipment provided by the Agents of Change Projects (aoc.uoregon.edu).</p> <p>This course will be taught in conjunction with the Agents of Change Project (aoc.uoregon.edu). The step-by-step case study approach challenges students to compare design intent with actual performance and outcome of a building – essentially closing the loop to inform future design through lessons learned. In addition to 1 hour of seminar time, students will spend time in independent research in the field. We are discussing the idea of linking with professionals in Portland and Eugene about evaluating their projects and are interested in the connections that this class will bring to practice.</p> | | | | |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> • To gain first hand, personal experience with real-life issues regarding our environment. • To formalize the steps of the scientific method relating design intent with built artifact. University of Oregon's Lillis Business Complex will provide a framework in which a variety of topical investigations may take place. Discussions and debate with team members give insight to problem-solving, analysis, and feedback over each part of the case study process; • To provide an in-depth look at building systems and energy use of a building already in operation. • To expand the knowledge base from information generated by student teams for case studies to be shared among the design community and ultimately to interested design professionals all over the world. • To gain more insight into studio projects by understanding how design intentions play out in real buildings. | | | | |
| COURSE REQUIREMENTS | Seminar discussions and peer-reviews of hypotheses, methodologies, and data analysis. Team collaboration to carry out case studies. Travel to the building site and to the architect's office for presentation. | | | | |
| COURSE EVALUATION | <table> <tr> <td>Poster, Paper, Presentation</td> <td>50%</td> </tr> <tr> <td>Participation/Discussion</td> <td>50%</td> </tr> </table> | Poster, Paper, Presentation | 50% | Participation/Discussion | 50% |
| Poster, Paper, Presentation | 50% | | | | |
| Participation/Discussion | 50% | | | | |
| REQUIRED TEXTS | Web-authoring software | | | | |
| RECOMMENDED READINGS | ASHRAE Standards 55-2004, 62-2001, 90.1-2001, Mechanical and Electrical Equipment of Buildings, as needed. | | | | |

3 credits, Prerequisites: none, Spring 2006

| | | | | | | | | | |
|--------------------------------|---|--------------------------------|-----|-------------------|-----|-------------------|-----|-------|-----|
| INSTRUCTOR | Greg Acker | | | | | | | | |
| COURSE DESCRIPTION | This course covers such topics as global migrations, the city in a post oil world, proposed framework for sustainable urban design, building diverse energy sources now in anticipation of future global oil depletion, rainwater uses, energy diversity with renewable energy, natural ventilation and daylighting, and green material choices. Students will work in groups and individually on projects through out the class. Students will be assigned a research topic for their final project. | | | | | | | | |
| COURSE OBJECTIVES | Students will broaden their understanding of critical ecological factors as pertains to urban planning. | | | | | | | | |
| COURSE REQUIREMENTS | One-hour individual review of each student's studio design project | | | | | | | | |
| COURSE EVALUATION | <table> <tr> <td>Attendance/class participation</td> <td>25%</td> </tr> <tr> <td>Individual Review</td> <td>25%</td> </tr> <tr> <td>Class Assignments</td> <td>25%</td> </tr> <tr> <td>Exams</td> <td>25%</td> </tr> </table> | Attendance/class participation | 25% | Individual Review | 25% | Class Assignments | 25% | Exams | 25% |
| Attendance/class participation | 25% | | | | | | | | |
| Individual Review | 25% | | | | | | | | |
| Class Assignments | 25% | | | | | | | | |
| Exams | 25% | | | | | | | | |
| REQUIRED TEXTS | <p><i>Engineering A Sustainable World by Interface Engineering</i> – Copies provided to each student Lloyd Crossing, <i>Sustainable Urban Design Plan and Catalyst</i> Cities Plus Readings from Stephen Wheeler and Timothy Beatley; <i>The Sustainable Urban Reader</i> Mike Jenks and Nicola Dempsey; <i>Future Forms and Design for Sustainable Cities</i></p> | | | | | | | | |

| | | | | | | | | | | |
|---------------------------|--|--|------------|-----|---------------------|-----|-------------------|-----|--------------------|------|
| INSTRUCTOR | Greg Acker | | | | | | | | | |
| COURSE DESCRIPTION | <p>This course is divided into 2 sections. Students choosing to attend Sessions 1 – 6 earn 2 credits. Topics in the first six sessions include ecological design program, urban lifestyle and cultural considerations, past and current urban planning in the Portland Metro area, visible and hidden infrastructure, and urban housing types. Guest speakers, selected readings and assignments will augment lectures and discussion.</p> <p>Students continuing for Sessions 7 – 10 will work in studio and/or independent research for the additional 1 credit. Class sessions will be devoted to individual reviews of student studio design projects.</p> | | | | | | | | | |
| COURSE OBJECTIVES | Students will understand and inform the design process with sustainability factors. In teams, students will create a Systems Design Guide for green urban housing for a variety of residential projects. | | | | | | | | | |
| COURSE EVALUATION | <p>2 Credit Section:</p> <table> <tr> <td>Attendance</td> <td>20%</td> </tr> <tr> <td>Class participation</td> <td>20%</td> </tr> <tr> <td>Class Assignments</td> <td>60%</td> </tr> </table> <p>One Credit Section:</p> <table> <tr> <td>Individual Reviews</td> <td>100%</td> </tr> </table> | | Attendance | 20% | Class participation | 20% | Class Assignments | 60% | Individual Reviews | 100% |
| Attendance | 20% | | | | | | | | | |
| Class participation | 20% | | | | | | | | | |
| Class Assignments | 60% | | | | | | | | | |
| Individual Reviews | 100% | | | | | | | | | |
| REQUIRED TEXTS | None. There will be handouts and web link resources assigned. | | | | | | | | | |

ARCH 4/507 BUILDING DESIGN: PASSIVE COOLING WORKSHOP – PORTLAND

1 credit, Prerequisites: ARCH 491 recommended; Winter 2005

| | |
|----------------------------|--|
| INSTRUCTOR | John Reynolds |
| COURSE DESCRIPTION | <p>The primary focus of this workshop is on the design impacts of various passive-cooling strategies. Architecture is a combination of aesthetics, social issues, and technical performance; all will be a part of the discussion. Topics covered include heat avoidance techniques, including building form and orientation, and shading devices, including landscape. The major heat sinks are the earth, the air, and the sky; each has major implications for building design. Study of the relationship between passive cooling and the other passive strategies of daylighting and solar heating, as well as mechanical cooling equipment will be covered.</p> |
| COURSE OBJECTIVES | <p>These passive cooling techniques will be explored:</p> <ul style="list-style-type: none">▪ Cross and stack ventilation▪ Night ventilation of thermal mass▪ Evaporative cooling▪ Radiative cooling (including roof ponds, and courtyards)▪ Earth tubes |
| COURSE REQUIREMENTS | <ul style="list-style-type: none">▪ Weekend Workshop▪ Calculations required▪ Some familiarity with heat gain calculations <p>A hand calculator</p> |
| COURSE EVALUATION | Pass/No Pass only |
| REQUIRED TEXTS | Stein and Reynolds, <i>Mechanical and Electrical Equipment for Buildings</i> , 9 th Edition, John Wiley and Sons publisher |

ARCH 4/507 BUILDING DESIGN: PASSIVE SOLAR HEATING WORKSHOP – PORTLAND

1 credit, Prerequisites: ARCH 491 recommended; Winter 2005

| | |
|----------------------------|--|
| INSTRUCTOR | John Reynolds |
| COURSE DESCRIPTION | The primary focus of this workshop is on the design impacts of various passive solar heating strategies. Architecture is a combination of aesthetics, social issues, and technical performance; all will be a part of the discussion. Topics covered include energy conservation techniques, including building form and orientation, and solar access issues. Study of the relationship between passive solar heating and the other passive strategies of daylighting and passive cooling, as well as mechanical heating equipment will be covered. |
| COURSE OBJECTIVES | These solar energy techniques will be explored: <ul style="list-style-type: none">▪ Energy conservation techniques▪ Direct gain▪ Thermal storage walls (Trombe Walls)▪ Sunspaces |
| COURSE REQUIREMENTS | <ul style="list-style-type: none">▪ Weekend Workshop▪ Calculations required▪ Some familiarity with heat gain calculations▪ A hand calculator |
| COURSE EVALUATION | Pass/No Pass only |
| REQUIRED TEXTS | Stein and Reynolds, <i>Mechanical and Electrical Equipment for Buildings</i> , 9 th Edition, John Wiley and Sons publisher |

4 credits, Building Technology Credit, Prerequisites: 4/591 and 4/592, Winter 2006

| | | | | | | | |
|--|---|---|-----|--|-----|--|-----|
| INSTRUCTOR | John S. Reynolds | | | | | | |
| COURSE DESCRIPTION | <p>Continuation of solar energy topics from 4/591 and 4/592 with calculation procedures. Design implications and performance predictions for passive approaches to solar heating.</p> <p>This seminar of 20 students begins by each student selecting a building design from a previous studio, to be partially heated by some combination of passive solar strategies such as direct gain, water wall, Trombe wall, and/or sunspace. These designs utilize rules of thumb for guidelines and initial performance evaluations. Then, more detailed calculations are used to find annual solar energy savings and internal temperature swing during sunny winter days. Changes in design in response to these calculations are encouraged. The seminar meets twice weekly for 80- minute discussions. A tour of the day-lit, direct-gain solar assisted, and night-ventilated Emerald People's Utility District office building is included.</p> | | | | | | |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> ▪ Learn to quickly and creatively apply rule-of-thumb guidelines to make design decisions regarding south glass area and thermal mass areas. ▪ Apply more detailed calculations to assess thermal performance, including annual solar savings and the range of internal temperatures on sunny winter days. ▪ Adjust designs to incorporate the detailed findings, remaining as true to the spirit of the original design as possible. ▪ Through the study of various existing solar heated buildings, gain a deeper understanding of the promises and the potential problems of passive solar heating applications. | | | | | | |
| COURSE REQUIREMENTS | Regular attendance and participation in discussions, and the completion of the term project as described above. | | | | | | |
| COURSE EVALUATION | <p>Students are graded on a combination of participation in seminar, and their performance on their individual project:</p> <table border="0" style="width: 100%;"> <tr> <td style="padding-right: 20px;">Attendance and contributions to the seminar</td> <td style="text-align: right;">20%</td> </tr> <tr> <td style="padding-right: 20px;">Individual design, evaluation and design modifications</td> <td style="text-align: right;">60%</td> </tr> <tr> <td style="padding-right: 20px;">Final Exam (evaluating three other student projects from this seminar)</td> <td style="text-align: right;">20%</td> </tr> </table> | Attendance and contributions to the seminar | 20% | Individual design, evaluation and design modifications | 60% | Final Exam (evaluating three other student projects from this seminar) | 20% |
| Attendance and contributions to the seminar | 20% | | | | | | |
| Individual design, evaluation and design modifications | 60% | | | | | | |
| Final Exam (evaluating three other student projects from this seminar) | 20% | | | | | | |
| REQUIRED TEXTS | <p><i>Passive Solar Analysis</i>, Balcomb et. al.,(published by ASHRAE) <i>Mechanical & Electrical Equip. for Buildings</i> 9th ed., Stein and Reynolds, published by John Wiley & Sons.</p> | | | | | | |
| RECOMMENDED READINGS | There is an extensive list of books and articles on reserve in the A&AA Library, including past Passive Solar Conference Proceedings. | | | | | | |

ARCH 4/510 BUILDING SCIENCE RESEARCH SKILLS

1 credit, Building Technology Credit, Prerequisites: ARCH 4/591, 4/ 592, Spring 2005

| | |
|----------------------------|--|
| INSTRUCTOR | G.Z. Brown |
| COURSE DESCRIPTION | This course is intended for students interested in learning research skills and who have an interest in energy and resource efficiency. This course is the first term of a two-term sequence. Students finish the term by writing a proposal for research to do the following term as part of a research team. Students are not obligated to do the second term. |
| COURSE OBJECTIVES | Learn research methods that have applicability in many professional settings including: <ul style="list-style-type: none">• Cost estimating• Materials research and evaluation• Time and motion studies• Building instrumentation and monitoring• Building components and systems research• Computer energy simulations• Scientific visualization Learn about energy efficiency and sustainability |
| COURSE REQUIREMENTS | Students must attend a one-hour meeting at the Energy Studies in Buildings Laboratory (ESBL) each week plus at least 3 other one-hour meetings. Other requirements include studying examples of research proposals and learning work skills through reading and training by ESBL personnel. |
| COURSE EVALUATION | Grading will be based on a proposal written to do research during the following term related to one of ESBL's ongoing projects. |
| REQUIRED TEXTS | Selected proposals, reports, and publications assigned weekly. |

ARCH 4/510 ENERGY SCHEMING

1-3 Credits, Building Technology Credit, Prerequisites: ARCH 4/591, Winter 2006

| | | | | | | | |
|-----------------------------|--|---------------------|-----|-------------------|-----|-----------|-----|
| INSTRUCTOR | G.Z. Brown | | | | | | |
| COURSE DESCRIPTION | <p>Course taken via the internet. Short exercises, which incrementally teach various aspects of <i>Energy Scheming</i> and energy efficient building design.</p> <p>Study topics are each divided into three parts, a warm-up, an exercise, and a cool-down. The warm-up covers the same material as the exercise but is not graded. It is an opportunity to learn and practice with the exercise content before doing the graded exercise. The exercises test the student's ability to use <i>Energy Scheming</i> to understand basic phenomena and to design more energy-efficient buildings. When the student finishes an exercise, it is immediately graded so the student knows what aspects of energy design they understand and those that need more work. The cool-downs explain why the correct answers to the exercises are correct and why the incorrect answers are wrong. In the last exercise, which comprises one-third of the class, the student has the opportunity to design a building of their choice.</p> | | | | | | |
| COURSE OBJECTIVES | <ul style="list-style-type: none">▪ Learn to think about building form and organization and energy, simultaneously▪ Learn to think in terms of whole building performance rather than in terms of isolated systems▪ Learn how solar heating, passive cooling, daylighting, shading, and ventilation affect building performance▪ Learn how climate affects building performance▪ Learn how internal gains from people, lights and equipment affect building performance▪ Learn the computer program, <i>Energy Scheming</i> | | | | | | |
| COURSE REQUIREMENTS | Course must be taken on a Macintosh computer. | | | | | | |
| COURSE EVALUATION | <table><tr><td>Midterm Examination</td><td>25%</td></tr><tr><td>Final Examination</td><td>25%</td></tr><tr><td>Exercises</td><td>50%</td></tr></table> | Midterm Examination | 25% | Final Examination | 25% | Exercises | 50% |
| Midterm Examination | 25% | | | | | | |
| Final Examination | 25% | | | | | | |
| Exercises | 50% | | | | | | |
| REQUIRED TEXTS | Brown and Sekiguchi, <i>Energy Scheming</i> software | | | | | | |
| RECOMMENDED READINGS | Brown, <i>Sun, Wind, and Light</i> | | | | | | |

I-2 credit, Building Technology Credit, Prerequisites: ARCH 4/591, 4/ 592, Most Terms

INSTRUCTOR GZ Brown

COURSE DESCRIPTION This course is designed as a supplement to the regular design sequence, as a way to learn how to analyze and apply ecological design criteria to a design project. Strategies and tools to develop and evaluate sustainable design ideas will be the focus of the course. In particular, we will look at making substantial reductions in a building's energy use, arguably its most significant environmental impact. In the first part of the course (timed to coincide with most studio midterms), we will investigate climate, building program, and morphology. Students will learn how each of these elements affect and suggest strategies to decrease environmental impact. In the second part of the course, we will focus on one sustainable technique.

COURSE OBJECTIVES As enrolled students will come from different studios, it is expected that workshop discussions and in-ups will facilitate a peer-learning environment. Students will be able to see the ecological impacts of different climates, programs, and building morphologies. As well, students will be expected to share the results of their research and their conclusions with their entire studios.

REQUIRED TEXTS GZ Brown and Mark Dekay: *Sun, Wind and Light*.

3 credits, Prerequisites: none, Spring Terms

| | |
|----------------------------|--|
| INSTRUCTOR | Brook Muller |
| COURSE DESCRIPTION | <p>Moore uses the term “ecological hypothesis” as an umbrella for sustainable architecture and related endeavors and finds the diversity of viewpoints that currently exist to be healthy, considering “the emerging ecological hypothesis to be of enduring interest precisely because its meaning has not stabilized in society.” He urges that architects concerned with the state of the environment continue to think and debate, to refine terms and clearly state convictions in order that an “overarching vocabulary” for sustainable design arises.</p> <p>This course speculates as to what form(s) sustainable design vocabulary may assume by examining several “theoretical undercurrents” embedded in a range of environmentally responsive architectural approaches.</p> |
| COURSE OBJECTIVES | With any architectural movement that gains momentum, an important task becomes that of examining the aspirations and underlying assumptions of its adherents. If other (outstanding) courses in the Architecture Department speak of the what and how of specific environmentally responsive design strategies, this course explores the what as in “ what are our attitudes towards the environment” and the how as in “ how do such attitudes influence our actions (practices)(?)” |
| COURSE REQUIREMENTS | <p>The first half of the class - involving readings, lectures and discussion - provides exposure to (3) overarching themes: “nature/culture,” “body/language,” and “stasis/migration.” An elucidation of these themes will have a direct bearing on our thinking as to what form(s) sustainable architecture may assume.</p> <p>The second half of the course entails that students’ pursue one of these themes in the form of a book review and related speculations that will lead to a final white paper/“manifesto” and class presentation.</p> |
| COURSE EVALUATION | Pass or No Pass; Grades requested by some students. Grades are a minimum B- for grad students, C+ for undergraduates. |
| COURSE READINGS | <p>Braungart, Michael; McDonough, William, <i>Cradle to Cradle: Remaking the Way We Make Things</i> Brody, Hugh, <i>Maps of Dreams</i> Casey, Edward, <i>The Fate of Place</i> Cronon, William, <i>The Trouble with Wilderness</i> Deleuze, Gilles; Guattari, Felix, <i>A Thousand Plateaus</i> Foltz, Bruce, <i>Inhabiting the Earth: Heidegger, Environmental Ethics, and the Metaphysics of Nature</i> Latour, Bruno, <i>We Have Never Been Modern</i></p> <p>Moore, Steven A., <i>Technology, Place, and the Nonmodern Thesis</i></p> <p>Pallasmaa, Juhani, <i>An Architecture of the Seven Senses</i></p> <p>Stilgoe, John, <i>Land Fear: Wildness and the Bewilderment of the City Dweller</i> Stuart, David, <i>Power and Efficiency in Eastern Anasazi Architecture: A Case of Multiple Evolutionary Trajectories</i></p> |

4 credits, Prerequisites: none, Winter Terms

| | | | | | | | | | |
|-----------------------------|---|----------|-----|---------|-----|--------------------|-----|---------------|-----|
| INSTRUCTOR | Alison Kwok , Walter Grondzik (W06) | | | | | | | | |
| COURSE DESCRIPTION | <p>This course covers the influence of energy resources, climate-responsive design, heating, cooling, lighting, acoustics, and water systems on the design of buildings and surrounding sites. Environmental Control Systems combines three major influences on architecture: social, esthetic, and technical. The objective of ECS I is for students to develop a deep understanding of the relationship between architectural design and passive and active building systems, thermal comfort, and energy conservation. This design-centered, hands-on course is intended to help students develop the ability to quickly test their architectural designs against fundamental ECS criteria that are informed by an ethic of wise and conservative use of environmental resources.</p> <p>Topics covered in ECS I: thermal comfort air quality, passive/active solar design, passive cooling, active systems, vertical transportation systems, solar geometry for solar control, glazing systems, psychometrics, energy use, measurement equipment, material properties, heat transfer, and by the end of the course, each student will have conducted in an-depth post-occupancy evaluation that matches design intent to actual building performance.</p> | | | | | | | | |
| COURSE OBJECTIVES | The objective of this course is to provide a working understanding of environmental control systems and their underlying concepts and principles that will permit the knowledgeable, creative, and integrated design of comfortable, effective, and environmentally –responsive built environments. | | | | | | | | |
| COURSE REQUIREMENTS | Students are expected to actively engage all aspects of the course—including attendance in lectures and lab section; participate in lab activities, complete project assignments, quizzes, required readings, and present work to peers and faculty. The major project of the course is a team project to investigate a real building, develop a hypothesis, methodology, and web case study that is peer-reviewed. | | | | | | | | |
| COURSE EVALUATION | <table border="0"> <tr> <td>Projects</td> <td>25%</td> </tr> <tr> <td>Quizzes</td> <td>35%</td> </tr> <tr> <td>Case Study Project</td> <td>25%</td> </tr> <tr> <td>Participation</td> <td>15%</td> </tr> </table> <p>Graded or Pass/No Pass evaluation options</p> | Projects | 25% | Quizzes | 35% | Case Study Project | 25% | Participation | 15% |
| Projects | 25% | | | | | | | | |
| Quizzes | 35% | | | | | | | | |
| Case Study Project | 25% | | | | | | | | |
| Participation | 15% | | | | | | | | |
| REQUIRED TEXTS | <p>B. Stein, J. Reynolds, W. Grondzik, and A. Kwok: <i>Mechanical and Electrical Equipment for Buildings</i>, 10th Ed., John Wiley and Sons, Inc. 2006.</p> <p>L. Heschong, <i>Thermal Delight in Architecture</i>, MIT Press, 1979.</p> <p>Web-authoring software.</p> <p>Pilkington <i>Sun Angle Calculator</i></p> | | | | | | | | |
| RECOMMENDED READINGS | Supplemental readings as noted in class | | | | | | | | |

| | | | | | | | | | |
|--------------------------------|--|--------------------------------|-----|-------------------|-----|--------------------|-----|---------------------------|-----|
| INSTRUCTOR | Ihab Elzeyadi | | | | | | | | |
| COURSE DESCRIPTION | Designing sensory spaces that engage us physically and emotionally through their lighting or acoustical conditions is not always new construction. Many times additions, subtractions, or retrofits are essential to improving the qualities of a certain space or to adapt it to a new function. In this case, a major part of the re-design process is to evaluate existing conditions of spaces. In other circumstances we assess existing spaces to learn lessons, to capture their precedent qualities, and to test their design intentions so as to gain insightful and experiential knowledge of how they perform. Parallel to the process of creating new timeless places is the process of inspecting and analyzing how existing ones function. | | | | | | | | |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> ▪ To explore designing with light and sound as materials that produce timeless spatial qualities. ▪ To explore the meaning of lighting and acoustical quantities and qualities through a hands-on problem-based approach. ▪ To use a research based methodology in the evaluation and re-design of an existing space to an exhibition space. ▪ To explore the relationship between lighting, acoustics, spatial details, and functional use of spaces. ▪ To explore the logistics and mechanisms of building transformations and reuse. | | | | | | | | |
| COURSE REQUIREMENTS | Attendance to lecture and labs. Completion of four projects, pop quizzes, and weekly activities. | | | | | | | | |
| COURSE EVALUATION | <table> <tr> <td>10 Quizzes/ Lecture Activities</td> <td>25%</td> </tr> <tr> <td>Lab Participation</td> <td>15%</td> </tr> <tr> <td>Four mini projects</td> <td>45%</td> </tr> <tr> <td>Final Project and website</td> <td>15%</td> </tr> </table> | 10 Quizzes/ Lecture Activities | 25% | Lab Participation | 15% | Four mini projects | 45% | Final Project and website | 15% |
| 10 Quizzes/ Lecture Activities | 25% | | | | | | | | |
| Lab Participation | 15% | | | | | | | | |
| Four mini projects | 45% | | | | | | | | |
| Final Project and website | 15% | | | | | | | | |
| REQUIRED TEXTS | Reynolds, Stein, Grondzick, and Kwok. <i>Mechanical and Electrical Equipment for Buildings</i> . Tanizaki, Jun ichiro. <i>In Praise of Shadows</i> . | | | | | | | | |
| RECOMMENDED READINGS | Mendler, Sandra and William Odell. <i>The HOK Guide to Sustainable Design</i> . | | | | | | | | |

3 credits, Building Technology Credit, Prerequisites: ARCH 4/591, Winter 2005

| | | | | | | | |
|--|---|---|-----|--|-----|--|-----|
| INSTRUCTOR | John S. Reynolds | | | | | | |
| COURSE DESCRIPTION | <p>This course examines passive or natural cooling for buildings emphasizing design implications. Theory, application, and special problems in ventilation and storage mass, radiation, evaporation, earth contact, and shading.</p> <p>This seminar of 20 students looks closely at passive cooling strategies such as cross and stack ventilation, night ventilation of mass, roof ponds, evaporative cooling, and earth contact cooling including earth tubes. The students may choose one of several project types: the cooling analysis of a building designed in a previous studio, analysis of a particular building program/site for potential cooling strategies, or the analysis of a particular cooling strategy for application to a variety of building types. The seminar meets twice weekly for 80 minute discussions. A tour of the daylit, direct-gain solar assisted, and night-ventilated Emerald People's Utility District office building is included.</p> | | | | | | |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> ▪ Calculate, in approximate rule of thumb procedures, the heat gains within several building types. ▪ Calculate, in approximate rule of thumb procedures, the passive cooling potential for the various cooling strategies, applied to a particular building. ▪ Calculate, using more detailed procedures, the passive cooling potential for the various cooling strategies, applied to a particular building. ▪ Integrate passive cooling design decisions with other design criteria to achieve a more fully considered building design. ▪ Through the study of example buildings, gain a more detailed understanding of other, less traditional passive cooling strategies. | | | | | | |
| COURSE REQUIREMENTS | Regular attendance and participation in discussions, and the completion of the term project as described above. | | | | | | |
| COURSE EVALUATION | <p>Students are graded on a combination of participation in seminar, and their performance on their individual project:</p> <table border="0" style="margin-left: 40px;"> <tr> <td>Attendance and contributions to the seminar</td> <td style="text-align: right;">20%</td> </tr> <tr> <td>Individual design, evaluation and design modifications</td> <td style="text-align: right;">60%</td> </tr> <tr> <td>Final Exam (evaluating three other student projects from this seminar)</td> <td style="text-align: right;">20%</td> </tr> </table> | Attendance and contributions to the seminar | 20% | Individual design, evaluation and design modifications | 60% | Final Exam (evaluating three other student projects from this seminar) | 20% |
| Attendance and contributions to the seminar | 20% | | | | | | |
| Individual design, evaluation and design modifications | 60% | | | | | | |
| Final Exam (evaluating three other student projects from this seminar) | 20% | | | | | | |
| REQUIRED TEXTS | <p>Course Packet</p> <p>Baruch Givoni's <i>Passive and Low Energy Cooling of Buildings</i>, Van Nostrand Reinhold</p> <p>Stein, Reynolds, <i>Mechanical & Electrical Equipment for Buildings</i>, 9th ed., John Wiley & Sons.</p> | | | | | | |
| RECOMMENDED READINGS | There is an extensive list of books and articles on reserve in the A&AA Library, including past Passive Solar Conference Proceedings. | | | | | | |

3 credits, Building Technology Credit, Prerequisites: ARCH 4/591, 4/ 592, Spring 2005

| | |
|----------------------------|---|
| INSTRUCTOR | Virginia Cartwright |
| COURSE DESCRIPTION | Daylighting as an element of architectural design. Emphasis on models and photography to study behavior of light. Case studies and prediction techniques. |
| COURSE OBJECTIVES | The objective of this course is for each student to acquire an understanding of the role of daylighting in architecture, and an ability to manipulate light in the design of architecture. Critical to this is developing an understanding of light as an integral and powerful part of architecture and so must be considered from the initial conceptual stages and throughout the design process. |
| COURSE REQUIREMENTS | This course is a seminar which depends on student participation. The focus of the course is the use of daylight as a design element. Both qualitative and quantitative aspects of daylight will be explored. To this end, a number of readings, projects and presentations will be employed. The final project for this class will be a focused design project which will incorporate the methods and strategies presented during the term. Active exploration is critical to learning the material to be presented in this course, as is to be expected for any aspect of design. For this reason, participation will be required and will be considered in establishing grades for the course. |
| COURSE EVALUATION | Will be based on effectiveness of student participation in class discussions, projects and presentations. |
| REQUIRED TEXTS | <i>Daylighting Performance and Design</i> <i>Light Revealing Architecture</i> |

3 credits, Prerequisites: ARCH 4/591, 471/472, 382/682, Fall 2005

| | |
|-----------------------------|---|
| INSTRUCTOR | G.Z. Brown |
| COURSE DESCRIPTION | The window is the most complex and rich single element used in building design. In the course of the term, we will investigate the window from historical, philosophical, artistic, literary, morphological, thermal, manufacturing, construction, cost, structural, lighting, and compositional perspectives. |
| COURSE OBJECTIVES | <p>This course is intended for professionals and students that have completed their core courses and are towards the middle to end of the design studio sequence. Like a design studio, this course, while concentrating on a single component (the window), is intended to integrate the content of your subject area courses across the curriculum.</p> <p>A window's context - garden, wall, and room - determine its performance. For example, in the case of light, the garden (the outside) determines the kind and quality of light available. The wall construction limits the size and location of the window and therefore the amount and distribution of light into the room, whose reflectivity determines the amount of light available. The window itself – its transparency, size, muntins, and shape combined with its context – determines the window's lighting performance.</p> <p>Throughout the course of the term we will investigate window geometry and composition and the phenomena of light, view, and heat transfer from both performance and perception standpoints.</p> <p>At the conclusion of the course, you will have a better understanding of the role of the window in architecture and will have learned a method for designing and evaluating windows.</p> |
| COURSE EVALUATION | One hundred percent of the grade will be based on the first three exercises and in-class discussion of them. |
| RECOMMENDED READINGS | Carmody, John, et.al, <i>Window Systems for High-Performance Buildings</i> |

ARCH 4/597 CASE STUDIES IN SUSTAINABLE DESIGN

3 credits, Building Technology Credit, Prerequisites: ARCH 4/591 ECS I, Spring Terms

| | | | | | | | |
|-----------------------------|---|----------|-----|---------------|-----|-----------------------------|-----|
| INSTRUCTOR | Alison Kwok, (Walter Grondzik S06) | | | | | | |
| COURSE DESCRIPTION | <p>Buildings in the United States alone account for almost 10% of global energy use. They also serve as models for much of the new construction in the developing world. A thoughtless decision about building orientation may create a cooling load that lasts as much as a century. In this course, students will match design intent with outcome. This course challenges student teams to build upon previous case study experience (in ECS I or at other institutions) to conduct in-depth “work-ups” of building performance topics (e.g. human comfort, climate-responsive design, HVAC systems and components, passive heating and cooling, recycled materials, embodied energy, and/or daylighting) by comparing design intentions of a green building with their actual performance. Students will investigate exemplar buildings in the Eugene and Portland area because of their significance as resource-efficient and environmentally responsible buildings. Previous buildings investigated in this course: Emerald People Utility District Offices, Lillis Business Complex, Eugene, OR; YMCA, Berkeley, CA; Watzek House, Ecotrust Headquarters, Portland, OR; Ashcreek Intermediate School, Monmouth, OR; Clackamas High School, Clackamas, OR. http://www.uoregon.edu/~akwok/VSCS</p> | | | | | | |
| COURSE OBJECTIVES | <ul style="list-style-type: none">▪ To gain first hand, personal experience with real-life issues regarding our environment. This process links the traditional approach where concepts are often taught abstractly, to discovery of fundamentals as they are applied;▪ To formalize the steps of the scientific method relating design intent with built artifact. Selected buildings will provide a framework in which a variety of topical investigations may take place.▪ To provide an in-depth look at building systems and use, in operation.▪ To expand the knowledge base from information generated by student teams for case studies to be shared among the design community and ultimately to interested design professionals all over the world.▪ To gain more insight into design by understanding how design intentions play out in real buildings. | | | | | | |
| COURSE REQUIREMENTS | Full participation in discussions, peer reviews and team case studies. Discussions and debate with team members give insight to problem-solving, analysis, and feedback at each part of the case study process. | | | | | | |
| COURSE EVALUATION | <table><tr><td>Projects</td><td>30%</td></tr><tr><td>Participation</td><td>20%</td></tr><tr><td>Case Study and Presentation</td><td>50%</td></tr></table> Graded or Pass/No Pass evaluation options | Projects | 30% | Participation | 20% | Case Study and Presentation | 50% |
| Projects | 30% | | | | | | |
| Participation | 20% | | | | | | |
| Case Study and Presentation | 50% | | | | | | |
| REQUIRED TEXTS | As needed depending on building selection. Web-authoring software. | | | | | | |
| RECOMMENDED READINGS | ASHRAE Standard 55-2004, Standard 62-2001, Standard 90.1-2001, MEEB 10 th | | | | | | |

4 credits, Building Technology Credit, Prerequisites: ECS II, Fall 2005

| | |
|----------------------------|---|
| INSTRUCTOR | Virginia Cartwright |
| COURSE DESCRIPTION | This course will build on fundamental understandings of the behavior of light, perception of the visual environment, and electric lighting elements developed in ECS II. The goal of the electric lighting course is to develop skill in the design of the luminous environment using electric lighting, and in the design integration of electric light sources with architectural space. The vehicle for this will be a sequence of two design projects and related topical lectures. The first project will be the design and prototype of a luminaire. The second project will be the design of a set of interior spaces focusing on the lighting design. |
| COURSE OBJECTIVES | The goal of the two projects is to go through a defined design process including: concept of the luminous experience; relationship between light and spatial composition; development of lighting design strategies; lamp and luminaire specifications; calculations; and representation/ presentation. |
| COURSE REQUIREMENTS | This will be a seminar format course requiring the active participation of all students in lecture/ discussions, readings and project presentations. |
| COURSE EVALUATION | Four assignments: <ul style="list-style-type: none">▪ Analysis of an existing lighting condition▪ Redesign of the lighting▪ Design of a luminaire▪ Design of electric lighting for a new space |
| REQUIRED TEXTS | Godon, Barry. <i>Interior Lighting for Designers</i> . |

| | |
|-----------------------------|---|
| INSTRUCTOR | Roxi Thoren |
| COURSE DESCRIPTION | <p>This course explores thickening the boundary between architecture and landscape to create microclimates that extend the zone of human comfort. It intends to provide students with a kit of parts of design elements and strategies to facilitate the design of places that (1) allow users control over the boundaries of their environment, and (2) allow users to engage the landscape even in inclement weather.</p> <p>The course is divided into three content areas:</p> <ul style="list-style-type: none"> • Elements of human comfort <p>Through lectures, research and assignments, students will develop an understanding of the role of the four elements (earth, water, sun, and wind) in creating a comfortable environment, and how we as designers may modify those elements.</p> • Elements of design <p>Through lectures and case studies, students will gain familiarity with elements, both architectural and landscape that provide user control over the microclimate. This will include both fixed elements as well as elements which are mutable over time.</p> • Strategies for assembly <p>Finally, we will explore designing guidelines for the implementation of the kit of parts, based on site-specific climatic research.</p> |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> • Understand the natural forces that influence climate and microclimate. • Gain familiarity with sources of climatic data, and how to interpret them. • Understand the designer's kit of parts to modify microclimate. • Understand the boundary between inside and outside as a permeable, mutable zone of climate control. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> • Research and analysis of a design project through four assignments, looking at different aspects of the design – climatic context, ground elements (earth and water), sky elements (sun and wind), and the built elements (architecture and landscape). • Final presentation, 20 minute PowerPoint and accompanying 6 page paper. |
| COURSE EVALUATION | <p>80% Four case studies and presentations 20% Final presentation</p> |
| REQUIRED TEXTS | <p>G.Z. Brown. <i>Sun, Wind and Light: Architectural Design Strategies</i>, 2nd ed. Robert D. Brown, Terry J. Gillespie. <i>Microclimatic Landscape Design: Creating Thermal Comfort and Energy Efficiency</i> Chip Sullivan. <i>Garden and Climate</i></p> |
| RECOMMENDED READINGS | <p>Reyner Banham <i>The Architecture of the Well-Tempered Environment</i> Klaus Daniels <i>The Technology of Ecological Building</i> Hassan Fathy <i>Natural Energy and Vernacular Architecture</i> Lisa Heschong <i>Thermal Delight in Architecture</i> Ian McHarg <i>Design with Nature</i> Catherine Slessor and John Linden <i>Eco-Tech: Sustainable Architecture and High Technology</i></p> |

CONTENTS

| | |
|-------------------|--|
| ARCH 4/507 | Architectural Practice and Construction Process |
| ARCH 4/507 | Meet the Firms |
| ARCH 4/507 | Urban Development: Housing and Mixed-Use- Portland |
| ARCH 4/510 | Design Intentions |
| ARCH 4/517 | Context of the Architectural Profession |
| ARCH 609 | Practicum: Off Campus Experience |
| ARCH 661 | Teaching Technical Subjects |
| ARCH 690 | Teaching Technology in Architectural Design Studio |

3 credits, Prerequisites: 5th Year Graduate Student in Architecture, Landscape Architecture, or Interior Architecture

| | |
|-----------------------------|---|
| INSTRUCTOR | Paul Edlund, Eric Gunderson and Linn West |
| COURSE OBJECTIVES | <ul style="list-style-type: none">• Provide students with an in-depth understanding of construction contract documents and procedures including written specifications, the construction bidding process, and construction contract administration▪ Provide students with important skills and knowledge necessary for entering the profession |
| COURSE EVALUATION | <ul style="list-style-type: none">▪ Attendance at lectures▪ Student Presentations▪ Final Examination |
| REQUIRED TEXTS | Construction Specifications Institute Manual of Practice Construction Specifications Institute Project Resource Manual |
| RECOMMENDED READINGS | Architectural Institute of America Documents |

| | |
|----------------------------|--|
| INSTRUCTOR | William Macht |
| COURSE DESCRIPTION | This course is based on the provocative realities that (1) almost all single family detached housing is no longer designed by architects, and that (2) developers build almost all the rest of urban housing often with the limited participation of architects, many of whom are restricted by a cursory knowledge of the way in which developers must integrate urban design, market forces, planning processes, financing constraints, equity investor tolerances, construction costs, soft cost budgets, marketing, sales and leasing factors and property management considerations. |
| COURSE OBJECTIVES | As a part of the iterative development process, the student will learn how to evaluate market forces and to create economic models, the necessary twin to physical models. Students will learn how planning, parking, and public-private partnerships shape urban housing and mixed-use projects. They will learn to analyze the critical conceptual, feasibility, and deal-making phases of the development process as well as the design, development, and management stages. In short, the course will examine how design, development, market, finance, construction and management of the project are integrated. |
| COURSE REQUIREMENTS | Sustainable class preparation and participation is essential. |

3 credits, Prerequisites: none, Spring 2003

| | |
|-----------------------------|---|
| INSTRUCTOR | Michael Fifield |
| COURSE DESCRIPTION | This course explores the process of design, including understanding the unique characteristics of a project, developing meaningful design intentions and concepts, and then communicating those intentions verbally and in writing. |
| COURSE OBJECTIVES | <p>Understanding the design process through readings, lectures, case study discussion, and presentations by guest.</p> <p>The ability to communicate intentions verbally and in writing through a variety of exercises including some combination of writing project statements, request for proposal responses, letters, brochures, portfolios, and reports.</p> |
| COURSE REQUIREMENTS | <p>Attendance and participation in activities and discussion</p> <p>Required written projects describing design process</p> <p>Choice of additional projects dealing with professional issues such as marketing, resume writing, portfolio production, interviews, etc.</p> |
| COURSE EVALUATION | Assignments: 50% required projects; 50% from choices |
| REQUIRED TEXTS | <p><u>How Designers Think: The Design Process Demystified</u> by Bryan Lawson</p> <p><u>Design Thinking</u> by Peter Rowe</p> <p><u>The Reflective Practitioner: How Professionals Think in Action</u> by Donald Schon</p> <p><u>Writing for Design Professionals: A Guide to Writing Successful Proposals, Letters, Brochures, Portfolios, Reports, Presentations, and Job Applications</u> by Stephen Kliment</p> |
| RECOMMENDED READINGS | Various Handouts |

3 credits, Prerequisites: ARCH 284, 682, 683, Spring Terms

| | |
|----------------------------|--|
| INSTRUCTOR | Otto P. Poticha |
| COURSE DESCRIPTION | Introduction to the professional practice of architecture and related careers. Examines the professional, legal, and regulatory environment; firm organization and management; marketing; contractual issues; and the construction process. |
| COURSE OBJECTIVES | To acquaint students with the business of architecture: how it is an can be modeled, how it interacts with other businesses, how it can vary from place to place. To teach students the rudiments of fee structures, cash flow, contracts, ethics. To introduce the variety of construction contracts and how they suit different circumstances. To reconcile artistic and financial necessity. |
| COURSE REQUIREMENTS | <p><u>Position Paper #1.</u> Each student must address the following in an essay: What, in your opinion, is the architect's role? Is architecture an art form or a business? How and where do you intend to find satisfaction as a practicing professional architect? <u>Position Paper #2.</u> Each student must address the following in an essay: Design the Office of the 2000's. Describe the variety of skills necessary to have in the office to meet the demands of your practice; describe the type of organization and develop an organizational chart.</p> <ul style="list-style-type: none"> ▪ Each student's "firm" will write a formal letter of introduction to the City of Cottage Grove. ▪ In-class test on Oregon Architectural Rules and the Law. ▪ In-class test on Industry Terms. ▪ Prepare RFP/RFQ Proposal. ▪ Students will role-play interviews between architect and potential clients. |
| COURSE EVALUATION | <p>5% Graphics and Naming of Architectural Firm 10% Letter to Cottage Grove 10% Position Paper I 15% R.F.P. 10% Test on Situations 10% Test on Definitions 10% Test contract Quiz Letter 20% Interviewed firms 15% Interviewers for project 15% Design of office 2020 paper 15% Class discussions based on questions, attendance and participation.</p> |
| REQUIRED READINGS | Course Packet |

5 credits, Prerequisites: none, Every Term

| | |
|----------------------------|---|
| INSTRUCTOR | Otto P. Poticha |
| COURSE DESCRIPTION | <p>This course provides the opportunity for the student to be with a firm for a term part-time and to earn academic credit.</p> <p>The instructor finds a firm who is willing to have the student under the conditions stated in this 12 hour per week for one term program. The student prepares a resume and portfolio and prepares for an interview. The office is instructed to perform an interview with the student similar to any employee. The firm agrees to expose the student to as many of the 14 IDP Training Requirements as is possible. This is recorded on an "Experience Assessment Form." The student is required to maintain a daily "Log" describing this experience. The firm also is required to complete and submit an evaluation form to the instructor at the end of the program.</p> |
| COURSE OBJECTIVES | This formalized program is to assist 4th and 5th year majors, with little or no architectural or interiors office experience, to obtain their first experience in an off-campus location. |
| COURSE REQUIREMENTS | Twelve hours of participation per week for the entire term (usually 10 weeks), with an Architecture, Landscape Architecture, Structural Engineering, Mechanical Engineering, or General Contractor office. Work with other related disciplines is also encouraged, such as with Developers and Contractors. |
| COURSE EVALUATION | The firm completes an evaluation form and submits that to the instructor. After review of the evaluation and the student log, the instructor completes the evaluation and grade for credit. If all is positive, a Pass grade is awarded the student when he/she registers for credit. |
| REQUIRED TEXTS | The sponsoring firm introduces the student to professional reference material as part of the employment in the office. |

1 credit, Prerequisites: Graduate Status and ECS, Structures, or Materials Sequence; Spring Terms

| | | |
|-----------------------------|---|-----|
| INSTRUCTOR | Alison Kwok | |
| COURSE DESCRIPTION | <p>This course provides a forum for future Graduate Teaching Fellows (GTFs) and those interested in pursuing a teaching career in design and environmental technology by reviewing homework exercises, section activities, course syllabi; discussing pedagogical issues related to teaching technical subjects. This course fulfills one of the course requirements for the Technical Teaching Certificate.</p> <p>Each student (prospective teacher) is given a technical topic for which they must research and develop a 10-minute presentation as a demonstration, lecture, exercise, in order to convey the principle or concept. Their "teaching moment" is followed up by a peer-critique of content and teaching style.</p> <p>Each student leads a discussion on a topic frequently encountered during teaching (e.g. first day of class, plagiarism, how to handle a difficult question, etc.). This informal discussion solicits responses and points out various ways to handle a situation.</p> | |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> ▪ Familiarize prospective GTFs and those interested in teaching technical subjects in using materials from the environmental technology course; ▪ Develop innovative hands-on, experiential exercises for technical subject areas; ▪ Provide a forum for discussion about teaching technical subjects and general handling of teaching issues related teaching and learning. | |
| COURSE REQUIREMENTS | <ul style="list-style-type: none"> ▪ Lead and facilitate discussions about issues related to teaching ECS and technical topics and handling discussion sections. ▪ Develop and present a concept or principle using a demonstration, PPT, or some teaching technique that will increase understanding of the material and connection to design. ▪ Use equipment to measure and record physical data. ▪ Develop and test new exercises to be used in section. ▪ Discuss issues related to teaching as a career | |
| COURSE EVALUATION | Teaching Moment | 35% |
| | Discussion Facilitation | 35% |
| | Participation and Attendance | 30% |
| | Graded or Pass/No Pass evaluation options | |
| REQUIRED TEXTS | Ed Allen, <i>Notes to Myself</i> , self-published, 2002. provided in class | |
| RECOMMENDED READINGS | <p>Gelenter, Mark, "Reconciling Lectures and Studios," <i>Journal of Architectural Education</i>, Winter 1988, p. 46-52.</p> <p>Davis, Barbara Gross. 1993. <i>Tools for Teaching</i>, Jossey-Bass Publishers. Supplemental readings as noted in class</p> | |

CONTENTS

| | |
|------------------------------------|---------------------------------------|
| ARCH 4/507 | Renaissance Architecture |
| ARH 314 | History of Western Architecture I |
| ARH 315 | History of Western Architecture II |
| ARH 326 | Acropolis of Athens |
| ARH 348 | Rome in the Age of Bernini |
| ARH 4/507 | LeCorbusier |
| ARH 4/510 | Architecture and Postmodern Culture |
| ARH 4/510 | Architecture Theory Since 1945 |
| ARH 4/510 | Pritzker Prize Winners |
| ARH 4/510 | Women in Architecture |
| ARH 4/515 | French Classicism |
| ARH 4/527 | Greek Architecture |
| ARH 4/528 | Roman Architecture |
| ARH 4/538 | Gothic Architecture |
| ARH 4/558 | Renaissance Architecture |
| ARH 4/560 | 18 th Century Architecture |
| ARH 4/561 | 19 th Century Architecture |
| ARH 4/563 | Native American Architecture |
| ARH 4/564 | American Architecture I |
| ARH 4/565 | American Architecture II |
| ARH 4/566 | American Architecture III |
| ARH 4/567 | Chicago Architecture |
| ARH 4/568 | Oregon Architecture |
| ARH 4/574 | History of Interior Architecture I |
| ARH 4/575 | History of Interior Architecture II |
| ARH 4/576 | History of Interior Architecture III |
| ARH 4/577 AND ARH 4/578 | History of landscape Architecture |

 3 credits, Prerequisites: ARH 314 and 315, Spring 2006

| | | |
|-----------------------------|--|-----|
| INSTRUCTOR | Donald Genasci | |
| COURSE DESCRIPTION | <p>This course is intended for architecture students interested in the design of architecture and cities in the Renaissance. Implicit in the lectures and discussions will be the belief in the societal importance of a complex value system, transformed into ideas and symbolized in architecture.</p> <p>Format: Seminar - Lecture 1.5 hrs per week & Discussion of reading presented by students, two or three readings per week, 1.5 hrs.</p> | |
| COURSE OBJECTIVES | <ul style="list-style-type: none"> ▪ To examine ideas that led to the development of Renaissance architecture and urban form in Europe, from the 15th through 17th centuries. ▪ To become familiar with representative examples of Renaissance architecture. ▪ To demonstrate the importance of ideas, myth and tradition, symbolized in the physical development of buildings and cities. ▪ To demonstrate the textural potential of architecture and the methods used to develop cultural ideas in form. | |
| COURSE REQUIREMENTS | <p>Participation in class discussions 1-2 reports from readings One ten to fifteen page paper – the paper should analyze the cultural basis and the physical form given to contemporary ideas.</p> | |
| COURSE EVALUATION | Participation in class discussions | 10% |
| | One ten to fifteen page paper | 75% |
| | 1-2 reports from readings | 15% |
| REQUIRED TEXTS | <p>Reading Packet of 24 articles on Renaissance subjects including:</p> <ul style="list-style-type: none"> ▪ Cultural background ▪ General architectural theories ▪ Analysis of the works of individual architects | |
| RECOMMENDED READINGS | Reading Packet | |

4 credits, Prerequisites: none, Fall Terms

| | | | | | | | |
|----------------------------|--|-------------------------|--------------------|--------------|--------------|------------|--------------|
| INSTRUCTOR | Richard Sundt | | | | | | |
| COURSE DESCRIPTION | This course commences the sequence of two providing an intensive review of major developments in Western architecture. This first installment covers the period from prehistory to the Gothic. The course will deal primarily with monumental architecture, seen against the backdrop of the cultures involved. We shall be particularly concerned with the development of architectural styles and structural techniques. | | | | | | |
| COURSE OBJECTIVES | The purpose of the course is to provide students with a firm grasp of the basics of architectural history, as a preparation for more advanced studies in the subject. However, the course is also designed to meet the needs of the general student who wishes to understand the forces at work shaping the built environment over the last six hundred years. | | | | | | |
| COURSE REQUIREMENTS | All students are required to take the following exams: two terminology quizzes, midterm, and final. | | | | | | |
| COURSE EVALUATION | <table><tr><td>Two Terminology Quizzes</td><td>1/6 of grade, each</td></tr><tr><td>Midterm Exam</td><td>1/3 of grade</td></tr><tr><td>Final Exam</td><td>1/3 of grade</td></tr></table> | Two Terminology Quizzes | 1/6 of grade, each | Midterm Exam | 1/3 of grade | Final Exam | 1/3 of grade |
| Two Terminology Quizzes | 1/6 of grade, each | | | | | | |
| Midterm Exam | 1/3 of grade | | | | | | |
| Final Exam | 1/3 of grade | | | | | | |
| REQUIRED TEXTS | Marvin Trachtenberg & Isabelle Hyman, <i>Architecture: From Prehistory to Post-Modernism</i> Course Packet | | | | | | |

| | |
|----------------------------|---|
| INSTRUCTOR | Deborah Hurtt |
| COURSE DESCRIPTION | <p>This course will introduce fundamental concepts of western and largely European or international architecture from the Renaissance (c. 1400) to the present. It is designed for those students who are considering more advanced study in art/architectural history as well as for those who want a general understanding of how the built environment engages its surrounding culture. A study of selected buildings will address key historic periods and architectural movements, particularly with respect to how their formal and technical properties have engaged the cultural, economic, and political forces of their day. Consideration will also be given to how the architecture often engaged historic precedent while simultaneously forging new ground.</p> |
| COURSE OBJECTIVES | <p>In this course students develop:</p> <ul style="list-style-type: none">▪ Understandings of western architectural traditions▪ The ability to identify and communicate concepts related to formal ordering systems▪ The ability to use precedents▪ Critical thinking and communication skills |
| COURSE REQUIREMENTS | <p>Class attendance and the completion of related readings is expected of all students. While assumed for all courses, class attendance is especially critical for courses like this one that deal with visual material.</p> |
| COURSE EVALUATION | <p>Quiz (10%) Mid-term exam (30%) Short paper (30%) Final exam (30%).</p> |
| REQUIRED TEXTS | <p>Trachtenberg and Hyman, <i>Architecture from Prehistory to Post-modernism</i> (2000 edition) Pevsner, Fleming and Honour, eds., <i>The Penguin Dictionary of Architecture and Landscape Architecture</i> Course packet</p> |

 4 credits, Prerequisites: ARH 204 Recommended, Winter 2005

| | | |
|----------------------------|---|-----|
| INSTRUCTOR | Jeffrey Hurwit | |
| COURSE DESCRIPTION | <p>The principal architectural and sculptural monuments of the Athenian Acropolis. Emphasis on works from the Age of Pericles.</p> <p>The course surveys the artistic and architectural history of the Athenian Acropolis from its use as a fortress in the Mycenaean age, to its Golden Age under Pericles, to its final embellishment by the Romans. Emphasis will be placed on the history of the temples on the summit, and on the sculpture dedicated to the divinities of the rock (above, all, Athena).</p> | |
| COURSE OBJECTIVES | To understand the cultural and technological influences that shaped the architecture and monuments of the Acropolis. | |
| COURSE REQUIREMENTS | Regular class attendance required, midterm and final exam, and term paper. | |
| COURSE EVALUATION | Midterm | 25% |
| | Paper | 25% |
| | Final | 50% |
| REQUIRED TEXTS | <p>J. M. Hurwit, <i>The Acropolis in the Age of Pericles</i> I. S. Mark, <i>The Sanctuary of Athena Nike in Athens</i> J. Neils, <i>Goddess and Polis: The Panathenaic Festival in Ancient Athens</i> J. Neils, <i>Worshipping Athena</i> J. Neils, <i>The Parthenon Frieze</i> O. Palagia, <i>The Pediments of the Parthenon</i> O. Palagia/J.J. Pollitt, eds., <i>Personal Styles in Greek Sculpture</i> Plutarch, <i>The Rise and Fall of Athens</i> J. J. Pollitt, <i>Art and Experience in Classical Greece</i> R. F. Rhodes, <i>Architecture and Meaning on the Athenian Acropolis</i> H. A. Shapiro, <i>Art and Cult under the Tyrants of Athens</i> E. Simon, <i>The Festivals of Attica</i> J. Travlos, <i>Pictorial Dictionary of Ancient Athens</i> S. Woodford, <i>The Parthenon</i> R. E. Wycherley, <i>The Stones of Athens</i></p> | |

4 credits, Prerequisites: None, Spring 2006

| | | | | | | | | | |
|----------------------------|--|---------|-----|-------|-----|-------|-----|---------------|-----|
| INSTRUCTOR | James Harper | | | | | | | | |
| COURSE DESCRIPTION | This course examines the city of Rome in the seventeenth century, a period of energetic activity and important development in the visual arts, architecture and urbanism. The central figure of the course (and the era) is GianLorenzo Bernini (1597-1681), a sculptor, painter, architect who possessed a combination of artistic genius and extraordinary organizational skills. He served seven popes in succession, winning the confidence of each with his ability to translate their ambitions into visual form. The city of Rome as we know it today is conditioned by his monumental vision and collaborations that he carried out with his patrons and his workshop. | | | | | | | | |
| COURSE OBJECTIVES | The course will begin with a survey of the artist's career and major works. Students will then examine a set of themes, which fall into four main segments. Segment one includes planning and urbanism as well as consideration of ancient and renaissance precedents. The second segment examines issues of architectural style, comparing Bernini to his rival Borromini and investigating the unity of the visual arts attained in Bernini's most successful projects. The third segment looks at the ways in which artists served the propagandistic needs of the great Roman families. Also included are portraiture and tomb design. Finally, segment four deals with ephemeral life of the baroque city, comprised of religious ritual, civic ceremony, and theatrical performances, all of which involved the work of top artists like Bernini. | | | | | | | | |
| COURSE REQUIREMENTS | Regular class attendance and participation required, midterm and final exam, and term paper. | | | | | | | | |
| COURSE EVALUATION | <table> <tr> <td>Midterm</td> <td>25%</td> </tr> <tr> <td>Paper</td> <td>30%</td> </tr> <tr> <td>Final</td> <td>35%</td> </tr> <tr> <td>Participation</td> <td>10%</td> </tr> </table> | Midterm | 25% | Paper | 30% | Final | 35% | Participation | 10% |
| Midterm | 25% | | | | | | | | |
| Paper | 30% | | | | | | | | |
| Final | 35% | | | | | | | | |
| Participation | 10% | | | | | | | | |
| REQUIRED TEXTS | Howard Hibbard's <i>Bernini</i> | | | | | | | | |
| SUGGESTED READING | <p>Loren Partridge, "Urbanism: Rotting Cadavers and the New Jerusalem", <i>The Art of Renaissance Rome</i>, New York: 1996, pp. 19-40,</p> <p>Richard Krautheimer, <i>The Rome of Alexander VII</i>, Princeton: 1985</p> <p>Ann Sutherland Harris, "Bernini's Four Rivers Fountain as Permanent Theatre", In <i>Theatrical Spectacle and Spectacular Theatre (Papers in Art History from the Pennsylvania State University, Volume VI, Part 2, 1990)</i>, pp. 8-20</p> <p>John Pinto, "The trevi Fountain and its place in the urban development of Rome", <i>AA Files</i> 8 (January 1985), pp. 8-20</p> <p>Irving Lavin, <i>Bernini and the Unity of the Visual Arts, Vol. I</i>, London: Oxford University Press, 1980</p> <p>Tod Marder, <i>Bernini and the Art of Architecture</i>, New York; Abeville Press, 1998, pp.</p> <p>John Varriano, <i>Italian Baroque and Rococo Architecture</i>, New York & Oxford: Oxford University Press</p> <p>Joseph Connors, "Borromini's S. Ivo alla Sapienza: The Spiral," <i>Burlington Magazine</i>, 138, 1996, pp. 668-82</p> | | | | | | | | |

4 credits, Prerequisites: ARH 315 or a course 20th Century Art History, Fall 2003

| | |
|-----------------------------|--|
| INSTRUCTOR | Deborah Hurt |
| COURSE DESCRIPTION | Considered one of the icons of architectural modernism, the work of Le Corbusier provides a window into the story of modern architecture both in its early stages – and in its more recent reevaluations. Concentrating on his early years through the 1930s, this course will examine the work of Le Corbusier alongside that of his avant-garde colleagues such as Andre Lurcat and Rob Mallet-Stevens. Putting the rise of the avant-garde in a richer context, however, the course will also examine Le Corbusier's architectural peers during this period who did not subscribe to the avant-garde. While some considered themselves fully modern, others increasingly sought to obstruct the avant-garde enterprise altogether. The course will, therefore, consider how avant-garde modernism was a small minority movement at a time when many architects competed, not only for commissions, but also for historical recognition, the latter only a posthumous and very recent achievement. |
| COURSE REQUIREMENTS | Short papers, presentation and research paper |
| REQUIRED TEXTS | Curtis, William, J.R., Le Corbusier: Idea and Forms. New York: Rizzoli. 1986 (reprint 1995) |
| RECOMMENDED READINGS | Materials placed on reserve |

| | |
|----------------------------|--|
| INSTRUCTOR | Deborah Hurtt |
| COURSE DESCRIPTION | This course will address how the practice of architecture from the mid-1960s to the early 1990s has intersected wide-ranging matters of thought and culture that have under girded the movement known as postmodernism. It will seek to dismantle myths that postmodern architecture is primarily a stylistic phenomenon — as understood by such examples as Michael Graves' Portland Building or Philip Johnson's AT&T Building. Theoretical readings that have characterized the period will be used as a basis from which to examine how architecture has engaged actively in its contemporary culture. We will consider — and hope to demystify — such phenomena as semiotics and post-structuralism, late capitalism and mass culture, pluralism and politics. In turn, we will consider diverse architectural responses to these topics, ranging from historicism and deconstruction to critical regionalism and neo modernism. The responses include the architecture of those commonly understood to be postmodern, such as Graves and Johnson, but also work by several others. |
| COURSE OBJECTIVES | <p>The purpose of regular journal entries is three-fold: first, to help you stay on top of and begin to process the readings; second, to keep you writing regularly; and third, to generate ideas for your final paper.</p> <p>Each student will write two papers that compare any two readings assigned for the specific class days noted in the syllabus. A third paper will be a re-write of one of the first two papers, primarily so students may consciously work on improving writing, whether it need progress in organization, the development of an argument, or clarity of prose.</p> |
| COURSE REQUIREMENTS | Students are expected to prepare readings for and attend every class. You will be responsible for all material covered in the readings and in class, including all administrative matters. Please be aware that, especially in a discussion-oriented class like this one, it is extremely evident when a student skips class or the readings and it detracts not only from his/her learning but from that of other classmates as well. Each student's investment in the course is worth 25% of the course grade. |
| COURSE EVALUATION | <p>In addition, students will be expected to:</p> <ol style="list-style-type: none"> 1. Keep (and hand in periodically) a journal of responses to the readings (Ungraded; BUT late journal entries will reduce the course investment grade; any entries that are not completed by 5 Dec. will receive a failing course investment grade.) 2. Submit two short critical papers, a re-write on one of these (3 papers @ 15%), and one longer critical paper (30%). <p><u>Graduate students:</u> Aside from a slightly longer final paper, there is no additional work formally assigned to graduate students, but there is a strong expectation that you will handle the material with greater rigor. In short, there is a higher qualitative standard.</p> |
| REQUIRED TEXTS | <p>James Steele, <i>Architecture Today</i>, (Phaidon, 1997)</p> <p>Kate Nesbitt, <i>Theorizing a New Agenda for Architecture: an Anthology of Architectural Theory, 1965-1995</i> (Princeton, 1996)</p> <p>Hal Foster's <i>The Anti-Aesthetic</i> (Bay Press, 1983)</p> <p>These will be supplemented by additional reserve readings.</p> |

4 credits, Prerequisites: none, Fall 2005

| | |
|----------------------------|---|
| INSTRUCTOR | Deborah Hurtt |
| COURSE DESCRIPTION | This course is an upper level survey of the architecture produced from 1945 to the present day. Designed to follow ARH 315, it will explore a shorter time period in significantly more depth. Assuming, therefore, an introductory knowledge of key monuments, it will more fully consider the ideas, be they cultural, political, or economic that lay behind the diverse and increasingly complex architectural production of this period. Specific attention will be given to original writings by individual architects. |
| COURSE OBJECTIVES | What does it mean to think critically? How can you think more effectively about what you read? Similarly, how can you talk and write about what you read such that you and others will gain more from it? |
| COURSE REQUIREMENTS | Students are expected to prepare readings for and attend every class. Students will be responsible for all material covered in the readings and in class, including all administrative matters. Each student's investment in the course is worth 15% of the course grade. |
| COURSE EVALUATION | There will be three short critical papers (each worth 10% of your grade), and a mid-term (25%), and final exam (30%). |
| REQUIRED TEXTS | William Curtis' <i>Modern Architecture Since 1900</i> <i>Architecture Culture, 1943-1968</i> (Joan Ockman, ed.) <i>Theorizing a New Agenda for Architecture, an Anthology of Architectural Theory, 1965-1995</i> (Kate Nesbitt, ed.). |

4 credits, Prerequisites: ARH 315 or equivalent, Fall Term

| | |
|-----------------------------|---|
| INSTRUCTOR | Deborah Hurtt |
| COURSE DESCRIPTION | Founded in 1979, the Pritzker Architecture Prize is considered by many to be the Nobel Prize of architecture. An international award that celebrates excellence in the field and a significant body of built work, its changing jury has yielded a diverse array of winners. The main purpose of the course is to expose you to some of the major figures and works of recent and contemporary architecture. Studying the Pritzker prizewinners provides an excellent venue for this. By asking the question, "Who will win the award in 2007?," a series of short research assignments will also give you the opportunity to explore other contemporary architects of your own interest. |
| COURSE OBJECTIVES | In addition to its direct focus on recent and contemporary architecture, the course will examine: <ul style="list-style-type: none"> ▪ Analysis and research methods that advance student's understanding of the nuances of architectural interpretation, specifically as seen in differences between history and criticism. ▪ It will also seek to encourage students to think through ideas and concepts such that they can communicate them to others in a clear and persuasive manner. |
| COURSE REQUIREMENTS | Class Preparation and Attendance: Students are expected to prepare readings for and attend all classes. Group Projects and Final Assignments: These include a short research/writing component. Research Paper: Graduate Students only. Tests: The mid-term and final exams are in a take-home essay format. Though a basic understanding of all the material will be expected, you will also be able to work in more depth in your areas of interest. |
| COURSE EVALUATION | <u>Undergraduates:</u> There will be one mid-term (worth 30% of your grade), group projects with a short research/writing component (40% of your grade), and a final exam (30% of your grade). Optional graded or pass/no pass. <u>Graduate Students:</u> There will be one mid-term (worth 20% of your grade), group projects with a short research/writing component (25% of your grade). The writing piece of the group work will form the beginning of a larger research paper (40% of your grade). Lastly, a shortened version of the final exam (15% of your grade). Optional graded or pass/no pass. |
| RECOMMENDED READINGS | <u>Text:</u> Martha Thorne, ed. <i>The Pritzker Architecture Prize: the First Twenty Years</i> . Chicago: Abrams with the Art Institute of Chicago, 1999. <u>Pritzker Foundation Materials:</u> Web-site: www.pritzkerprize.com and brochures for each of the winners. <u>Outside Readings:</u> Individual articles that focus on a small portion of an architect's work have been placed on reserve. These are assigned to take students outside the Prizker-produced materials and give more in-depth exposure to a portion of each architect's work. |

3 credits, Prerequisites: none, Spring 2006

| | | | | | | | | | | | | |
|---------------------------------|---|--|---------------------------------|--|---------------------|-----|----------|-----|----------|-----|---------------------------------|-----|
| INSTRUCTOR | Debroah Hurtt | | | | | | | | | | | |
| COURSE DESCRIPTION | <p>The 2005 reception of the Pritzker Prize by Zaha Hadid indicates that women can now hold their own in the field of architecture. While her career is but one example, there are several other instances that would support or challenge her achievement. This course will examine the place of women in architecture, primarily over the past two centuries. We will explore the development of the architectural profession and women's place in that through such vehicles as access to education, jobs, and membership in professional societies. Short research projects will allow us to explore the careers of several women and the contributions they have been able to make to the field, sometimes while facing extraordinary obstacles. Finally, selected thematic topics will address the topic of gendered space. What does it mean for a space to be designed in such a way that it favors or caters to the lives of one gender over another? Throughout the course, we will assess the topic of what feminism is (or is not) and how it has changed over time. It will assume diverse perspectives on the topic and strive for an honest and respectful discussion of different points of view.</p> | | | | | | | | | | | |
| COURSE OBJECTIVES | <p>Emphasis is placed upon:</p> <ul style="list-style-type: none"> ▪ Analysis and research methods that advance student's understanding of cultural traditions that impact architecture ▪ Development of student ability to interpret architectural precedents ▪ Development of student speaking, writing and critical thinking skills | | | | | | | | | | | |
| COURSE REQUIREMENTS | <p>Class Preparation and Attendance: Students are expected to prepare readings for and attend all classes.</p> <p>Group Projects and Final Assignments: These include a short research/writing component.</p> <p>Tests: The mid-term and final exams are in a take-home essay format. Though a basic understanding of all the material will be expected, you will also be able to work in more depth in your areas of interest.</p> <p>Graduate students: There is no additional work formally assigned to graduate students, but there is a strong expectation that graduate students will handle the material with greater rigor. There is a higher qualitative standard.</p> | | | | | | | | | | | |
| COURSE EVALUATION | <table border="0"> <tr> <td>Optional graded or pass/no pass</td> <td></td> </tr> <tr> <td>Class participation</td> <td>15%</td> </tr> <tr> <td>Mid-term</td> <td>25%</td> </tr> <tr> <td>Projects</td> <td>30%</td> </tr> <tr> <td>Choice of a final exam or paper</td> <td>30%</td> </tr> </table> | | Optional graded or pass/no pass | | Class participation | 15% | Mid-term | 25% | Projects | 30% | Choice of a final exam or paper | 30% |
| Optional graded or pass/no pass | | | | | | | | | | | | |
| Class participation | 15% | | | | | | | | | | | |
| Mid-term | 25% | | | | | | | | | | | |
| Projects | 30% | | | | | | | | | | | |
| Choice of a final exam or paper | 30% | | | | | | | | | | | |
| REQUIRED TEXTS | <p>Rendell, Penner, Bordon, <i>Gender Space Architecture: An Interdisciplinary Introduction</i>, New York, Routledge, 2000</p> <p>Readings on reserve in the AAA library</p> <p>Course packet available in the library or for purchase at the Bookstore</p> | | | | | | | | | | | |

 3 credits, Prerequisites: none, Winter 2006

| | |
|----------------------------|--|
| INSTRUCTOR | Andrew Morrrough |
| COURSE DESCRIPTION | In the 17 th and 18 th centuries, the architecture of France, like other aspects of its culture, was marked by classical qualities: excellent composition, sober richness, respect for the norms of Antiquity — and was yet distinctively French. This course will start with the still not-very-classical squares of Henri IV in Paris, proceeding through the great 17 th -century masters, to end with early Neoclassicism. We shall examine the patronage of Louis XIV, who employed architecture alongside his military might to claim the chief place in Europe. During his reign, too, the French established themselves as the leaders in architectural theory. Paris came to supplant Rome as the architectural capital of Europe. |
| COURSE REQUIREMENTS | There will be two midterms, a final, and a take-home paper, each contributing 25% to the final grade. |
| COURSE EVALUATION | Midterm Exams 50% Final Exam 25% Paper 25% |
| REQUIRED TEXTS | J. Summerson, <i>The Classical Language of Architecture</i> . M. Trachtenberg & I. Hyman, <i>Architecture from Prehistory to Post-Modernism</i> , 1986; new edition, <i>Architecture from Prehistory to Postmodernity</i> , 2001. A. Blunt, <i>Art and Architecture in Italy 1500-1700</i> , Yale U.P., 1999. R. W. Berger, <i>A Royal Passion: Louis XIV as Patron of Architecture</i> , W. von Kalnein, <i>Architecture in France in the Eighteenth Century</i> , Yale U.P., 1995 |

4 credits, Prerequisites: ARH 201, 204, Spring 2005

| | |
|----------------------------|--|
| INSTRUCTOR | Richard Sundt |
| COURSE DESCRIPTION | Architecture in the Aegean during the second millennium B.C. Temples as the dominant form of monumental architecture in the Greek world, ca. 900 - 450 |
| COURSE OBJECTIVES | To understand the origins of the Greek Orders and temple architecture from c. 900-450 B.C. |
| COURSE REQUIREMENTS | Regular attendance and on-time arrival to class Mid-Term Exam Final Exam For graduate students: A term paper of 5-8 pages, topic to be selected in consultation with the instructor and have his approval. For undergraduate students A 2-3 page analysis of a building space that incorporates Greek elements of design. |
| COURSE EVALUATION | Mid-Term 33% Paper 33% Final 33% |
| REQUIRED TEXTS | Coulton, J.J., <i>Ancient Greek Architects at Work</i> , Ithaca, 1977. Lawrence, A.W., <i>Greek Architecture</i> , revised and with additions by R.A. Tomlinson, New York, 1983. Course Packet. |

4 credits, Prerequisites: ARH 201, 204, 311, Winter 2005

| | |
|----------------------------|---|
| INSTRUCTOR | Richard Sundt |
| COURSE DESCRIPTION | In this course the major architectural achievements of the Roman world from early Republican times to the end of Hadrian's reign will be analyzed in terms of style, form, structure, function and meaning. The materials and techniques of Roman construction will also be considered. This course will engage the student in the study of Roman temples, markets, civic halls, palace's, aqueduct's, baths and numerous other type of structures. |
| COURSE OBJECTIVES | To understand architecture and building technology during the Republican and Imperial periods. |
| COURSE REQUIREMENTS | <ul style="list-style-type: none">▪ Mid-Term Exam▪ Final Exam▪ Project of paper▪ Regular class attendance and punctual arrival▪ Participation in class discussions |
| COURSE EVALUATION | <ul style="list-style-type: none">▪ Midterm 33%▪ Project/ Paper 33%▪ Final Exam 33% |
| REQUIRED TEXTS | Boethius, <i>Etruscan and Early Roman Architecture</i> , 1978. Ward-Perkins, <i>Roman Imperial Architecture</i> , 1981 |

3 credits, Prerequisites: ARH 208 or 312, Spring 2004

| | |
|----------------------------|--|
| INSTRUCTOR | Richard Sundt |
| COURSE DESCRIPTION | This course will examine (in some depth) the evolution of Gothic architecture in the Paris basin between ca. 1140 and ca. 1280. Analysis and discussion will center primarily on issues relating to the design and structure (discussed in lay terms) of large-scale Gothic churches serving monastic, collegiate and cathedral communities. In addition, special topics will be presented from time to time dealing with the various ways Gothic churches were built, financed, decorated, furnished and used in the Middle Ages. |
| COURSE OBJECTIVES | To develop an awareness of the critical social, cultural, and technological issues that influenced architecture of the period. |
| COURSE REQUIREMENTS | Mid-Term Exam Final Exam Regular attendance Prompt class arrival or written explanation for tardiness Required Reading Self Directed Study |
| COURSE EVALUATION | Midterm Exam (1/3 of grade) Final Exam (1/3 of grade) Project/ Report (1/3 of grade) |
| REQUIRED TEXTS | Bony, J., <i>French Gothic Architecture of the 12th and 13th Centuries</i> Course Packet |

3 credits, Prerequisites: none, Winter 2006

| | |
|-----------------------------|---|
| INSTRUCTOR | Andrew Morrough |
| COURSE DESCRIPTION | This course will be concerned with the development of the new, Renaissance, style of architecture in Italy, involving an imaginative re-creation of ancient Roman architecture. Designers such as Brunelleschi, Alberti, Bramante, Michelangelo, Palladio, established new norms, which ever since have had a hold on the imagination of architects. Our aim will be to study a restricted number of the better-known buildings in some depth, so that a student will have a fair knowledge of those that are likely to come up in present-day discussions. |
| COURSE OBJECTIVES | The goal in examining Renaissance architecture will be to see how architects went about rediscovering what the architecture of antiquity was and how they used it in shaping a new and (for them) modern architecture, rooted in humanist classicism, enlightening the intellect. |
| COURSE REQUIREMENTS | There are three exams consisting of slide identifications, both by themselves and in conjunction with short essay-type answers, and an essay. The first midterm will in addition test you on the architectural terms listed at the end of this syllabus. The paper should be 5 pages long for undergraduates, eight pages long for graduates. |
| COURSE EVALUATION | Two Midterm Exams 50% Final 25% Take-home Paper 25% |
| REQUIRED TEXTS | Course packet prepared by instructor. L.H. Heydenreich, <i>Architecture in Italy 1400-1500</i> , Yale U.P., 1996 W. Lotz, <i>Architecture in Italy 1500-1600</i> , Yale U.P., 1995 |
| RECOMMENDED READINGS | R. Wittkower, <i>Architectural Principles in the Age of Humanism</i> |

3 credits, Prerequisites: ARH 206, 315, or 449, Fall 2005

INSTRUCTOR L. M. Roth

COURSE DESCRIPTION This course examines the dramatic changes in architecture, planning, and landscape architecture in Europe and the New World during the 18th century. In that one hundred years the age of absolutism came to an end, and the rise of republican democracy began. A dramatic change occurred in population growth and with it the expansion of cities and urban institutions. At the start of the century designers and engineers were largely self-taught or apprenticed, building with stone and wood. By the end of the century architects and engineers were being professionally educated, were subjecting their designs to mathematical analysis before construction, and were building with iron and expanses of glass. A broad middle class was emerging, fed and clothed through mechanized production and distribution. The Western industrial world that we live in was taking its essential form by the end of the century.

COURSE OBJECTIVES To understand the architectural implications of all these concurrent changes and at the shaping of the modern thought about the function and purpose of architecture and the built environment.

COURSE REQUIREMENTS In order to maximize access to this class, for both undergraduates and graduate students, a new set of requirements has been put in place. Students of whatever status desiring a passing grade in the class (P), need to complete all quizzes and exams. Students wishing a letter-differentiated grade (A-D), must complete all exams *and also* complete a research paper. All such paper topics are to be discussed and approved by Professor Roth.

COURSE EVALUATION Pass/No Pass Requirements
The basic requirements will consist of an initial quiz and two exams (midterm and final). These components will carry the approximate weights:

| | |
|--------------|-----|
| Quiz: | 10% |
| Midterm Exam | 40% |
| Final Exam | 50% |

Letter Grade Requirements

| | |
|----------------|-----|
| Quiz | 10% |
| Midterm Exam | 30% |
| Final Exam | 30% |
| Research Paper | 30% |

REQUIRED TEXTS Summerson, *The Architecture of the Eighteenth Century*
Tavenor, *Palladio and Palladianism*
Laugier, *An Essay on Architecture*
Braham, *The Architecture of the French Enlightenment*
Rykwert, *The First Moderns: The Architects of the Eighteenth Century*

 3 credits, Prerequisites: ARH 206, or 315, Winter 2006

| | | | | | | | | | | | | | | | |
|-----------------------------|--|-------|-----|--------------|-----|------------|-----|------|-----|--------------|-----|------------|-----|----------------|-----|
| INSTRUCTOR | Leland M. Roth | | | | | | | | | | | | | | |
| COURSE DESCRIPTION | Major developments in architecture in Europe, 1800-1900. Special emphasis on such topics as the impact of eclecticism, industrialization, and urban growth. | | | | | | | | | | | | | | |
| COURSE OBJECTIVES | Students are expected to develop an understanding of architecture in the broadest possible definition, so that it includes building design and landscape architecture and urban planning/design; civil engineering is also treated but the constraints of time make it impossible to integrate the history of this subject fully. The material of this course deals with the broad question of historicism--why the various historical styles were studied and why they were adapted as the basis of a new, seemingly "modern" architecture. The course also examines this inherently conservative architecture in the context of sweeping demographic and social changes, the rise of structural analysis and design theory, the appearance of new building materials and technologies, the rise of the modern professional architect, and the growing impact of architectural publication. | | | | | | | | | | | | | | |
| COURSE REQUIREMENTS | Students of whatever status desiring a passing grade in the class (P), need to complete all quizzes and exams. Students wishing a letter-differentiated grade (A-D), must complete all exams <i>and also</i> complete a research paper. All such paper topics are to be discussed and approved by Professor Roth. | | | | | | | | | | | | | | |
| COURSE EVALUATION | <p>Pass/No Pass Requirements</p> <p>The basic requirements will consist of an initial quiz and two exams (midterm and final). These components will carry the approximate weights:</p> <table> <tr> <td>Quiz:</td> <td>10%</td> </tr> <tr> <td>Midterm Exam</td> <td>40%</td> </tr> <tr> <td>Final Exam</td> <td>50%</td> </tr> </table> <p>Letter Grade Requirements</p> <table> <tr> <td>Quiz</td> <td>10%</td> </tr> <tr> <td>Midterm Exam</td> <td>25%</td> </tr> <tr> <td>Final Exam</td> <td>35%</td> </tr> <tr> <td>Research Paper</td> <td>30%</td> </tr> </table> | Quiz: | 10% | Midterm Exam | 40% | Final Exam | 50% | Quiz | 10% | Midterm Exam | 25% | Final Exam | 35% | Research Paper | 30% |
| Quiz: | 10% | | | | | | | | | | | | | | |
| Midterm Exam | 40% | | | | | | | | | | | | | | |
| Final Exam | 50% | | | | | | | | | | | | | | |
| Quiz | 10% | | | | | | | | | | | | | | |
| Midterm Exam | 25% | | | | | | | | | | | | | | |
| Final Exam | 35% | | | | | | | | | | | | | | |
| Research Paper | 30% | | | | | | | | | | | | | | |
| REQUIRED TEXTS | <p>B. Bergdoll, <i>European Architecture, 1750-1890</i> (New York, 2000)</p> <p>H. Hübsch, <i>In What Style Should We Build</i> (Santa Monica, CA, 1992)</p> | | | | | | | | | | | | | | |
| RECOMMENDED READINGS | <p>L. M. Roth, <i>America Builds: Source Documents in American Architecture and Planning</i></p> <p>L. M. Roth, "Outline of Class Lectures"</p> | | | | | | | | | | | | | | |

3 credits, Prerequisites: None, Fall 2005

| | |
|-----------------------------|---|
| INSTRUCTOR | Leland M. Roth |
| COURSE DESCRIPTION | General examination of building traditions among native peoples across North America. Explores cosmological symbolism, building techniques, materials, settlements, and influences of culture and climate. |
| COURSE OBJECTIVES | To develop an awareness of the cultural and societal influences of Native Americans and the role it played in their varied multiple architecture traditions |
| COURSE REQUIREMENTS | Class attendance, quiz, midterm and final exam, and research paper. |
| COURSE EVALUATION | <p>Pass or No Pass Grades are based upon:</p> <p>Quiz 10% Midterm Exam 40% Final Exam 50%.</p> <p>Grades are based upon:</p> <p>Quiz 10% Midterm Exam 30% Final Exam 30% Research Paper 30%</p> |
| REQUIRED TEXTS | <p>Peter Nabokov and Robert Easton, <i>Native American Architecture</i>, New York, Oxford, 1989;</p> <p>Course Packet; Select at least one also of the following: Joseph Epes Brown, <i>The Sacred Pipe: Black Elk's Account of the Seven Rites of the Oglala Sioux</i>, Norman: Univ. of OK Press, 1953; D.M. Dooling and Paul Jordan-Smith, eds., <i>I Become Part of It: Sacred Dimensions in Native American Life</i>, New York, Harper / San Francisco, 1992; Dennis and Barbara Tedlock, <i>Teachings from the American Earth: Indian Religion and Philosophy</i>, New York: Liveright, 1975, 1992.</p> |
| RECOMMENDED READINGS | Boram Fagan, <i>Ancient North America</i> , 4 th ed., London, Thames & Hudson, 2005; Leland M. Roth, <i>Outline of ArH 410 Native American Architecture</i> . |

 4 credits, Prerequisites: ARH 314 and 315, Fall 2004

| | | | | | | | | | | | | | | | | | | | |
|----------------------------|---|--------------|--|------|-----|---------|-----|------------|-----|--------------|--|------|-----|---------|-----|-------|-----|------------|-----|
| INSTRUCTOR | Leland Roth | | | | | | | | | | | | | | | | | | |
| COURSE DESCRIPTION | <p>Major developments in American architecture. 1600-1800; includes vernacular traditions, late-baroque transplantations, and the effort to create national symbols.</p> <p>This course examines the development of architecture in North America from 1600 to 1800, including a brief survey of Native American building traditions, and focusing on the importation of various late-medieval or Baroque vernacular building forms in the separate European colonies. The second half of the course examines the emergence of a more uniform and contemporaneous English-based architectural culture along the Atlantic coast, concluding with the colonial adaptations of English Neo-Palladianism and the beginnings of neo-classicism. The content includes urban planning, settlement patterns, and vernacular building as well as the development of architectural style.</p> | | | | | | | | | | | | | | | | | | |
| COURSE OBJECTIVES | Students are expected to develop an understanding of the various cultural, historical, technological, and geographical influences that helped shape the architecture of this period. | | | | | | | | | | | | | | | | | | |
| COURSE REQUIREMENTS | <p>Students taking the class Pass/Non-Pass are required to complete all exams; students taking the class for a differentiated letter grade are required to complete all exams and also to write a research paper on the subject of their choice.</p> <p>During the term there will be several video viewing sessions in the late afternoon.</p> | | | | | | | | | | | | | | | | | | |
| COURSE EVALUATION | <table> <tr> <td>Pass/No-Pass</td> <td></td> </tr> <tr> <td> Quiz</td> <td>10%</td> </tr> <tr> <td> Midterm</td> <td>40%</td> </tr> <tr> <td> Final Exam</td> <td>50%</td> </tr> <tr> <td>Letter Grade</td> <td></td> </tr> <tr> <td> Quiz</td> <td>10%</td> </tr> <tr> <td> Midterm</td> <td>25%</td> </tr> <tr> <td> Paper</td> <td>30%</td> </tr> <tr> <td> Final Exam</td> <td>35%</td> </tr> </table> | Pass/No-Pass | | Quiz | 10% | Midterm | 40% | Final Exam | 50% | Letter Grade | | Quiz | 10% | Midterm | 25% | Paper | 30% | Final Exam | 35% |
| Pass/No-Pass | | | | | | | | | | | | | | | | | | | |
| Quiz | 10% | | | | | | | | | | | | | | | | | | |
| Midterm | 40% | | | | | | | | | | | | | | | | | | |
| Final Exam | 50% | | | | | | | | | | | | | | | | | | |
| Letter Grade | | | | | | | | | | | | | | | | | | | |
| Quiz | 10% | | | | | | | | | | | | | | | | | | |
| Midterm | 25% | | | | | | | | | | | | | | | | | | |
| Paper | 30% | | | | | | | | | | | | | | | | | | |
| Final Exam | 35% | | | | | | | | | | | | | | | | | | |
| REQUIRED TEXTS | <p>L.M. Roth, <i>American Architecture: A History</i> (Boulder, CO, 2001)</p> <p>L.M. Roth, <i>America Builds</i> (New York, 1983), paper</p> <p>M. C. Donnelly, <i>Architecture in Colonial America</i> (Eugene, OR, 2003)</p> | | | | | | | | | | | | | | | | | | |

 4 credits, Prerequisites: ARH 314, 315 4/ 594, Winter 2006

| | | | | | | | | | | | | | | | | | | | |
|----------------------------|---|--------------|--|------|-----|---------|-----|------------|-----|--------------|--|------|-----|---------|-----|-------|-----|------------|-----|
| INSTRUCTOR | Leland Roth | | | | | | | | | | | | | | | | | | |
| COURSE DESCRIPTION | This course examines the development of the architecture of the United States from roughly 1790 to 1910, including such subtopics as stylistic evolution, the search for a recognizable "American" Architecture, the development of new building materials, construction methods, and building economics, the impact of architectural publication, and the rise of the architectural profession. | | | | | | | | | | | | | | | | | | |
| COURSE OBJECTIVES | Students are expected to develop an understanding of the various cultural historical, technological, and geographical influences that helped shape the architecture of this period. | | | | | | | | | | | | | | | | | | |
| COURSE REQUIREMENTS | Students taking the class Pass/Non-Pass are required to complete all exams; students taking the class for a differentiated letter grade are required to complete all exams and also to write a research paper on the subject of their choice. | | | | | | | | | | | | | | | | | | |
| COURSE EVALUATION | <table> <tr> <td>Pass/No-Pass</td> <td></td> </tr> <tr> <td> Quiz</td> <td>10%</td> </tr> <tr> <td> Midterm</td> <td>40%</td> </tr> <tr> <td> Final Exam</td> <td>50%</td> </tr> <tr> <td>Letter Grade</td> <td></td> </tr> <tr> <td> Quiz</td> <td>10%</td> </tr> <tr> <td> Midterm</td> <td>30%</td> </tr> <tr> <td> Paper</td> <td>30%</td> </tr> <tr> <td> Final Exam</td> <td>30%</td> </tr> </table> | Pass/No-Pass | | Quiz | 10% | Midterm | 40% | Final Exam | 50% | Letter Grade | | Quiz | 10% | Midterm | 30% | Paper | 30% | Final Exam | 30% |
| Pass/No-Pass | | | | | | | | | | | | | | | | | | | |
| Quiz | 10% | | | | | | | | | | | | | | | | | | |
| Midterm | 40% | | | | | | | | | | | | | | | | | | |
| Final Exam | 50% | | | | | | | | | | | | | | | | | | |
| Letter Grade | | | | | | | | | | | | | | | | | | | |
| Quiz | 10% | | | | | | | | | | | | | | | | | | |
| Midterm | 30% | | | | | | | | | | | | | | | | | | |
| Paper | 30% | | | | | | | | | | | | | | | | | | |
| Final Exam | 30% | | | | | | | | | | | | | | | | | | |
| REQUIRED TEXTS | L.M. Roth, <i>American Architecture: A History</i> (Boulder, CO, 2001) L.M. Roth, <i>America Builds</i> , New York, 1983, paper M. C. Donnelly, <i>Architecture in Colonial America</i> (Eugene, OR, 2003) | | | | | | | | | | | | | | | | | | |

 4 credits, Prerequisites: ARH 315 and 4/564, Fall 2004

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|----------------------------|---|-----|--------------|--|--|------|--|-----|---------|--|-----|------------|--|-----|--------------|--|--|------|--|-----|---------|--|-----|-------|--|-----|------------|--|-----|
| INSTRUCTOR | Leland Roth | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| COURSE DESCRIPTION | This course covers the development of architecture, building technology, and urban planning in the United States from 1890 to 1945, examining the work of selected architects, and dealing with the recurrent use of historic imagery by American architects. | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| COURSE OBJECTIVES | Students are expected to develop an understanding of the various cultural historical, technological, and geographical influences that helped shape the architecture of this period. | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| COURSE REQUIREMENTS | Students taking the class Pass/Non-Pass are required to complete all exams; students taking the class for a differentiated letter grade are required to complete all exams and also to write a research paper on the subject of their choice. | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| COURSE EVALUATION | <table> <tr> <td>Pass/No-Pass</td> <td></td> <td></td> </tr> <tr> <td> Quiz</td> <td></td> <td>10%</td> </tr> <tr> <td> Midterm</td> <td></td> <td>40%</td> </tr> <tr> <td> Final Exam</td> <td></td> <td>50%</td> </tr> <tr> <td>Letter Grade</td> <td></td> <td></td> </tr> <tr> <td> Quiz</td> <td></td> <td>10%</td> </tr> <tr> <td> Midterm</td> <td></td> <td>30%</td> </tr> <tr> <td> Paper</td> <td></td> <td>30%</td> </tr> <tr> <td> Final Exam</td> <td></td> <td>30%</td> </tr> </table> | | Pass/No-Pass | | | Quiz | | 10% | Midterm | | 40% | Final Exam | | 50% | Letter Grade | | | Quiz | | 10% | Midterm | | 30% | Paper | | 30% | Final Exam | | 30% |
| Pass/No-Pass | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Quiz | | 10% | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Midterm | | 40% | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Final Exam | | 50% | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Letter Grade | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Quiz | | 10% | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Midterm | | 30% | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Paper | | 30% | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Final Exam | | 30% | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| REQUIRED TEXTS | L.M. Roth, <i>American Architecture: A History</i> (Boulder, CO, 2001), cloth or paper L.M. Roth, <i>America Builds</i> (New York, 1983), paper | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

3 credits, Prerequisites: ARH 315 or 4/564 or 4/565, Fall 2004

| | | | | | | | | | | | | | | | |
|-----------------------------|---|-------|-----|--------------|-----|------------|-----|------|-----|--------------|-----|------------|-----|----------------|-----|
| INSTRUCTOR | Leland M. Roth | | | | | | | | | | | | | | |
| COURSE DESCRIPTION | This class examines the architectural development of Chicago and its environs from the time of its founding in 1830 up to about 1990. Special attention is given the rise of two distinctly American building types in Chicago--the office skyscraper and the suburban single family house. Attention is also given to the social and economic forces and to the systems of transportation that caused Chicago to appear and flourish and that brought about that city's unique commercial and residential architectural forms. | | | | | | | | | | | | | | |
| COURSE OBJECTIVES | To demonstrate how this arch-typical American city exemplifies (1) the urge to totally rationalize the design and building process, and (2) the national focus on the single-family house. Another objective is, by focusing on a single urban region, to demonstrate how the architecture of the urban core and that of its surrounding suburbs form one symbiotic unit, each incapable of existing without the other. | | | | | | | | | | | | | | |
| COURSE REQUIREMENTS | In order to maximize access to this class, for both undergraduates and graduate students, a new set of requirements has been put in place. Students of whatever status desiring a passing grade in the class (P), need to complete all quizzes and exams. Students wishing a letter-differentiated grade (A-D), must complete all exams <i>and also</i> complete a research paper. All such paper topics are to be discussed and approved by Professor Roth. | | | | | | | | | | | | | | |
| COURSE EVALUATION | <p>Pass/No Pass Requirements</p> <p>The basic requirements will consist of an initial quiz and two exams (midterm and final). These components will carry the approximate weights:</p> <table border="0" style="margin-left: 40px;"> <tr> <td>Quiz:</td> <td style="text-align: right;">10%</td> </tr> <tr> <td>Midterm Exam</td> <td style="text-align: right;">40%</td> </tr> <tr> <td>Final Exam</td> <td style="text-align: right;">50%</td> </tr> </table> <p>Letter Grade Requirements</p> <table border="0" style="margin-left: 40px;"> <tr> <td>Quiz</td> <td style="text-align: right;">10%</td> </tr> <tr> <td>Midterm Exam</td> <td style="text-align: right;">25%</td> </tr> <tr> <td>Final Exam</td> <td style="text-align: right;">35%</td> </tr> <tr> <td>Research Paper</td> <td style="text-align: right;">30%</td> </tr> </table> | Quiz: | 10% | Midterm Exam | 40% | Final Exam | 50% | Quiz | 10% | Midterm Exam | 25% | Final Exam | 35% | Research Paper | 30% |
| Quiz: | 10% | | | | | | | | | | | | | | |
| Midterm Exam | 40% | | | | | | | | | | | | | | |
| Final Exam | 50% | | | | | | | | | | | | | | |
| Quiz | 10% | | | | | | | | | | | | | | |
| Midterm Exam | 25% | | | | | | | | | | | | | | |
| Final Exam | 35% | | | | | | | | | | | | | | |
| Research Paper | 30% | | | | | | | | | | | | | | |
| REQUIRED TEXTS | <p>Carl W. Condit, <i>The Chicago School of Architecture</i> (Chicago, 1964)</p> <p>J. Pridmore & G. A. Larson, <i>Chicago Architecture and Design</i>, 2nd ed. (New York, 2005)</p> <p>H. M. Mayer & R. C. Wade, <i>Chicago: Growth of a Metropolis</i> (Chicago, 1969), paper</p> <p>L. M. Roth, <i>America Builds....</i> Selected readings</p> | | | | | | | | | | | | | | |
| RECOMMENDED READINGS | <p>Students should read at least one of the original works of Sullivan or Wright</p> <p>F. L. Wright, <i>Drawings and Plans of Frank Lloyd Wright, 1910-11</i></p> <p>F. L. Wright, <i>The Early Work of Frank Lloyd Wright</i></p> <p>L. Sullivan, <i>Autobiography of an Idea</i></p> | | | | | | | | | | | | | | |

4 credits, Prerequisites: ARH 315 or 4/565 or 4/566, Spring 2005

| | |
|-----------------------------|--|
| INSTRUCTOR | Leland M. Roth |
| COURSE DESCRIPTION | This course examines the various architectures practiced in Oregon, touching briefly on Native Oregonian architecture, and looking at the range of architecture in Oregon from the 1830s to the present. It looks at the earliest building examples built during territorial days, the various adaptations of transplanted Eastern high styles, and the rise of a unique Northwest regional style, as well as the dramatic introduction of postmodernism in Oregon. This material is appropriate for students in history, northwest folklore, historic preservation, and architecture. |
| COURSE OBJECTIVES | To develop an awareness of the influences that helped shape architecture in Oregon. |
| COURSE REQUIREMENTS | Students taking the class for a P/NP grade are required to complete the quiz and two examinations (midterm and final). Students registered for a letter-differentiated grade must complete the quiz, midterm, and final, as well as submit a carefully prepared research paper. |
| COURSE EVALUATION | Pass or No Pass Grades are based upon: Quiz 10% Midterm Exam 40% Final Exam 50%. Grades are based upon: Quiz 10% Midterm Exam 30% Final Exam 30% Research Paper 30%. |
| REQUIRED TEXTS | Bosker, Gideon, and Lena Lencek, <i>Frozen Music</i> , Portland, 1985 Clark, Rosalind, <i>Oregon Style: Architecture from 1840 to the 1950s</i> , Portland 1983 Ross, Marion Dean, "Architecture in Oregon, 1845-1895," <i>Oregon Historical Quarterly</i> 57, March 1956, 33-64 Ross, Marion Dean, <i>A Century of Architecture in Oregon, 1859-1959</i> , Eugene, OR School of Architecture and Allied Arts, 1959. |
| RECOMMENDED READINGS | L M. <i>Oregon Architecture</i> , Eugene, 1999 Roth, Leland M. <i>Books and Articles Related to Oregon Architecture: A Selected Bibliography</i> , Eugene, 1999. |

3 credits, Prerequisites: none, Fall Terms

| | |
|----------------------------|---|
| INSTRUCTOR | Art Hawn |
| COURSE DESCRIPTION | This course investigates interior architecture as space and its associated architectural elements and contents (primarily furniture). This course includes the study of furnishings, textiles, and other interior traditions representing Eastern and Western cultures prior to 1700. |
| COURSE OBJECTIVES | The goals of the course are to demonstrate an understanding of the relationships among historic interior components (furniture, materials, decorative objects); to utilize a basic descriptive vocabulary, including key historic terminology; and to demonstrate an understanding of the complex cultural forces that have influenced the development of interiors of various periods. |
| COURSE REQUIREMENTS | Attend lecture presentations. Complete required readings. |
| COURSE EVALUATION | Exams: 2 @ 50% each. |
| REQUIRED TEXTS | Stanley Abercrombie and Sherrill Whiton, <i>Interior Design and Decoration</i> . |

3 credits, Prerequisites: none, Winter Terms

| | |
|----------------------------|--|
| INSTRUCTOR | Mary Anne Beecher, Ph.D. |
| COURSE DESCRIPTION | This course investigates interior architecture as space and its associated architectural elements and contents (primarily furniture). This course includes the study of furnishings, textiles, and other interior traditions representing Western cultures during the 18 th and 19 th centuries. |
| COURSE OBJECTIVES | The goals of this course are to identify significant approaches to the creation of European and American interior spaces and furnishings from the late seventeenth century through the nineteenth century; to understand connections between evolving technologies and advancements in the design and production of architecture, finish materials, furniture, and decorative objects; to demonstrate an understanding of the complex cultural forces that have influenced the development of interiors and their fittings from various periods; to demonstrate an understanding of the stylistic relationships among historic interior components (furniture, materials, decorative objects); to understand the relationships between materials, methods of manufacture, and form in the generation of historic furniture designs; to increase students' descriptive vocabulary by adding key historic terminology; to advance students' critical and analytical writings skills. |
| COURSE REQUIREMENTS | Attend lecture presentations. Complete required readings. Graduate students complete research assignment. |
| COURSE EVALUATION | Short write in-class exercises: 3 @ 10% total Exams: 3 @ 30% each |

3 credits, Prerequisites: none, Spring Terms

| | |
|----------------------------|--|
| INSTRUCTOR | Mary Anne Beecher, Ph.D. |
| COURSE DESCRIPTION | This course investigates interior architecture as space and its associated architectural elements and contents (primarily furniture). This course includes the study of furnishings, textiles, and other interior traditions representing Western cultures during the 18 th and 19 th centuries. |
| COURSE OBJECTIVES | The goals of this course are to identify significant approaches to the creation of European and American interior spaces from the late nineteenth through the twentieth centuries; to demonstrate an understanding of the complex cultural forces that have influenced the development of interiors in the twentieth century; to connect historic interior design developments of the twentieth century to the evolution of corresponding design theories; to demonstrate an understanding of the relationships among historic interior components (furniture, materials, decorative objects); to increase your descriptive vocabulary by adding key historic terminology. |
| COURSE REQUIREMENTS | Attend lecture presentations. Complete required readings. Graduate students complete research assignment. |
| COURSE EVALUATION | Short write in-class exercises: 3 @ 10% total Exams: 3 @ 30% each |
| REQUIRED TEXTS | Stanley Abercrombie and Sherrill Whiton, <i>Interior Design and Decoration</i> . Anne Massey, <i>Interior Design of the 20th Century</i> On-line reserve readings: Adolf Loos, "Ornament and Crime," in Ulrich Conrads, <i>Programs and Manifestoes on 20th-century Architecture</i> , (Cambridge: MIT Press, 1994): 19-24. Arthur Tuegg, "Transforming the Bathroom: Perriand and Le Corbusier, 1927-57," pp. 114-129. Paul Overy, "Producing De Stijl," <i>De Stijl</i> , (New York: Thames and Hudson, 1991): 7-17. Theo van Doesburg, "Towards a Plastic Architecture," in Ulrich Conrads, <i>Programs and Manifestoes on 20th-century Architecture</i> , (Cambridge: MIT Press, 1994): 78-80. Karl Mang, "Scandinavian Furniture—from Anonymity to World Renown," <i>History of Modern Furniture</i> (New York: Harry N. Abrams, Inc., 1978): 126-145. Lucinda Kaukas Havenhand, "American Abstract Art and the Interior Design of Ray and Charles Eames," <i>JID</i> 31:2(2006): 29-42. Leslie Pina, <i>Furniture in History</i> (Upper Saddle River, NJ: Prentice Hall, 2003): 334-363. Leslie Pina, <i>Furniture in History</i> (Upper Saddle River, NJ: Prentice Hall, 2003): 364-388. |

4 credits, Prerequisites: see course requirements; Fall/Winter Terms

| | |
|----------------------------|--|
| INSTRUCTOR | Kenneth Helphand |
| COURSE DESCRIPTION | History of Landscape Architecture explores the heritage, tradition, theory and ideology of landscape design. The first term focuses on the idea of the garden; we begin in antiquity and end in the Italian garden. The second term explores the garden traditions of France, Great Britain and then focuses on Landscape Architecture in the United States, park history, and modern design. This is the history of places and ideas, sites, and symbols. We will study landscapes and gardens both monumental and mundane, the legacy of landscape design created by garden architects, engineers, planners, popes, peasants, emperors, and craftsmen. |
| COURSE OBJECTIVES | Three central themes will be addressed: House and Garden: Exploring the relationship of structures, especially residential dwellings, to the land. City and Country: Garden and landscape design explores the meaning of these two locales as cultures, ideologies, and places. Humans and Nature: The subject of landscape design is the relationship between humans and nature. Our understanding of our place in nature is manifested in our design of Landscapes. |
| COURSE REQUIREMENTS | History of Landscape Architecture I is open to Landscape Architecture undergraduate students in the third year of the program. All graduate students are welcome. The course is not recommended for students applying to the program. Non-design students are welcome. History of Landscape Architecture II is open to all students who have completed the first term. All other students must get permission of the instructor. |
| COURSE EVALUATION | Arh 4/577 – History of Landscape Architecture I Midterm (25%) 3 in-term projects (each worth 25%) Take home final project Arh 4/578 – History of Landscape Architecture II Project 1 – Contemporary parterre (20%) Project 2 – “What If?” (20%) Mid-term Exam (20%) Project 3 – Oregon Landscape Architecture (40%) |
| REQUIRED READING | Kenneth Helphand, http://darkwing.uoregon.edu/~helphand/homepage.html , readings on E-Reserve William Tishler, <i>American Landscape Architecture: Designers and Places</i> , (Washington D.C.; The Preservation Press) 1989, On reserve. |

JAMIN AASUM

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)** ARCH 4/584 Architectural Design

EDUCATION University of Oregon, Master of Architecture, 1994
University of Oregon, Bachelor of Science, 1984

**ACADEMIC
EXPERIENCE** University of Oregon, Adjunct Professor, 2001 to present

**HONORS,
AWARDS, AND
COMPETITIONS** AIA Merit Award for Clackamas Community College Training Center, Wilsonville, OR.
2002. Also awarded Best of Show, Portland Design Festival, 2003.
AIA/IDA Citation Award for Louisiana Pacific Corporate Headquarters, Portland, OR.
2001.
Athletic Business Merit Award for Washington State University, Student Recreation Center,
Pullman, WA. 2001. Also awarded AIA Citation Award and NIRSA Facility of Merit
Award in 2002.
AIA Silver Award for Seattle University, School of Law, Seattle, WA. 2001
AIA/IDA Honor Award for Seattle University, School of Law, Seattle, WA. 2000
AIA Merit Award, Un-Built, for Tualitin Hills Parks and Recreation, Sports Courts, Portland,
OR. 1995

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS** *Architectural Record*, "Building Typologies", featured Clackamas Community College Training
Center, Wilsonville, OR 2003

**PROFESSIONAL
EXPERIENCE** Mahlum Architects, Portland, OR, 2006–present
AASUM Design, Portland, OR, 2004–2006
Yost Grube Hall Architecture, Portland, OR, 1996–2004
BOORA Architects, Portland, OR 1994–1996
Douglas Okun and Associates, Cambridge, MA 1986–1988

GREGORY ACKER

Adjunct Assistant Professor of Architecture

| | |
|--|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/507 Environmental Architecture ARCH 4/507 Integration of Bldg. Systems & Environmental |
| EDUCATION | Bachelor of Architecture, Miami University, Oxford Ohio, 1968 |
| REGISTRATION | Oregon License. # 1616 (1975), California License. # C-9558 (1978) |
| ACADEMIC EXPERIENCE | University of Oregon, Assistant Adjunct Professor, 1999 to present Portland General Electric (PGE), Green Building Resources Classes PGE's Earth Smart Program, Environmental Design Consultant METRO's Earth Wise Training Program Instructor Language Institute, Vina del Mar, Chile, 1971 |
| MEMBERSHIPS | Northwest Ecobuilding Guild; Solar Energy Association of Oregon; American Solar Energy Society; Latin American Trade Council |
| HONORS AND AWARDS | AIA Energy and Architecture Award for Optimize Technologies Building, Oregon City, 1998 National Awards Council for Environmental Sustainability (Certificates of Achievement), 1998 AIA Northwest Region Design Award for Urban Show of Homes Duplex, Portland, 1997 US DOE National Awards for Energy Efficiency and Renewable Energy (2 Certificates), 1997 AIA National Design Award for Urban Show of Homes Duplex, Portland, 1997 Association of Builders and Contractors Excellence in Construction Award, Optimize Technologies 1996 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Ecotrust Natural Capital Center Sustainability Consultant (mission, sustainable design chart, Green Specifications, Tenant Improvement Guidelines, eco-roof specifications); Created Green Building Resources courses and two courses for the University of Oregon, 1999-2000 |
| PROFESSIONAL EXPERIENCE | In private practice since 1979, projects include educational buildings, commercial office buildings, ecotourism and resort development, and multi-family and single-family residential. Inspired while working as a young Peace Corps architect in South America, my buildings incorporate passive-solar design with resource efficiency and low toxic construction. Designs incorporate sustainable principles of energy and resource efficiency, low toxic material selection, the incorporation of recovered materials into projects, and waste reduction in design and construction. I also owned a construction company for five years which built our environmentally sensitive residential designs. From this design-build experience, I have a broad understanding of cost-effective sustainable design options, local material selection, cost impacts and availability of materials for construction sequencing. |
| PROFESSIONAL SERVICE | Celebration of Daylighting Conference Organizer and Presenter, 1999 and 2000 Advisory Board, Portland Community Design (non-profit) Architect for Habitat for Humanity projects Architect for Cold Spring Conservancy in Columbia Gorge (non-profit) Advisor to Oregon Natural Resources Council Presenter at University of Oregon's HOPES Conferences in 1998 and 2000 Peace Corps Architect, Colombia South America 1968-71 |

KARALIE ADAMS

Adjunct Assistant Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS) **ARCH 4/584 Architectural Design**

EDUCATION Master of Arts, University of Oregon, 1986
Bachelor of Architecture, University of Oregon, Berkeley, 1978

ACADEMIC EXPERIENCE University of Oregon, Adjunct Assistant Professor,
Portland State University, Adjunct Professor, 1996-1997
University of Nevada, Las Vegas, NV, Adjunct Professor, 1992-1993

MEMBERSHIPS AIA

HONORS, AWARDS, AND COMPETITIONS Oregon State University, Honors Program, 1973-1976

SELECTED RESEARCH, PUBLICATIONS, PROJECTS Exhibit for Pietro Beluschi, AIA Gallery, Portland, OR, 1993

PROFESSIONAL EXPERIENCE Kara Adams Design Studio, 1994-1999
Statsny & Burke Architecture, Portland, OR, 1988-1990
Ragland & Hagerman Partnership, Portland, OR, 1986-87
Amundson and Associates, Architects, Springfield, OR 1978-1982

PROFESSIONAL SERVICE ROSE CDC Development Committee, 1997-1999
AIA Small Firm Roundtable & Annual Gallery Show, 1997-1999
AIA Urban Design Committee, 1986-1991

PROFESSIONAL DEVELOPMENT Architectural Association, Inc., London, England, "The Re-Vision of London", 1991
University for Foreigners, Perugia, Italy, 1986
International Study Center for Palladian Architecture, Vicenza, Italy, 1986

EDWARD ALLEN, FAIA

Courtesy Visiting Professor of Architecture

| | |
|--|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/ 508 Graphic Statics |
| EDUCATION | Master of Architecture, University of California, Berkeley, 1964 Bachelor of Architecture, with high distinction, University of Minnesota, 1962 |
| ACADEMIC EXPERIENCE | Massachusetts Institute of Technology, Associate Professor. 1968-1983 Liverpool University, Visiting Lecturer. 1976 University of Washington, Visiting Lecturer. 1987 Yale University, Lecturer. 1988-1996 Montana State University, Visiting Professor. 1990 University of California, San Diego, Adjunct Professor. 1992-1993 University of Oregon, Pietro Belluschi Distinguished Visiting Professor. 1997 MIT, Visiting Professor. 1999-2004 |
| MEMBERSHIPS | AIA, Boston Society of Architects, Association of Collegiate Schools of Architecture, American Concrete Institute, Society of Building Science Educators, College of Fellows of the American Institute of Architects |
| HONORS, AWARDS, AND COMPETITIONS | Fulbright Research Grant, Italy. 1966-67 Fellow of the American Institute of Architects. 2001 Distinguished Alumnus Award, University of Minnesota. 2001 Honorary Master's Degree, Boston Architectural Center. 2005 Topaz Medallion AIA & ACSA. 2005 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Approximately fifty-five constructed buildings in California, Massachusetts, Maine, and new Hampshire <i>How Buildings Work</i> , Oxford University Press, 1980. 3 rd ed. 2005 <i>Fundamentals of Building Construction, Materials and Methods</i> , John Wiley and Sons, 1985. 4 th ed. 2003 <i>Exercises in Building Construction</i> . John Wiley and Sons, 1986 <i>The Architect's Studio Companion</i> , John Wiley and Sons, 1989 <i>Architectural Detailing: Function, Constructibility, Aesthetics</i> . John Wiley and Sons, 1993 <i>Shaping Structures</i> (with Waclaw Zalewski) John Wiley and Sons, 1998 <i>Fundamentals of Residential Construction</i> . (with Rob Thallon), John Wiley and Sons. 2001 |
| REGISTRATION | Registered architect, Massachusetts |
| PROFESSIONAL EXPERIENCE | Fellow, American Institute of Architects |

MARY ANNE BEECHER

Associate Professor of Interior Architecture

COURSES TAUGHT (PAST THREE YEARS)

AAAP 4/510 Architectural Research Methods
ARH 199 Williams Seminar for ARH 4/576 "In Their Own Words"
ARH 4/574 History of Interior Architecture I
ARH 4/575 History of Interior Architecture II
ARH 4/576 History of Interior Architecture III
IARC 199 Freshman Seminar "Reading the Room"
IARC 4/547 Color Theory and Application for the Built Environment
IARC 4/584 Interior Design

EDUCATION

Ph.D. in American Studies, University of Iowa, 2003
Master of Arts in American Studies, University of Iowa, 1998
Master of Arts in Interior Design, Iowa State University, 1988
Bachelor of Arts in Interior Design, Iowa State University, 1986

ACADEMIC EXPERIENCE

University of Oregon, Associate Professor, 2005-present
University of Oregon, Assistant Professor, 1999-2005
Iowa State University, Assistant Professor, 1992-99
Iowa State University, Adjunct Assistant Professor, 1988-1992

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

"Designing Criticism: The Potential for Written Criticism to Contribute to Interior Design Education," *Journal of Interior Design*, manuscript submitted
"Closets on the Edge: Reading the Storage Innovations of Catharine Beecher and Orson Squire Fowler," paper for International Meeting of the North American Victorian Studies Association, Toronto, Ontario, Canada, October, 2004
"What's New? What's Now? What's Next? A Critique of the Contemporary Interior," *Interiors and Sources* 10:1, January/February, 2003
"The Integrated Cabinet: Vernacular Storage and the American House 1900-1950," International Meeting of the Vernacular Architecture Forum, St. Pierre et Miquelon, France, June 2003
"Promoting the 'Unit Idea: Manufactured Kitchen Cabinets (1900-1950)," *The APT Bulletin (The Journal of Preservation Technology)*, Volume 32, Number 2-3, Summer, 2001
"The Mythical Making Martha," *American Studies*, Volume 42, No. 2, Summer, 2001

LARS UWE BLEHER

Assistant Professor of Architecture

| | |
|--|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 222 Introduction to Architectural Computer Graphics ARCH 384 Intermediate Architectural Design II ARCH 4/507 Introduction to Exhibition Design ARCH 682 Introductory Architectural Design – Graduate Option III IARC 4/584 Interior Design |
| EDUCATION | Master of Architecture, University of Oregon, 1994 Diplom Ingenieur Architektur und Stadtplanung, Universität Stuttgart, 1995 |
| ACADEMIC EXPERIENCE | University of Oregon, Assistant Professor, 2002-present University of Oregon, Adjunct Assistant Professor, 1994 |
| MEMBERSHIPS | Member Art Directors Club Germany Member Fulbright Alumni Association, Germany |
| HONORS, AWARDS, AND COMPETITIONS | 1 st Prize Ronnefeldt Tea Brand Shop, with Atelier Markgraph, 2006 1 st Prize T-Online Visitors Center Darmstadt, Germany, with Atelier Markgraph, 2004 3 rd Prize Ostfriesisches Landesmuseum, Emden, Germany, with Dorner+König Architekten, Stuttgart, 2001 1 st Prize AIT/Eternit Workshop for young architects in Berlin, with Axel Dorner and Oliver Voitl, 2001 1 st Prize Invited Competition Deutschen Museums Munich, traffic center, with Atelier Markgraph, 1997 1 st Prize Invited Competition Daimler-Benz at EXPO 2000, Hanover, with Atelier Markgraph and Alsop+Störmer Architects, London, 1996 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | “Atelier Markgraph-Listen and Act,” invited lecture at the Fachhochschule Stuttgart June 2005 “Design at Expo 2008,” invited lecture at EXPO Conference, Shaghai, China with Prof. Andreas Theilig, 2004 Presche Residence with Manfred Bleher “40 Spaces in Stuttgart”, AV edition Ludwigsburg, 2004 “Staircase in Scale: repertorio contemporaneo,” Federico Motta, Milano, 2003 Interiors Digest Russia Magazine, Sept., 2003 AIT Interior Design Magazine, June 2002 Mercedes-Benz AG, “Story of Passion,” Communication, with Markgraph, 2003 Mercedes-Benz AG Showrooms and Gallery, Paris, 1998, 2004, Geneva, 1997, Frankfurt, 2001, design at Markgraph |
| REGISTRATION | Registered Architect and City Planner (#57738) Architektenkammer Baden-Württemberg, Germany |
| PROFESSIONAL EXPERIENCE | Atelier Markgraph, Frankfurt, Managing Design Director, 2005-present Atelier Markgraph, Frankfurt, 1996-2000, Creative Director, 2000-2005 Architekturbüro Bleher, Partner, Remseck, 1996 Morphosis Architects, Santa Monica, CA, Intern Architect 1994 |
| PROFESSIONAL DEVELOPMENT | Conducted workshop and lecture at Contractworld Design Conference, Hanover, “Clear Fog” Atelier Markgraph, with Martin Pesch, January 2002 UIA Congress, Berlin, 2002 |

JOHN BREHM

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/523 Media for Design Development
IARC 4/584 Interior Design

EDUCATION

Master of Architecture, Pratt Institute, 1999
Bachelor of Architecture, University of Illinois at Chicago, 1990

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Professor, 2004 – Present
The Art Institute of Portland, Adjunct Faculty, 2001–Present
Marylhurst University, Adjunct Faculty, 2003-2004
Portland Community College, Adjunct Faculty, 2004

**HONORS,
AWARDS, AND
COMPETITIONS**

Graduate Architecture Certificate of Excellence, Pratt Institute, 2000
Teaching Assistantship, Pratt Institute, 1998
Architectural Design Scholarship, The University of Illinois At Chicago, School of
Architecture, 1998

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

City of Portland Fire Station No. 9, Portland, OR
N. Interstate Housing and Head Start, Portland, OR
City of Portland Fire Station No. 27, Portland, OR
Aristeia Capital, New York, NY

REGISTRATION

Licensed Architect, Oregon & Illinois
NCARB Certified

**PROFESSIONAL
EXPERIENCE**

Forming Architecture, Portland, OR, 2004 – present
MCM Architects, The Wasserberger Design Group, Portland, OR, 2003-2004
Merrill Architects, Portland, OR, 2001
Mark Gould Architect, New York, NY, 1999-2000
Roy H. Kruse & Associates, Ltd., Architects, Chicago, IL, 1997-1998
Techno Ltd. Architects/Interior Designers, Chicago, IL, 1992-1997
Midwest Engineering Consultants, Inc., Burr Ridge, IL, 1991-1992
The Beco Group and Architemps, Chicago, IL, 1990-1991

**PROFESSIONAL
DEVELOPMENT**

Landmark Education Corporation, Chicago, IL, Curriculum for Training and Development in
Leadership, 1996 and Teaching Assistant for Self Expression and Leadership Program, 1998

**PROFESSIONAL
SERVICE**

Roseway Park Blocks Design Committee, Portland, OR

JULI BRODE

Adjunct Assistant Professor

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 680
ARCH 681

Introduction to Graduate Design
Introduction to Graduate Design

EDUCATION

Master of Architecture, Southern California Institute Of Architecture, 1999
Bachelor of Art, Frostburg State College, 1984

**ACADEMIC
EXPERIENCE**

University of Oregon, 2006–present
Otis College of Art and Design, 1999
Southern California Institute of Architecture, 1999

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

“Artsy Planters Stir Neighbors’ Emotions,” *LA Times Metro Section*, 1999
“Students Design Furniture for Shelter,” *The Harbor Area News-Pilot*, 1999
“Art School Students Assist Neighborhood in Beautification Project,” *The Westsider*, 1999

**PROFESSIONAL
EXPERIENCE**

Marmol Radziner and Associates, Los Angeles, CA, 2000–2003
Chaney Associates, Cumberland, MD, 1999–2003

**PROFESSIONAL
SERVICE**

Camp Hope Appalachian Service Project, Frostburg, MD. Liason between homeowners and workers for housing upgrades in Western Maryland. 1993.
Artpark, Lewiston, NY. Installation with Artist Cameron McNall for a large wood and metal sculpture. 1991
St. Gauden’s Park, Cornish, NH. Installation with artist Cameron McNall and preparation of a concurrent exhibit. 1991

FRANCES BRONET

Dean, School of Architecture and Allied Arts
Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS) AAA 4/510 Bi-Coastal Installation

EDUCATION Diplomes des Etudes Collegiales, (Engineering), McGill University, 1974
Bachelor of Science in Architecture, McGill University, 1977
Bachelor of Architecture, McGill University, 1978
Bachelor of Engineering, McGill University, 1979
Management Diploma, McGill University, 1980
Master of Science in Architecture, Columbia University, 1985

ACADEMIC EXPERIENCE Full-time Faculty, Vanier College, Montreal, 1982-84
Instructor, New York Institute of Technology, NY, 1985
Visiting Professor, McGill University, 1984
Visiting Professor, Union College, Schenectady Summer High, 1989-91
Professor of Architecture, Rensselaer Polytechnic Institute, 1985-1992, 2002-2005
Associate Dean, School of Architecture, 1995-2000, 2002-2005
Professor and Dean, University of Oregon, 2005-2006

REGISTRATION Ordre des Architectes du Quebec registration, 1981

SELECTED RESEARCH, PUBLICATIONS, PROJECTS "Design and How It Affects Human-Needs Met, Personal Participation in Daily Life, and Our Sense and Practice of Justice," *Contemporary Justice Review*, Special Issue *Design and Justice*, edited by Frances Bronet and Scott Christianson, Vol. 4, Issue 2, Harwood Academic Press, Overseas Publishers Association, NV, 2001
"Product Design and Innovation: Architectural Pedagogy as a Template for an Interdisciplinary Degree Program," Frances Bronet, Ron Eglash, Gary Gabriele, David Hess, Larry Kagan, *International Journal of Engineering Education (IJEE)*, 2004
"Beating a Path: Design and Movement," In *Performing Nature: Explorations in Ecology and the Arts*, edited by Gabriella Giannachi, Nigel White, Peter Lang AG, the European Academic Publishers 2005

PROFESSIONAL EXPERIENCE Radislav Zuk, Architect, Montreal Quebec, 1977
John Schreiber, Architect, Montreal, Quebec, 1978-79
Dan S. Hanganu, Architect, Montreal, Quebec, 1980-82
Engineering Institute of Canada, Montreal, Quebec, 1982-84
Architectural Partnership, Tsontakis Bronet Daemen Architects, Montreal, Quebec, 1982-84

PROFESSIONAL SERVICE Canadian Society for Civil Engineering, 1981-1984
Ordre des Architectes du Quebec, 1981-1985
Treasurer, Board of Directors, ACSA, 1995-1997
ACSA Liaison, Board of Directors, AIAS, 1988-2000,
Member, ASEE, 2003-present

G.Z. BROWN, FAIA

Professor of Architecture, Director Energy Studies Building Laboratory

| | | |
|--|---|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/507 ARCH 4/510 ARCH 4/510 ARCH 4/584 ARCH 4/596 ARCH 4/598 | Lighting Seminar Building Science Research Skills Studio Plus Architectural Design The Window Energy Scheming |
| EDUCATION | Master of Architecture, Yale University, 1974 Master of Business Administration, University of Akron, 1971 Master of Arts, Michigan State University, 1966 Bachelor of Arts, Michigan State University, 1964 | |
| ACADEMIC EXPERIENCE | University of Oregon, Professor, 1987-present University of Oregon, Associate Professor, 1982-87 University of Oregon, Assistant Professor, 1977-82 Washington University, Assistant Professor, 1974-77 | |
| HONORS, AWARDS, AND COMPETITIONS | Fellow, American Institute of Architects, February 2006 U.S. Green Building Council Leadership Award in Research, October 2005 Fellow, American Solar Energy Society, August 2005 Architectural Research Centers Consortium - James Haecker Distinguished Leadership Award in Architectural Research, 2000 Cass Gilbert Visiting Professor, Department of Architecture, University of Minnesota, October 1994, May 1995 Fulbright Scholar, Norway, 1991 Sam Gibbons Eminent Scholar, Department of Architecture, University of South Florida, Tampa, FL, 1990 National Award for Energy Innovation, U. S. Department of Energy, 1984 | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | <i>Natural Ventilation in Northwest Buildings</i> , with J. Kline, G. Livingston, D. Northcutt, and D. Wright, 2004 <i>Sun, Wind and Light: Architectural Design Strategies</i> , 2nd edition, New York, John Wiley & Sons, 2001 <i>InsideOut: Design Procedures for Passive Environmental Technologies</i> , with J. Reynolds, and M. S. Ubbelohde, 2nd edition, New York, John Wiley & Sons, 1992 "Color," with M. Utsey, in <i>Daylighting Analysis by Physical Modeling: A Manual for the Design Practitioner</i> , Daylighting Network of North America 1987 More than 100 papers and reports on computing, energy, climate and housing <i>SIP Scheming 1.0</i> , with T. Sekiguchi, (software); <i>Energy Module, Auto Architect</i> , with M. Brambley, D. Chassin, M. Helou, and M. Raney (software); <i>Energy Scheming 2.0, 2.5, and 3.0</i> , with T. Sekiguchi and J. Kline (software) | |
| REGISTRATION | Registered Architect (#2145) Oregon | |
| PROFESSIONAL EXPERIENCE | Principal, Equinox Design, Eugene, OR, 1978-94 | |
| PROFESSIONAL SERVICE | Fellow, American Institute of Architects | |

VIRGINIA CARTWRIGHT

Associate Professor of Architecture

| | | |
|--|--|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 680 ARCH 681 ARCH 283 ARCH 284 ARCH 4/595 IARC 4/592 | Introductory Graduate Design I Introductory Graduate Design II Introductory Architectural Design I Introductory Architectural Design II Daylighting Electric Lighting |
| EDUCATION | Master of Architecture, University of Oregon, OR, 1981 Bachelor of Arts in Fine Arts, University of California, CA 1975 | |
| ACADEMIC EXPERIENCE | University of Oregon, Associate Professor, 1992-present Cornell University, Visiting Associate Professor, 1995 University of Oregon, Assistant Professor, 1986-92 University of Wisconsin-Milwaukee, Assistant Professor, 1985-86 Kansas State University, Visiting Assistant Professor, 1983-85 | |
| HONORS, AWARDS, AND COMPETITIONS | META Award, Linda Vista House Remodel/Addition, NHRI, San Jose, 2003 Summer Research Award, University of Oregon, 2002 An Award of Honor, Emerald People's Utility District Headquarters, Architecture + Energy Building Excellence in the Northwest, 1999 Summer Workshop and Toolkit Award, 'Vital Signs,' University of California, Berkeley, with D. Armpriest, 1997 | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Heather Point House Addition & Remodel, La Selva Beach, CA, with J. T. Tice, 1998-04 Linda Vista House Remodel, La Selva Beach CA, with J. T. Tice, D. Goldstein, 2000-02 "A Lexicon of Light: Themes in Aalto's Libraries," paper, Form Language Symposium, Dresden, Germany, 2001 "Daylighting," <i>Architectural Design Portable Handbook</i> , Andrew Pressman, McGraw-Hill, 2001 "Lessons Learned from Aalto: Daylighting in Three Libraries," 'A Celebration of Daylight,' sponsored by Portland General Electric, Portland, Oregon, 2000 "From the Earth to the Sky: Tracing the Development of Luminous Themes in Mt. Angel Abbey Library," Centennial Celebration of Alvar Aalto's Birth Mount Angel Abbey, Oregon, 1998 | |
| PROFESSIONAL EXPERIENCE | Coastal Architecture and Design, Principle, Eugene, OR, 1998-present | |
| PROFESSIONAL SERVICE | Illuminating Engineering Society of North America, Society of Building Science Educators | |
| PROFESSIONAL DEVELOPMENT | SBSE Retreat of Beginning Design Education, Savannah, GA, 2005, presenter Agents of Change Training Workshop, New Smyrna Beach, 2005 | |

JOHN CAVA

Adjunct Associate Professor of Architecture

| | |
|--|---|
| COURSES TAUGHT (PAST FIVE YEARS) | ARCH 4/507 Analysis of Architectural Form; Design into Construction ARCH 4/507 Contemporary Architectural Theory & Practice ARCH 4/507 History of the Tectonic Idea ARCH 4/508 Architectural Media; Conceptual Design ARCH 4/517 Professional Practice; Portland (Initiator) ARCH 4/584 Architectural Design ARCH 4/585 Advanced Architectural Design I ARCH 4/586 Advanced Architectural Design II ARCH 601 Graduate Research ARCH 607 Critical Positions in Contemporary Architecture ARCH 4/609 Portland Practicum (Initiator) |
| EDUCATION | Master of Science in Advanced Architectural Design, Columbia University, Graduate School of Architecture, New York, New York, 1988 Bachelor of Architecture, University of Oregon, Eugene, Oregon, 1979 Louis I. Kahn Studio (post-graduate course; audit), U of Penn., Philadelphia, 1973 Antioch College, Yellow Springs, Ohio 1972 |
| ACADEMIC EXPERIENCE | University of Oregon, Director & Founder, Portland Summer Program 1991-Present Adjunct Associate Professor of Architecture, 1987-Present Oregon School of Architecture and Design, Asst. Professor of Architecture, 1985-1991 Columbia University, Teaching Assistant, 1988 |
| MEMBERSHIPS | American Institute of Architects |
| HONORS, AWARDS, AND COMPETITIONS | Bakken Res., Lk. Oswego, OR, Dsgn. Excellence Award, AIA, w/ Studio of Arch., 1991 "Winners of Mobile City/County Competition," v.I, 1991 Mobile City/County Courthouse & Office Bldg., Mobile, AL Hon. Mention, National Design Comp. 1990 UC Art Museum, Berkeley, Hon. Mention with GHA, National Design Comp., 1985 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | <i>The Other Moderns; 1927-1965</i> , (2001), Co-auth (w/ Kenneth Frampton) Monacelli Press Arcade; Plan, Section, Sentence 2000, Invited exhibitor, Edelman Res. & Tompkins Res. <i>Encyclopedia of 20th Century Architecture</i> (2001), Contributing author; "Tectonics" ACSA Regional Conference 2000, (Re)Viewing the Tectonic; Paper The Work of John Yeon, Architect (2001), Architectural monograph <i>Morphosis; Buildings and Projects, Volume 3</i> , Co-author (with Thom Mayne & Anthony Vidler), Rizzoli Publications, 1999 <i>Studies in Tectonic Culture; The Poetics of Construction in 19th & 20th C. Architecture</i> , Editor (Author, Kenneth Frampton), MIT Press (USA), 1995 |
| REGISTRATION | Oregon License, # 2685 (1985) |
| PROFESSIONAL EXPERIENCE | John Cava Architect, Principal, Portland, Oregon, 1994-present Studio of Architecture, Principal, Portland, Oregon, 1990-1994 GHA Architects, Partner, Portland, Oregon, 1985-1989 Stastny Architects, Designer, Portland, Oregon, 1983-1985 Zimmer Gunsul Frasca Partnership, Designer, Portland, Oregon, 1983 Skidmore Owings & Merrill, Designer, Portland, Oregon, 1980-1981 |
| PROFESSIONAL SERVICE | Head Start of Lane County: Long range planning workshops, participant Head Start: Classroom prototype development |

BECCA CAVELL

Adjunct Senior Instructor of Architecture

| | |
|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/507 Seminar: Northwest Residential Modernism |
| EDUCATION | Bachelor of Arts in Architecture, University of Liverpool, Liverpool, UK 1988 Bachelor of Architecture, University of Liverpool, Liverpool UK 1991 (Exchange studies at University of Oregon 1989-1990) |
| ACADEMIC EXPERIENCE | Adjunct Faculty, University of Oregon Portland Program, Winter 2006 |
| HONORS, AWARDS, AND COMPETITIONS | Architectural Foundation of Oregon: 2005 Van Evera Bailey Fellowship |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Architecture Hall, University of Washington, Seattle, Washington Albany Hall, Lewis & Clark College, Portland, Oregon Howard Center for the Social Sciences, Lewis & Clark College, Portland, Oregon Multnomah County Libraries Branch Library Improvement Program, Portland, Oregon Woodstock Branch Library, Multnomah County Library, Portland, Oregon Hollywood Library / The Bookmark, Multnomah County Library, Portland, Oregon Sherwood Civic Building, Sherwood, Oregon (City Hall and Library) Oregon Historical Society New Entry, Portland, Oregon |
| REGISTRATION | Oregon #4020 United Kingdom #059268D American Institute of Architects #30122926 LEED® Accredited Professional |
| PROFESSIONAL EXPERIENCE | Nicholas Hare Architects, London, UK, 1991-1994 SERA Architects, Portland, Oregon, 1994-1998 Thomas Hacker Architects, Portland, Oregon, 1998-present |
| PROFESSIONAL SERVICE | Director, American Institute of Architects Portland Chapter, 2003-2005 Treasurer, American Institute of Architects Portland Chapter, 2006-2007 |

BROOKS CAVIN

Adjunct Associate Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/584 Architectural Design

EDUCATION

Master of Architecture, MIT, 1968
Bachelor of Architecture, University of Minnesota, 1967
Bachelor of Arts, Harvard College, 1964

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Professor, 2000-present
Cal Poly Pomona, Professor of Architecture, 1975-2004
Boston Architectural Center, Instructor, 1971-1975
University of Tunis, Tunisia, 1968-1970

MEMBERSHIPS

American Institute of Architects
Society of Building Science Educators

**HONORS,
AWARDS, AND
COMPETITIONS**

Pasadena/ Foothill and Inland Chapters of the AIA Design Awards
Outstanding ENV Faculty Member, Cal Poly, Pomona, 1998

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

“Greenhouse of the Future”, Strawbale (DOE Grant), 1997-1998
EMF Checklist for School Construction, (DOE Grant), 1993-1996
Metal Building Systems Design Handbook, 1990.
Residential Solar Demonstration (HUD Grant), 1976

REGISTRATION

Oregon License # 4856 (2004)
California License #C 8964 (1976)
NCARB #19840 (1975)

**PROFESSIONAL
EXPERIENCE**

Claremont Environmental Design Group Inc, Claremont, CA, 1978-2006
Brown Daltas and Associates, Rome, Italy, 1977
Hugh Stubbis and Associates, Cambridge, MA, 1974-1975
The Architects Collaborative, Cambridge, MA, 1971-1974
Peace Corps Architect, University of Tunisia, Tunisia, 1968-1970

**PROFESSIONAL
SERVICE**

Cal Poly Pomona Department, College and University Committees

**PROFESSIONAL
DEVELOPMENT**

HOPES Eco-Design Arts Conference Panel Member, Eugene, OR, April 2004

NANCY CHENG

Associate Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 384

ARCH 4/507

ARCH 4/523

ARCH 4/584

ARCH 4/585

ARCH 4/586

ARCH 610

Intermediate Architectural Design II

Eco-villages Seminar

Media for Design Development

Architectural Design

Advanced Architectural Design I

Advanced Architectural Design II

Introduction Graduate Architectural Computing

Rome Program, 2002

EDUCATION

Master of Architecture, Harvard Graduate School of Design, 1990

Bachelor of Arts cum laude in Architecture, Engineering (Mech.), Yale University, 1982

ACADEMIC EXPERIENCE

University of Oregon, Associate Professor, 2002-present

University of Oregon, Assistant Professor, 1996-2002

University of Hong Kong, Lecturer, 1993-96

Massachusetts Institute of Technology, Visiting Scholar, Summer 1995

Harvard Graduate School of Design, Teaching Assistant for William Mitchell, 1988-89

University of Oregon Course Enhancements using Instruction Technology

HONORS, AWARDS, AND COMPETITIONS

University of Oregon Faculty Course Enhancements Using Instructional Technology, 2005-2007

University of Oregon Information Technology Resident Fellow, 2006

Northwest Academic Computing Consortium Proof of Concept Grant, 2004

Invited Lecturer: "Place Tools and Digital Sketching," University of Hong

Kong, U. of Singapore; Florida Atlantic University; Ball State University, 2004-05

SELECTED PUBLICATIONS, RESEARCH AND PROJECTS

"Animating Design Process with a Digital Pen," with A. McKelvey, *CAAD*

Futures Proceedings, Vienna, June 2005

Fabrication: the Digital Practice of Architecture, AIA-ACADIA conference

proceedings, edited with P. Beesley & S. Williamson, U. of Waterloo Press, 2004

"Stroke Sequence in Digital Sketching," *Architecture in the Network Society*, the 22nd

eCAADe Conference, Copenhagen, Denmark, 15-18 September, 2004

Special Issue on Physical Computing and Tangible Media, edited with E. Yi-Luen Do,

International Journal of Architectural Computing, Issue 2, June 2004

"Using Mobile Digital Tools for Learning about Places," with S. Lane-Cummings,

CAADRIA 2003, Bangkok, Thailand, 18-20 October 2003

REGISTRATION/ CERTIFICATION

Massachusetts License. #778879 (1993); NCARB Certification (1993)

PROFESSIONAL EXPERIENCE

Kallmann McKinnell & Wood, Staff Architect, Boston, MA, 1990-93

Raphael Moneo Associates, Consultant, 1990

TAMS Consultants, Inc., summers 1988, 1989

Childs Bertman Tskares & Casendino, Boston, MA, summer 1987

Graham-Meus Architects, Boston, MA, 1984-86

PROFESSIONAL SERVICE

International Journal of Architectural Computing, Editorial Board, 2003-present

AIA Technology in Architectural Practice – Advisory Group, 2001-05, 2004 chair

AIA-ACADIA Fabrication Conference Chair, November 2004

PROFESSIONAL DEVELOPMENT

Association for Computer Aided Design in Architecture Conferences, 1994-2005

AIA Grassroots 2003 & 04, Knowledge Assembly 2003, Conventions 2001-04

HOPES Eco-Design Arts Conference, Eugene, OR, April 1997-2003, 2005

ADAM CHRISTIE

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/584 Architectural Design

EDUCATION

Master of Architecture, Columbia University, 1999
Bachelor of Arts, Science of Architecture, University of Virginia, 1993

**ACADEMIC
EXPERIENCE**

Portland State University, Adjunct Assistant Professor of Architecture, 2002-present
University of Oregon, Adjunct Assistant Professor of Architecture

**HONORS,
AWARDS, AND
COMPETITIONS**

Museum of Art, Washington State University, Pullman, WA. Designed and produced presentation for award-winning entry. 2000 Portland Chapter AIA Citation.

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

Stevenson Union Renovation/ Addition. Southern Oregon University, Ashland, OR. (under construction). Project Architect/ Design Assistant.
Gateway Building and Pauling Annex. Clackamas Community College, Oregon, City, OR. Project Architect/ Design Assistant.
Washakie Center Renovation, University of Wyoming, Laramie, WY. Project Architect/ Design Assistant
Creative Services Center, Portland, OR. Project Designer. (unbuilt)
Explore Studio, Nike, Beaverton, OR. Project Architect.

REGISTRATION

New York License. NCARB

**PROFESSIONAL
EXPERIENCE**

Opsis Architecture, Portland, OR. Associate. 2000-2005
Perkins and Will, New York, NY. 1999-2000
Mitchell/ Giurgola Architects, New York, NY. 1997-1999
Miguel Rivera Architects, New York, NY. 1998
Tobey + Davis, Reston, VA. 1993-1996

SCOTT CLARKE

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 283
ARCH 284
ARCH 383

Introductory Architectural Design I
Introductory Architectural Design II
Intermediate Architectural Design I

EDUCATION

Master of Architecture, University of Oregon, 2000
Bachelor of Arts, University of Nevada, 1985

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Assistant Professor of Architecture
University of Oregon, Program Assistant, Rome Summer Program, 2002.

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

City of Eugene Fire Station I, Eugene, OR. 2002.
Brookings Harbor School District, Brookings, OR: Kalmiopsos Elementary School, Azalea
Middle School, and Brookings Harbor High School. 2002
Tillamook District Headquarters Administration Building, Tillamook, OR. 2001.

**PROFESSIONAL
EXPERIENCE**

Pivot Architecture and Planning, Eugene, OR. 2000-present

MICHAEL COCKRAM

Adjunct Assistant Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 383
ARCH 384
ARCH 4/523
ARCH 4/507
ARCH 4/507
ARCH 4/584
ARCH 680

Intermediate Architectural Design I
Intermediate Architectural Design II
Media for Design Development
Seminar Italy Field School Summer
Reusing Materials in Design
Architectural Design
Introductory Graduate Design

EDUCATION

Master of Architecture, School of Architecture and Allied Arts, University of Oregon, 1989
Bachelor of Arts in English, College of Arts and Sciences, University of Arkansas-Fayetteville, 1982

ACADEMIC EXPERIENCE

1994 to present: Adjunct Assistant Professor of Architecture at the University of Oregon.
Summer 2000 to present: Director, The Italy Field School in Oira, Italy.

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

"Rebuilding a Stone Heritage," *Architecture Week*. January 30, 2002
"The Rewards of Un-building," *Architecture Week*. May 29, 2002
"Building with Papercrete," *Architecture Week*. November 13, 2002
"OMD's Portable Architecture," *Architecture Week*. January 1, 2003
"Remembering Fay Jones," *Architecture Week*. September, 2005
"Spe'cing Green," *Architecture Week*. December, 2005
"The Green Cities Movement," *Eugene Weekly*. Dec. 1, 2005
"How Does a Building Mean?" *Eugene Weekly*. Sept. 15, 2005
"City Hall 3.0," *Eugene Weekly*. Oct. 20, 2005

PROFESSIONAL EXPERIENCE

Intern Architect for Fay Jones and Maurice Jennings Architects, Fayetteville, Arkansas.
1990-93
Habitat for Humanity of Fayetteville, Arkansas. 1992- 94
Private practice and consulting. 1993-present

PROFESSIONAL SERVICE

Design Bridge, Faculty/Professional Advisor for a University/Community Design Partnership
(currently being organized)
Habitat for Humanity/Design Bridge Charrette, creation of master plan for a nine house
development, Springfield, Oregon, May 2005

PROFESSIONAL DEVELOPMENT

HOPES Eco-Design Arts Conference, Eugene, Oregon, April 2003, 2004, 2005
Speaker/Moderator for "Students Reinvigorating Community" panel, 2005
Moderator for "Deconstruction / Reconstruction" panel, 2005

CHRISTIE COFFIN

Adjunct Associate Professor of Architecture

| | |
|--|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/540 Human Context of Design ARCH 682 Introductory Architectural Design III |
| EDUCATION | Master of Architecture, University of California, Berkeley, 1969 Bachelor of Arts , Radcliffe College/Harvard College, Cambridge, MA, 1965 |
| ACADEMIC EXPERIENCE | University of Oregon, Adjunct Associate Professor, 2002-present, University of Oregon, Assistant Professor, 1976-80 California Polytechnic State, Visiting Lecturer, 1998 University of California, Berkeley, Lecturer, 1973-94 Massachusetts Institute of Technology, Visiting Assistant Professor, 1980 |
| HONORS, AWARDS, AND COMPETITIONS | Tom and Carol Williams Fund for Undergraduate Education, 2004-05, with J. Young EDRA Places Design Award 2000 for Rosa Parks School University of Oregon Science Center, Eugene, OR, multiple design awards 1991-92 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Department of Veterans Affairs Psychiatric Hospital, Palo Alto, CA, with DP, current Sutter County Human Services Building, Yuba City, CA, with DP, current Grossmont Hospital Critical Care Addition, La Mesa, CA, with DP, 2004 University of California, Merced, , research lab renovation, Atwater, CA, with DP, 2004 Mary Graham Children's Center, French Camp, CA, with DP, 2003 National Yang Ming University, Taipei, Taiwan, science/library building, with DP, 2001 Rosa Parks Elementary School, Berkeley, CA, with RA, 1998 National Taiwan University Children's Hospital, Taipei, Taiwan, consultation, 1991-7 Architectural Module of Quality Cataracts Series, Aravind/Seva Publications, 2000 "Thick Buildings," <i>Places</i> , Winter, 1995 "Making Places for Scientists," <i>Places</i> , 1992 University of Oregon Science Center, Eugene, OR, with RA, 1991 |
| REGISTRATION | California and Oregon, NCARB, LEED |
| PROFESSIONAL EXPERIENCE | The Design Partnership, Berkeley, 2000-present National Taiwan University, Building Planning and Research Foundation, 1991-99 The Ratcliff Architects, 1984-96 |
| PROFESSIONAL SERVICE | United States Green Building Council, LEED Accreditation Organization of Women Architects Environmental Design Research Association (EDRA) East Bay Habitat for Humanity, Board Member and pro bono Architect/Planner |
| PROFESSIONAL DEVELOPMENT | World Earth Day Conference 2005 Environmental Design Research Association (EDRA) 2004 Conference Presentation |

DONALD CORNER

Professor of Architecture

Director of Center for Housing Innovation

COURSES TAUGHT (PAST THREE YEARS)

ARCH 4/561
ARCH 4/562
ARCH 4/584
ARCH 4/571
ARCH 681
ARCH 682

Structural Behavior
Wood and Steel Building Systems
Architectural Design
Building Enclosure
Introductory Graduate Design II
Introductory Graduate Design III

EDUCATION

Master of Architecture, University of California, Berkeley, 1974
Bachelor of Arts, major in Physics and Mathematics, Dartmouth College, 1970

ACADEMIC EXPERIENCE

University of Oregon, Professor, 1996-present
University of Oregon, Department Head, 1985-1991
University of Oregon, Associate Professor, 1985-1996
University of Oregon, Assistant Professor, 1980-1985
Massachusetts Institute of Technology, Assistant Professor, 1977-1978

HONORS, AWARDS, AND COMPETITIONS

John Yeon Fellowship, University of Oregon, 2005
“Lane County Innovative Housing Initiative: Technology Transfer Project,” Oregon Economic Development Department, Principal Investigator, 1992-1995
“Large Scale Timber Architecture,” Tokyo, Japan Forestry Agency, 1992
“Energy Efficient Industrialized Housing,” U.S. Department of Energy, 1988-89
“Alternatives for Housing Recovery Following an Earthquake Disaster,” National Science Foundation, 1981-1983

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

“Active Envelopes: Variations on the Double Skin Facade,” Building Enclosure and Environment Council (BETEC), Washington, DC, November 2005.
“Neo-Nodal Networks,” Making Cities Livable Conference, Carmel, CA, February 2005
“The Body of Beauty,” with Stephen Duff, European Association for Architectural Education, Architectural Research Centers Consortium, Paris, France, July 2000
Quinn Residence, Edgartown, Massachusetts, 2005-present
Scheuer Residence, Chilmark, Massachusetts 2001-2004
Brady Residence, Edgartown Massachusetts, 2000-2001
Meyer Residence, West Tisbury, Massachusetts, 1995-1997
De Braganca Residence, Wst Tisbury, Massachusetts, 1994-1996
Barnes/Hughes Residence, Edgartown, Massachusetts, 1994-1997
McCullough Residence, West Tisbury, Massachusetts, 1993-1994
University Experimental Housing Project, University of Oregon, 1991-1993.
“The Production of Houses,” with C. Alexander, H. Davis, and J. Martinez, New York, Oxford Press, 1985

REGISTRATION

Registered Architect, Massachusetts

PROFESSIONAL EXPERIENCE

Donald Corner and Jenny Young Architects 1980 - present.
Perry, Dean, Stahl, and Rogers, Architects and Planners, Boston, MA, 1979
Hugh Adams Russell Architects, Cambridge, Massachusetts, 1979
Center for Environmental Structure, Berkeley, CA, 1974-1977

GRANT DAVIS

Visiting Professor

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/562 Wood and Steel Building Systems

EDUCATION

Master of Science Civil Engineering, University of Southern California, 1971
Bachelor of Science Aerospace Engineering, California State Polytechnic University, 1968

REGISTRATION

Structural Engineer in Oregon, Washington and California
Civil Engineer in Washington, Nevada and California

**HONORS AND
AWARDS**

Masonry and Ceramic Tile Institute of Oregon Project of the Year Award, for Parkrose High School Community Center and Westview High School, Portland, OR
American Concrete Institute Outstanding Project Award, Columbia Gorge Interpretive Center
Prestressed Concrete Institute Honor Award, Genentech, Inc. Research & Development Complex Buildings 10, 11, and 12, San Francisco, CA
National Design Award, GSA Mark O. Hatfield U.S. Federal Courthouse, Portland, OR 1994
American Institute of Steel Construction National Special Purpose Bridge Award, Veterans Administration Skybridge, Portland 1993
American Consulting Engineers Council, National Honor Award for Engineering Excellence, Veterans Administration Skybridge, Portland, 1993

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

General Services Administration Mark Hatfield Federal Courthouse, Portland, OR
St. Vincent Hospital, West Pavilion Building, Portland, OR
Bureau of Environmental Services Water Quality Laboratory, Portland, OR
Sony Corporation, Optical Disk Plant, Springfield, OR
NIKE, Corporate Campus, Beaverton, OR
Fox Tower, Portland OR
Seismic Analysis and Strengthening, 1913 Historic Multnomah County Library, Portland OR
Seismic analysis and retrofit of U.S. Bancorp Plaza, Portland, OR

**PROFESSIONAL
EXPERIENCE**

Consulting Structural Engineer, 1999 to present
KPF Consulting Engineers, 1974 – 1999
Rockwell International, 1968 – 1974

**PROFESSIONAL
SERVICE**

State Board of Engineering Examiners, Governor Appointment
National Council of Examiners for Engineers and Surveying – Structural Task Force
City of Portland – Structural Advisory Board
City of Portland Seismic Code Task Force Vice Chair
Structural Engineers of Oregon Past President and Life Member
Pacific University Building and Properties Committee
Historic AT Smith House, Board Member

HOWARD DAVIS

Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 4/507 Preparatory Seminar for Advanced Design
ARCH 4/507 Vernacular Order and Contemporary Architecture
ARCH 4/530 **Architectural Contexts: Place and Culture**
ARCH 4/548 Types and Typology
ARCH 4/584 **Architectural Design**
ARCH 4/585 **Advanced Architectural Design I**
ARCH 4/586 **Advanced Architectural Design II**
ARCH 681 **Introductory Graduate Design I**

EDUCATION

Master of Architecture, University of California, Berkeley, 1974
Master of Science in Physics, Northwestern University, 1970
Bachelor of Science in Physics, The Cooper Union, New York, 1968

ACADEMIC EXPERIENCE

University of Oregon, Professor, 1995-present
University of Oregon, Associate Professor, 1988-95
University of Oregon, Assistant Professor, 1986-88
University of Texas at Austin, Assistant Professor, 1984-86
University of California, Berkeley, Visiting Professor, 1997; Visiting Lecturer, 1977-84

HONORS, AWARDS, AND COMPETITIONS

Keynote speaker at conference "The Culture of Building," The Prince's Foundation, London, 2005
Keynote speaker at conference "Sustainability, Environment and Aesthetics," Interior Architecture and Interior Design Academic Council of Thailand, Bangkok, 2003
Award for best publication in architecture and urban studies for *The Culture of Building* from the Association of American Publishers, 2000
Graham Foundation award for publication of *The Culture of Building*, 1998
U. of Oregon Dean's Award, Summer Research Awards, Humanities Center Fellowship

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

House in Ketch Harbour, Nova Scotia, H. Davis, construction in 2006
Open Space Framework for the East Campus, University of Oregon, 2004
The Culture of Building, Oxford University Press, NY, 1999
The Production of Houses, with C. Alexander and others, NY Oxford U. Press, 1985

PROFESSIONAL EXPERIENCE

Rowell-Brokaw Architects, Design Consultant, Eugene, OR, 2001-05
Center for Environment Structure, Designer and Planner, Berkeley, CA, 1975-83

PROFESSIONAL SERVICE

Society of Architectural Historians
Vernacular Architecture Forum (past board member)
International Association for the Study of Traditional Environments
Urban Morphology (journal)-member of Editorial Board 2005-2008
Frequent external reviewer for tenure and promotion cases, manuscript reviewer for publishers, etc.

PROFESSIONAL DEVELOPMENT

International Seminar on Urban Form
International Geographic Union
Society for Philosophy and Technology
Union Internationale d'Architecture

ANNE DELANEY

Adjunct Associate Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 383

Architectural Design III

EDUCATION

Master of Architecture, University of Oregon, 1989

Bachelor of Arts, University of North Carolina, Chapel Hill, NC 1982

**ACADEMIC
EXPERIENCE**

University of Oregon, 1990-present

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

Calapooia Crossing, Sutherlin, OR

Camas Commons, Corvallis, OR

The Aurora Building, Eugene, Or

University of Oregon Pape Soccer Field and Site Improvements

**PROFESSIONAL
EXPERIENCE**

Bergsund DeLaney Architecture, Eugene, OR, 1999 – present

WBGS Architecture, Eugene, OR, 1995-1999

REGISTRATIONS

State of Oregon Licensed Architect, 1995

MEMBERSHIPS

Southwest Oregon Institute of Architects

DEREK DE VILLE

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/584 Architectural Design

EDUCATION

Bachelor of Architecture, University of Oregon.

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Assistant Professor of Architecture.

**HONORS,
AWARDS, AND
COMPETITIONS**

San Francisco Branch Library Competition, San Francisco, CA.
Eugene Courthouse Competition, US General Services Administration, Eugene, OR.

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

Reid Campus Center, Whitman College, Walla Walla, WA.
Urban Center, Portland State University, Portland, OR.
Alameda Free Library, Alameda, CA.
City of Sherwood Civic Building, Sherwood, OR.
Rock Creek Campus Library, Portland Community College, Portland, OR.
Bend Library, Bend, OR.
Beaverton City Library, Beaverton, OR.
Children's Museum, Portland, OR.
Crates Point Interpretive Center, Dalles, OR.

REGISTRATION

Oregon License

**PROFESSIONAL
EXPERIENCE**

Thomas Hacker Architects. 1994-present.

AMY DONOHUE

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/584 Architectural Design
ARCH 4/585 Advanced Architectural Design I
ARCH 4/586 Advanced Architectural Design II

EDUCATION

Master of Architecture, Princeton University, 2001
Bachelor of Design in Architecture, University of Florida, 1994

**ACADEMIC
EXPERIENCE**

Princeton University School of Design, 2001
University of Florida, 1993

**HONORS,
AWARDS, AND
COMPETITIONS**

Princeton University Fellowship for support of graduate study, 1999-2001
Illumination Annual Design Award for Niketown Miami in association with Candela Lighting Design, 1999
Communication Arts Design Annual Award for Niketown Miami, 1999
Peggy Guggenheim Museum Studentship, Venice, 1995

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

"A Tale of Two Niketowns," *Lighting Dimensions Magazine*, 2000
Communication Arts Design Annual, 1999
Constructions: University of Florida, (Department of Architecture), 1993

**PROFESSIONAL
EXPERIENCE**

Boora Architects, Portland, OR, Junior Designer, 1999-2000
Nike, Inc., Beaverton, OR, Project Designer for Niketown Miami, Nike Store Eugene, Niketown Orlando, Nike Factory Store Portland, 1996-1999
Richard Meier & Partners, New York, NY, 1994-1996
Alfonso Architects, Tampa, FA, 1992-1993
Cummins Southeastern Power, Inc., Tampa Florida, 1991

STEPHEN DUFF

Associate Professor of Architecture

| | | |
|--|---|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 407/507 ARCH 407/507 ARCH 408/508 ARCH 461/561 ARCH 462/562 ARCH 484/584 ARCH 681 | The Kiln Shed: Design Build Apprenticeship The Craft of Design Timber Framing Workshop Structural Behavior Wood and Steel Building Systems Architecture Design Introductory Graduate Design Rome Program, 2001 |
| EDUCATION | Master of Science, SEMM, University of California, Berkeley, 1993 Master of Architecture, University of California, Berkeley, 1988 Bachelor of Arts in Architecture, University of Washington, 1985 | |
| ACADEMIC EXPERIENCE | University of Oregon, Associate Professor 2001 – present University of Oregon, Assistant Professor, 1995-2001 University of California, Berkeley, GSI, 1987 - 1993 University of Washington, Studio Instructor, 1984 - 1986 | |
| HONORS, AWARDS, AND COMPETITIONS | Belluschi Faculty Fellow, 1999-2000 AAA Foreign Travel Award, 1999-2000 ARCC Best Paper Award: ACSA-CIB-ARCC-SBSE International Science and Technology Conference, 1999 ACSA Construction Materials and Technology Institute Fellowship, 1998 Nomination for Professor of the Month Award, 1998 Wood Design Award: Wood Products Promotion Council, 1997 Fletcher, Farr and Ayotte Fellowship, 1996 T. Y. Lin Prize in Architecture for Research, 1993 The Sir James Loughheed Award of Distinction, 1987-1989 Canadian Mortgage and Housing Corporation University Scholarship, 1987-1988 | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Duff, S and Blondet, M. "Preliminary Stress Analysis of Shear-Block Tension Connections"(2000) Corner, D. and Duff, S. "The Body of Beauty" (2000) Duff, S. "Slotted Bolted Timber Connectors" (2000) Duff, S. "What is Good Architecture" (2000) Duff, S. "New Strategies in Seismic Design for Timber Frame Structures" (1999) Duff, Stephen "Design and Invention of Building Details: A Strategy in Design Build Education" (1999) Duff, S. and Rowell, J. "Digital Studies in Design Judgment" (1999) Duff, S., Black, R.G., Mahin, S., and Blondet, M. "Friction damped energy dissipating timber connections" (1998) Matthews, K., Duff, S., Corner, D. "A model for integrated spatial and structural design of buildings" (1998) Duff, S., Black, R.G., Mahin, S., and Blondet, M. "Parameter study of an internal timber tension connection" (1996) Black, R.G. and Duff, S. "A model for teaching structures: finite element analysis in architectural education" (1994) | |
| PROFESSIONAL EXPERIENCE | Private Consulting, 1990-present Center for Environmental Structure, 1986-1990 | |

PAUL EDLUND

Courtesy Assistant Professor

| | | |
|--|---|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/507 | Architectural Practice and Construction Process |
| EDUCATION | Bachelor of Architecture, University of Oregon, 1956 | |
| ACADEMIC EXPERIENCE | University of Oregon, Assistant Professor, 1968 – 1978, 1994 to present Continuing Professional Education Programs, Lecturer and Instructor, 1978 to present | |
| REGISTRATION | Architect License, Oregon, 1961 CSI Certified Construction Specifier, 1978 | |
| PROFESSIONAL EXPERIENCE | Paul Edlund, Specifications Consultant, 1976 to present Moreland, Unruh, & Smith Architects, 1971 – 1976 Morin, Longwood, Edlund Architects, 1968 – 1971 Morin & Longwood Architects, 1983 – 1968 Wilmsen & Endicott Architects, 1954 – 1963 | |
| PROFESSIONAL SERVICE | American Institute of Architects, 1954 to present, Past President Southwest Chapter, 1966 Construction Specifications Institute Willamette Valley Chapter Past President, 1967; Fellowship, 1976; National Board of directors 1979 – 1982; National Vice President, 1983 and 1985; National Spectext Committee, 1981 – 1986 American Arbitration Association National Panel, 1973 to present Eugene Building Code Board of Appeals Chairman, 1985 – 1990 | |

IHAB ELZEYADI

Assistant Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 383

ARCH 4/507

ARCH 4/507

ARCH 4/584

ARCH 4/592

ARCH 680

IARC 4/592

Intermediate Architectural Design I (coordinator)

Building Light

Recycling Buildings: Technical Aspects of Adaptive Reuse

Architectural Design

Environmental Control Systems II

Introductory Graduate Design I

Advanced Electric Lighting Design

Rome Program, Summer 2007

EDUCATION

Ph.D. in Architecture, University of Wisconsin-Milwaukee, 2001

Master of Science in Architecture, Penn State University, 1996

Graduate Diploma in Architectural Engineering, Ain-Shams University, Egypt, 1989

Bachelor of Architecture, Ain-Shams University, Egypt, 1988

ACADEMIC EXPERIENCE

University of Oregon, Assistant Professor, 2001-present

University of Wisconsin-Milwaukee, Instructor, 1996-2000

HONORS, AWARDS, AND COMPETITIONS

Association of Pacific Rim Universities (APRU) Faculty Fellowship

Lighting Research Center (LRC), Daylight Dividends Program, US Dept. of Energy

Oregon Survey Research Lab (OSRL) Faculty Fellowships

University of Oregon, Educational Technology Program (Ed_Tech.)

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

"Bring on the Light: Building Professionals Attitudes Towards Top Daylighting in the Pacific Northwest," *Solar 2004 Proceedings*, Portland, OR, 2004

"Environmental Quality - Shaping Places for People: A Systemic Framework for Conceptualizing People and their Workplaces," *Shaping Places for People*, Proceedings of EDRA 34th Conference, Minneapolis, MN, 2003

"Sun Tracking and Sound Tracing -- A pedagogy for integrating solar design principles in beginning architectural studios," *Solar 2003 Proceeding*, Austin, TX, 2003

"Designing for Indoor Comfort: A systemic model for assessing occupant comfort in sustainable office buildings," *Solar 2002 Proceedings*, Reno, NV. CDrom, 2002

"Ten Palaces Tell Their Stories: Environmental Quality Assessment of Offices Inside Adaptively Reused Historical Palaces in Cairo, Egypt" Published Dissertation - UMI #072699, University of Wisconsin-Milwaukee, 2001

REGISTRATION

Registered Architect & Engineer (#9086) Cairo - Egypt

PROFESSIONAL EXPERIENCE

IDEA Studio, Principal, USA-Egypt, Eugene, OR, 1994-present

Heschong Mahone Group, Project Manager, Sacramento, CA, 1999-2001

Engineering Consultants Group, Senior Architect, Cairo, Egypt, 1988-1994

Helmut Geieger, Intern Architect, Karlsruhe, Germany, 1987-1988

SOGEA, Intern Site Architect, Cairo, Egypt, 1986-1987

PROFESSIONAL SERVICE

Illumination Engineering Society of North America (IESNA)

American Collegiate Schools of Architecture (ACSA)

Society of Building Science Educators (SBSE)

Environmental Design Research Association (EDRA)

Egyptian Institute of Architects (EIA)

Egyptian Engineering Society (EES)

PROFESSIONAL DEVELOPMENT

HOPES Conference, Eugene, Oregon, 2002-2005

AOC/Vital Signs Tool Day, Portland, OR, 2004 "Portland Brewery Blocks"

Energy Trust of Oregon Workshop, Eugene, OR, February 19.

SUSAN EMMONS

Adjunct Associate Professor of Architecture

| | |
|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/517 Context of the Architectural Profession |
| EDUCATION | Master of Architecture, Harvard University, 1984 Bachelor of Arts (Economics), University of Vermont, 1976 |
| ACADEMIC EXPERIENCE | University of Oregon, Adjunct Associate Professor, 2003-present Portland State University, Adjunct Assistant Professor, 2003- present University of California, Los Angeles, Studio Lecturer 1989-1990 Harvard University, Instructor, Career Discovery 1983 |
| MEMBERSHIPS | NCARB |
| HONORS, AWARDS, AND COMPETITIONS | 2002 - IIDA Honor Award |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | <i>Show2003</i> , Design within Reach/fix, furniture exhibition, Portland, OR, August 2003 “Betweenness” Exhibition, Bullseye Gallery, Portland, OR 2003 “Works: Current”, Exhibition, PSU, 2002 “Artworks by Architects”, Mars Gallery, Chicago , IL, 1988 <i>Investigations in Architecture</i> , Harvard Graduate School of Design, 1986 |
| REGISTRATION | Oregon License #4252 (2000) California License #C24598 (1993) Illinois License # 001-012096, 1987 (Inactive) NCARB Certification 1992 |
| SELECTED PROFESSIONAL EXPERIENCE | Susan Emmons Studio, 2002- present Los Angeles Community Design Center, Architectural Director, 1990-93 Perkins & Will, Chicago, 1988 Skidmore, Owings & Merrill, 1987-88 |
| PROFESSIONAL SERVICE | Architectural Foundation of Oregon – Board Member, 2004 - present Oregon Episcopal School – Facilities and Major Projects Committee –present Oregon Episcopal School – Buildings and Grounds Committee – 2000-2005 Oregon Episcopal School – Landscape Committee Chair - 2001 |
| PROFESSIONAL DEVELOPMENT | BeoCon Glass Conference, Bullseye Glass Connection, Portland, OR, July 2005 |

MICHAEL FIFIELD

Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 384

ARCH 4/508

ARCH 4/510

ARCH 4/510

ARCH 4/510

ARCH 4/584

ARCH 4/585

ARCH 4/586

Intermediate Architectural Design II

Minimal Dwelling

Design Intentions

Housing Prototypes

Community Design

Architectural Design

Advanced Architectural Design I

Advanced Architectural Design II

EDUCATION

Master of Architecture, UCLA, 1980

Bachelor of Arts, major in Architecture, University of California, Berkeley, 1973

ACADEMIC EXPERIENCE

University of Oregon, Professor, 1998-present; Department Head, 1998-2003

Penn State University, Professor and Department Head, 1995-1997

Arizona State University, Assistant/Associate Professor, 1984-95

Arizona State University, Director of Joint Urban Design Program, 1992-1995

University of Idaho, Visiting Assistant Professor, 1982-1984

MEMBERSHIPS

American Institute of Architects, 1983-present

American Planning Association, AICP Membership, 1983-present

Congress for a New Urbanism, Charter Member, 1992-2000

HONORS, AWARDS, AND COMPETITIONS

HUD "COPC" Grant, participant with F. Bosworth, LSU Office of Community Design and Development, 2004

"Metropolitan Canals," *Progressive Architecture Research Award Citation*, 1995

HUD "COPC" Grant, Co-PI with M. Underhill on Affordable Housing portion, '94-'95

AZ APA "Best Project Award" for *Metropolitan Canals*, 1990

National Endowment for the Arts Grant for Urban Design, 1988

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

"Lessons Learned in Affordable Housing," ACSA West Regional Meeting, 2000

"Metropolitan Canals: A Regional Design Framework," with M. Pihlak, T. Cook, and S. Southerland, 1990

"The Future of Suburbia in U.S. Desert Cities," Metropolis '90: 3rd International Congress of the World Association of Major Metropolises, Melbourne, 1990

"Transitional Spaces: Design Considerations for a New Generation of Housing," in *Suburbia Re-examined*, New York, Greenwood Press, 1989

"East Mesa UDAT Summary Report," Project Director, 1987

"Phoenix Neighborhood Development and Infill Design Guidelines," 1986

REGISTRATION

Oregon, Arizona, Idaho, NCARB

PROFESSIONAL EXPERIENCE

Fifield Architecture + Urban Design, Principal, Eugene, OR, 2001-present

Studio Domus, Principal, Tempe, AZ, 1992-95

Michael Fifield, Architect, Principal, Idaho & Arizona, 1982

Charles Kober Associates, Seattle, WA, 1981-82

Bazemore Associates, Bellevue, WA, 1980-81

Urban Innovations Group, Los Angeles, CA, 1979

Johannes Van Tilburg & Partners, Los Angeles, CA, 1978

Dean/Newman Landscape Architects, Westlake Village, CA, 1976

City of Thousand Oaks, CA, Planning Department, 1974-76

DMJM, Redwood City, CA, 1973

PROFESSIONAL SERVICE

ACSA Regional and National Conferences

Member of several architecture accreditation teams

GERALD GAST

Associate Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)** ARCH 407/507 Contemporary Urban Design Case Studies
ARCH 407/507 Thesis Preparation Seminar
ARCH 435/535 Principles of Urban Design
ARCH 4/585 Advanced Architectural Design I
ARCH 4/586 Advanced Architectural Design II
ARCH 608 Portland Urban Projects Workshop
ARCH 683 Architecture Design Option II

EDUCATION Master of Architecture, Urban Design, University of Illinois, 1969
Bachelor of Architecture (H. Hons.), University of Illinois, 1967

**ACADEMIC
EXPERIENCE** The University of Oregon, Portland Urban Architecture Program. Associate Professor of
Architecture (with Tenure), 1994-present
Stanford University, Program on Urban Studies. Visiting Associate Professor and Lecturer,
1982-present
San Francisco Center for Architecture and Urban Studies. Director, 1978-85
University of Illinois, Urbana. Department of Architecture. Assistant Professor of
Architecture, 1970-73 and 1976-77

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS** Oregon Science and Technology Partnership Study, 2003-2005
Downtown Santa Rosa, California. Mixed Use Development Study. Principal in charge,
Gast-Hillmer Urban Design 2002-03
Design charette on Transit Development Sites. Participating Principal, Gast-Hillmer Urban
Design, 1997-2000
San Diego County Government Center, Master Plan Update. 2000.
"The Oregon Science and Technology Park". Presentation to the East Metro Economic
Alliance and Mayors of the Cities of Gresham, Troutdale, Fairview and Wood Village.
December, 2004
"Green Regeneration of the German Ruhr". Stanford Urban Studies Lecture series.
February, 2004

REGISTRATION California License: C 9375

**PROFESSIONAL
EXPERIENCE** Principal, Gast-Hillmer Urban Design

DONALD GENASCI

Professor of Architecture

| | | |
|--|---|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 407/507 | Theory of Renaissance Architecture |
| | ARCH 410/510 | Theory of Modern Architecture |
| | ARCH 4/536 | Theory of Urban Design I |
| | ARCH 4/537 | Theory of Urban Design II |
| | ARCH 4/584 | Architectural Design |
| | ARCH 4/585 | Advanced Architectural Design I |
| ARCH 4/586 | Advanced Architectural Design II | |

EDUCATION Master of Architecture, Essex University, Colchester, England, 1973
Diploma, Urban Design, Architectural Association, London, England, 1965
Bachelor of Architecture, University of Oregon, Eugene, OR, 1963

**ACADEMIC
EXPERIENCE** University of Oregon, 1981- Present
Harvard University, Visiting Professor, 1982
Princeton University, Associate Professor, Director of Undergraduate Studies, 1979-1981
University of Oregon, 1977-1979
Cornell University, Visiting Professor, 1971
Architectural Association, London, England, Lecturer, 1968-1977

MEMBERSHIPS American Institute of Architects; Architects Registration Council of Great Britain

**HONORS,
AWARDS, AND
COMPETITIONS** Governors Livability Award - Kennedy School Renovation, 1999
State of Oregon Historic Preservation Award - Kennedy School Renovation, 1999
Progressive Architecture - Urban Design Award, Riverfront Research Park, 1994
Native American Preparatory School - Competition, Third Prize, 1993
Leasburg Library and City Center - Competition, Displayed Submission, 1992
American Library - Invited Competition (One of 15 American Firms, Berlin Germany, 1988
Leasburg Town Hall - Competition, Honorable Mention, 1986

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS** Urban Design & Terrace Housing, Hillsboro, Oregon 2006
St. Johns Theater & Housing, Portland, OR 2005
MLK Blvd. Live/Work, Portland, OR 2005
Canyon/Watson Area Urban Design, Beaverton, OR 2004
Beaverton Mixed Use Housing, Beaverton, OR 2004
Elgin Downtown Master Plan, Elgin, OR 2003
Walnut St. Town Houses, Hillsboro, OR 2003
King Neighborhood Commercial Center, Portland, OR 2002
Broadway Drive Condominiums, Portland, OR 2001

REGISTRATION Oregon License, England License.

**PROFESSIONAL
EXPERIENCE** Donald B. Genasci & Associates, Architecture & Urban Design, Portland, OR Principal,
1983 - Present
Genasci & Livenston, Architects, London, England, Principal, 1973 - 1977
London Borough Of Southwark, Principal Architect 1965 - 1973

**PROFESSIONAL
SERVICE** NWDA Planning Committee, Portland, OR 1992 - Present
AIA Urban Design Committee, Portland, OR 1992 - Present
AIA Urban Growth Management Committee, Portland, OR 1996 - 98
Downtown Commission, Eugene, OR 1982-89

MARK GILLEM

Assistant Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 4/507 Post Occupancy Evaluation
ARCH 4/507 Studies in Theories and Practice of Urban Design
ARCH 4/535 Principles of Urban Design
ARCH 4/540 Human Context of Design
ARCH 4/584 Architectural Design

EDUCATION

Ph.D. Architecture, University of California, Berkeley. December 2004
Master of Architecture, University of California, Berkeley. May 1996
Bachelor of Architecture, University of Kansas. May 1989

ACADEMIC EXPERIENCE

University of Oregon. Assistant Professor, Architecture and Landscape Architecture, 2005-
present
University of California, Berkeley. Graduate Student Instructor. 1998-2004

MEMBERSHIPS

American Institute of Architects
American Planning Association

HONORS, AWARDS, AND COMPETITIONS

Finrow Grant. Department of Architecture. University of Oregon, 2006.
Yamauchi Grant. Department of Architecture. University of Oregon. 2005
Living with Dignity: Single Residency Occupancy Units in the City. Tenderloin
Neighborhood Development Corporation. 2005.
Faculty Research Grant. University of Oregon. 2005.
Normative Time Fellowships. Department of Architecture. University of California,
Berkeley. 1998-2000
Graduate Studies Fellowship. U.S. Air Force. 1995-1996

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

"America Town: Building the Outposts of Empire," *Journal of Architectural Education*
February 2004
"The Language of Development," *EcoCity Cleveland Journal*. January/February 2001
"Perspectives on Participation: Facilitating Community Involvement in the Design Process"
Proceedings of the Association of Collegiate Schools of Architecture National
Conference March 2000
"Familiarity on the Frontlines: Accommodating U.S. Military Bases Abroad," International
Association for the Study of Traditional Environments Working Paper Series. October
2000

REGISTRATION

Architect: States of California and South Dakota
Planner: American Institute of Certified Planners

PROFESSIONAL EXPERIENCE

MLG Architecture and Planning. Berkeley, California and Eugene, Oregon
Principal. 1998-present
United States Air Force. Rapid City, South Dakota. Architect. 1989-1993

PROFESSIONAL SERVICE

Interdisciplinary Studies Group. University of Oregon. 2005-present
National Architecture Accreditation Board Review Committee. University of California,
Berkeley Coordinator. 2003
International Association for the Study of Traditional Environments. University of
California, Berkeley. Coordinator. 1998-2002

JAMES GIVENS

Adjunct Associate Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

| | |
|-------------------|---|
| ARCH 201 | Introduction to Architecture |
| ARCH 283 | Introductory Architectural Design I |
| ARCH 284 | Introductory Architectural Design II |
| ARCH 383 | Intermediate Architectural Design I |
| ARCH 384 | Intermediate Architectural Design II |
| ARCH 399 | Great Architecture |
| ARCH 4/584 | Architectural Design |
| ARCH 4/585 | Advanced Architectural Design I |
| ARCH 4/586 | Advanced Architectural Design II |

EDUCATION

Master of Architecture, University of Oregon, 1989
Bachelor of Architecture, University of Oregon, 1985

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Assistant Professor, 1989-present
Summer Architecture Academy, Instructor, 1985-88

**HONORS,
AWARDS, AND
COMPETITIONS**

SW AIA PC Award, First Place for Landscape Design, "Vizcaya West Gates," 2000
SW AIA PC Award, Second Place for Commercial Design, "Meridian Building," 2000
SW AIA PC Award, First Place for "Hillside House," 1998
SW AIA PC Award, Second Place for "Craftsman House," 1998
Ion Lewis Traveling Fellowship, 1996

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

"Matters of the Hearth," Woolley Residence, Better Homes and Gardens, Spring 2000
"Natural Manner," Gietter Residence, Better Homes and Gardens, Fall 1999
"A Simply Splendid House," Pierson/Hagen Residence, Eugene Register Guard- Home
& Garden Section, October 8, 1998
"Handcrafted Castle" and "Join the Timberframe Brigade," Woolley Residence, Better Homes
and Gardens, Spring 1997
"The ERH Project," *EcoBuilding Times*, vol. 3, no. 1, with R. Thallon, summer 1995

**PROFESSIONAL
EXPERIENCE**

James W. Givens Design, Principal, Eugene, Oregon, 1989-present
Thallon and Edrington Architects, 1994 & 1995
Albert Tsutsui, AIA, 1990
Marshall C. Ricker, AIA, 1984-85

**PROFESSIONAL
SERVICE**

American Institute of Architects, Associate Member
Northwest EcoBuilding Guild

**PROFESSIONAL
DEVELOPMENT**

"Sustainable/Regenerative Design Showcase," HOPES Conference participant,
University of Oregon, 1995

DEMETRIUS GONZALEZ

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 283 Introductory Architectural Design I
ARCH 284 Introductory Architectural Design II
ARCH 4/584 Architectural Design

EDUCATION

Master of Philosophy, The Prince of Wales Institute of Architecture, London. 2004
Bachelor of Architecture, University of Oregon, 1992.

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Assistant Professor, 2005

**HONORS,
AWARDS, AND
COMPETITIONS**

Bartholomew Architecture Scholarship, University of Oregon, 1991
Mac Martinez Scholarship: West Valley College, 1988
Santa Clara Valley AIA Scholarship, 1988
1st Runner-up Santa Clara Valley AIA Student Design Competition, 1988

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

"A Guidebook for the Student of Architecture," (unpublished manuscript)
West End Proposal for downtown Eugene, with the Eugene Community Trust, 1996.
The Prince of Wales Urban Design Task Force, Beirut/ Sidon, Lebanon 1997
The Prince of Wales Urban Design Task Force: Sala, Baganaza Italy, 1998
The Prince of Wales Urban Design Task Force: Vitero, Italy, 1998

**PROFESSIONAL
EXPERIENCE**

Self Employed. 1995-1997, 1999, 2004-present
McCoppin Studios, 1999-2000
Thallon Architecture, 1995
Chris Stebbins Design Build. 1994-1995
James Givens Design, 1991-1994
Anand and Associates, 1990
Kenneth Rodrigues and Associates, 1986-1988

LISA GRAMP

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/584 Architectural Design

EDUCATION

Juris Doctor, Northeastern University, 2002
Master of Architecture, Harvard University, 1997
Master of Landscape Architecture, Harvard University, 1997
Bachelor of Science, Skidmore College, 1991

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Assistant Professor, January 2006-present
Boston Architectural Center, Studio instructor, 1994

MEMBERSHIPS

American Institute of Architects, American Society of Landscape Architects American
Planning Association, Oregon State Bar, and the Commonwealth of Massachusetts Bar

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

"Paradise Lost: Oregon in the Wake of Measure 37," *Oregon Land* (Winter 2005)

**PROFESSIONAL
EXPERIENCE**

Portland Development Commission, Assistant General Counsel (commencing March 20,
2006)
Marvin, Chorzempa & Larson, P.C., Associate, 2004 – 2005
Goodwin Procter, llp, Associate, 2002 – 2004

**PROFESSIONAL
SERVICE**

AIA/Portland, Downtown Urban Design Panel Member, 2005 – present

WALTER GRONZIK

Visiting Professor

| | |
|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/510 Studio Plus ARCH 4/591 Environmental Control Systems I ARCH 4/597 Sustainable Design |
| EDUCATION | Master of Science, Mechanical Engineering, Washington University, St. Louis, 1980 Bachelor of Architectural Engineering, Pennsylvania State University, 1971 |
| ACADEMIC EXPERIENCE | University of Oregon, 1999-2000 and 2006 Florida A & M University, 1990-present King Fahd University of Petroleum and Minerals, 1984-1990 Oklahoma State University, 1977-1984 |
| MEMBERSHIPS | American Society of Heating, Refrigerating and Air-Conditioning Engineers; Illuminating Engineering Society of North America; Society of Building Science Educators; American Solar Energy Society. |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Facilitator and Advisory Board Member: Agents of Change Project Project Investigator, Florida Design Initiative project Editor, e design http://sustainable.state.fl.us Co-author: <i>Mechanical and Electrical Equipment for Buildings (10th ed.)</i> , John Wiley & Sons, 2005 Co-author: <i>Instructor's Manual to accompany Mechanical and Electrical Equipment for Buildings (10th ed.)</i> , John Wiley & Sons, 2005 Several new and revised pages for <i>Architectural Graphic Standards</i> , 10th ed., John Wiley & Sons, 2000 |
| REGISTRATION | Professional Engineer, Oklahoma License. |
| PROFESSIONAL EXPERIENCE | Miscellaneous consulting on building commissioning, 2005-present Walter Gronzik, P.E., 1980-1990 HVAC Engineer, Sverdrup & Parcel, 1970-1977 |
| PROFESSIONAL SERVICE | Past-President, Architectural Research Centers Consortium (3.5 terms) Past-President, Society of Building Science Educators (one 2-year term) Member, ASHRAE Handbook Committee Secretary, ASHRAE Guideline Project Committee, 1-1996R Voting Member, several ASHRAE technical and standing project committees Passive Conference Chair, Solar 2006, American Solar Energy Society Ex-Officio Member of Board of Directors, Architectural Research Centers Consortium (ARCC) |

ERIC GUNDERSON

Courtesy Assistant Professor

COURSES TAUGHT (PAST THREE YEARS) ARCH 5/407 Architectural Practice and Construction Process

EDUCATION Bachelor of Architecture, University of Oregon, 1973
Sutton School of Art, England, 1967

ACADEMIC EXPERIENCE University of Oregon, Assistant Professor

MEMBERSHIPS American Institute of Architects
Construction Specifications Institute

HONORS, AWARDS, AND COMPETITIONS University of Oregon Alumni Art Scholarship Winner, 1968

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

- Federal GSA, US Forest Service Building Renovation, Portland, OR
- Lane County Public Works Facility, Eugene, OR
- Hood River County Museum Remodel
- Universal Equipment Remodel/Addition
- Lane County Fairgrounds Performance and Exhibit Halls, Eugene, OR
- Schaefers Buildig, Historic Renovation, Eugene, OR
- Lane Transit District Headquarters, Glenwood, OR
- Lane Transit District Eugene Transit Station, Eugene, OR
- City of Eugene Fleet Maintenance Facility
- City of Eugene Crew Room and Covered Parking Building
- City of Eugene Public Safety Hazardous Materials Storage Facility
- City of Eugene, David N. Burks Public Safety Training Facility, Master Plan
- University of Oregon Transit Station, South
- Willagilepie Community School, Renovation and Additions, Eugene, OR
- Monaco Motor Coach Plant, Coburg, OR
- Quest International Food Processing Plant, Silverton, OR
- Fire Stations 8 and 9, Renovations, Eugene, OR
- Eugene Public Safety Facilities, Eugene, OR

REGISTRATION Registered Architect, Oregon (11942)

PROFESSIONAL EXPERIENCE

- Wilson Bryant Gunderson Seider PC, 1976 to present
- Martin, Schultz & Geyer, AIA, 1976
- Director, University of Tennessee Earthquake Assistance Program, 1976
- Peace Corps, Nicaragua Earthquake Reconstruction Program, 1975
- Wilson & Associates AIA, Eugene, OR 1973 – 1975
- Balzhiser, Longwood, Smith, Paul & Anderson, AIA, Eugene, OR 1972 – 1973

PROFESSIONAL SERVICE

- American Institute of Architects, Chair of the Architects in the Schools Program
- Construction Specifications Institute, Chair of the Education Committee
- AIA Sister City Visitation Representative, Irkustk, Russia

ESTHER HAGENLOCHER

Assistant Professor of Interior Architecture

| | |
|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | IARC 4/507 Exhibition Design Seminar IARC 4/571 Interior Construction Elements IARC 4/575 Working Drawings for Furniture IARC 4/584 Intermediate Design Studio IARC 4/586 Furniture Design |
| EDUCATION | Master of Architecture, The Bartlett School of Architecture, Univ. of London, UK, 1998. Diploma in Architecture & Design, State Academy of Art and Design, Stuttgart, Germany, 1994. Professional Certificate: Cabinet-Maker, Technical College Stuttgart, Germany, 1987. |
| ACADEMIC EXPERIENCE | University of Oregon, Assistant Professor, 2004-present. |
| MEMBERSHIPS | Institutions Board of Directors, Werkbund Hessen, Germany, 1999-2003. |
| HONORS, AWARDS, AND COMPETITIONS | 2 nd Prize at Architectural Competition, Hamburg, invited to design 300.000sq ft Bavaria office building, with Schneider+Schumacher Architects Frankfurt/Main, 2002 1 st Prize at Competition for Mercedes-Benz AG, invited to design traveling outdoor set, with Kauffmann Theilig architects and Prof. Werner Sobek, Stuttgart, 1996 1 st Prize at Urban Competition, Edelbrunnenweg, invited urban competition edelbrunnenweg for development of a binding land-use plan for housing, with Kneisel Architects, Sigmaringen, 1994 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Klenzestrasse 32 Flat (interior design/furniture), Munich, with Sabine Storp and Patrick Weber, London, 2003-in construction Gallery/Residence Conversion "Clear fog," Frankfurt /Main, with Sabine Storp and Patrick Weber, London, 2002-03-in construction Conway Lloyd Morgan - "A Traveling Exhibition, Future of Mobility" for Daimler-Benz AG (1999), for Atelier Markgraph, Markgraph monograph, av edition, Stuttgart, 2003 Gaggenau Competition for Kitchens, Special Award, with Sabine Storp and Patrick Weber, London, Häuser Magazine, Hamburg, 4/2003 16B Brondesbury Villas (conversion/furniture), London, with Sabine Storp and Patrick Weber, London, 2002-03 Lambrette Residence/Gallery/Garden, Frankfurt/Main, with Transsolar, Professor Matthias, 1998-2001 Mercedes-Benz Container, World Tour, with Kauffmann, Theilig & Partners for Mercedes-Benz AG, AIT, Stuttgart, 9/1997Schuler, 1998-2001 |
| REGISTRATION | Registered Architect, Germany (#58666) Architektenkammer, Stuttgart, Germany |
| PROFESSIONAL EXPERIENCE | Esther Hagenlocher Architect(s), Frankfurt/London, Principal, 1998-present Collaboration with Atelier Markgraph, Frankfurt/Main, 1998-2004 Collaboration with Schneider+Schumacher Architects, Frankfurt/Main, 2002-04 Kauffmann Theilig & Partners, Stuttgart, 1995-96 |
| PROFESSIONAL DEVELOPMENT | DAAD, German Academic Exchange, Bonn, Germany, 1997 |

MEGAN HAIGHT

Adjunct Assistant Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

| | |
|-------------------|---|
| ARCH 283 | Introductory Architectural Design I |
| ARCH 284 | Introductory Architectural Design II |
| ARCH 384 | Intermediate Architectural Design II |
| ARCH 4/584 | Architectural Design |
| ARCH 680 | Introductory Graduate Design I |
| ARCH 682 | Introductory Architectural Design II |

EDUCATION

Master of Architecture, Yale University, 1979
Bachelor of Arts, major in Human Biology, Stanford University, 1973

ACADEMIC EXPERIENCE

University of Oregon, Adjunct Assistant Professor, 1996-present

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

Hipline Design handbags made from reclaimed upholstery fabrics, 2005-present
21st Avenue Addition and Renovation, Eugene, OR, ongoing
24th Avenue Addition and Renovation, San Francisco, CA, 1988-1989
Secretary of State Office Building, and the California State Archive Building, Sacramento, CA, with EHDD, 1988-1990
Goldman Sachs Headquarters (refurbishing), London, UK, with KPF Associates, 1987
Graduate School of Business, Stanford University, with KPF Associates, 1984-1987
ABC Headquarters, Phase II, New York, NY, with KPF Associates, 1983-1984
Loft, New York, NY, 1981

PROFESSIONAL EXPERIENCE

Hipline Design, owner + designer, Eugene, OR, 2005-present
Megan Haight Design, owner + designer, Eugene, OR, 1991-present
Esherrick Homsey Dodge & Davis, designer + programmer, San Francisco, CA, 1988-91
Kohn Pedersen Fox Associates, senior designer, New York, NY, 1980-88
Megan Walker Design, owner + designer, New York, NY, 1980-82
Rafael Viñoly, designer, New York, NY, 1979-80

PROFESSIONAL DEVELOPMENT

AIA Women's Healthcare Conference, Denver, CO, 2002

TARA HANBY

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 283 Introductory Architectural Design I

EDUCATION

Bachelor of Science, Florida A & M University, 1997
Bachelor of Architecture, Florida A & M University, 1997
Master of Architecture, University of Oregon, 2004

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Assistant Professor of Architecture,
University of Oregon, Graduate Teaching Fellow, 2003-2004

MEMBERSHIPS

LEED Accredited Professional
NCARB

**PROFESSIONAL
EXPERIENCE**

TFF Architects, Greensboro, NC. 2000-2002
HSMM Architects, Greensboro, NC. 1998-2000

**HONORS,
AWARDS, AND
COMPETITIONS**

Architectural Research Centers Consortium's ARCC King Student Medal for Excellence in
Architectural and Environmental Design Research. University of Oregon, 2004
Mary Alice Hutchins Award, 2003
Lyle Bartholomew Scholarship, 2002
SBSE ASES Scholarship, 2002

**PROFESSIONAL
SERVICE**

AIA Piedmont, NC. Board Member and 2002 Architecture Week Coordinator. 2001-2002
Advisory Board for Environmental Quality, Guilford County, NC. Board Member.

ARTHUR HAWN, FIDEC

Professor Emeritus of Interior Architecture

| | | |
|--|---|--------------------------------------|
| COURSES TAUGHT (PAST THREE YEARS) | ARH 4/574 | History of Interior Architecture I |
| | ARH 4/575 | History of Interior Architecture II |
| | ARH 4/576 | History of Interior Architecture III |
| | IARC 4/584 | Interior Design Studio |
| EDUCATION | Master of Arts, Washington State University, 1964 Bachelor of Arts, Washington State University, 1961 | |
| ACADEMIC EXPERIENCE | University of Oregon, 1967-present Washington State University, 1966-1967 North Dakota State University, 1964-1966 | |
| MEMBERSHIPS | Interior Design Educators Council (IDEC), Elected Fellow 1989 | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | "Perspective: Twentieth Anniversary," a retrospective view of IDEC's publishing progress, accepted for publication, <i>Journal of Interior Design</i> , 1995 "The Nineteenth Century Parlor," public lecture, 1994 Historic marbling paint techniques, 1994 English Country Houses, 1993 "The Colonial Revival House: Variations on a Georgian Theme," <i>Journal of Interior Design Education and Research</i> , 1989 Historic Paint Finishes, 1988 Historic Wallpaper archival recording and preservation techniques, 1988 "New Categories of FIDER Accreditation," <i>IFI Magazine</i> , 1987 English Georgian and Regency Townhouses, 1986 "Nature is the Best Teacher," <i>The Journal of Good Taste</i> , 1984 "Portland's Proud Houses of the Nineteenth Century," public lecture, 1983 "The Henry Failing House," <i>Oregon Historical Quarterly</i> , 1981 "Two Portland Houses by Henry Cleveland," <i>Journal of Interior Design Education and Research</i> , 1977 | |
| PROFESSIONAL EXPERIENCE | Design proposal for the server area of the Hamilton Dining Complex, UO, 1995 Refurnishing of living rooms and lounges at Riley Hall and University Inn, 1994 Lighting design for University Inn living room in collaboration with Judy Newberry, 1994 Refurnishing and carpet specifications for Carson Hall, Gold Room and Blue Room, UO, 1994 Redesign of the dining room of the Carson Dining Center, UO, with Curtis Restaurant Supply providing design for salad bar, 1993 Furniture design and space re-organization for administrative office, University Housing, UO, 1992 Classroom expansion and remodeling, Christian Family Services Shelter Home, Eugene, 1987 Remodeling design for guest room and deck, Lorraine area House Eugene, 1987 Kites...and Other Delights (Fifth Street Market), Eugene, 1980-1981 Stained glass windows, Calkins House, Eugene, 1979-1980 | |

JULIE HAYS

Adjunct Instructor

**COURSES TAUGHT
(PAST THREE
YEARS)** ARCH 410/510 Static and Strength of Materials
 ARCH 410/510 Structural Configuration

EDUCATION BS, Civil Engineering, Georgia Institute of Technology

**ACADEMIC
EXPERIENCE** University of Oregon, Adjunct Instructor

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS** Olive Street Condominiums, The Tate, Eugene, OR.
 Beaverton Elementary School #2, Beaverton, OR
 First Presbyterian Church Parking Structure, Portland, OR
 Lilly Road Medical Office Building, Olympia, WA
 Vancouver Clinic, Vancouver, WA

REGISTRATION California Professional Civil Engineer, CA C62449
 Professional Engineer, TX 92260

**PROFESSIONAL
EXPERIENCE** KPFF, Portland, OR. 2004-present
 Jaster-Quintilla. Austin, TX
 CYS Engineers, Sacramento, CA

TIM HILTON

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 283 **Introductory Architectural Design I**
ARCH 284 **Introductory Architectural Design II**
ARCH 4/584 **Architectural Design**

EDUCATION

Master of Architecture, Southern California Institute of Architecture, 1992
Bachelor of Architecture, University of Oregon, 1984

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Assistant Professor, 2004-present

MEMBERSHIPS

Society of Architectural Historians
The Los Angeles Forum for Architecture and Urban Design
The Los Angeles Conservancy

**PROFESSIONAL
EXPERIENCE**

Gary Moyer, Architect, 2002 to present
Frazier Golding, Architect, 2001-2002 and 1995-1999
Alan Bernstein, Architect and Landscape Architect, 1999-2001
Personal Practice, 1988 to present
Dodson/Magnuson, Architects, 1986-1988
BOORA, 1985-1986
ZGF, 1984-1985

**HONORS,
AWARDS, AND
COMPETITIONS**

Spirit of Place Competition, Eugene, Oregon, 1985
Arctic Center Competition, Rovaniemi, Finland, 1984
Parc de la Villette Competition, Paris, France, 1983

**PROFESSIONAL
SERVICE**

Historic Survey of the City of Astoria, OR and creation of subsequent National Register
Historic Districts, 1984-1985

JOANNE HOGARTH

Adjunct Assistant Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

| | |
|-------------------|---|
| ARCH 283 | Introductory Architectural Design I |
| ARCH 284 | Introductory Architectural Design II |
| ARCH 4/584 | Architectural Design |
| ARCH 611 | Graduate Design Process |
| ARCH 681 | Introductory Architectural Design II |
| IARC 4/584 | Intermediate Interior Architectural Design |
| IARC 4/584 | Working Drawings Studio |
| IARC 4/575 | Working Drawings |

EDUCATION

Master of Architecture, University of Oregon, Eugene, 1992
Bachelor of Art, University of British Columbia, Vancouver BC, 1986

ACADEMIC EXPERIENCE

University of Oregon, Adjunct Assistant Professor, 1998-present

HONORS, AWARDS, AND COMPETITIONS

AIA Oregon Grant, Lectures Linking Practitioners and Students, 2003

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

Paleo Lands Institute, Fossil, OR and Fossil K-12 School, with Rowell Brokaw Architects, 2003-present
Residential Design for People with Developmental Disabilities, Oregon and California, Rowell Brokaw Architects, 2000-present
Whiteaker School, Eugene, OR, with Rowell Brokaw Architects, 2004-05
Head Start of Harney County, Burns, OR, with Rowell Brokaw Architects, 2003-05
"A Pattern Language for Head Start Buildings," Environments for Children Conference, Berkeley, CA, 2002, ASCA Conference, San Luis Obispo, CA, 2003, with J. Rowell, and J. Young
Perugino Café, Eugene, OR, with Rowell Brokaw Architects, 2001

REGISTRATION

Intern Architect, AIBC, British Columbia

PROFESSIONAL EXPERIENCE

Rowell Brokaw Architects, Eugene, OR, 1998-present
Linda Baker Architect, Vancouver, BC, 1995-98
Lynne Werker Architect, Vancouver, BC, 1992-95

PROFESSIONAL SERVICE

Architecture Institute of British Columbia (Intern)
School Garden Project of Lane County, Board Member

PROFESSIONAL DEVELOPMENT

Interpretive Design Seminar, National Forest Service, Salem, OR, 2004
Funding Green Buildings Seminar, Portland, OR, 2002
HOPES Eco-Design Arts Conference, Eugene OR, April 2000

DEBORAH HURTT

Assistant Professor of Art History

| | |
|--|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARH 315 History of Western Architecture II ARH 4/510 Architecture and Postmodern Culture ARH 4/510 Women and Architecture ARH 4/510 Architecture and Theory Since 1945 ARH 4/510 The Pritzker Prizewinners ARH 4/510 Regionalist Architecture and the Challenge of Modernization ARH 4/507 Architecture and the Museum (Seminar) ARH 4/507 Le Corbusier (Seminar) ARH 607 Land and Place (Seminar) |
| EDUCATION | Ph.D., Architectural History, University of Virginia, 2005 Master of Arts, Architectural History, University of Virginia, 1994 Bachelor of Arts, Art History, Williams College, 1981 |
| ACADEMIC EXPERIENCE | University of Oregon, Assistant Professor, 2005-present University of Oregon, Visiting Assistant Professor, 2003-2005 University of Virginia, Visiting Assistant Professor, 1999 University of Virginia, Teaching Assistant, 1994-1997 |
| HONORS, AWARDS, AND COMPETITIONS | Dissertation-Year Fellowship, Graduate School of Arts and Sciences, University of Virginia, 2002-2003 Resident Fellowship, The Camargo Foundation, Cassis, France, 2002 Raven Scholarship, University of Virginia, 2001-2002 Dupont Fellowship, University of Virginia, 2001-2002 Nominated for a University-wide teaching award, University of Virginia, 1999 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | "Simulating France, Seducing the World: the Regional Center at the 1937 Paris Exposition," in <i>Architecture and Tourism</i> , ed. D. M. Lasansky and B. McLaren Oxford: Berg Publishers, 2004. (Translation into Spanish, Barcelona: Gili, forthcoming.) "Conciliation and Controversy: Regionalist Architecture at the 1937 Paris Exposition," in Proceedings of the Genius Loci International Symposia: "Architecture Between Regional Identity and Globalization," 23-25 April 1999, 19-23 October, 2000, International Union of Architects, ed. C. Popescu and I. Teodorescu, Bucharest: Simetria, 2002 "The Confrontation of Regional and International Architecture in 1937 Paris," presented at the Annual Meeting of the Society of Architectural Historians, Miami, FL, 2000 "Rural and Regional Architecture in 1930s France: A Spectrum of Modernisms," presented as part of a panel at the Annual Meeting of the Society of French Historical Studies, Tucson, AZ, 2000 |
| PROFESSIONAL SERVICE | Society of Architectural Historians College of Art Association National Trust for Historic Preservation |
| PROFESSIONAL DEVELOPMENT | College Art Association, Atlanta, GA, February 2005 Society of Architectural Historians, Providence, RI, April 2004 |

JEFFREY HURWIT

Professor of Art History

**COURSES TAUGHT
(PAST THREE
YEARS)** ARH 326 The Acropolis of Athens

EDUCATION Ph.D., Yale University, Classical Art and Archaeology, 1975
M.A., Yale University, Classical Art and Archaeology, 1972
A.B.-M.A. (magna cum laude), Brown University, Classical Languages and Literatures, 1971

**ACADEMIC
EXPERIENCE** University of Oregon, Professor of Art History, 1990- present
Associate Professor of Art History, 1984-1990
Co-appointment in Classics, 1987-present
Assistant Professor of Art History, 1980-1984
Yale University, Assistant Professor of Classics, 1975-80

**HONORS,
AWARDS, AND
COMPETITIONS** Inaugural Dorothy Burr Thompson Memorial Lecturer, University of British Columbia,
February, 2003
Martha Joukowsky Lecturer, Archaeological Institute of America, 2000-2001
Albert H. Clayburgh Memorial Lecturer, Princeton Society of the Archaeological Institute
of America, April 12, 2000
Oregon Humanities Center Research Award, Spring term, 2000
Visiting Scholar, American Academy in Rome, July, 1999
Faculty Research Award, University of Oregon, Summer, 1999
M. Victor Leventritt Lecturer, Harvard University Art Museums, April, 1994
Oregon Humanities Center Research Award, Spring, 1993

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS** "The Human Figure in Early Greek Sculpture and Vase-Painting," in H. A. Shapiro, ed., *The
Cambridge Companion to Archaic Greece*. (Cambridge University Press, forthcoming).
"Lizards, Lions, and the Uncanny in Early Greek Art," *Hesperia* 75 (2006), 121-136
"Space and Theme: The Setting of the Parthenon," in J. Neils, ed., *The Parthenon: From
Antiquity to the Present* (Cambridge University Press, 2005), 9-33.
"The Parthenon and the Temple of Zeus at Olympia" in J. Barringer and J. M. Hurwit, eds.,
New Perspectives on Periklean Athens (University of Texas Press, 2005), 135-145.
"Reading the Chigi Vase," *Hesperia* 71 (2002), 1-22.
Periklean Athens and its Legacy: Problems and Perspectives, co-edited with Judith Barringer
University of Texas Press (2005).
The Acropolis in the Age of Pericles. Cambridge University Press (2004).
*The Athenian Acropolis: History, Mythology, and Archaeology from the Neolithic Era to the
Present*. Cambridge University Press (1999)

**PROFESSIONAL
SERVICE** Chair, Senate Ad Hoc Committee on Diversity, 2005-2006
Director of Graduate Studies, Department of Art History, 2004-2006
University Senate, 2003-2005
Charles Johnson Memorial Award Committee, 2004-2005
Faculty Advisory Council, 2003-2004
Committee on Distinguished Service Awards and Honorary Degrees, 2002-2004

JOE IANO

Adjunct Associate Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/570 Building Construction

EDUCATION

Master of Architecture, University of Pennsylvania, 1987
BSAD, MIT, 1983

**ACADEMIC
EXPERIENCE**

Positions including adjunct, visiting lecturer, studio instructor, and curriculum consultant.
Courses including Building Structures, Construction Technology, Building Component Design, and Design Studio.
Institutions including Massachusetts Institute of Technology, Northeastern University, University of Pennsylvania, New Jersey Institute of Technology, University of Notre Dame, Massachusetts College of Art, Boston Architectural Center, University of California, San Diego, University of Oregon, Eugene.

MEMBERSHIPS

International Code Council

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

Fundamentals of Building Construction, Materials and Methods: Co-author.
The Architect's Studio Companion, Technical Guidelines for Architectural Design: Coauthor
Exercises In Building Construction: Coauthor.
Shaping Structures CD-ROM: Author
Architectural Graphic Standards, 9th Edition: Coauthor of articles "Stair Design", and "Wood Frame Design".
Periodical contributions: "Lightweight Cladding Systems", *Architectural Record*, 12/1991;
"Modern Architecture as Built," *Architectural Record*, 8/1991; Review of "Salvaged Treasures", *Design Book Review #3*, Winter, 1984

REGISTRATION

Pennsylvania License, 1990; NCARB Certification.

**PROFESSIONAL
EXPERIENCE**

Founder and President of Amphion Communications, Ltd. 1997 to present
Technical consultant, 1996 to present.
Previous firm experience including Olson Sundberg Kundig Allen Architects, Seattle, Stull and Lee, Inc., Boston, Flavin Architects, Boston, Adèle Naudé Santos & Associates, Philadelphia, The Kling Partnership, Philadelphia, Imre & Anthony Halasz, Inc., Boston, Edward Allen, Architect, Boston

NATHAN INGRAFFEA

Adjunct Assistant Professor

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 410/510 Static and Strength of Materials
ARCH 410/510 Structural Configuration

EDUCATION

Bachelor of Science, Civil Engineering, Cornell University, 1997
Master of Engineering, Civil Engineering, Cornell University, 1998

**ACADEMIC
EXPERIENCE**

Adjunct Assistant Professor, University of Oregon

MEMBERSHIPS

EERI, AISC

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

Oregon Health & Science University, Medical Office Complex Block 25/29, Portland, OR
The John Ross (SWF B35), Portland, OR
Banfield Pet Hospital Office Building, Portland, OR
Meier & Frank Warehouse Loft Conversion, Portland, OR
NW 23rd & Flanders Building, Portland, OR
University Club of Portland, Portland, OR

REGISTRATION

Professional Civil Engineer, OR 76643PE; CA C60758
Structural Engineer, OR 76643PE; CA S4740

**PROFESSIONAL
EXPERIENCE**

KPFF Consulting Engineers. Associate / Structural Project Manager, 2003-present

WAYNE JEWETT

Senior Instructor of Interior Architecture

| | | |
|--|------------|--------------------------------|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/508 | Wood Workshop |
| | IARC 4/575 | Working Drawings for Furniture |
| | IARC 4/586 | Furniture Studio |

| | |
|------------------|--|
| EDUCATION | Master of Fine Arts, University of Wisconsin, 1972 |
| | Bachelor of Science, University of Wisconsin, 1970 |

| | |
|--------------------------------|---|
| ACADEMIC EXPERIENCE | University of Oregon, Senior Instructor, 1974-2004 retired |
| | Ohio University, Visiting Lecturer, Department of Art, 1973-74 |
| | University of Wisconsin, Design Specialist, Department of Agricultural Journalism Extension, 1972-73 |

ARTHUR JOHNSON, PE, SE

Adjunct Professor

**COURSES TAUGHT
(PAST THREE
YEARS)** ARCH 412/512 Structural Planning

EDUCATION Bachelor of Science, Civil Engineering – University of California-Berkeley/1964
Master of Science, Structural Engineering – University of California-Berkeley/1965

**ACADEMIC
EXPERIENCE** University of Oregon, Adjunct Professor, 1997-present

MEMBERSHIPS American Society of Civil Engineers
Structural Engineering Institute
American Consulting Engineers Council
Council of American Structural Engineers
Consulting Engineers Council of Oregon
Structural Engineers Association of Oregon
American Institute of Steel Construction
American Concrete Institute
Post-Tensioning Institute

**HONORS,
AWARDS, AND
COMPETITIONS** Special Citation – American Institute of Steel Construction

REGISTRATION Registered Engineer (Structural or Civil) in Oregon and 26 other states

**PROFESSIONAL
EXPERIENCE** Structural Engineer – Stress Analyst
The Boeing Company 1965-1971
Structural Engineer
KPFF Consulting Engineers 1971-present

**PROFESSIONAL
SERVICE** Past Chairman – Council of American Structural Engineers
Past President – Consulting Engineers Council of Oregon
Vice Chair – Board of Advisors – Maseeh College of Engineering and Computer Science –
Portland State University

DAVID KAL

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 383 Intermediate Architectural Design I

EDUCATION

Master of Arts, Education, University of California Santa Barbara. 1981
Master of Architecture, University of Illinois, Urbana, 1964
Bachelor of Architecture, University of Illinois, Urbana, 1964

REGISTRATION

Illinois (NCARB), 1968

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Assistant Professor, 2005
University of Oklahoma, Visiting Associate Professor, 1996
University of New Mexico School of Architecture and Planning, Lecturer, 1976-1985
University of Colorado, Visiting Associate Professor, 1976-1985
University of Nebraska, Assistant Professor of Architecture, 1971-1972
University of Illinois at Chicago Circle, Assistant Professor, 1969-1971
University of Notre Dame, Assistant Professor of Architecture, 1967-1968

**PROFESSIONAL
EXPERIENCE**

Childs and Smith, Inc, Chicago, Il. 1968-1969
The Perkins and Will Partnership, Chicago, Il. 1964-1968

PETER KEYES

Associate Professor of Architecture

| | | |
|--|---|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 410/510 ARCH 4/530 ARCH 4/ 584 ARCH 4/585 ARCH 4/586 ARCH 682 ARCH 683 | Housing Design Architectural Contexts: Place and Culture Architectural Design Advanced Architectural Design I Advanced Architectural Design II Introductory Graduate Design III Graduate Architectural Design: Option II |
| EDUCATION | Master of Architecture, Columbia University, 1983 Bachelor of Arts, Harvard University, 1978 | |
| ACADEMIC EXPERIENCE | University of Oregon, Associate Professor, 1997-present Assistant Professor, 1990-1997 Director of Portland Programs, 1997-1999 | |
| MEMBERSHIPS | Friends of Eugene, founding board member, Eugene, Oregon | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Coupeville House, Coupeville WA. New construction, 2004-2006. McKenzie House, Eugene OR. Remodel of older house. 2003-2005. Skyline House, Eugene OR. Rebuild of 1959 modernist house. 2001-2004. Portland Living Smart competition entry. Narrow lot infill house design. 2004. Duncan House, Eugene OR. Remodel / addition to 1951 Pietro Belluschi designed house. 2000-2002, 2005. Peabody Gardens, Portland OR. Nine-unit infill development. Unbuilt, 2001 | |
| REGISTRATION | New York License. # 018282-1 (1986), retired associate status | |
| PROFESSIONAL EXPERIENCE | Peter Keyes Design, 1982-2006 Center for Housing Innovation, University of Oregon, 1990-present Steven Winter Associates, Inc., 1995, 1983-1990. Robert J. Bridges Architect, 1981-1982 Sumner Schein, Architects and Engineers, 1979-1980 | |
| PROFESSIONAL SERVICE | President, University of Oregon Senate, 2005-2006. Governor's Livability Awards Jury, Livable Oregon, 1997-2003 Portland AIA / IDP Charrette Jury, 1996-2001 | |

PAUL KINLEY

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)** **ARCH 4/584 Architectural Design**

EDUCATION Master of Architecture, UCLA
Bachelor of Arts, College of William and Mary

REGISTRATION Oregon 4589
California 28479
NCARB

**ACADEMIC
EXPERIENCE** University of Oregon, Adjunct Assistant Professor of Architecture, 2004

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS** Performing Arts Center, Sacred Heart Schools, Atherton, CA
Eliot Center, First Unitarian Church, Portland, OR
Humanities Facility, University of California Santa Cruz
Classroom and Office Building, University of California, Merced, CA
Theatre Expansion, University of Oregon, Eugene, OR
Astoria Column Visitors Center, Astoria, OR
Oregon Historical Society New Entry, Portland, OR
Forestry Learning Center Renovation, The High Desert Museum, Bend, OR
Dant House Renovation, The Caitlin Gabel School, Bend, OR

**PROFESSIONAL
EXPERIENCE** Thomas Hacker Architects. 2001-present
BOORA Architects, Portland, OR. 1998-2001
Allied Works Architects, Portland, OR. 1996-1998
Studios Architecture, San Francisco, CA. 1994-1996
Ellerbe Becket Architects, Los Angeles, CA. 1987-1993
Frank O. Gehry and Associates, Los Angeles, CA. 1987-1989

RENA KLEIN, FAIA

Visiting Associate Professor of Architecture

| | | |
|--|---|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 407/507 ARCH 408/508 ARCH 484/584 | Project Management In Practice Small Firm Management Architectural Design |
| EDUCATION | Master of Science in Management, Antioch University Seattle, 1996 Bachelor of Architecture, University of Oregon, 1973 | |
| ACADEMIC EXPERIENCE | University of Oregon, Associate Professor, 2006 University of Washington, Instructor, 1998-present | |
| HONORS, AWARDS, AND COMPETITIONS | AIA/AAF Scholarship for Advanced Research, 1995 AIA College of Fellows, 2006 | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | "Making Chaos Work for You: Keys to Small Firm Management," <i>Seattle Daily Journal Commerce</i> , 2000 "How to Take Your Firm to the Next Level," <i>Seattle Daily Journal Commerce</i> , 2002 | |
| PROFESSIONAL EXPERIENCE | RM Klein Consulting, Seattle, WA | |
| PROFESSIONAL SERVICE | AIA Seattle, Past President AIA NW and Pacific Region Conference 2005, Chair AIA National Convention Continuing Education Committee, 2006 | |
| PROFESSIONAL DEVELOPMENT | AIA Leadership Institute, 1998 Financial Management for Architects, Harvard GSD, 2001 | |

ALISON KWOK

Associate Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 4/591

ARCH 4/584

ARCH 4/597

ARCH 602

ARCH 661

Environmental Control Systems I Architectural Design

Case Studies in Sustainable Design

Teaching Methods in Technology

Teaching Technical Subjects in Architecture

EDUCATION

Ph.D., Architecture, University of California, Berkeley, 1997

Master of Architecture, University of California, Berkeley, 1990

Master of Education, University of Hawaii, Manoa, 1980

Professional Diploma, Education, University of Hawaii, Manoa, 1978

Bachelor of Arts, Biology, Chemistry, Knox College, 1977

ACADEMIC EXPERIENCE

University of Oregon, Associate Professor, 2003-present

University of Oregon, Assistant Professor, 1998-2003

Cornell University, Assistant Professor, 1997-1998

California College of Arts and Crafts, Adjunct Professor, 1994

HONORS, AWARDS, AND COMPETITIONS

U.S. Department of Education Fund for the Improvement of Post Secondary Education, Agents of Change: Building the Case, 2002-05

American Society of Heating Refrigeration and Air Conditioning Engineers Senior Grant Award, 2003, 2004, 2005

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

Stein, B., J. Reynolds, W. Grondzik, and A. Kwok, *Mechanical and Electric Equipment for Buildings*, 10th ed., John Wiley & Sons, Inc. 2006.

Chun, Chunyoon, A. Kwok, A. Tamura, "Thermal comfort in Transitional Spaces—basic concepts: literature review and trial measurement," *Building and Environment*, 39, 2004.

Kwok, Alison, and Nicholas Rajkovich, "Agents of Change: Training Future Teachers, Architects, and Stewards of the Built Environment," *ACSA Teacher's Institute at Cranbrook*, July 10, 2004.

Kwok, Alison, W. Grondzik, B. Haglund, et al., "Agents of Change Project: The Power of Peer-to-Peer Teaching," and Kwok, Alison, John Boosinger, and Virginia Cartwright, "Shadow Tracker: A Tool for Tracking Sun Through Architectural Models," and Kwok, Alison, and Walter Grondzik, "Southern Comfort: Observations from an Instrumented Tour of Savannah and Charleston," *Proceedings of 29th National Passive Solar Conference—Solar 2004*, Portland, OR, July 11-14, 2004

REGISTRATION

California License (#25945)

PROFESSIONAL EXPERIENCE

Mui Ho Architect, Berkeley, CA, 1990-92

Lawton and Umemura Architects, Honolulu, HI, 1988

PROFESSIONAL SERVICE

American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE)

International Society of Indoor Air Quality and Climate (ISIAQ)

Society of Building Science Educators (SBSE), president, 2001-2003

PROFESSIONAL DEVELOPMENT

HOPES Eco-Design Arts Conference, Eugene Oregon, April 2001-04

Society of Building Science Educators Summer Retreat, Georgia, 2005; Oregon, 2004; Indiana, 2003; California, 2002

Green Building Services, Life Cycle Assessment, Nigel Howard, Portland, OR, 2002

Chartered Institution of Building Services Engineers, London, workshops, 2001

NICO LARCO

Assistant Professor of Architecture

| | | |
|--|---|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 283 ARCH 284 ARCH 4/584 ARCH 4/507/PPPM 4/538 ARCH 4/530 ARCH 4/550 ARCH 680 | Introductory Architectural Design I Introductory Architectural Design II Architectural Design City Growth/City Design Architectural Context: Place and Culture Spatial Composition Introductory Graduate Design I |
| EDUCATION | Master of Architecture, University of California, Berkeley, 2001 Master of City Planning in Urban Design, University of California, Berkeley 2001 Bachelor of Architecture, Cornell University, 1996 Bachelor of Arts, Cognitive Psychology, Cornell University, 1996 | |
| ACADEMIC EXPERIENCE | University of Oregon, Assistant Professor, Department of Architecture, W05 – Present | |
| MEMBERSHIPS | Member American Institute of Architects (AIA) 2003-Present | |
| HONORS, AWARDS, AND COMPETITIONS | School of Architecture and Allied Arts Foreign Travel Fund recipient, 2006 AIA New England Design Citation Award for Amherst College Residence Halls, 2005 GRF Funding recipient for 'Semi-Urban Suburbia' research (departmental), 2005 Finalist for Aurora Challenge Grant, 2000 Departmental Fellowship, Department of Architecture, U.C. Berkeley, 2000 | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Book Review of <u>Suburban Century</u> by Mark Clapson., H-Urban, Sept 200 'What is Urban?' published in PLACES, Vol. 15, Number 2, Spring 2003 'A Housing Strategy for San Francisco,' SPUR, Sept 2000. (work cited) 'San Francisco Central Waterfront: Three Concepts,' SPUR, Feb 1998. (contributor) | |
| REGISTRATION | Licensed Architect in Massachusetts, 2003-Present | |
| PROFESSIONAL EXPERIENCE | Nico Larco Design, Eugene, Oregon, 2000-Present William Rawn Associates, Architects, Boston, Massachusetts 2001-2004 Schwartz/Silver Architects, Boston, Massachusetts 2001 SMWM, San Francisco, CA Jun 2000-Feb 2001 | |
| PROFESSIONAL SERVICE | Association of Collegiate Schools of Architecture Councilor, 2005-2006 Design Bridge Advisory Board, 2005-2006 'Call For Help' Co-coordinator Department-wide Hurricane Katrina Design Charette, 2005 Habitat for Humanity Low Income Housing Design Charette, 2005 | |

WILLIAM MACHT

Adjunct Professor of Architecture

| | |
|--|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 407/ 507 Seminar: Urban Development: Housing and Mixed Use |
| EDUCATION | A.B. Princeton University J.D. University of Virginia |
| ACADEMIC EXPERIENCE | Adjunct Professor of Urban Studies and Planning, Portland State University, 1979- present Adjunct Professor of Architecture, University of Oregon |
| MEMBERSHIPS | Urban Land Institute The American Planning Association The American Bar Association The Oregon Downtown Development Association The National Housing and Redevelopment Officials National Trust for Historic Preservation |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | "Building Greener Cities: Portland, Chicago and Pittsburgh," <i>Urban Land</i> , June 2005 "Beginner Builds Mixed-Use Boxes in Portland," <i>Urban Land</i> , Nov/ Dec 2004 "River Place," in <i>Remaking the Urban Waterfront</i> , 2004 "Library Lofts," <i>Urban Land</i> , 2003 "Hospitable Headquarters," <i>Urban Land</i> , Nov/ Dec 2003 Vancouver City Hall and Library, Vancouver, WA Hood River Front Mixed-Use Development Plan Cannery Rehabilitation Adaptive Re-Use Plan |
| PROFESSIONAL EXPERIENCE | Macht and Company Rouse Company |
| HONORS, AWARDS, AND COMPETITIONS | Seattle King St Station- Quest North Lot NAIOP Competition Seattle Boeing Plant Redevelopment NAIOP Competition |
| PROFESSIONAL SERVICE | Cascade Center for Public Service, Lecturer Oregon Community Development Training Institute Oregon Planning Institute Governor's Conference on Historic Preservation, guest speaker Coliseum Re-Use Workshop Downtown Vancouver Waterfront Workshop |

MARK A. MIKSIS

Adjunct Instructor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)** IARC 4/573 Working Drawings

EDUCATION Bachelor of Architecture, University of Oregon, 1994

**ACADEMIC
EXPERIENCE** University of Oregon, Adjunct Assistant Professor, 2005-present

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS** L.A. Audubon Nature Center, Project Manager, First building in the United States to receive LEED platinum under version 2.0, 2003, with EHDD Architects

**PROFESSIONAL
EXPERIENCE** Arlie & Company, Project Manager, Eugene, OR, 2005-present
Eshrick, Homsey, Dodge and Davis Architecture, San Francisco, CA, 1997-2005
Michael Pyatok & Associates, Oakland, CA, 1996-97
Jarvis Group Architects, Ketchum, ID, 1994-96

**HONORS,
AWARDS, AND
COMPETITIONS** Honorable Mention, Weiner Mountain Hut Competition, College of Environmental Design,
UC Berkeley, 2003

**PROFESSIONAL
SERVICE** Green Building Advisory Committee, City of Eugene, 2005-present
AIA Design Awards Committee, Southwest Oregon Chapter, 2005
Sustainable Business Symposium, Lillis School of Business, University of Oregon,
Board Member, 2004-present

DAVID MILLER, FAIA

Pietro Belluschi Professor

| | |
|--|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/507 Northwest Regionalism ARCH 4/584 Architectural Design |
| EDUCATION | Master of Architecture, University of Illinois, 1972 Bachelor of Architecture, Washington State University, 1968 |
| ACADEMIC EXPERIENCE | University of Washington, Department of Architecture, 1990 – present Distinguished Visiting Architect, Ghost Lab 8, Nova Scotia & Dalhousie University, 2006 Architecture in Rome Program, 2003, 2000 (University of Washington Program) |
| MEMBERSHIPS | American Institute of Architects Fellow |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Residential Architect, "Sense and Sustainability," 2006 Toward a New Regionalism, Environmental Architecture of the Pacific Northwest, University of Washington Press, 2005 Architectural Record, "Olympic College Poulsbo, "; "Fisher Pavilion at the Seattle Center" 2004 |
| REGISTRATION | Registered Architect in Washington, Idaho and Illinois |
| PROFESSIONAL EXPERIENCE | The Miller/Hull Partnership, Architecture & Planning, Seattle, WA, 1980 – present RIA Architects, Seattle, WA, 1975-1976 Streeter/Dermanis Architects, Seattle, WA, 1973-1974 Skidmore Owings & Merrill, Chicago, IL, 1973-1973 |
| PROFESSIONAL SERVICE | AIA Design Juror: Philadelphia Chapter (2006), National AIA Committee on the Environment Top Ten Awards (2006), Pittsburgh Chapter (2005), North Carolina AIA (2002), Northern Arizona Chapter (1999), St. Louis Chapter (1995), Connecticut Chapter (1995) |
| HONORS, AWARDS, AND RECOGNITION | AIA Merit Award, Seattle Chapter, 156 West Superior, Chicago, IL (2006) AIA Washington Civic Design Awards, Honor Award, UW Conibear Shellhouse, Seattle (2006) AIA Washington Civic Design Awards, Citation, UW Merrill Hall Reconstruction, Seattle, WA (2006) AIA Washington Civic Design Awards, Merit Award, UW Tacoma Phase 2B, Tacoma, WA (2005) AIA NW & Pacific Region, Honor Award, Olympic College Poulsbo Campus, WA (2005) |

SETH MORAN

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/524 Advanced Media

EDUCATION

Master of Architecture, University of Oregon, 2002
B.A.S, Architecture, Washington University

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Assistant Professor of Architecture

**HONORS,
AWARDS, AND
COMPETITIONS**

Bill Fletcher Travel Scholarship, 2001
Intern of the Year, Fletcher Farr Ayotte, 2001

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

Designed off-the-grid home in Taos, NM 2004
North Portland Renovation 2005

**PROFESSIONAL
EXPERIENCE**

Fletcher Farr Ayotte, Inc 2001- present
Hathshorne and Plunkard Architecture, 1997-2000

**PROFESSIONAL
SERVICE**

Co-Chair Portland AIA Housing Committee, 2003-present

ANDREW MORROGH

Professor Emeritus of Art History

**COURSES TAUGHT
(PAST THREE
YEARS)** ARH 4/510 French Classicism
ARH 4/548 Renaissance Architecture

EDUCATION Courtauld Institute, University of London. Ph.D. for dissertation, "The Early History of the Cappella de' Principi, Florence," 1983
Courtauld Institute, University of London. M.A. in History of European Art, 1971-73
Jesus College, Oxford University. Seconds in Honour Moderations and Greats (Latin, Greek, Ancient History, Philosophy), 1962-66

**ACADEMIC
EXPERIENCE** University of Oregon, Eugene. 1993-2003. Associate Professor
University of Chicago, IL. Assistant Professor, 1989-93
Massachusetts Institute of Technology, Cambridge, MA. Visiting Professor, 1988-89
University of Washington, Seattle, WA. Visiting Assistant Professor, 1988
Lehigh University, Bethlehem, PA. Visiting Assistant Professor, 1987
Gabinetto Disegni, Galleria degli Uffizi, Florence. Guest curator for exhibition, Disegni di architetti fiorentini 1540-1640, 1983-85

**HONORS,
AWARDS, AND
COMPETITIONS** C.A.S.V.A., National Gallery of Art, Washington D.C. Kress Senior Fellowship, 1998-99.
Humanities Center, University of Oregon. Fellowship, 1996
Delmas Foundation grant, 1995
University of Oregon. New Faculty Award. 1994
Newberry Library, Chicago. N.E.H. Fellowship, 1993-94
Porter Prize, College Art Association, for article "The Magnifici Tomb: a Key Project in Michelangelo's Architectural Career," 1992
University of Chicago. Junior Faculty Summer Fellowship, 1991

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS** "The Facade of Florence Cathedral," and entries on the Facade of S. Stefano dei Cavalieri, Pisa, in *The Renaissance from Brunelleschi to Michelangelo: The Representation of Architecture* (National Gallery of Art, Washington, and other locations), Milan, 1994, 573-83, 468.
The Churches of Guarino Guarini (in preparation)
Renaissance Studies in Honor of Craig Hugh Smyth, 2 volumes, Florence, 1985
"Some Sources for Guarini's domes," revised version, to be published in *Atti of Guarini Seminario*, 2006/7
"An Early Plan by Guarini for Ste-Anne-la-Royale," to be published in same *Atti*
"A 'French' Project by John Webb," to be published in *Festschrift for David McLees*, 2007
"The Chapel of the Beato Amedeo at Vercelli: Valperga, Guarini, Garove (1680-82)," *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XLIII:1, 1999, 81-102.

EARL MOURSUND

Professor of Architecture Emeritus

| | |
|--|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 680 Introductory Graduate Design, First Term ARCH 681 Introductory Graduate Design, Second Term |
| EDUCATION | Post-Masters Research – Architectural Design, Cranbrook Academy of Art 1951-52 Gold Medal Achievement Award Master of Architecture, Cranbrook Academy of Art, 1951 Bachelor of Science, University of Texas, Austin 1949 |
| ACADEMIC EXPERIENCE | University of Oregon, Director Graduate Studies, Architecture, 1978-1982 University of Oregon, Instructor- Professor Emeritus, in Architecture, 1955 -present University of Kansas – Instructor in Architecture, 1954-55 |
| HONORS, AWARDS, AND COMPETITIONS | Ann Arbor Michigan, AIA – Builders , House Design Competition, First Prize Summer Research Award, UO, Natural Light in Buildings Faculty Research Travel Grant, UO, German New Market Towns (1450) International Design Competition; Gate of Venice, Venice, Italy, with Don Genasci |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Ecological Influences on Formational Structure of German Market Towns c 1450, Sabbatical Year 1961-62 on sites in West Germany. Oregon communities: visual quality & economic growth. University of Oregon, Institute For Community Art Studies, University of Oregon 1968 (Earl Moursund, team leader and contributor) Urban Buildings and Situational Formations, London, England, Sabbatical Year 1968-69 Baroque Churches of Central Europe-Spatial Formation, Sabbatical Term 1975 Definitive Spatial and Typological Aspects of Buildings and Places, Eastern and Western Europe, Sabbatical Year 1982-83. Initiated Course 'Spatial Composition and Dynamics', Department of Architecture, UO Permanent Curriculum, 1972 Initiated Course 'Types and Typology', Department of Architecture, UO Permanent Curriculum, 1979 |
| REGISTRATION | #1413 Texas, Emeritus Status |
| PROFESSIONAL EXPERIENCE | Offices of Fehr & Granger FAIA, C. H. Page & Son AIA, Austin TX 1948 –1950 Offices of Eero Saarinen FAIA, Robert Snyder, AIA, Albert Kahn, AIA Detroit, MI 1952-54 Principle, Dole & Moursund,, Designers, Eugene, OR 1956-58 , animal hospital, residences and remodeling Principle, Earl Moursund, Designer, Eugene, OR 1959-present, 5 unit & 18 unit apartment buildings, duplex, animal hospitals, residences, remodeling, garden buildings and gardens. |
| PROFESSIONAL DEVELOPMENT | Course: Institute of Palladian Studies, Vicenza, Italy Palladian Villas and Urban Structures Summer 1980 International Conference on the Influence of Palladio in Architecture of Public Buildings, Around the World, Venice and Vicenza, Italy, Summer 1980 |

GARY MOYE

Associate Professor Emeritus of Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 407/507 Architecture of Louis Kahn
ARCH 4/584 Architectural Design
ARCH 4/585 Advanced Architectural Design I
ARCH 4/586 Advanced Architectural Design II
ARCH 4/523 Media for Design Development

EDUCATION

Master of Architecture, University of Pennsylvania, 1968
Bachelor of Architecture, University of Oregon, 1967

ACADEMIC EXPERIENCE

University of Oregon, 1976-present
University of Pennsylvania, Lecturer, Dept. of City and Regional Planning, 1974-76, Arch
Design Critic, 1973-74
Drexel University, Arch Design Critic, 1972-73

MEMBERSHIPS

NCARB; Society of Architectural Historians

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

Red Apple Square Housing, Eugene, 2005
Eugene City Hall Complex, Phase I, 2005
Shields Cottage, Eugene, 2005
Pacific Village Shopping Center, Springfield, 2003-2004
Fairway Loop P.U.D., Office Buildings and Housing, Eugene, 2004
Wheatley House, Heceta Beach, 2002-2004
Forum Building, Interior and Exterior Remodel, Eugene, 2002-2003
Divine House and Barn, Springfield, 1999-2005
O.H.S.U. Master Planning and Urban Design, Portland, 2002-2003
Eugene Manor Apartments Addition, Eugene, 2003
Lane Forest Products Office Building, Eugene, 2000-2002
University of Oregon Student Residence Hall, University of Oregon, 2002
Butler House, Heceta Beach, 2002
Downtown Athletic Club Cardio Remodel, Eugene, 2002
Maltese- Toefield Velodrome, New York City, 2000-2002
Babe Ruth Baseball Complex Planning, Central Pavilion and Maintenance Buildings, Eugene,
1998-2001
O.H.S.U. School of Dentistry, Portland, 2001
Siuslaw Fire Station and Emergency Services, Florence, 1998-2000
Shepard Apartments, Eugene, 1998-2000
Authentic Models Warehouse and Office Complex, Cottage Grove, 1998-2000
Prototype Residential Units for the Developmentally Disabled, 1995-2000
Hall House, McKenzie Bridge, 1998-1999
Mercedes Benz of Eugene Showroom and Offices, Eugene, 1998-2000
Wild Duck Microbrewery, Eugene, 1995
Downtown Athletic Club, Conference Ctr. Addition and Remodel, Eugene, 1990-93

REGISTRATION

Oregon, New York and Pennsylvania License

PROFESSIONAL EXPERIENCE

Gary Moyer, Architect and Planner, Eugene, OR, 1986-present
BOORA, Architects, Portland, Oregon (on a project basis 1978-84), full time 1985-86
David Wisdom and Associates (as a partner in Kahn's successor firm), Philadelphia, PA,
1975-76
Louis I. Kahn, Architect, Philadelphia, PA, 1968-74
Louis Sauer and Associates, Philadelphia, PA, 1968

BROOK MULLER

Assistant Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 283 **Architectural Design I**
ARCH 284 **Architectural Design II**
ARCH 383 **Architectural Design III**
ARCH 384 **Architectural Design IV**
ARCH 4/510 Sustainable Architecture
ARCH 4/523 **Media for Design Development**

EDUCATION

Master of Architecture, University of Oregon, 1992
Bachelor of Art, Environmental Studies, Brown University, 1987

ACADEMIC EXPERIENCE

University of Oregon, Assistant Professor, 2004-present
California Polytechnic State University, Assistant Professor, 2000-04

MEMBERSHIPS

Ecological Design Center Faculty Advisor, University of Oregon, 2005-present
International Association for Environmental Philosophy, Member, 2005-present
ACSA Councilor, Cal Poly, San Luis Obispo, 2001-04
CAED Sustainable Environments Minor Director, Cal Poly, 2002-04
ACSA West Regional Conference Co-Chair, 2002

HONORS, AWARDS, AND COMPETITIONS

Wesley Ward Outstanding Teaching Award, Cal Poly, San Luis Obispo, 2002
State Faculty Support Grant Summer Fellowship, "Case Study Documentation of Green Buildings in New South Wales," 2001
California Integrated Waste Management Grant, "Green Building Guidelines for Santa Barbara County," with The Sustainability Project, 2000
Great Central Valley Competition, with Blackbird Architects, Honor Award (first place) sponsored by the AIA and Great Valley Center, 1999

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

Metaphor, Ethos and Environmentally Responsive Design," *Association of Collegiate Schools of Architecture Annual Conference*, Salt Lake City, UT, 2006
"Architecture as Organism (Watermark): Metaphor, Environmental Receptivity and Design," *International Association for Environmental Philosophy Annual Conference*, Salt Lake City, UT, 2006
"Archipelagoes of Weak Formed Buildings," *Association of Collegiate Schools of Architecture Annual Conference*, Miami, FL, 2004
"Lightness of Building: Furnishing a Regenerative Architecture," *Association of Collegiate Schools of Architecture Annual Conference*, Louisville, KY, 2003
Caltrans Context Sensitive Design for Safety Roadside Rest Areas: Workshop Facilitator, 2004-2005
New England Science Center: Project Designer with Blackbird Architects and M. Singer, Artist, Worcester, MA, 1997-99
Van Atta Design Studios, Santa Barbara, CA: Project Designer with Blackbird Architects, 1997-1998
National Institute for Nature Research, Wageningen, The Netherlands: Project Designer with Behnisch & Partner Architects, Stuttgart, Germany, 1993-1996

PROFESSIONAL EXPERIENCE

Blackbird Architects, Santa Barbara, CA, 1996-2000
Gossens Bachman Architects, Montpelier, VT, 1996
Behnisch & Partner Architects, Stuttgart, Germany, 1993-96

PROFESSIONAL SERVICE

HOPES Eco-Design Arts Conference, Panel Participant, Eugene, OR, April 2005
Cranbrook Teachers' Seminar, Cranbrook, MI, June 2003
Cooling Frontiers Symposium, ASU, Tempe, AZ, October, 2001
Glenn Murcutt Master Class, New South Wales, July, 2001

HAJO NEIS

Associate Professor of Architecture
Director of the Portland Program

| | | |
|--|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/507 ARCH 4/507 ARCH 4/584 ARCH 4/585 ARCH 4/586 ARCH 607 ARCH 4/609 ARCH 683 | Thesis Prep Form Language Architectural Design Advanced Architectural Design I Advanced Architectural Design II Contemporary Architecture Theory Practicum Graduate Architectural Design (Option II) Rome Program, 2005 |
| EDUCATION | Ph.D., University of California, 1989 MCP., University of California, 1981 Master of Architecture, University of California, 1979 Dipl. Ing., Technical University of Darmstadt, 1976 | |
| ACADEMIC EXPERIENCE | University of Oregon, Associate Professor, 2000-present Director, Rome Program, summer 2005 Technical University of Dresden, DAAD Visiting Professor 2000-2001. University of California, Assistant Professor, 1992-2000. Lecturer, 1990-1992. University of Applied Science in Frankfurt, Visiting Professor 1995 & 1996 (summer) Tutor Prince of Wales Urban Design Task Force 1996&1997 (summer) | |
| MEMBERSHIPS | Architektenkammer Hessen (Germany). | |
| HONORS, AWARDS, AND COMPETITIONS | 2004 - A&AA Faculty Development and Creative Work: Dean's Award UO. 2000-01 - DAAD Visiting Professor Award. Technical University of Dresden. Award by German Academic Exchange Foundation. 1996-97 - Career Development Grant, Fall UCB. 1985 - Honor: Eishin Campus Most Interesting Building Project in 1985. (Award by Japanese Association of Architectural Journalists.) | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Gutschow, Kirpichev, Neis, Rang u. a. (2000) <i>Schule des Sehens – Zum Wahrnehmen und Architektonischen Entwerfen</i> Fachhochschulverlag. Frankfurt. Christopher Alexander, Hajo Neis, Artemis Anninou, Ingrid King. (1987). <i>A New Theory of Urban Design</i> . New York: Oxford University Press. Christopher Alexander and Hajo Neis. (in preparation). <i>Battle - A Crucial Clash Between World-System A and World-System B</i> . New York: Oxford University Press. Hajo Neis. <i>Details of Feeling – Building in Japan</i> . (in preparation) | |
| REGISTRATION | Hessen (Germany) License #8440 (since 1982) | |
| PROFESSIONAL EXPERIENCE | Center for Environmental Structure (CES), Berkeley 1979-present Hajo Neis and Associates, Berkeley and Borken, 1993-present Office Hajo Neis, Tokyo, 1986-2001 Office Hans Ludwig Neis, Siegburg 1965-1985 Kastner und Neis, Frankfurt, 1976-1986 | |
| PROFESSIONAL SERVICE | Portland Director, Architecture Department, University of Oregon. 2005 - present | |
| PROFESSIONAL DEVELOPMENT | Global School of Seeing (foundation member) yearly meetings, Frankfurt, 1994-2004 | |

KEVIN NUTE

Associate Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 4/507
ARCH 4/550
ARCH 4/558
ARCH 4/584
ARCH 4/585
ARCH 4/586

Place, Time and Being
Spatial Composition
Types and Typology
Architectural Design
Advanced Architectural Design I
Advanced Architectural Design II

EDUCATION

Ph.D., Martin Center for Architectural & Urban Studies, University of Cambridge, 1993
Bachelor of Architecture, University of Nottingham, 1985
Bachelor of Arts in Architecture and Environmental Design, Univ. of Nottingham, 1981

ACADEMIC EXPERIENCE

University of Oregon, Associate Professor, 2000-present
Muroran Institute of Technology, Associate Professor and Director of Research Laboratory,
1996-2000
University of Tasmania, Visiting Teaching Fellow, 1996
University of Cambridge Board of Continuing Education, Course Director, 1993-94
Pomona College Exchange Program, Jesus College, Course Director, 1993-94
University of Cambridge, Part-time Lecturer, 1993-94
University of Cambridge, Supervisor in Architectural History and Theory, 1990-93

HONORS, AWARDS, AND COMPETITIONS

Japan Foundation Publication Grant, 2003
Graham Foundation Grant, 2002
University of Oregon Summer Research Award, 2001
Japan Foundation Research Fellowship, 1995
American Institute of Architects International Book Award, 1994
Japan Foundation Publication Grant, 1992

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

Place, Time and Being in Japanese Architecture, London and New York, Routledge, 2004
"Frank Lloyd Wright: Japan as Confirmation and Inspiration," *Anthologie critique de la
teorie architecturale japonaise, Le regard du milieu*, Ed. Y. Nussaume, Brussels, Ousia
Editions, 2004
"Folded, Curved and Twisted Space: Shuhei Endo and the Art of Convolved Line," *GG
Portfolio*, Barcelona, Gustavo Gilli, 1999
"Relativity, Cyberspace and the Sukiya," *Chanoyu Quarterly: Tea and the Arts of Japan*,
January 1998
Frank Lloyd Wright and Japanese Culture, Tokyo, Kajima, 1997
"Wright the Architect," *Frank Lloyd Wright's Fifty Views of Japan*, Chicago, F.L. Wright
Home and Studio Foundation, 1996

PROFESSIONAL EXPERIENCE

Percy Thomas Partnership, London, England, 1986
Richard Seifert and Partners, London, England, 1985-86
Archiplan Team, Singapore, 1983
YRM International, Hong Kong, 1982-83
Millard-Davies Partnership, Nottingham, England, 1981-82

DONALD PETING

Associate Professor Emeritus of Architecture

| | | |
|--|---|--|
| COURSES TAUGHT (PAST THREE YEARS) | AAAP 408/508 ARCH 4/521 ARCH 4/574 ARCH 4/584 | Assessment of Historic Structures Analysis through Recording of Historic Buildings Preservation Technology: Wood and Metals Architectural Design |
| EDUCATION | Master of Architectural Design, University of California, Berkeley, 1963 Bachelor of Architectural Engineering, University of Illinois, Urbana, 1962 | |
| ACADEMIC EXPERIENCE | University of Oregon, Director, Oregon Preservation Field School University of Oregon, Director, Graduate Program in Historic Preservation University of Oregon, Assistant Dean, Special Projects, School of Architecture and Allied Arts University of Oregon, Associate Dean, School of Architecture and Allied Arts University of Oregon Assistant/Associate Professor, 1963-present | |
| HONORS, AWARDS, AND COMPETITIONS | James Marston Fitch Lifetime Achievement Award from the National Trust First Award, Peterson Prize, HABS drawings for the Eugene Mill and Elevator Fellow of the American Academy in Rome, Rome Prize in Environmental Design, 1977-78 | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | <i>Restoration Plan, Masonic Cemetery and Hope Abbey Mausoleum, Eugene</i> with Richa Wilson, 1995 <i>Twentieth Century Building Materials: 1900-1950</i> , NPS Reading List, U.S. Department of the Interior, National Park Service, Preservation Assistance Division, Washington, D.C., with others, 1993 Shelton-McMurphey House, City of Eugene, Architect for exterior restoration, 1992. <i>Historic Structures Report, Dorris Ranch House</i> , with team of research consultants for the evaluation and future planning of this 1899 filbert ranch, 1989 <i>Historic Structures Preservation Guide, Olympic National Park</i> , Conservation guide to the eighty-eight historic structures on the National Register within the park, 1988 | |
| REGISTRATION | Oregon License, # 2243; Washington License, # 1802 | |
| PROFESSIONAL EXPERIENCE | Gilland and Peting, Architects; Partner, Eugene, since 1979 Historical Architect, Pacific Northwest Region, National Park Service, 1984-87 Skilling, Helle, Christiansen, Robertson, Engineers; Seattle, engineer, 1967 Paul Thiry, Architect; Seattle, designer, 1966-67 Wilmsen, Endicott and Unthank, Architects; Eugene, Designer, 1966 | |
| PROFESSIONAL SERVICE | National Council for Preservation Education, National Secretary, first and current editor of the NCPE National Newsletter; Dorris Ranch Foundation, Board Chair, since 1991; Historic Preservation League of Oregon, Portland; Board Member since 1989; Society of Fellows, American Academy in Rome | |

JAMES PETTINARI

Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 4/523
ARCH 4/585
ARCH 4/586
IARC 4/588
IARC 4/589

Media for Design Development
Advanced Architectural Design I
Advanced Architectural Design II
Interior Design Terminal Project I
Interior Design Terminal Project II

EDUCATION

Master of Architecture, University of Pennsylvania, 1970
Bachelor of Architecture (with Distinction), University of Minnesota, 1966

ACADEMIC EXPERIENCE

University of Oregon, Professor and Portland Center Director, 2002-2005
University of Oregon, Assistant/Associate/Professor, 1975-present
Senior Research Fellow, University of Minnesota CALA 1995-present
University of Kentucky, Assistant Professor, 1970-73

HONORS, AWARDS, AND COMPETITIONS

Invited Lecturer, "Thirty years along the American waterfront" New School of Architecture, Ascoli-Piceno, Italy 2003
Featured Speaker, State of Alaska American Institute of Architects Annual Convention Ketchikan, Alaska 2003
Two State of Alaska Design Awards, Alaska AIA, Spruce Development, Ketchikan, AK, 1997-2001
State of Minnesota, AILA Awards, "Station Urban Design Issues, Red Rock Commuter Rail, Hastings, MN, 1989
Selected Entry, Design Competition for the New York Lower Westside sponsored by the Municipal Art Society of New York and the NEA, 1988
First Prize, National Design Competition for the Missouls, Montana urban riverfront. Caras Park, First Phase Constructed, 1985

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

Visual Thinking for Architects and Designers, Visualizing Context in Design, with R. Kasprisin, Wiley and Sons, NY, 1995
NEA Individual Design Fellowship, Relocation of Interstate 5 in the Central Industrial District of Portland, Oregon, The Art of City Design projects, 1989
Transit in Urban Design, Cass Gilbert Lecturer, University of Minnesota, Oct 1995

REGISTRATION

Registered Architect, (#2714) Oregon, (#010665) Minnesota

PROFESSIONAL EXPERIENCE

Kasprisin/Pettinari Design, 1978-present
BDCL Architects, Vancouver, BC/Beining, China 2005-present

PROFESSIONAL SERVICE

Laurentian Vision, National Design Charette Team Leader, Reconstruction of former mining landscape, University of Minnesota, "Mining Ideas for the future," 2003
National Team Member, American Institute of Architects RUDAT Charette for, Santa Fe, NM "Railyard Rehabilitation" Feb 1997

PROFESSIONAL DEVELOPMENT

National ACSA Committee Member for the development of national student competitions regarding post 9/11 transportation facilities, Washington, D.C. 2004
Sustainable site development charettes with Portland, OR architects. Taijin, China 2005

GUNTIS PLESUMS

Professor Emeritus of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/584

Architectural Design

EDUCATION

Masters of Architecture, Massachusetts Institute of Technology, 1964
Bachelor of Architecture, University of Minnesota, 1961

**ACADEMIC
EXPERIENCE**

Visiting Professor, Chinese University of Hong Kong, 1999
Professor Emeritus, University of Oregon, 1996-present
Visiting Professor, Southeast University, Nanjing, People's Republic of China, Spring 1996
Visiting Professor, Director of M. Arch Program, Chinese University of Hong Kong, 1993-97
Assistant, Associate Professor, Professor, University of Oregon, 1969-96
Adjunct Associate Professor, Oregon School of Design, Portland, Fall 1983
Visiting Associate Professor, Kansas State University, Fall 1976
Instructor, Rhode Island School of Design, 1967-69

**HONORS,
AWARDS, AND
COMPETITIONS**

Scholarly and Creative Development Award, University of Oregon, 1992
Fellowships, National Endowment for the Arts, 1982, 1991
Honorable mention, Helios 80 design competition, 1980
Graham Foundation for Advanced Studies in the Fine Arts fellowship 1973
Fulbright fellow, Kyoto University, Kyoto, Japan, 1966-67

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

"Survival City," JOURNAL OF ARCHITECTURAL EDUCATION, Sep. 2006
House, Guntis and Mara Plesums, Lorane, Oregon, 2003
Eight entries, ENCYCLOPEDIA OF VERNACULAR ARCHITECTURE OF THE WORLD, P. Oliver, ed., Cambridge University Press, Cambridge, 1997
Physical Models in Teaching Structures: From Basics to Creative Explorations," ARCHITECTURE: MATERIAL AND IMAGINED, Proceedings of the 85th ACSA Annual Meeting and Technology Conference, 1997.
"The Tectonic Framework of 'Minka'" PROCEEDINGS, ACSA European Conference, 1997
"Space and Structure In a Primordial Folkhouse," ARCHITECTURE, Oct. 1986
"From Behavior to Meaning: On Teaching Membrane Structures," THE DESIGN PROCESS, International Symposium on Architectural Fabric Structures, Orlando, 1984
TOWNFRAME: ENVIRONMENTS FOR ADAPTIVE HOUSING, Dowden, Hutchinson and Ross Inc., Stroudsburg, PA, 1978
"On Teaching Structure Systems," JOURNAL OF ARCHITECTURAL EDUCATION, 1974
"Architecture and Structure as a System," ARCHITECTURE CANADA, April 1969
Contributed to Heinrich Engel's STRUCTURE SYSTEMS, Deutsche Verlags-Anstalt, Stuttgart, 1967 (published in many countries)

REGISTRATION

Licensed architect (now architect emeritus), Oregon, 1978
Licensed architect, (inactive), New York, 1969

**PROFESSIONAL
EXPERIENCE**

Modest private practice, 1980-present
Unthank, Seder, and Poticha, architects, Eugene, OR, 1972
Affleck, Desbarats, Dimakopoulos, Lebensold and Sise [ARCOP], architects, Montreal, Canada, 1964-66, job captain "Man the Producer" theme pavilion of Expo 67

OTTO POTICHA

Adjunct Associate Professor of Architecture, IDP Education Coordinator for Oregon

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/609 Practicum
ARCH 4/584 Architectural Design
ARCH 4/517 Context of the Profession

EDUCATION

Bachelor of Science in Architecture, University of Cincinnati, 1958

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Associate Professor, 1962-present

MEMBERSHIPS

American Institute of Architects

**HONORS,
AWARDS, AND
COMPETITIONS**

Planning for Glenwood Oregon and Halsey as a grant from ODOT, 2005-present
Partner with Morphosis, submitted winning design competition for Eugene, OR Federal Courthouse
Over 50 Design Awards-national/regional/local

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

Projects in US, Japan, Chile, United Kingdom, Brazil published in national architectural journals

REGISTRATION

Oregon, Washington, California, New Mexico, Illinois, New York, Indiana, Washington DC, Maryland, Pennsylvania, Virginia, NCARB

**PROFESSIONAL
EXPERIENCE**

Poticha Architects, Eugene, OR, 1962-present

**PROFESSIONAL
DEVELOPMENT**

IDP Coordinator and Director for the State of Oregon
Member of the National A.I.A. Committee on Design
Board Member of the Jacobs Gallery, Hult Center, Eugene, OR

JOHN REYNOLDS

Professor Emeritus of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/584 **Intermediate Design**
ARCH 4/593 **Passive Solar Heating**
ARCH 4/594 **Passive Cooling**

EDUCATION

Master in Architecture, Massachusetts Institute of Technology, 1967
Bachelor of Architecture, University of Illinois at Urbana, 1962

**ACADEMIC
EXPERIENCE**

University of Oregon, 1967-present
Universidad Nacional de Tucuman, Argentina, Fall 1988 (Fulbright Fellowship)

MEMBERSHIPS

American Institute of Architects; Society of Building Science Educators (former President);
International Solar Energy Society; American Solar Energy Society (former Vice Chair);
Solar Energy Association of Oregon (former President); American Society of Heating,
Refrigerating and Air-Conditioning Engineers; International Association for the Study of
Traditional Environments

**HONORS,
AWARDS, AND
COMPETITIONS**

James Haecker Award for Distinguished Leadership in Architectural Research, 2005
Fellow, American Institute of Architects, 2002
Portland AIA Architecture + Energy Competition, Honor Award (Emerald PUD Building),
1998
ACSA Distinguished Professor Award, 1998
American Solar Energy Society, Passive Pioneer Award, 1997

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

Mechanical and Electrical Equipment for Buildings, 6th ed. (1980), 7th ed. (1986), 8th ed. (1992),
9th ed. (2000) and 10th ed. [2005] with Benjamin Stein and Wm. H. McGuinness,
Walter Grondzik and Alison Kwok, published by John Wiley & Sons
Courtyards: Aesthetic, Social, and Thermal Delight, (2002), published by John Wiley & Sons
Inside Out, Design Procedures for Passive Environmental Technologies, 1st ed. (1982), 2nd ed.
(1992), with G.Z. Brown, Bruce Haglund, Joel Loveland, and M. Susan Ubbelohde,
also published by Wiley;
Principal Investigator, *Design for Photovoltaics*, curriculum package for architecture,
AIA/ACSA Research Council (1993-1995)
Research papers presented at National Passive Solar Conferences (1977-2002), on
monitored performance of solar/vernacular buildings, design guidelines for passive
strategies; energy policy; and design procedures for innovative solar projects, which
include the daylit, passively solar heated and passively cooled Cottage Restaurant
(2200sf) and the daylit, passively solar assisted, and night-flushed cooled office
building for the Emerald People's Utility District (24,000 sf)
Consultation on Eugene Water & Electric Board Office Building, and Oregon Public Utilities
Commission Office Building (Salem)
Service as Board Member: Energy Trust of Oregon (Vice President), American Solar Energy
Society, International Solar Energy Society

REGISTRATION

Oregon License; Massachusetts License (1967-1984)

**PROFESSIONAL
EXPERIENCE**

Principal, John S. Reynolds, Architect
Principal, Equinox Design Inc., 1978-1994
Architectural Designer, Shepley, Bulfinch, Richardson & Abbott, Boston, MA, 1964-1967
Structural Designer, Scholar & Fuller, Architects, Tucson, AZ, 1962-1963

DAVID RICKETTS

Courtesy Assistant Professor

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/571 Building Enclosure: Theory and Practice

EDUCATION

Bachelor of Science, Civil Engineering, Queen's University at Kingston
Master of Science, Civil Engineering, University of Alberta

**ACADEMIC
EXPERIENCE**

University of Oregon

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

"Leaky Condos: Why the Technology Didn't Work," *Journal of the Association of Professional Engineers and Geoscientists of British Columbia*, March 1999.
"Water Leakage in Buildings, The Problem Continues," *Canadian Property Management*, Oct/ Nov 1995
"Protocol for Assessment of Building Services," IRC/ NRC Publication, 1995
"Building Enclosure Performance: Enveloping More than Engineering," *Journal of the Association of Professional Engineers and Geoscientists of British Columbia*, November 1996.
Building Envelope Rehabilitation Guides, 2001
Study of High-Rise Envelope Performance, 2002
Water Penetration Resistance of Windows, Study of Manufacture, building design, installations, and maintenance factors, 2003
Study of Poured-in-Place Concrete Wall Performance in Coastal British Columbia, 2004

**PROFESSIONAL
EXPERIENCE**

RDH Building Sciences, Inc

**HONORS,
AWARDS, AND
COMPETITIONS**

Association of Professional Engineers and Geoscientists Professional Service Award, 2001

**PROFESSIONAL
SERVICE**

Homeowner Protection Office Provincial Advisory Council
President, British Columbia Building Envelope Council
Building Envelope Committee, The Association of Professional Engineers and Geoscientists of B.C.
Architectural Institute of British Columbia Building Envelope Education Program Committee
Chair of Joint AIBC/ APEGBC Building Envelope Task Force
AIBC/ APEGBC Building Envelope Professional Committee
Part 5 (Building Envelope), British Columbia Building Code Committee

LELAND ROTH

Professor of Art History

| | |
|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARH 4/507 Oregon Architecture Research Seminar ARH 4/560 18th Century Architecture ARH 4/561 19th Century Architecture ARH 4/563 Native American Architecture ARH 4/564 American Architecture I - 17th and 18th Centuries ARH 4/565 American Architecture II - 19th Century ARH 4/566 American Architecture III - 20th Century ARH 4/567 Chicago Architecture ARH 4/568 Oregon Architecture |
| EDUCATION | Ph.D., Yale University, 1973 Master of Philosophy, Yale University, 1970 Bachelor of Architecture, University of Illinois, Urbana, 1966 |
| ACADEMIC EXPERIENCE | University of Oregon, Professor, 1988-present University of Oregon, Associate Professor, 1983-88 University of Oregon, Assistant Professor, 1978-1983 |
| HONORS, AWARDS, AND COMPETITIONS | John Yeon Research Grant, 2006 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | <i>Understanding Architecture</i> , 2 nd ed., Boulder, Westview Press, in final editing, spring/ summer 2005 <i>American Architecture: A History</i> , Boulder, Westview Press, 2001 <i>Shingle Styles: Innovation and Tradition in American Architecture, 1874 to 1984</i> , New York, Harry N. Abrams, 1999 <i>Entender la arquitectura: sus elementos historia y significado</i> , Barcelona, Editorial Gustavo Gili, 1999 <i>Building at the End of the Oregon Trail</i> , Field Tour Guidebook, Vernacular Architecture, Forum, Annual Meeting, 1997 <i>Understanding Architecture: Its Elements, History and Meaning</i> , New York, Harper Collins, 1993 |
| PROFESSIONAL EXPERIENCE | Consultant, Helena Modjeska House, Orange County, CA, 1989 Consultant, Boston Public Library, 1985-present Consultant, Lovely Lane Methodist Church, Baltimore, 1985 Consultant, New York Hospital, 1984-present |
| PROFESSIONAL SERVICE | Society of Architectural Historians College Art Association of America National Trust for Historic Preservation Vernacular Architecture Forum |

JOHN ROWELL

Associate Professor of Architecture

| | |
|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/510 Invention: Product Design ARCH 4/563 Structural Systems ARCH 4/570 Building Construction ARCH 4/571 Building Enclosure ARCH 4/584 Architectural Design ARCH 4/585 Advanced Architectural Design I ARCH 4/586 Advanced Architectural Design II |
| EDUCATION | Master of Architecture, University of Oregon, 1990 Bachelor of Science, University of British Columbia, 1984 |
| ACADEMIC EXPERIENCE | University of Oregon, Associate Professor, 2003-present University of Oregon, Assistant Professor, 1996-2002 University of Oregon, Adjunct Assistant Professor, 1991-1996 |
| HONORS, AWARDS, AND COMPETITIONS | AIA SWO Honor Award, Central Lutheran Columbarium, 2005 AIA SWO Merit Award, One East Broadway Building, Eugene, 2005 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Crescent Mixed Use Center, Eugene, 2005-2006 Crescent Townhomes, Eugene, 2005-2006 Athena City Library, Athena, Oregon, 2006 Harney County Early Childhood Center, Construction 2006 Burns, OR, 2004-2005 Redwood Early Childhood Center, Rogue Community College, Grants Pass, OR 2005 Chambers Node Reconsidered, ODOT TGM Mixed-use planning Grant, City of Eugene, 2004-2005 Opus6ix Gallery, Eugene, OR 2005 My Coffee Headquarters, Restaurant and Kiosk, Eugene and Springfield, OR 2005 "Oasis in the Desert: Passive Heating and Cooling Design for the Paleo Center, Fossil, Oregon," <i>proceedings of American Solar Energy Society SOLAR 2004 conference,</i> |
| REGISTRATION | Washington, Oregon, California. NCARB Certificate |
| PROFESSIONAL EXPERIENCE | Rowell Brokaw Architects PC, Principal, Eugene, Oregon, 2002-2006 Rowell Architecture, Principal, Eugene, Oregon, 1998-2002 |
| PROFESSIONAL SERVICE | American Institute of Architects Mount Angel Academic Center Building Committee |
| PROFESSIONAL DEVELOPMENT | SOLAR 2004 Conference "It's in the Details" AIA NW Chapter Seminar, 2004 |

JILL SALTER

Adjunct Assistant Professor of Architecture

| | | |
|--|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 283 ARCH 284 ARCH 383 IARC 4/573 | Architectural Design I Architectural Design II Architectural Design III Working Drawing for IARC |
| EDUCATION | Master of Architecture, North Carolina State University, 1999 Bachelor of Arts, Political Science, University of North Carolina – Chapel Hill, 1983 | |
| ACADEMIC EXPERIENCE | University of Oregon, Adjunct Assistant Professor, 2005-2006 | |
| MEMBERSHIPS | American Institute of Architects | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Triangle Visioning: Opportunities for Urban Nodes, NC State University & Triangle J Council of Governments, 1999 NCCANDO: North Carolina Community and Design Outreach. News and Observer, “Secrets of the Courtyard”, 2005 | |
| REGISTRATION | NCARB Certification | |
| PROFESSIONAL EXPERIENCE | Pivot Architecture & Planning, Eugene, OR (2006-Present) NBBJ Architects, Raleigh, North Carolina (1996-2001) BBH Design, Raleigh, North Carolina (2001-2003) Salter Studio, Raleigh, North Carolina (1999-present) | |
| PROFESSIONAL SERVICE | Yellowstone National Park | |
| PROFESSIONAL DEVELOPMENT | AREA – Architectural Research and Extension Accelerant | |

PAUL SCHWER

Adjunct Professor of Architecture

| | |
|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 491/591 Environmental Control Systems I |
| EDUCATION | Bachelor of Science, Mechanical Engineering Bucknell University, Lewisburg, PA, 1985 |
| ACADEMIC EXPERIENCE | University of Oregon, Adjunct Faculty Member 2003 – present New York University, Adjunct Faculty Member, 1991-1993 |
| HONORS, AWARDS, AND COMPETITIONS | 2004 BetterBricks Award Winner in the category of Engineering 2004 Sustainable Industries Journal 25 Green Building Leaders in the Northwest |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | “The Natural Step & Building Construction” May/June 2002 Environment Design and Construction Magazine Designed the mechanical and electrical systems for over 50 buildings both nationally and internationally |
| REGISTRATION | (#19733) Oregon, (#35076) Washington, (#9094) Idaho, (#066918) New York Registered Professional Engineer and LEED™ Accredited Professional |
| PROFESSIONAL EXPERIENCE | PAE Consulting Engineers, President, Portland, Oregon 1994-present Jaros, Baum & Bolles, Inc., Associate, New York, NY 1985-1993 |
| PROFESSIONAL SERVICE | American Society of Heating, Refrigeration, and Air Conditioning Engineers (ASHRAE) Union of Concerned Scientists The Natural Step (TNS) American Society of Mechanical Engineers (ASME) |
| PROFESSIONAL DEVELOPMENT | American Solar Energy Conference, Portland, OR - 2004 United States Green Building Conference, Portland, OR - 2004 Enviro Design 6, Seattle, WA, - 2003 Rethink Design Series, Portland, OR, - 2003, 2004 & 2005 |

NAOTO SEKIGUCHI

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 384 Architectural Design II
ARCH 4/584 Architectural Design

EDUCATION

Bachelor of Architecture, University of Arkansas, 1982

**ACADEMIC
EXPERIENCE**

University of Oregon, Adjunct Assistant Professor of Architecture, 2003-2004
University of Minnesota, Instructor, 2004-2005
Chiang Mia University, Instructor, 2005

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

Samitaur Office Building, Culver City, CA
Stealth Office Building, Culver City, CA
Monaghan Residence, Ann Arbor, MI
Richardson Residence, Carlisle, MA
Pie.com Headquarters, Los Angeles, CA
Hwy 86, Vancouver, British Columbia, Canada
Ansel Adams Center, Point Lobos, CA

REGISTRATION

Washington License

**PROFESSIONAL
EXPERIENCE**

SITE Projects, Inc. New York, NY. 1984-87
E. Faye Jones Architect, Fayetteville, AR. 1991-1992.
Eric Owen Moss Architects, Culver City, CA. 1992-1994
Jennifer Seigal, Office of Mobile Design. Los Angeles, CA. 2000
Fox and Fowle Architects, New York, NY.

**PROFESSIONAL
SERVICE**

First Place School, Seattle, WA
The Detlef Schrempf Foundation

MICHAL SERNOFF

Adjunct Assistant Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS) **ARCH 283 Architectural Design I**

EDUCATION Master of Architecture, University of Oregon, 2004
Bachelor of Architecture, University of Oregon, 2002
Diploma, Architectural Designer, Wizo Canada College of Design, Israel, 1992
Diploma, Senior Teacher of Design, Education Department, State of Israel, 1992

ACADEMIC EXPERIENCE University of Oregon, Adjunct Assistant Professor of Architecture,
University of Oregon, Graduate Teaching Fellow, 2002-2004
Neve David Technical Center, Haifa, Israel, Director and Instructor, 1992-1994

PROFESSIONAL EXPERIENCE Robertson Sherwood Architects, Eugene, OR. 1998-2000
Self Employed, Ein Hod Artists Village, Haifa, Israel. 1995-1998
Buchhandler Architects, Haifa, Israel. 1992-1994

HONORS, AWARDS, AND COMPETITIONS Magna Cum Laude, University of Oregon, 2002
Laurel Merit Award, University of Oregon, 2002-2004
Merit Award, Wizo Canada College of Design, Israel, 1990

FUJIKO SHONO

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 4/584 Architectural Design
ARCH 407/507 Japanese Architecture

EDUCATION

Master of Architecture, University of Oregon. 1987
Bachelor of Science, in Architecture, Florida A & M University, 1981.
Degree in Health Sciences, Kyushu National University. 1975

**ACADEMIC
EXPERIENCE**

Portland State University, School of Extended Studies. Instructor. 1993-96
University of Oregon. Adjunct Assistant Professor. 2006

MEMBERSHIPS

National Trust for Historic Organization

**HONORS ,
AWARDS, AND
COMPETITIONS**

Broadway Bridge Rehabilitation with David Evans and Associates, Project of the Year,
American Consulting Engineers of Oregon. 2005
Scholarship. "The Use of Marble and Stone Materials in Architecture." Hosted by
Veronafiere in Verona, Italy. 2003
Instrumentation and Control Building, Columbia Blvd. Waste Water Treatment Plant.
Excellence in Design. American Concrete Institute. 2000
Hawthorne Bridge Rehabilitation and Bike/ Ped Improvements with David Evans and
Associates. Grand Award, Consulting Engineers Council of Oregon. 2000
RADO Watch Design Competition. Finalist 12th. 1999

**SELECTED
RESEARCH,
PUBLICATIONS,
PROJECTS**

"Integrating Japanese Gardens and Western Homes." *Journal of Japanese Garden*. July/ Aug
2000
Portland State University Science Building Lab II Remodel. Portland, OR.
Historic Linnemann Train Station Museum and Trailhead Facility. Gresham, OR.
Influent Pump Station I&C Building for the City of Portland.
Alberta Streetscape Project, Portland, OR.
Palatino Place. Portland, OR.
DODD Center, space planning. Portland, OR.
Rose Garden Housing Development Master Plan, Portland, OR.

REGISTRATION

Oregon License

**PROFESSIONAL
EXPERIENCE**

Browning Shono Architects LLP. Portland, OR. 1993- present
MCM Architects, Portland, OR. 1991-1993
Robertson Sherwood Architects. Eugene, OR. 1987-1990
Robert Terry, Jr Architect. Fort Pierce, FL. 1983-1985

**PROFESSIONAL
SERVICE**

Member of Mitate International, Kyoto, Japan. 2000-2002
Board of Directors, Asian Art Council, Portland Art Museum. 1997-2001
The Japanese Garden Society of Oregon. 1994- present

STEVEN R. SIMPSON

Adjunct Instructor of Architecture

COURSES TAUGHT (PAST THREE YEARS) **ARCH 4/584 Architectural Design**

EDUCATION Bachelor of Architecture, University of Oregon, 1988

ACADEMIC EXPERIENCE University of Oregon, Instructor, Fall Term 2004; Fall Term 2005

HONORS, AWARDS, AND COMPETITIONS Headquarters Fire Station I Portland, Oregon. 2005 Competition. First Place Award.
Awarded while working at Thomas Hacker Architects Inc.

SELECTED RESEARCH, PUBLICATIONS, PROJECTS City of Sherwood Library / City Hall, Sherwood, Oregon (Project Architect).
Hillsdale Branch Library, Multnomah County Library, Portland, Oregon (Project Architect).
Beaverton City Library, Beaverton, Oregon (Project Architect).
North Rim Design Center, Awbrey Butte, Bend, Oregon (Project Architect).
Spokane Academic Center and Riverpoint Campus Plan, Washington State University, Spokane, Washington (Design Assistant).
Columbia Gorge Discovery Center/Wasco County Historical Museum, The Dalles, Oregon (Design Assistant).
Center for the Visual Arts, Southern Oregon University Ashland, Oregon. (Design Assistant).
* All the projects listed above were completed while working at Thomas Hacker Architects Inc.
Barcelona Convention Center, Olympic Port, Barcelona, Spain (Design Assistant).
Barcelona Sports Pavilion, Olympic Port, Barcelona, Spain (Design Assistant).
Pergola and Botanical Garden within a 12th Century fortified wall, Palma, Mallorca, Spain (Design Assistant).
* All the projects listed were completed while working at Elias Torres and Martinez Lapena, Barcelona, Spain

REGISTRATION Oregon License #4671 (2003)

PROFESSIONAL EXPERIENCE Thomas Hacker Architects Inc. 1995- 2006
Jensen Douglas Architects, Juneau, Alaska 1992-1994
Elias Torres and Martinez Lapena, Barcelona, Spain 1990-1992
Manuel Reuisanchez Architects, Barcelona, Spain 1992
Garfield Hacker Architects 1987- 1990

ALISON B. SNYDER

Associate Professor of Architecture, Director Interior Architecture Program

COURSES TAUGHT (PAST THREE YEARS)

ARCH 4/584

ARCH 680

ARCH 682

IARC 4/507

IARC 4/584

Architectural Design

Graduate Design Studio I

Graduate Design Studio III, coordinator

Museum, Gallery, Installation Theory Seminar

Interior Design

Rome Program, 2006

EDUCATION

Master of Architecture, Columbia University, NY, 1987

Bachelor of Arts, major in Architecture, Washington University, St. Louis, 1982

ACADEMIC EXPERIENCE

University of Oregon, Director of Interior Architecture, 2006

University of Oregon, Associate Professor, 2003-2006

University of Oregon, Assistant Professor, 1997-2003

Middle East Technical University, Ankara, Turkey, Visiting Assistant Professor, F 2000

Pratt Institute, New York City, Adjunct Assistant Professor, 1995-1997

New York Institute of Technology, Adjunct Assistant Professor, S 1996

Philadelphia University, Adjunct Assistant Professor, 1992-1995

HONORS, AWARDS, AND COMPETITIONS

Awarded GRF for Juneau, AK Synagogue Project, 2005

John Yeon Teaching Grant, U. Oregon "The Watzek House: Entering the House a Web-Page Guide" with L. Zimmer, 1999 - ongoing development in 2005

NEH Summer Stipend Nominee, U. Oregon Summer Research Award, "Illustrating Turkish Settlements in Transition: linking architectural space and social interaction," 2001

Dean's Fellowship Faculty Development Award, U. Oregon, "Mapping the Turkish Village, House and Place," 1999

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

Juneau Jewish Community / Synagogue Adaptive Re-Use, Juneau, AK, 2004-present

"Traversing an Anatolian Village: Views From the Inside" *METU Journal Faculty of Architecture*, Ankara, 21:1, 2005

"Flexibility and Hybridity: Globalization's Impact on the Architecture of the Contemporary Anatolian Village," chapter in *On Global Grounds: the specificities of urban change within globalization*; Dr. J. Nevarez, ed., submitted 2004

"Somewhere Between East and West: Household Sagas in the Anatolian Village," *Proceedings 2001 ACSA International Conference: Oriental-Occidental, Geography, Identity, Space, Istanbul*" ed. by S. Bozdogan and U. Copur, ACSA, Washington D.C., 2001

"Transformations, Readings and Visions of the Ottoman Mosque," *A Historical Archaeology of the Ottoman Empire*, ed. by U. Baram, L. Carroll, Kluwer Academic Press/Plenum Press, New York, 2000

REGISTRATION

(#023175) New York, (#013872-B) Pennsylvania, (#A1013899) New Jersey

PROFESSIONAL EXPERIENCE

ABS Architecture, Principle, Eugene, OR, 1997-present & New York City, 1992-1997

Architecture + Furniture, New York City, 1989-1991

Architecture firms in New York City, 1987-89 and Philadelphia 1982-84

PROFESSIONAL SERVICE

Middle Eastern Studies Association (MESA), Associate Editor of Art, Architecture & Archaeology in *MESA Bulletin*, 2003-present

Society President, The Archaeological Institute of America, Eugene, OR 1999-2003

Reviewer of Journal articles and Prospectuses, JAE, SAA, Cambridge U. Press

Architects Designers and Planners for Social Responsibility (ADPSR), Turkish Studies

PROFESSIONAL DEVELOPMENT

Vernacular Architecture Forum, Tucson, AZ, presented paper, April 2005

MESA, presented paper, Anchorage-Nov. 2003, San Francisco-Nov. 2004

Invited Lecturer, American Research Institute in Turkey, Istanbul, April 2004

MICHAEL STEFFEN

Adjunct Assistant Professor of Architecture

COURSES TAUGHT (PAST THREE YEARS) **ARCH 4/571** **Building Enclosure: Theory and Practice**

EDUCATION Master of Architecture, University of California, Berkeley, 1994
Bachelor of Architecture, University of Kansas, 1987

ACADEMIC EXPERIENCE University of Oregon, Adjunct Assistant Professor, 2005-present

MEMBERSHIPS American Institute of Architects
Construction Specifications Institute
American Society for Testing and Materials

HONORS, AWARDS, AND COMPETITIONS UC Berkeley Branner Travelling Fellowship - 1st alternate. 1994
Tau Sigma Delta Honorary Fraternity. 1987
University of Kansas Curtis Besinger Award for Excellence in Design. 1986
Reed Scholarship. 1986
Anshutz Scholarship. 1984
ACME Brick (Chapel) Competition Honorable Mention. 1984
Moorman Award for Energy-conscious Design. 1983
University of Kansas Ewart Memorial Travelling Scholarship - 1st alternate. 1983
Grace Blair Emmet Scholarship. 1982
State of Kansas Scholarship. 1981-86

SELECTED RESEARCH, PUBLICATIONS, PROJECTS "Insulation and Ventilation of Wood-Frame Roof Assemblies – Cathedral Ceiling and Low Slope Roofs," *Wood Design and Building*, Spring 2004
"Insulation and Ventilation of Wood-Frame Roof Assemblies – Principles of Roof Ventilation," *Wood Design and Building*, No. 20. Summer 2002
"Insulation and Ventilation of Wood-Frame Roof Assemblies – Moisture Control and Climate Types," *Wood Design and Building*, No. 19. Spring 2002
Moisture and Wood-Frame Buildings, Building Performance Series No. 1, Canadian Wood Council. 2000
"Building Durability – Detailing," *Wood Design and Building*, No. 12. Summer 2000.
"Building Durability – Two Case Studies," *Wood Design and Building*, No. 11. Spring 2000

REGISTRATION California License #C 25986, 1995; Oregon License #4541; NCARB Certification

RICHARD SUNDT

Professor of Art History

| | | |
|--|---|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARH 314/5 | History of Western Architecture I/II |
| | ARH 391/2 | Art of the Pacific Islands I/II |
| | ARH 4/507 | Seminar: Albi Cathedral |
| | ARH 4/507 | Seminar: Architecture, Ideology, and Ritual |
| | ARH 4/507 | Seminar: Architecture and Decoration of Maori Whare |
| | ARH 4/537 | Romanesque Architecture |
| | ARH 4/538/9 | Gothic Architecture I/II |
| EDUCATION | Ph.D., University of Wisconsin-Madison, 1981 | |
| | Master of Arts, University of Wisconsin-Madison, 1973 | |
| | Bachelor of Arts, Indiana University-Bloomington, 1967 | |
| ACADEMIC EXPERIENCE | University of Oregon, Art History Department Head, 2002-present | |
| | University of Oregon, Associate Professor, 1990-present | |
| | University of Illinois-Urbana/Champaign, School of Architecture, Visiting Assistant Professor, 1982 | |
| HONORS, AWARDS, AND COMPETITIONS | Architecture and Allied Arts Faculty Development Award, 2000 | |
| | U.S. Department of Education Grant for Development of a Humanities Curriculum for Pacific Island Studies, 1996 | |
| | U.S. Department of Education Grant for the Development of Pacific Island Studies, 1994 | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | "Northern Gothic Southernized and Medicinized?: The Buttresswork of the Friars' Brick Churches in Toulouse," <i>International Congress on Medieval Studies</i> , Kalamazoo, 2005 | |
| | "Neo-Gothic Architecture in Argentina: Protestant Churches and Catholic Cathedrals," <i>International Congress on Medieval Studies</i> , Kalamazoo, 2002 | |
| | "The Maorization of Neo-Gothic Architecture in Colonial and Post-Colonial New Zealand," <i>International Congress on Medieval Studies</i> , Kalamazoo, 2002 | |
| | "On the Erection of Maori Churches in the Mid-19 th Century: Eyewitness and Testimonies from Kaupapa and Otaki," <i>Journal of the Polynesian Society</i> , 108, no. 1, March 1999 | |
| | "Architectural Simile, Copy, or Original creation?: The Church of St. Brigid in Brisbane (Australia) and its Relationship to Gothic Architecture in Southern France," <i>Visual Resources: An International Journal of Documentation</i> , 15, no. 2, August 1999 | |
| | "From Half to Full Palmier: Factors Contributing to the Final Chevet Design of Toulouse's Jacobin Church," <i>Journal of the Association Villard de Honnecourt</i> , IX/2, Fall 1995/Winter 1996 | |
| PROFESSIONAL SERVICE | Archaeological Institute of America, Association Villard de Honnecourt, British Brick Society, College of Art Association, Ecclesiological Society, International Center of Medieval Art | |

ROBERT THALLON

Associate Professor of Architecture,
Associate Dean School of Architecture and Allied Art

| | |
|--|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/510 Residential Construction ARCH 4/570 Building Construction ARCH 4/585 Advanced Architectural Design I ARCH 4/586 Advanced Architectural Design II |
| EDUCATION | Master of Architecture, University of Oregon, 1973 Bachelor of Arts in Zoology, University of California, Berkeley, 1966 |
| ACADEMIC EXPERIENCE | University of Oregon, Associate Professor and Associate Dean, 2004-present University of Oregon, Associate Professor, 1998-2004 University of Oregon, Assistant Professor, 1993-98 University of Oregon, Adjunct Assistant Professor, 1980-93 |
| HONORS, AWARDS, AND COMPETITIONS | Belluschi Faculty Fellowship – “How We Design Our Houses: The Culture of Residential Design,” 1997 Southwest Oregon A.I.A./Lane County Peoples Choice Award for Willakenzie Housing Project, Thallon and Edrington Architects, 1996 Southwest Oregon A.I.A. Award of Merit for Metolius River Resort, Thallon & Edrington Architects, 1992 Sunset/American Institute of Architects Award of Merit for Quiet Water P.U.D., Thallon & Edrington Architects, 1987 Oregon Chapter of American Society of Landscape Architects Design Award for Champignon P.U.D., Thallon & Edrington Architects, 1980 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Fundamentals of Residential Construction, 2 nd Edition, co-author with Edward Allen, John Wiley & Sons, 2006 Graphic Guide to Site Construction, co-author with Stan Jones, The Taunton Press, 2003 Graphic Guide to Frame Construction, 2 nd Edition, The Taunton Press, 2000 Graphic Guide to Interior Details, The Taunton Press, 1996 |
| REGISTRATION | Registered Architect (#2566) Oregon |
| PROFESSIONAL EXPERIENCE | Thallon Architecture, Eugene, OR, Principal, 1997-present Thallon & Edrington, Architects, Eugene, OR, Principal, 1983-1997 |
| PROFESSIONAL SERVICE | Board Member, Neighborhood Economic Development Corporation, Eugene, OR, 1996-2004 |
| PROFESSIONAL DEVELOPMENT | HOPES Eco-Design Arts Conference, Eugene Oregon April 1995 – 2005 Architecture Professional CEU 1998 - present Vernacular Architecture Forum Conference, Portland, OR, 2000 Vernacular Architecture Forum Conference, Charleston SC, 1995 |

CHRISTINE THEODOROPOULOS

Associate Professor of Architecture, Department Head
Director of Teaching Technology Graduate Certificate Program

COURSES TAUGHT (PAST THREE YEARS)

ARCH 4/609 Practicum
ARCH 4/510 Masonry Structures and Construction
ARCH 4/563 Structural Systems
ARCH 4/585 Advanced Architectural Design I
ARCH 4/586 Advanced Architectural Design II
ARCH 680 Introductory Graduate Design
Rome Program, 2003

EDUCATION

Master of Architecture, Yale University, 1985
Bachelor of Science in Civil Engineering, Princeton University, 1979

ACADEMIC EXPERIENCE

University of Oregon, Associate Professor and Department Head, 2003-present
University of Oregon, Associate Professor, 1997-present
California State Polytechnic University, Associate Professor, 1995-97
California State Polytechnic University, Assistant Professor, 1990-95
University of California, Los Angeles, Visiting Assistant Professor, 1988-90
University of Southern California, Visiting Assistant Professor, 1987-88
University of Houston, Assistant Professor, 1985-87

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

"Seismic Design Education in Schools of Architecture," *Proceedings of the ASEE Annual Conference*, American Society of Engineering Educators, 2006
"The Regulation of Seismic Design," chapter in *FEMA 454 Designing for Earthquakes: a Manual for Architects*, 2005
"The Tectonic Threshold: Touring the Neutra VDL Research House," *Proceedings of the West Region ACSA Conference*, 2001
"Connected Learning: Managing Information in Large Enrollment Design Studios" with Nancy Cheng, *Proceedings of the Conference on the Beginning Design Student*, 2001
University of Oregon Natural Hazards Mitigation Plan, FEMA, 2005
Seismic Design Education for Architects, NSF, 2005
Testing of a Digital Structures Textbook Developed at SUNY Buffalo, NSF, 2003
Earthquake Loss Estimate for the University of Oregon, UO, 2002
Nonstructural Seismic Hazards, University of Oregon, UO, 2000
Building Inventory Data for the State of Oregon, Dogami, 2000
Willamette River Bridges Recording Project, NPS, 1999

REGISTRATION

Architect-California, Civil Engineer-California, Earthquake Inspector-Oregon (ATC 20)

PROFESSIONAL EXPERIENCE

Christine Theodoropoulos, Design and Consulting, 1987-present
Regional Design Arts Representative, National Endowment for the Arts, 1988-1990
Associate Structural Engineer, Ralph M. Parsons Co., Pasadena, California, 1979-1982

PROFESSIONAL SERVICE

ACSA Representative to the National Architectural Accrediting Board (NAAB), 2006-09
University of Oregon Representative, Oregon State Board of the AIA, 2003-present
Visiting Team Member and Chair, NAAB 2001-present
Editor, *Connector: a Forum for Teachers of Technology in Schools of Architecture*
Treasurer and Board Member, ACSA, 2003-05
Juror, AIAS National Honor Awards, ACSA/AIAS New Faculty Teaching Awards 2003
Co-Chair, ACSA Technology Meeting, *Housing and Technology*, 2002
Invited Presenter, ACSA/AIA Teacher's Seminar at Cranbrook Academy of Art, 2001

PROFESSIONAL DEVELOPMENT

American Institute of Architects, American Society of Civil Engineers,
Earthquake Engineering Research Institute, Society of Building Science Educators

ROXI THOREN

Assistant Professor of Architecture and Landscape Architecture

| | | |
|--|---|--|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 384 ARCH 4/523 LArch 4/507 LArch 4/507 LArch 4/539 LArch 4/589 LArch 4/589 LArch 499 | Architectural Design II Media for Design Development Thickened Boundaries: Microclimates in Architecture and Landscape Place, Form and Cultural Identity in Architecture and Landscape Landscape Studio: Infrastructural Urbanism Landscape Studio: Valley Forge: Layered History Landscape Studio: Brownfield Redevelopment (with ARCH 489) Landscape Studio: Comprehensive Project Studio |
| EDUCATION | Master of Landscape Architecture, University of Virginia, 2002 Master of Architecture, University of Virginia, 2001 Bachelor of Arts in Architecture, Wellesley College, 1996 | |
| ACADEMIC EXPERIENCE | University of Oregon, Assistant Professor in architecture and landscape, 2004-present Listahaskoli Islands (Iceland Academy of the Arts), Visiting Instructor, 2004 University of Virginia, Teaching and Research Assistant 1998-2002 | |
| HONORS, AWARDS, AND COMPETITIONS | Council of Educators in Landscape Architecture (CELA), Paper of the Year 2005 Dept. of Architecture Bruton Fund for Faculty Excellence: research in Iceland, 2005 Dept. of Architecture Joel Yamauchi Fund – 2005 to support a social equity housing studio, with Lars Bleher, Nico Larco, Randy Teal <i>Vision Akureyri</i> , International Urban Design Competition; Shortlisted entry, 2005 ARCH 384: 'Smith Rock Convergence' – student Brent Sturlaugson awarded Student Design Excellence Award by the Society of American Registered Architects, 2005 LA 499: student Jadene Fourman awarded first place at HOPES XXI National Ecological Conference design competition, 2005 University of Oregon New Faculty Research Award, 2004 American Society of Landscape Architects Certificate of Merit, 2002 Council of Landscape Architecture Registration Boards, First place, national design competition, 2002 Sasaki Fellowship for Interdisciplinary Studies, National recognition, 2002 | |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | "The Campidoglio: Room for Discourse". Chapter in <i>Lessons of the Lawn</i> , Peter D. Waldman, primary author. (forthcoming) "Cultural Identity and Place: The Role of the Landscape In Icelandic Architecture," <i>CELA Proceedings 2005</i> Review of David Leatherbarrow's "Topographical Stories: Studies in Landscape and Architecture," <i>Journal of Architectural Education</i> | |
| PROFESSIONAL EXPERIENCE | Wallace Roberts & Todd, Philadelphia, PA 2002-04 Bruce Wardell Architects, Charlottesville, VA, 1999-2001 Archetype Architecture, Boston, MA 1996-98 | |
| PROFESSIONAL SERVICE | Community Design Collaborative; Philadelphia, PA, volunteer, 2003-04 Delaware Valley Green Building Council; Philadelphia, PA, 2002-03 | |

JAMES TICE

Associate Professor of Architecture

| | |
|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/557 The Facade ARCH 4/550 Spatial Composition ARCH 4/584 Architectural Design ARCH 4/585 Advanced Architectural Design I ARCH 4/586 Advanced Architectural Design II |
| EDUCATION | Master of Architecture in Urban Design, Cornell University, 1970 Bachelor of Architecture, Cornell University (graduated with honors), 1968 |
| ACADEMIC EXPERIENCE | University of Oregon, Associate Professor, 1991-present Columbia University, Associate Professor, 1983-91 University Southern California, Assistant Professor, 1973-80 |
| MEMBERSHIPS | American Collegiate Schools of Architecture (ACSA) Society of Architectural Historians (SAH) |
| HONORS, AWARDS, AND COMPETITIONS | North West Academic Computing Consortium 2004 Outstanding Award for Best Project for "The Nolli Map Web Site: Visualizing Rome" Instructional Technology Fellowship grant to develop the Nolli Map Web Site with Erik Steiner of the InfoGraphics Lab, 2004 University of Oregon John Yeon Faculty Research Award (Inaugural Recipient) for "The City and Landscape as Theatre: Placemaking in Rome 1500-1750," 2002 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | <i>The Nolli Map Web Site: Visualizing Rome</i> Address: nolli.uoregon.edu (funded by NWACC), 2005 <i>Frank Lloyd Wright: Between Principle and Form</i> , co-author with Paul Laseau; Van Nostrand Reinhold, 1992 <i>Courtyard Housing in Los Angeles</i> , co-author with S. Polyzoides and R. Sherwood, second ed., Princeton Architectural Press, 1992 |
| REGISTRATION | (#C 9084) California |
| PROFESSIONAL EXPERIENCE | Coastal Architecture and Design, Principal, Eugene, OR, 1999-present Richard Meier and Partners, NY, 1982-83 |
| PROFESSIONAL SERVICE | West Hollywood Preservation, Board Member Studium Urbis, Rome, Fellow |
| PROFESSIONAL DEVELOPMENT | ACSA International Conference, Helsinki, Finland, 2003 Making Cities Livable, Santa Fe, NM, 2002 |

SHARONE TOMER

Adjunct Assistant Professor of Architecture

**COURSES TAUGHT
(PAST THREE
YEARS)**

ARCH 384
ARCH 680

Architectural Design IV
Introduction to Graduate Design

EDUCATION

Masters in Philosophy of Architecture, University of Cape Town, South Africa, 2006
Master of Architecture, University of Oregon, 1998
Bachelor of Arts, Washington University in St. Louis, 1994

**ACADEMIC
EXPERIENCE**

University of Cape Town, Lecturer. 2004- present
University of Oregon, Adjunct Assistant Professor. 2005-present

**HONORS,
AWARDS, AND
COMPETITIONS**

University (Inter) Research Fellowship, University of Cape Town. 2005
Lyle P. Batholomew Scholarship, University of Oregon. 1997-1998

REGISTRATION

California License

**PROFESSIONAL
EXPERIENCE**

McCamant and Durrett, Architects, Berkeley, CA. 1999-2004
Blackbird Architects, San Anselmo, CA. 1998-1999

GLEND A FRAVEL UTSEY

Associate Professor of Architecture, Associate Head and Director of Student Affairs

COURSES TAUGHT (PAST THREE YEARS)

| | |
|-------------------|--|
| ARCH 199 | College Connections |
| ARCH 283 | Architectural Design I |
| ARCH 284 | Architectural Design II |
| ARCH 4/507 | Intentional Communities Seminar |
| ARCH 4/509 | Practicum |
| ARCH 4/523 | Design Development Media |
| ARCH 4/524 | Advanced Design Development Media |
| ARCH 4/584 | Architectural Design |
| ARCH 611 | Graduate Design Process |

EDUCATION

Master of Landscape Architecture, University of Oregon, 1977
Bachelor of Architecture, University of Oregon, 1971

ACADEMIC EXPERIENCE

University of Oregon, Associate Professor and Associate Head, 1999-present
University of Oregon, Associate Professor, 1995-present
University of Oregon, Assistant Professor, 1982-1995
University of Oregon, Adjunct Assistant Professor, Architecture, Interior Architecture,
and Landscape Architecture, 1981-82
University of Oregon, Adjunct Assist Professor, Landscape Architecture, 1978-81

HONORS, AWARDS, AND COMPETITIONS

University of Oregon Office of Multi-Cultural Affairs Special Recognition Award, 2003
The Women's Rights National Historic Park Design Competition, 30/212 published, 1987
American Society of Landscape Architects, Certificate of Merit for Excellence in the
Study of Landscape Architecture, 1978-79

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

Three Follies, Rohr Residence, Eugene, OR, with M. Utsey, 2004-present
Simonsen House and Garden, Klamath Falls, OR, (with M. Utsey), 1999, 2001-03
ARC Special Need Housing, Eugene, OR (with M. Utsey, Project Arch), 1997
Rohr House and Garden, "Window of Opportunity," *Traditional Home Magazine*,
March 1993
The Runkel-Meyer House and Annex, with M. Utsey, 1989-90

PROFESSIONAL EXPERIENCE

Michael D. Utsey AIA, Eugene, OR, 97403, ongoing

PROFESSIONAL SERVICE

American Planning Association

PROFESSIONAL DEVELOPMENT

HOPES Eco-Design Arts Conference, Eugene, OR, April, 1999-05
Research on Intentional Communities: Victorian and Communist Era Health Spas,
Eastern Poland, 2002
Research on Intentional Communities: New Lanark, Scotland, 2002

MICHAEL UTSEY

Associate Professor Emeritus of Architecture

COURSES TAUGHT (PAST THREE YEARS) **ARCH 4/523 Media for Design Development**
ARCH 4/584 Architectural Design
ARCH 680 Introductory Architectural Design - Graduate Option III

EDUCATION Master of Environmental Design, Yale University, 1971
Bachelor of Architecture, University of Texas, Austin, 1967

ACADEMIC EXPERIENCE University of Oregon, Associate Professor, Emeritus, 1999-present
University of Oregon, Associate Professor & Interim Head, 1997
University of Oregon, Associate Professor & Department Head, 1991-96
University of Oregon, Associate Professor & Associate Dean, 1989-91
University of Oregon, Associate Professor 1981-89
University of Oregon, Assistant Department Head, 1979-85
University of Oregon, Founder & Director, Summer Architecture Academy, 1983-88
University of Oregon, Assistant Professor, 1971-81
University of Oregon, Instructor, 1967-69
University of Texas, Instructor, 1967

MEMBERSHIPS AIA

SELECTED RESEARCH, PUBLICATIONS, PROJECTS Three Follies, Rohr Residence, Eugene, OR, 2004-05
Simonsen House and Garden, Running Y Ranch, Klamath Falls, OR, 1999, 2001-03
Gilmore Residence, Oregon City, OR, 1997
Rohr Residence, Eagles Aerie, Eugene, OR, 1990
Chapter V: "Special Considerations for Color," *Simulating Daylight with Architectural Models*, with G. Z. Brown, Daylighting Network of North America/Schiler, 1987
"Design with Micro-climate: Learning from Vineyards," Research Monograph, 1980, Abstract published by ASTI (Advanced Science and Technology Institute, Oregon), 1985

REGISTRATION Registered Architect (#2509) Oregon

PROFESSIONAL EXPERIENCE Michael D. Utsey AIA, Principal, Eugene, OR, 1979-present
Harris & Finrow, Architects, Eugene, OR, 1973
Robert S. Harris, Architect, Eugene, OR, 1971-72
Carlin, Pozzi & Associates, New Haven, CT, 1969-71
Robert S. Harris, Architect, Austin, TX, 1964-67
Harris & Sheffelman, Architects & Planners, Austin, TX, 1966
E. Davis Wilcox & Associates, Tyler, TX, 1963

JEAN VON BARGEN

Adjunct Assistant Professor of Architecture

| | |
|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 449/549 Architecture Programming |
| EDUCATION | Master of Architecture, University of Oregon, 2002 Bachelor of Arts, Architecture, University of Washington, 1995 |
| ACADEMIC EXPERIENCE | University of Oregon, Adjunct Assistant Professor of Architecture Assistant Instructor, Seattle Lighting Design Lab, 1994-1995. |
| MEMBERSHIPS | American Institute of Architects, Engineers Without Borders, Association of Women in Architecture. |
| HONORS, AWARDS, AND COMPETITIONS | Oregon Concrete and Aggregate Producers 'Excellence in Concrete' Award, 2006 Flight 93 National Memorial Competition, 2005 Sun Shelter Competition, Van Alen Institute, 1997 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Co-presenter, AIA Oregon Design Conference 2002 'Urban Parks in Detroit' for National Urban and Community Forests Advisory Council, forthcoming June, 2006. 'Union Square Competition' for San Francisco Architecture Journal 'LINES', 1999 |
| REGISTRATIONS | Oregon License #4830, 2004; NCARB Certification |
| PROFESSIONAL EXPERIENCE | Michael Willis Architects, Portland, OR. 2002-present Portland Development Commission, Portland, OR. 2001-2002 Portland Department of Transportation, Portland, OR. 2000-2002 Portland Community Design, 2000-2001 Daniel MacDonald, AIA Architects Inc. Novato, CA. 1998-2000 Banuazizi Associates Architects, Palo Alto, CA. 1995-1998 |
| PROFESSIONAL SERVICE | Bay Area Young Architects, Secretary 2000 Christmas in April san Francisco, Project Manager 1999/2000 Philanthropy By Design, design volunteer for city youth craft centers, 1999 |

DUSAN VUKSANOVIC

Junior Faculty Development Program Fellow

| | |
|--|--|
| TEACHING | ARCH 4/ 507 Vernacular Architecture of Montenegro |
| EDUCATION | PhD in Architecture, University of Belgrade. 1997 Master of Science in Civil Engineering, University of Ljubljana. 1991 Bachelor of Science, University of Belgrade. 1980 |
| ACADEMIC EXPERIENCE | University of Montenegro, Professor of Civil Engineering. 2003- present University of Montenegro, Associate Professor of Architecture. 1997-2003 |
| HONORS, AWARDS, AND COMPETITIONS | Member of the Yugoslav team of the TEMPUS-JEP project coordinated by the Graduate School of Architecture from London |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | “Vernacular Architecture: A Paradigm for Sustainable Buildings, Teaching Architectural Conference TIA 2000 “Sustainable Buildings for the 21 st Century”, Proceedings, 7.15, Oxford, UK, 2000 Energetic and Environmental Rehabilitation of Residential Buildings, “Renewable Energy and the Future of its Application in Yugoslavia”, The Montenegrin Academy of Sciences and Arts, Scientific Meetings- Vol 58, pp61-66. (in Serbian), Podgorica, 2002 “Transportation of Traditional Building Patterns in Montenegro, “The Mediteranean Medina”, International Seminar, Proceedings, Pescara, 2004 “Model of Energetic and Environmental rehabilitation of Hotel Buildings Applied on “Maestral” Hotel, “Renewable Energy and Future of its Application in State Union”, The Montenegrin Academy of Sciences and Arts, Scientific Meetings- Vol. 65, pp. 166-173. (in Serbian), Podgorica, 2004 Transposition of Traditional Building Patterns in Montenegro: Ecological Aspects, “Montenegrin Eco-logic Lab”, 9 th International Exhibition of Architecture: La Biennale di Venezia, Pavillion of Serbia and Montenegro, 2000 The Main Building of the Medical School in Podgorica The Reconstruction of the Old Public Bathhouse “Banja” in Podgorica |
| PROFESSIONAL SERVICE | Member of International Solar Energy Society Member of the technical Committee of the Montenegrin Academy of Sciences and Arts Member of the Commission of the Federal Bureau of Standards Member of the Administrative Committee of the Engineering Chamber of Montenegro Vice President of the Association of Engineers and Technicians of Montenegro |

JENNY YOUNG

Associate Professor of Architecture

| | |
|--|---|
| COURSES TAUGHT (PAST THREE YEARS) | ARCH 4/507 Town Form Seminar ARCH 4/540 Human Context of Design ARCH 4/584 Architectural Design ARCH 607 Contemporary Architectural Theory and Practice (Option II Seminar) ARCH 681 Introductory Graduate Design II ARCH 682 Introductory Graduate Design III |
| EDUCATION | Master of Architecture, University of California, Berkeley, 1974 Bachelor of Arts in Interdisciplinary Urban Studies, Vassar College, 1970 |
| ACADEMIC EXPERIENCE | University of Oregon, Associate Professor, 1997-present University of Oregon, Assistant Professor, 1989-96 |
| HONORS, AWARDS, AND COMPETITIONS | EDRA Place Planning Award, The Paleo Project, 2006, with Rowell Brokaw Architects Grant, Tom and Carol Williams Fund for Undergraduate Education, 2004-05, with C. Coffin AIA/AHA-STERIS Student Design Charrettes, AIA Academy of Architecture for Health, Los Angeles, California, 2005 and Denver, Colorado, 2003 John Yeon Fellowship Grant, 2004 |
| SELECTED RESEARCH, PUBLICATIONS, PROJECTS | Athena Library Conceptual Plan, Athena, Oregon, 2005-6, with Rowell Brokaw Architects "Issues of Rural Community Development in the United States: 3 Project Examples," 2005 International Rural Community Planning Conference, Taiwan, 2005 Klamath County Integrated Health Services Building, Programming and Conceptual Design, 2004-05, with Rowell Brokaw Architects HomeSource, Eugene, Oregon, 2004-05, with Rowell Brokaw Architects "The Paleo Project: Economic and Environmental Strategies to Sustain a Small Oregon Town," ACSA West Regional Conference, <i>Other Shades of Green</i> , fall 2004, with J. Rowell Harney County Early Childhood Center, Burns, Oregon, 2003-present, with Rowell Brokaw Architects The Paleo Project, Fossil, Oregon, 2002-present, with Rowell Brokaw Architects "The American Head Start Program: a Prototype for New Facilities," <i>Designing Modern Childhoods: Landscapes, Buildings and Material Culture</i> , University of California, Berkeley, May 2-3, 2002, with J. Rowell and J. Hogarth |
| REGISTRATION | Registered Architect (#2778) Oregon |
| PROFESSIONAL EXPERIENCE | Consultant to Rowell Brokaw, Architects, Eugene, OR, 2001-present Donald Corner and Jenny Young, Architects, Eugene, OR, 1984-present |
| PROFESSIONAL SERVICE | Oregon Paleo Lands Institute Small Towns Institute Vernacular Architecture Forum Duke's County Historical Society |

LINDA ZIMMER

Associate Professor of Interior Architecture

COURSES TAUGHT (PAST THREE YEARS)

ARCH 4/540 Human Context of Design
IARC 4/572 Interior Design Finish Materials
IARC 4/544 Furniture: Theory and Analysis

EDUCATION

Master of Interior Architecture, University of Oregon, 1990
Bachelor of Interior Architecture, Kansas State University, 1982

ACADEMIC EXPERIENCE

University of Oregon, Director of Interior Architecture 1998-2006
Associate Dept. Head Architecture 1997-1998
Summer Architecture Academy Director 1995-1997
Associate Professor with tenure 1996-present
Assistant Professor, 1991-1996

HONORS, AWARDS, AND COMPETITIONS

John Yeon Teaching Grant – “The Watzek House: Entering the House a Web-Page Guide”
1999 – ongoing development in 2005
Belluschi Faculty Fellowship - "The Open School: A Case Study of Flexible Environments",
1995
Universal Design Education Project Teaching Grant (P. Welch, Architecture and S. Jones,
Landscape Architecture) - "Toward Universal Design: Infusing Inclusivity in the
Education of Future Environmental Design Professionals", 1995
Research Grant from the Steelcase Corporation - "Feasibility Study: Commons/Personal
Harbor Concepts", 1993

SELECTED RESEARCH, PUBLICATIONS, PROJECTS

Lewis Lounge, University of Oregon, Eugene, OR in consultation with TBG Architects,
Eugene, OR
President's Conference Room, University of Oregon, Eugene OR, 1998
"POE's and Prototypes: Post Occupancy Evaluations Comparing Two Prototypical Group
Workspaces in the Open Office," *Journal of Interior Design Education and Research*,
Volume 18, 1&2, 1993
"Commons, Personal Harbor Feasibility Study," funded grant from Steelcase, 1992-93
Design Patent: Commons System designed in collaboration with Robert Luchetti, Paul
Cornell, Kurt Bodden, and Greg Draught for Steelcase Corporation. United States #
PA-00049-0-USA

REGISTRATION

NCIDQ #5560 (1985)

PROFESSIONAL EXPERIENCE

Independent design consulting, 1991-present
Steelcase Research and Development Dept., Grand Rapids MI 1990-1991
Calcara, Duffendack, Foss Manlove Architects, Kansas City, MO 1984-1988
Scott Rice/Design Group One, Kansas City, MO 1982-1984

PROFESSIONAL SERVICE

Interior Design Educator's Council IDEC. Member
American Society of Interior Design, ASID, Allied Education Member and STEP Workshop
Instructor 1995-2001
Dupont Educators Council, 2000

4.5 VISITING TEAM REPORT FROM THE PREVIOUS VISIT

National Architectural Accrediting Board, Inc.

July 12, 2001

Michael E. Fifield, Head
University of Oregon
Department of Architecture
School of Architecture and Allied Arts
1206 University of Oregon
Eugene, Oregon 97403



Dear Mr. Fifield:

Enclosed you will find the final version of the 2001 University of Oregon Visiting Team Report. This version includes minor editorial changes made by NAAB staff and/or any changes that were made by the team in response to issues raised in your response to the draft VTR. This report will be submitted to the NAAB Board of Directors at their July 2001 meeting.

1735 New York Avenue, NW

Washington, DC 20006

www.naab.org

tel 202.783.2007

fax 202.783.2822

email info@naab.org

As stated in the *1998 Conditions and Procedures*, page 40:

"If differences remain, the program may provide a response for the directors of the NAAB to review in making their accreditation decision. Any such response forms a permanent attachment to the VTR."

If you plan to submit a response to the final VTR, it should be received in the NAAB office no later than July 18, 2001. If you have any questions, please contact the NAAB office.

Sincerely,

A handwritten signature in black ink, appearing to read 'DeLon Howell', written over a printed name and title.

DeLon Howell
Accreditation Manager

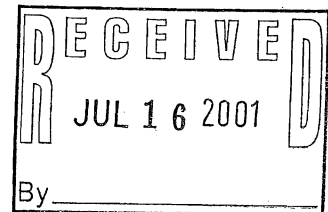


Table of Contents

| <u>Section</u> | <u>Page</u> |
|--|-------------|
| I. Summary of Team Findings | |
| 1. Team Comments | 1 |
| 2. Causes of Concern | 1 |
| 3. Progress Since the Previous Site Visit | 2 |
| 4. Conditions Well Met | 4 |
| 5. Conditions Not Met | 5 |
| II. Compliance with the Conditions for Accreditation | 6 |
| III. Appendices: | 18 |
| A. Program Information | |
| 1. History and Description of the Institution | 18 |
| 2. Institutional Mission | 18 |
| 3. Program History | 19 |
| 4. Program Mission | 21 |
| 5. Program Strategic Plan | 21 |
| B. The Visiting Team | 22 |
| C. The Visit Agenda | 23 |
| IV. Report Signatures | 26 |

**University of Oregon
Department of Architecture**

Visiting Team Report

**Bachelor of Architecture (5 years)
Master of Architecture (preprofessional degree + 2 years)
Master of Architecture (degree + 3-1/3 years)**

**The National Architectural Accrediting Board
February 28, 2001**

The National Architectural Accrediting Board (NAAB), established in 1940, is the sole agency authorized to accredit U.S. professional degree programs in architecture. Because most state registration boards in the United States require any applicant for licensure to have graduated from an NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture.

- H. The teaching load remains high and precludes adequate time for research, creative work, and service requirements, especially for tenure-track faculty.
- I. Graduate students feel that the challenges do not meet their expectations.

3. Progress Since the Previous Site Visit

A. Security Computers

1996 Team Comments:

Required computers at the entrance to the program are not accommodated in a secure environment through the five-year sequence. Some faculty members are not proficient in computer use.

2001 Team Comments:

Security concerns have been addressed through the use of secured rooms, security systems, and new individual work stations. Computer proficiency among faculty is improved.

B. Professional Practice Material

1996 Team Comments:

Condensing all the Professional Practice material into one quarter limits the exposure to even the most basic understanding of this required area of knowledge.

2001 Team Comments:

While the material covered in the time allocated (one quarter) is well done, a second course in this area of concentration could cover the expanded NAAB requirements. An elective Design Development course presently taught in Portland covers much of the new material and should be considered as a required course in the Department.

C. Preparation for Job Market

1996 Team Comments:

Students' concern with their ability to be on an equal plane with other graduates in a downsized job market is important. Instructional areas related to basic skills needed for entry-level jobs are consciously deleted from the curriculum.

2001 Team Comments:

These concerns have been met.

D. Portland Program Support Courses

1996 Team Comments:

Students in the Option II program in Portland are receiving questionable support courses.

2001 Team Comments:

The Portland program still needs consistent offerings and curriculum development.

I. Summary of Team Findings

1. Team Comments—Strengths and Opportunities

- A. An articulate and engaged student body and a dedicated faculty and administration have used limited resources to craft a strong program.
- B. A strong tradition in environmental and human studies continues the national reputation.
- C. The sound professional preparation and training is enhanced by the high percentage of registered professionals on the faculty, alumni support, and connectivity to the profession.
- D. The Portland program offers tremendous opportunities to learn architecture in a vital urban setting and through its civic presence in Portland, reinforce the leadership position of the University of Oregon as the premier learning and research institution serving the state of Oregon.
- E. The architecture program has a strong potential to provide regular design guidance to communities in need, nurturing public, legislative, and funding support.
- F. The wide range of current offerings and flexibility in selecting courses is an asset.
- G. Several active student organizations appear to have faculty support and can reach out to increase the diversity of the student population.

2. Causes of Concern

- A. Systemic budget conditions have led to the current budget allocation, which is inadequate for the department. There is a danger of reduction in current programs or a return to increased faculty teaching loads.
- B. The lack of a coherent vision and strategic plan further exacerbates budget constraints.
- C. The Portland program is seriously undermined by the lack of adequate facilities: administrative, technical, staff, and graduate support. Inadequacies include library, model and photo shop, computer lab, and gallery spaces, as well as access to computer peripherals, plotting, and slide collection. The current support staff member in Portland (0.75 FTE) is leaving in March.

These serious deficiencies need to be remedied immediately to keep the compact with the students and avert accreditation consequences.

- D. The lack of gallery space, model shop, and photo lab in Eugene is an handicap.
- E. Academic advising by the faculty remains an area of concern throughout the program.
- F. Faculty development and travel opportunities are limited.
- G. Faculty salaries remain low relative to the national average, hampering effective recruitment and retention. Senior faculty salaries have stagnated over time.

2001 Team Comments:
Problem remains unresolved.

D. Environmental Systems

1997 Team Comments:

#35. Be able to assess, select, and integrate structural and environmental systems into building design. The team room projects demonstrated selection and integration of structural systems. There was very little evidence of selection and integration of environmental systems in the final projects presented.

2001 Team Comments:
Concern addressed.

E. Technical Descriptions and Documentation

1997 Team Comments:

#43. Evidence of the technically appropriate precise descriptions and documentation of the proposed design was inadequately presented in the displayed work.

2001 Team Comments:
Concern addressed.

F. Value Engineering, Life-Cycle Cost Analysis, and Construction Cost Estimating

1997 Team Comments:

#47. Be aware of the roles of value engineering, life-cycle cost analysis, and construction cost estimating in the framework of a design project. Course syllabus and course work cover construction cost estimating; however, no evidence of courses including life-cycle costing analysis and value engineering were presented.

2001 Team Comments:
Concern addressed.

4. Conditions Well Met

Criteria Well Met

- 12.3 Research Skills
- 12.4 Critical Thinking Skills
- 12.12 National and Regional Traditions
- 12.13 Environmental Conservation
- 12.16 Formal Ordering Systems
- 12.17 Structural Systems
- 12.18 Environmental Systems
- 12.27 Detailed Design Development
- 12.28 Technical Documentation
- 12.31 Legal Context of Architecture Practice
- 12.32 Practice Organization and Management
- 12.37 Ethics and Professional Judgment

E. Challenges Not Meeting Graduate Expectations

1996 Team Comments:

Graduate students are not offered courses or other opportunities to capitalize on their baccalaureate experience or credentials; in some cases, the challenge does not meet their expectations.

2001 Team Comments:

Despite some recent improvements, graduate students continue to feel that the challenges do not meet their expectations.

F. Design Exploration

1996 Team Comments:

The work available for review by the team, although handsomely crafted, revealed little of the cutting-edge exploration that is the signature of student projects. High rises, certainly not a local priority, were nonetheless not in evidence.

2001 Team Comments:

The team recognizes the existing and established strengths of the program. Further enrichment can be obtained through discussions and expectations of emerging theories and new design approaches.

1997 Portland Visiting Team Comments

A. Inadequate Support Staff at Portland

1997 Team Comments:

The current support staff at the Portland facility is not adequate. The program needs a full-time librarian or equivalent as well as clerical staff to support the program.

2001 Team Comments:

The problem persists as the current (0.75 FTE) staff person is leaving in March 2001.

B. Architecture Library

1997 Team Comments:

Although the architecture library collection at the Eugene campus is quite adequate, provisions should be made to facilitate access by the Portland students and faculty. The in-house collection in Portland must be further increased as well and also should be accessible by students and faculty for checking out.

2001 Team Comments:

Problem remains unresolved.

C. Slide Collection

1997 Team Comments:

Slide collection. The same problem of accessibility as exists with the collection. Better access by students and faculty for the Eugene slide collection must be gained.

II. Compliance with the Conditions for Accreditation

1. Program Response to the NAAB Perspectives

Programs must respond to the relevant interests of the five constituencies that make up the NAAB: education (ACSA), members of the practicing profession (AIA), students (AIAS), registration board members (NCARB), and public members.

1.1 Architecture Education and the Academic Context

The program must demonstrate that it both benefits from and contributes to its institutional context.

| | |
|-----|---------|
| Met | Not Met |
| [X] | [] |

The University of Oregon in Eugene (UO) is a research university focusing on liberal arts, natural and social sciences, and the professions. This context has proven an advantage to the Department of Architecture, which has developed a tradition of humanistic inquiry within the discipline. On the other hand, technical support typically provided by departments of engineering is not available. Lacking external support in technical areas, the architectural program at the University of Oregon has developed an exemplary model of technical inquiry through design.

The Department of Architecture at the University of Oregon resides within the College of Architecture and Allied Arts. Also included in AAA are departments and programs in Landscape Architecture, Interior Architecture, Planning, Public Policy and Management, Historic Preservation, Fine and Applied Arts, Arts and Administration, and Art History. Opportunities for collaboration and crossdisciplinary study have existed in the past and continue to be pursued. However, a vision for the intensity and extent with which these relationships will evolve in the future needs to be specifically addressed in the Department of Architecture's strategic plan.

1.2 Architecture Education and Students

The program must demonstrate that it provides support and encouragement for students to assume leadership roles during their school years and later in the profession, and that it provides an interpersonal milieu that embraces cultural differences.

| | |
|-----|---------|
| Met | Not Met |
| [X] | [] |

The curriculum offers multiple opportunities for students to investigate personal interests through its vast elective courses. The International studies and the Portland urban architecture program encourage students to study outside the Eugene campus.

1.3 Architecture Education and Registration

The program must demonstrate that it provides students with a sound preparation for the transition to internship and licensure.

| | |
|-----|---------|
| Met | Not Met |
| [X] | [] |

5. Conditions Not Met

Conditions Not Met

- 2 Program Self-Assessment
- 6 Human Resource Development
- 7 Physical Resources-Portland
- 8 Information Resources-Portland
- 9 Financial Resources

Criteria Not Met

- 12.19 Life-Safety Systems
- 12.21 Building Service Systems
- 12.24 Building Code Compliance

3. Public Information

The program must provide clear, complete, and accurate information to the public by including in its catalog and promotional literature the exact language found in Appendix A-2, which explains the parameters of an accredited professional degree program.

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

4. Social Equity

The program must provide all faculty, students, and staff—irrespective of race, ethnicity, creed, national origin, gender, age, physical ability, or sexual orientation—with equitable access to a caring and supportive educational environment in which to learn, teach, and work.

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

5. Human Resources

The program must demonstrate that it provides adequate human resources for a professional degree program in architecture, including a sufficient faculty complement, an administrative head with enough time for effective administration, administrative and technical support staff, and faculty support staff.

| | | |
|----------|-------------------------------------|-------------------------------------|
| | Met | Not Met |
| Eugene | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| Portland | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

The program shows a considerable improvement in human resources: new faculty and administrative support.

However the Portland program needs additional attention, in particular in faculty, staff, and technical support.

Traditional strengths of the curriculum were based on a conceptual balance between technology and the design arts. Recent hires have tended to reinforce the area of technology, but intentions relative to the future of design arts and humanistic traditions are less clear. A new strategic plan may redefine the old schema, but a clear statement of the relationship between design and technology must be formulated, and the area of design and design theory must be supported through new hires.

6. Human Resource Development

Programs must have a clear policy outlining both individual and collective opportunities for faculty and student growth within and outside the program.

| | |
|--------------------------|-------------------------------------|
| Met | Not Met |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> |

Faculty salaries are low compared with the national average. Although the problem appears to be endemic within the University, it nevertheless endangers the continuing viability of the

The program provides excellent instruction and preparation for internship and licensure and Context of the Profession 417/517. Further depth is provided for students who take the practicum in which the IDP requirements begin in an architect's office.

1.4 Architecture Education and the Profession

The program must demonstrate how it prepares students to practice and assume new roles within a context of increasing cultural diversity, changing client and regulatory demands, and an expanding knowledge base.

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

Strong professional preparation and training is a hallmark of the program. Comprehensive educational content in areas such as the context of architecture, environmental issues, building construction, building design, the integration of systems, and the practicum opportunity provide a solid foundation for understanding the changing nature of practice. Alumni support and connectivity to the profession is an asset of the School.

1.5 Architecture Education and Society

The program must demonstrate that it not only equips students with an informed understanding of social and environmental problems but that it also develops their capacity to help address these problems with sound architecture and urban design decisions.

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

The program, through its wide range of theoretical courses and diversified design curriculum, enables students to address social and environmental problems with sound architecture and urban design decisions. In addition, the Housing Innovation Center and its labs provide a significant opportunity for students to verify their decisions in a rigorous manner.

The student body, in both undergraduate and graduate programs, demonstrates an active and outspoken presence. The student body has demonstrated leadership in initiating and conducting regional and national initiatives as part of the HOPES organization and through participation in community-oriented projects.

2. Program Self-Assessment

The program must provide an assessment of the degree to which it is fulfilling its mission and achieving its strategic plan.

| | |
|--------------------------|-------------------------------------|
| Met | Not Met |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> |

The lack of a current strategic plan for the department is seen to hamper the collective understanding of the future of the program. Strengths such as the Portland Center and weaknesses such as budget constraints can be better resolved with this tool. Other self-assessment mechanisms appear to be in place.

- The model shop is undersized
- Photo lab or darkroom space is not provided

8. Information Resources

The architecture librarian and, if appropriate, the staff member in charge of visual resource or other nonbook collections must prepare a self-assessment demonstrating the adequacy of the architecture library.

| | Met | Not Met |
|----------|-------|---------|
| Eugene | [X] | [] |
| Portland | [] | [X] |

The main library service of the program is part of the AAA Library in Eugene. The service is adequate in its quality and quantity of books, periodicals, slides, and videos. It seems that the students may take better advantage of the video collection would be relocated to the AAA library. Currently the reception desk is not ADA-compatible.

The library service for the Portland program is still underdeveloped and insufficient for the needs of the program. There is a lack of creative organization, which could solve the special situation of the program in its location in Portland. Students seem to have received very little, if any, orientation on the options they may have in using local opportunities in the Portland's library systems, public and private.

9. Financial Resources

Programs must have access to institutional support and financial resources comparable to those made available to the other relevant professional programs within the institution.

| | Met | Not Met |
|----------|-----|---------|
| Eugene | [] | [X] |
| Portland | [] | [X] |

The programs at both Eugene and Portland are adversely affected by insufficient funding caused by systemic budget conditions. The University's current model for funding is disadvantageous to the Department of Architecture, which relies on low faculty-student ratios to ensure the quality of professional education.

The laboratory, studio, and shop requirements of this nationally ranked technical program demand that architecture should be ranked in the fourth tier of the State resource allocation system. This is especially true at UO, where Architecture serves as the lead tech program without support from an engineering program on campus.

The administration of the University needs to work with the dean of AAA and the chair of the Department of Architecture to develop plans to increase program funding. The Department of Architecture must develop a strategic plan to assist this process. The addition of a gifts officer to the staff is seen as a positive step toward acquiring funds and endowments for targeted needs.

architectural program. Despite efforts of the administration to provide equitable access to resources, funding for faculty development, including travel allowances and budgeting for computer equipment and software, is inadequate.

The teaching workload has recently been reduced from six to five courses per year. This teaching load is still too high to allow faculty to productively engage in research. The problem is compounded by the infrequent availability of single-quarter research leaves. Eligibility for leaves within the University system is limited to six-year cycles of teaching and service.

The architectural program is student-centered, and a generally positive environment for students is prevalent. There are, however, two areas of difficulty for students. The first concerns advising. In balancing three degree programs and accepting a large number of transfer students, the advising process is complex, and students complain that they have received inaccurate and misleading advice from their faculty advisers. A second concern is the system of establishing preferences for studio choices in the intermediate sequence. Some students feel that an elaborate system for establishing fairness in the selection of studios is not working.

Students are not aware of a process for voicing complaints in a way that their grievances can be mediated or redressed.

7. Physical Resources

The program must provide physical resources that are appropriate for a professional degree program in architecture, including design studio space for the exclusive use of each full-time student; lecture and seminar spaces that accommodate both didactic and interactive learning; office space for the exclusive use of each full-time faculty member; and related instructional support space.

| | Met | Not Met |
|----------|-----|---------|
| Eugene | [X] | [] |
| Portland | [] | [X] |

While the facilities in Eugene generally are appropriate for architectural educational instruction, the following support spaces are needed for class work and research:

- Secure gallery space for display of student and faculty work to provide informal opportunities to observe examples of course and research work
- A model shop
- A photo lab or darkroom

Additionally, several corridors in the older part of the building have asbestos tile floors with some exposed cut edges. This tile should be removed or encapsulated as soon as possible for health and safety reasons.

The following facilities in Portland are needed for the current basic program requirements:

- Library facility meeting NAAB requirements
- A portion of the third floor needs structural reinforcement before it can be occupied
- Secure gallery space for student and faculty work. If this gallery space is located at the street-level store front area, the University and architecture program identity would be enhanced
- The computer lab needs additional equipment, printers, plotters, and technical support

12.4 Critical Thinking Skills

Ability to make a comprehensive analysis and evaluation of a building, building complex, or urban space

Met Not Met
[X] []

12.5 Fundamental Design Skills

Ability to apply basic organizational, spatial, structural, and constructional principles to the conception and development of interior and exterior spaces, building elements, and components

Met Not Met
[X] []

12.6 Collaborative Skills

Ability to identify and assume divergent roles that maximize individual talents, and to cooperate with other students when working as members of a design team and in other settings

Met Not Met
[X] []

12.7 Human Behavior

Awareness of the theories and methods of inquiry that seek to clarify the relationships between human behavior and the physical environment

Met Not Met
[X] []

12.8 Human Diversity

Awareness of the diversity of needs, values, behavioral norms, and social and spatial patterns that characterize different cultures, and the implications of this diversity for the societal roles and responsibilities of architects

Met Not Met
[X] []

12.9 Use of Precedents

Ability to provide a coherent rationale for the programmatic and formal precedents employed in the conceptualization and development of architecture and urban design projects

Met Not Met
[X] []

12.10 Western Traditions

Understanding of the Western architectural canons and traditions in architecture,

10. Administrative Structure

The program must be a part of, or be, an institution accredited by a recognized accrediting agency for higher education. The program must have a degree of autonomy that is both comparable to that afforded to the other relevant professional programs in the institution and sufficient to ensure conformance with all the conditions for accreditation.

Met Not Met
[X] []

11. Professional Degrees and Curriculum

The NAAB only accredits professional programs offering the Bachelor of Architecture and the Master of Architecture degrees. The curricular requirements for awarding these degrees must include three components—general studies, professional studies, and electives—that respond to the needs of the institution, the architecture profession, and the students, respectively.

Met Not Met
[X] []

12. Student Performance Criteria

The program must ensure that all its graduates possess the skills and knowledge defined by the performance criteria set out below, which constitute the minimum requirements for meeting the demands of an internship leading to registration for practice.

12.1 Verbal and Writing Skills

Ability to speak and write effectively on subject matter contained in the professional curriculum

Met Not Met
[X] []

12.2 Graphic Skills

Ability to employ appropriate representational media, including computer technology, to convey essential formal elements at each stage of the programming and design process

Met Not Met
[X] []

12.3 Research Skills

Ability to employ basic methods of data collection and analysis to inform all aspects of the programming and design process

Met Not Met
[X] []

12.17 Structural Systems

Understanding of the principles of structural behavior in withstanding gravity and lateral forces, and the evolution, range, and appropriate applications of contemporary structural systems

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

12.18 Environmental Systems

Understanding of the basic principles that inform the design of environmental systems, including acoustics, lighting and climate modification systems, and energy use

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

12.19 Life-Safety Systems

Understanding of the basic principles that inform the design and selection of life-safety systems in buildings and their subsystems

| | |
|--------------------------|-------------------------------------|
| Met | Not Met |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> |

Basic principles that inform design and selection of systems for life-safety have been well covered in Design Development 410/510, an *elective* taught in Portland. However there are no other courses that directly cover the material for all students. While understanding of egress and exiting is apparent in the students' studio work, evidence of understanding of other life-safety systems is not.

12.20 Building Envelope Systems

Understanding of the basic principles that inform the design of building envelope systems

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

12.21 Building Service Systems

Understanding of the basic principles that inform the design of building service systems, including plumbing, electrical, vertical transportation, communication, security, and fire protection systems

| | |
|--------------------------|-------------------------------------|
| Met | Not Met |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> |

There was insufficient evidence in the course work submitted of understanding by all students of vertical transportation, communication, security, and fire protection systems.

12.22 Building Systems Integration

Ability to assess, select, and integrate structural systems, environmental systems, life-safety systems, building envelope systems, and building service systems into building design

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

landscape, and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them

Met Not Met

12.11 Non-Western Traditions

Awareness of the parallel and divergent canons and traditions of architecture and urban design in the non-Western world

Met Not Met

12.12 National and Regional Traditions

Understanding of the national traditions and the local regional heritage in architecture, landscape, and urban design, including vernacular traditions

Met Not Met

12.13 Environmental Conservation

Understanding of the basic principles of ecology and architects' responsibilities with respect to environmental and resource conservation in architecture and urban design

Met Not Met

12.14 Accessibility

Ability to design both site and building to accommodate individuals with varying physical abilities

Met Not Met

12.15 Site Conditions

Ability to respond to natural and built site characteristics in the development of a program and design of a project

Met Not Met

12.16 Formal Ordering Systems

Understanding of the fundamentals of visual perception and the principles and systems of order that inform two- and three-dimensional design, architectural composition, and urban design

Met Not Met

12.27 Detailed Design Development

Ability to assess, select, configure, and detail as an integral part of the design appropriate combinations of building materials, components, and assemblies to satisfy the requirements of building programs.

| | |
|-----|---------|
| Met | Not Met |
| [X] | [] |

Detailed development of the components and materials of buildings is well met in the instruction and studio work.

12.28 Technical Documentation

Ability to make technically precise descriptions and documentation of a proposed design for purposes of review and construction

| | |
|-----|---------|
| Met | Not Met |
| [X] | [] |

This material is well covered in both the instructional class work and the studio work.

12.29 Comprehensive Design

Ability to produce an architecture project informed by a comprehensive program, from schematic design through the detailed development of programmatic spaces, structural and environmental systems, life-safety provisions, wall sections, and building assemblies, as may be appropriate; and to assess the completed project with respect to the program's design criteria

| | |
|-----|---------|
| Met | Not Met |
| [X] | [] |

12.30 Program Preparation

Ability to assemble a comprehensive program for an architecture project, including an assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and an assessment of their implications for the project, and a definition of site selection and design assessment criteria

| | |
|-----|---------|
| Met | Not Met |
| [X] | [] |

12.31 The Legal Context of Architectural Practice

Awareness of the evolving legal context within which architects practice, and of the laws pertaining to professional registration, professional service contracts, and the formation of design firms and related legal entities

| | |
|-----|---------|
| Met | Not Met |
| [X] | [] |

This material is well met in Context of the Profession 417/517. The course includes orientation to practice and licensing process.

The submitted material provided little evidence of process, of the ways the systems integration was assessed, selected, and finally became a design- and form-determining factor. The format adopted by the program to demonstrate the students' ability in this topic, the terminal project, did not include sufficient relevant documentation of this phase in the design development process and a clear assessment of its operation in the final solution.

12.23 Legal Responsibilities

Understanding of architects' legal responsibilities with respect to public health, safety, and welfare; property rights, zoning and subdivision ordinances; building codes; accessibility and other factors affecting building design, construction, and architecture practice

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

While this item generally was covered in Context of the Profession 417/517 and sometimes is provided as part of studio projects, only Design Development 410/510, which is an elective, covers the material in detail.

12.24 Building Code Compliance

Understanding of the codes, regulations, and standards applicable to a given site and building design, including occupancy classifications, allowable building heights and areas, allowable construction types, separation requirements, means of egress, fire protection, and structure

| | |
|--------------------------|-------------------------------------|
| Met | Not Met |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> |

Some code information is covered as part of some studio work. Specific instruction in occupancy classification, allowable construction types, and separation requirements is not apparent except in Design Development 410/510, which is an elective taught in Portland.

12.25 Building Materials and Assemblies

Understanding of the principles, conventions, standards, applications, and restrictions pertaining to the manufacture and use of construction materials, components, and assemblies

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

12.26 Building Economics and Cost Control

Awareness of the fundamentals of development financing, building economics, and construction cost control within the framework of a design project

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

While an awareness of building economics is apparent, construction cost control and value engineering does not seem to be clearly covered in the required course work.

III. Appendices

Appendix A: Program Information

1. History and Description of the Institution

The following text is taken from the 1999 University of Oregon Architecture Program Report:

The University of Oregon is located in Eugene, at the southern end of the Willamette River Valley. Eugene currently has a population of more than 135,000, making it the second-largest city in the state after Portland. The University is one of eight institutions within the Oregon Department of Higher Education and, like the others, is administered by the Oregon State System of Higher Education. The chief administrative officer of the State System is the Chancellor, through whom the institutional presidents are responsible to the System. Funds for the support of the University of Oregon are derived primarily from state appropriations, federal sources, tuition, fees and other charges, and private sector gifts and bequests.

The University of Oregon was established on October 19, 1872, by an act of the Oregon Legislature. The University formally welcomed its first 177 students on October 16, 1876, and graduated its first class of five on June 21, 1878. From an initial curriculum limited entirely to classics and science, the University has developed a comprehensive mission covering a broad range of instruction and research. There are more than 40 departments and special programs in the College of Arts and Sciences; 7 professional schools and colleges; 13 research bureaus, research institutes, and research centers; the Robert Clark Honors College, and the Graduate School. The UO has been a member of the Association of American Universities since 1969. In spring 2000 there were 15,802 students enrolled, including 2,971 in graduate studies. The University has more than 1,000 faculty members engaged in teaching, research, and administration during the regular academic year.

2. Institutional Mission

The following text is taken from the 1999 University of Oregon Architecture Program Report:

The University of Oregon is a comprehensive research university that serves its students and the people of Oregon, the nation, and the world through the creation and transfer of knowledge in the liberal arts, the natural and social sciences, and the professions. It is the Association of American Universities' flagship institution of the Oregon University System.

The University is a community of scholars dedicated to the highest standards of academic inquiry, learning, and service. Recognizing that knowledge is the fundamental wealth of civilization, the university strives to enrich the public that sustains it through:

- A commitment to undergraduate education, with a goal of helping the individual learn to question critically, think logically, communicate clearly, act creatively, and live ethically

12.32 Practice Organization and Management

Awareness of the basic principles of office organization, business planning, marketing, negotiation, financial management, and leadership, as they apply to the practice of architecture

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

This material is well met and covered in Context of the Profession 417/517 and is further illustrated in the optional Practicum 409/509. However, we did not find a discussion of office organization in the course material.

12.33 Contracts and Documentation

Awareness of the different methods of project delivery, the corresponding forms of service contracts, and the types of documentation required to render competent and responsible professional service

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

12.34 Professional Internship

Understanding of the role of internship in professional development, and the reciprocal rights and responsibilities of interns and employers

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

12.35 Architects' Leadership Roles

Awareness of architects' leadership roles from project inception, design, and design development to contract administration, including the selection and coordination of allied disciplines, post-occupancy evaluation, and facility management

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

12.36 The Context of Architecture

Understanding of the shifts that occur—and have occurred—in the social, political, technological, ecological, and economic factors that shape the practice of architecture

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

12.37 Ethics and Professional Judgment

Awareness of the ethical issues involved in the formation of professional judgments in architecture design and practice

| | |
|-------------------------------------|--------------------------|
| Met | Not Met |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |

In the later 1960s, a curriculum was developed that would adapt to the pressures of a large enrollment, shift from an open to a selective admissions system, and deal with limited budgets while maintaining the principles of noncompetitive studio education and individual development. The graduate options for the first professional degree were also introduced during this period. The changed curriculum preserved the Willcox spirit with virtually free choice of support course work and vertically structured studios after the introductory term. During the 1970s, many faculty members and students investigated the behavioral basis of design and user-participatory design strategies. Also during this period, the department developed an international reputation for its curricular and research focus on energy-efficient, environmentally responsible design, with emphasis on daylighting and passive solar heating. The University's Solar Energy Research Center was created by the departments of Physics and Architecture to conduct joint research in the field.

The 1980s brought curricular shifts intended to bring the greatly expanded curriculum of the 1970s into alignment with the faculty's changing perspective of the discipline. The curriculum continued to develop as an integrative structure. Many new programs were created and others expanded. The off-campus practicum became a regular option. The Historic Preservation program was established in 1980 (offering a master's degree and an undergraduate minor). In 1982, the Summer Architecture Academy was founded as an intensive six-week career discovery program offering potential applicants the opportunity to experience architectural education. Since the mid-1980s computer applications have been integrated into design studios and support course work. The departments of Architecture and Landscape Architecture, in collaboration with the Visual Design faculty of the Fine and Applied Arts department, instituted a wide range of advanced offerings in computer graphics and analytical procedures such as energy modeling and MacGIS.

In 1986, the Department of Architecture received a \$1 million dollar endowment to establish the Frederick Charles Baker Chair in Architectural Design and Student Scholarship Fund. The special focus of the chair is the phenomenon of light and lighting in architecture. The holder of the Baker Chair offers studios and support courses in these fields. The Center for Housing Innovation was established within the department in 1988 to design and implement a research agenda that will address a range of issues in the development of affordable, energy-efficient housing. The Energy-Efficient Industrialized Housing (EEIH) research project is the largest sponsored program within the Center. It is supported by continuing annual appropriations in excess of \$700,000, which is administered by the U.S. Department of Energy and shared by EEIH and a corresponding program at the Florida Solar Energy Center.

In 1991, a state-funded research professorship was created in the Center for Housing Innovation.

Computer applications have become integrated within the various programs, and faculty members have been responsible for the development of several successful software programs. All students entering departmental programs must have access to a high-end personal computer. Detailed computer requirements are made at the beginning of each year.

After several years of planning, and as part of the state system's intent to deliver professional educational opportunities in the Portland region, the first class of 'Option II' students in Portland was enrolled in the fall of 1994. This offering of the UO M.Arch.

- A commitment to graduate education to develop creators and innovators who will generate new knowledge and shape experience for the benefit of humanity
- A recognition that research, both basic and applied, is essential to the intellectual health of the university, as well as to the enrichment of the lives of Oregonians, by energizing the state's economic, cultural, and political structure
- The establishment of a framework for lifelong learning that leads to productive careers and to the enduring job of inquiry
- The integration of teaching, research, and service as mutually enriching enterprises that, together, accomplish the university's mission and support its spirit of community
- The acceptance of the challenge of an evolving social, political, and technological environment by welcoming and guiding change rather than reacting to it
- A dedication to the principles of equality of opportunity and freedom from unfair discrimination for all members of the university community and an acceptance of true diversity as an affirmation of individual identity within a welcoming community
- A commitment to international awareness and understanding, and to the development of a faculty and student body that are capable of participating effectively in a global society
- The conviction that freedom of thought and expression is the bedrock principle on which all university activity is based
- The cultivation of an attitude toward citizenship that fosters a caring, supportive atmosphere on campus and the wise exercise of civic responsibilities and individual judgment throughout life
- A continuing commitment to affordable public higher education

3. Program History

The following text is taken from the 1999 University of Oregon Architecture Program Report:

The School of Architecture and Allied Arts was established in 1914 by Ellis F. Lawrence, who became its first Dean. Lawrence was a prominent Portland architect who had been trained at M.I.T. While the architectural curriculum initially incorporated many tenets of M.I.T.'s Beaux Arts pedagogical system, Lawrence's personal involvement in the Arts and Crafts movement set the stage for transformation. The break with the Beaux Arts system was fully realized when Walter Ross Baumes Willcox became the Head of the architecture curriculum in 1922, remaining in this position until 1947. The curricular structure that Willcox developed emphasized noncompetitive, individualized education and placed great emphasis on student self-direction and motivation. It became an exemplar for subsequent developments in progressive architectural curricula. Student enrollment increased exponentially during the post-War period, and the centralized administration of the School became unwieldy. Accordingly, in 1964, each curricular area within the School became a department with its own head and administrative staff.

Appendix B: The Visiting Team

Team Chair, Representing the AIA and NAAB
Raj Barr-Kumar, FAIA, RIBA
Barr-Kumar Architects Engineers PC
1825 Eye Street, NW
Suite 400
Washington, DC 20006
(202) 429-2076
(202) 429-9574 fax
BKArchitects@aol.com

Representing the ACSA
Cynthia Jara
University of Minnesota
Department of Architecture
89 Church St, SE
Minneapolis, MN 55455
(612) 624-7866
(612) 624-5743 fax
jarax002@maroon.tc.umn.edu

Representing the ACSA
Alexander Maller, AIA, APA
Department of Architecture
University of Nebraska-Lincoln
Lincoln, NE 68588-0107
(402) 472-9239
(402) 472-3806 fax
amaller@unlnotes.unl.edu

Representing the AIAS
Scott H. Baldermann
American Institute of Architecture Students
1735 New York Avenue, NW
Washington, DC 20006
(202) 626-7472
(202) 626-7476 fax
00190560@bigred.unl.edu, scottbaldermann@hotmail.com

Representing the NCARB
Stephen L. Parker, AIA
Grimm and Parker Architects
11785 Beltsville Drive
Suite 1400
Calverton, MD 20705
(301) 595-1000
(301) 595-0089 fax
sparker@gparch.com

degree was in cooperation with Portland State University's Department of Fine Arts, which offers a four-year preprofessional program in architecture. The new program, along with the UO's urban architecture summer program, was initially housed in PSU facilities with access to shops, darkrooms, display and review spaces. Subsequently, the UO partnership with PSU ended, and the UO programs took up residence at the Portland Center in downtown Portland.

Today, the department still sees its educational mission as rooted in W.R.B. Willcox's pedagogical philosophy. The curriculum has remained comprehensive, integrative, and design-centered. Comprehensiveness is ensured by a core curriculum, while design integration is addressed in both subject area and design studio courses. Faculty members enjoy substantial freedom in curricular innovation and integration of research interests into teaching responsibilities. Students and faculty are both expected to maintain a collective responsibility to comprehensive and integrative architectural learning. The continued viability of this educational mission is a confirmation of its fundamental concepts.

4. Program Mission

The following text is taken from the 1999 University of Oregon Architecture Program Report:

The mission of the Department of Architecture is to participate with its students in seeking new understandings of architecture in a broad cultural context and to provide to its graduates a comprehensive preparation for continuing inquiry through professional practice. Concurrent with the upcoming schedule for the Strategic Plan revisions stated below, the Program Mission will be updated and expanded during winter 2001.

5. Program Strategic Plan

The following text is taken from the 1999 University of Oregon Architecture Program Report:

The department's educational mission is stated in the Program History and Philosophy section (pp. II-1-II-3) of the 1996 Decennial Review of Architecture Program. This document was reviewed and approved by the University administration in August, 1996. Since then, the department has begun to review its mission statement and the current Department Strategic Plan, which is incorporated within the School of Architecture and Allied Arts Strategic Plan, last updated in 1990. The process of updating the plan began last year, with the school Faculty Advisory Committee (FAC) conducting schoolwide planning sessions that included identifying strengths and weaknesses of each unit in the school. This work begun by the school will serve as the basis for the department's priority this year in updating and revising the department's Strategic Plan. The scheduled departmental meetings will address specific components of the Strategic Plan. The development of a new Strategic Plan is a time-consuming process. The anticipated final version is scheduled to be completed within the next year for review and approval by the school and university shortly thereafter.

Appendix C: The Visit Agenda

Saturday, February 24, 2001

- Team arrival in Portland
- 1:30 p.m. Team introduction and review
- 3:00 p.m. Portland program introduction and review
- 5:00 p.m. Meet with faculty and students
- 6:00 p.m. Portland reception with faculty, students, alumni, and local professionals

Sunday, February 25, 2001

- 7:30 a.m. Team-only breakfast
- 8:45 a.m. Drive to Eugene (M. Fifield and J. Pettinari)
- 11:00 a.m. Tour of facilities
Overview of Team Room
- 12:00 p.m. Lunch with administrative council, Willcox Hearth
- 2:00 p.m. Entrance meeting with faculty and presentations by discipline, 206 Lawrence Hall
- 3:30 p.m. Review of exhibits and records
- 8:00 p.m. Team-only dinner, Excelsior Inn

Monday, February 26, 2001

- 7:30 a.m. Team breakfast with Michael Fifield
- 9:00 a.m. Faculty-only meeting
- 10:00 a.m. Meet with Dean Robert Melnick, 105 Lawrence Hall
- 10:45–11:30 a.m. Review of exhibits and records
Visit department research labs
Center for Housing Innovation, 100 Pacific Hall
Energy Studies in Building Laboratories, 103 Pacific Hall
Walk through first-year undergraduate studios (ARCH 181)
- 11:30 a.m. Lunch with selected faculty, Dean's Conference Room
- 1:00 p.m. Meet with President Dave Frohnmayer and Vice Provost for Academic Affairs
Lorraine Davis, 110 Johnson Hall

IV. Report Signatures

Respectfully Submitted,



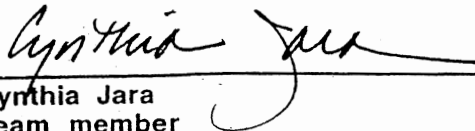
Raj Barr-Kumar, FAIA, RIBA
Team Chair

Representing AIA and NAAB



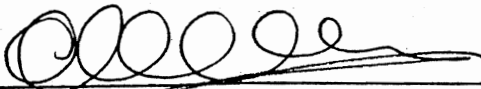
Scott H. Baldermann
Team member

Representing AIAS



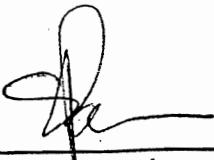
Cynthia Jara
Team member

Representing ACSA



Alexander Maller, AIA, APA
Team member

Representing ACSA



Stephen L. Parker, AIA
Team member

Representing NCARB

12:00 p.m. Lunch and team departure

This section includes the 2003 Special Report Submission in response to a focus evaluation.

2006 NAAB STATISTICAL REPORT

SCHOOL: University of Oregon Completed by: Nancy McNaught, Mike Clark

ACSA REGION: EC NE SE SW WC W (circle one)

PUBLIC or PRIVATE (circle one)

STUDENT DATA

For Accredited Programs Only

| | 4 Year **PreProf | B.Arch Five-year | B.Arch **PostPreProf | B.Arch ***PostNonProf | M.Arch Five-year | OPT III M.Arch **PostPreProf | OPT II M.Arch ***PostNonProf |
|-------------------------------------|---------------------|---------------------|-------------------------|--------------------------|---------------------|------------------------------------|------------------------------------|
| Full-Time Students | | 342 | | | | 126 | 52 |
| Part-Time Students | | NA | | | | NA | NA |
| FTE Students | | NA | | | | NA | NA |
| Arch Design Studio Students | | 342 | | | | 126 | 52 |
| Students Working Part-Time | | NA | | | | NA | NA |
| Outside Stud. Serv. by Dept. | | NA | | | | NA | NA |
| African-American Students | | 6 | | | | 2 | NA |
| Native American Students* | | 1 | | | | NA | NA |
| Asian/Pacific Isle Students | | 27 | | | | 2 | 1 |
| Hispanic Origin Students | | 10 | | | | 3 | 4 |
| Women Students | | 184 | | | | 62 | 19 |
| Foreign Students | | 21 | | | | 5 | 3 |
| Total Degrees Awarded | | 70 | | | | 35 | 38 |
| Grads. Fin. Estab. No. Yrs. | | NA | | | | NA | NA |
| Degrees Awarded Women | | 24 | | | | 10 | 14 |
| Degrees Awarded Afri-Amer | | 0 | | | | 1 | 0 |
| Degrees Awarded Amer. Ind. | | 0 | | | | 0 | 0 |
| Degrees Awarded Asi/Pac. Isl. | | 8 | | | | 3 | 3 |
| Degrees Awarded Hispanics | | 4 | | | | 1 | 0 |
| Min Req. <u>(SAT)</u> ACT/GRE Score | | 1100 Total | | | | NA | NA |
| Number of Applicants | | 268 | | | | 173 | 111 |
| Number Accepted | | 129 | | | | 109 | 74 |
| Enrollment Target/Goal | | 100 | | | | 57 | 32 |
| Student Studio/Faculty Ratio | | 16/1 | | | | 16/1 | 16/1 |

*Include Eskimos and Aleuts

**Includes four-year program component of 4+1 yrs. B.Arch degree and 4+2 yrs. M. Arch degree.

***Non-Professional: baccalaureate degree that is not part of an accredited professional program.

FACILITY/RESOURCE DATA

| | | |
|---|------------|---------------------------------|
| Departmental Library LCNA or 720-729 Collection | | |
| Total Architecture Collection in Departmental Library | | |
| University Library LCNA or 720-729 Collection | | |
| Total Architecture Collection in University Library | | |
| Departmental Library Architecture Slides | | |
| University Library Architecture Slides | | |
| Departmental Library Architecture Videos | | |
| Staff in Dept. Library | | |
| Number of Computer Stations | | |
| Amount Spent on Information Technology | | |
| Annual Budget for Library Resources | | |
| Per-Capita Financial Support Received from University | \$8,465.00 | |
| Private Outside Monies Received by Source | NA | |
| Studio Area (Net Sq. ft.) | 41,238 | (Eugene=36,426 Portland= 4,812) |
| Total Area (Gross Sq. ft.) | 91,940 | (Eugene=80,298 Portland=11,642) |

See attached

| Library Faculty/Resource Data - Department of Architecture, University of Oregon | |
|---|---------------------|
| Portland Architecture Library | |
| Count | Year 2005-06 |
| Departmental Library LC NA or 720-729 Collection | 5,465 |
| Total Architecture Collection in Departmental Library | 8,100 |
| University Library LC NA or 720-729 collection | 50,810 |
| Total Architecture Collection in University Library (1) | 125,600 |
| Departmental Library Architecture Slides | - |
| University Library Architecture Slides | 198,000 |
| Departmental Library Architecture Videos (2) | 105 |
| Staff in Dept. Library (3) | 1 |
| Computer Stations for Internet Research | 4 |
| Amount Spent on Information Technology (4) | \$ 650,000 |
| Annual Budget for Library Resources | \$ 8,000 |
| Architecture & Allied Arts Library (Eugene) | |
| Count | Year 2005-06 |
| Departmental Library LC NA or 720-729 Collection (5) | 24,586 |
| Total Architecture Collection in Departmental Library | 79,000 |
| University Library LC NA or 720-729 collection | 26,224 |
| Total Architecture Collection in University Library | 125,600 |
| Departmental Library Architecture Slides | 198,000 |
| University Library Architecture Slides | - |
| Departmental Library Architecture Videos (2) | 105 |
| Staff in Dept. Library (6) | 6 |
| Compter Stations for Internet Research | 17 |
| Amount Spent on Information Technology (4) | \$ 650,000 |
| Annual Budget for Library Resources (7) | \$ 290,000 |
| Notes: | |
| (1) Estimate based on holdings of selected LC classes | |
| (2) Videos are housed in Knight Library | |
| (3) Does not include student staff | |
| (4) Entire UO Libraries system | |
| (5) Dept. includes Portland branch | |
| (6) Includes Visual Resources staff | |
| (7) Does not include electronic resources | |

2006 NAAB STATISTICAL REPORT

SCHOOL: University of Oregon Completed by: Nancy McNaught

| FULL-TIME FACULTY SALARIES | Number | Minimum | Average | Maximum | Univ. Avg. |
|----------------------------|-----------|---------------|---------------|---------------|---------------|
| Professor | <u>5</u> | <u>63,393</u> | <u>76,415</u> | <u>83,931</u> | <u>90,209</u> |
| Associate Professor | <u>17</u> | <u>51,297</u> | <u>56,803</u> | <u>63,830</u> | <u>63,415</u> |
| Assistant Professor | <u>8</u> | <u>42,500</u> | <u>45,631</u> | <u>49,403</u> | <u>45,957</u> |
| Instructor | <u>--</u> | <u>--</u> | <u>--</u> | <u>--</u> | <u>40,823</u> |

FACULTY DATA

Department Total

| | |
|--|---------------------|
| Full-Time Faculty | <u>28.5</u> |
| Part-Time Faculty | <u>37</u> |
| Full-time Equivalent (FTE) Faculty | <u>39.58</u> |
| Tenured Faculty | <u>21</u> |
| Tenure-Track Positions | <u>8</u> |
| FTE Administrative Positions | <u>1.83</u> |
| Faculty Engaged in Service to Comm. | <u>40 (approx.)</u> |
| Faculty Engaged in Service to Univ. | <u>31</u> |
| FT Faculty who are U.S. Licensed Registered Architects | <u>16</u> |
| PT Faculty who are U.S. Licensed Registered Architects | <u>17</u> |
| Practicing Architects (designers) | <u>34</u> |
| FTE Graduate TAs (teaching) | <u>8.03</u> |
| FT Faculty Avg. Contact Hrs/Wk | <u>16</u> |
| PT Faculty Avg. Contact Hrs/Wk | <u>12</u> |

NO. FULL-TIME FACULTY CREDENTIALS

| | |
|--------------------|------------------|
| Ph.D. | <u>6</u> |
| D. Arch | <u>0</u> |
| M.A. or S. | <u>0</u> |
| Prof. M. Arch | <u>19</u> |
| B. Arch | <u>0</u> |
| Post Prof. Masters | <u>3</u> |
| Other | <u>1 M.LARCH</u> |
| | <u>1 I.ARCH</u> |

| | FT | PT | Tenured | Prof. | Assoc. | Assist. |
|------------------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| African-American Faculty | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> |
| Native American Faculty* | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> |
| Asian/Pacific Island Faculty | <u>2</u> | <u>2</u> | <u>2</u> | <u> </u> | <u>2</u> | <u> </u> |
| Hispanic Origin Faculty | <u>1</u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> |
| Women Faculty | <u>11</u> | <u>13</u> | <u>10</u> | <u> </u> | <u>9</u> | <u>2</u> |

*Include Eskimos and Aleuts

2005 NAAB STATISTICAL REPORT

SCHOOL: University of Oregon Completed by: Nancy McNaught, Mike Clark

ACSA REGION: EC NE SE SW WC W (circle one)

PUBLIC or PRIVATE (circle one)

STUDENT DATA

For Accredited Programs Only

| | <u>4 Year</u> | <u>B.Arch</u> | <u>B.Arch</u> | <u>B.Arch</u> | <u>M.Arch</u> | <u>OPT. II</u> | <u>OPT. III</u> |
|-----------------------------------|---------------|---------------|---------------|----------------|---------------|-------------------------|--------------------------|
| | **PreProf | Five-year | **PostPreProf | ***PostNonProf | Five-year | M.Arch **PostPreProf | M.Arch ***PostNonProf |
| Full-Time Students | _____ | 343 | _____ | _____ | _____ | 73 | 131 |
| Part-Time Students | _____ | NA | _____ | _____ | _____ | NA | NA |
| FTE Students | _____ | NA | _____ | _____ | _____ | NA | NA |
| Arch Design Studio Students | _____ | 343 | _____ | _____ | _____ | 73 | 131 |
| Students Working Part-Time | _____ | NA | _____ | _____ | _____ | NA | NA |
| Outside Stud. Serv. by Dept. | _____ | NA | _____ | _____ | _____ | NA | NA |
| African-American Students | _____ | 4 | _____ | _____ | _____ | 0 | 2 |
| Native American Students* | _____ | 0 | _____ | _____ | _____ | 0 | 0 |
| Asian/Pacific Isle Students | _____ | 29 | _____ | _____ | _____ | 1 | 5 |
| Hispanic Origin Students | _____ | 14 | _____ | _____ | _____ | 1 | 2 |
| Women Students | _____ | 143 | _____ | _____ | _____ | 30 | 48 |
| Foreign Students | _____ | 22 | _____ | _____ | _____ | 12 | 2 |
| Total Degrees Awarded | _____ | 81 | _____ | _____ | _____ | 35 | 39 |
| Grads. Fin. Estab. No. Yrs. | _____ | NA | _____ | _____ | _____ | NA | NA |
| Degrees Awarded Women | _____ | 29 | _____ | _____ | _____ | 17 | 14 |
| Degrees Awarded Afri-Amer | _____ | 1 | _____ | _____ | _____ | 0 | 0 |
| Degrees Awarded Amer. Ind. | _____ | 0 | _____ | _____ | _____ | 0 | 0 |
| Degrees Awarded Asi/Pac. Isl. | _____ | 5 | _____ | _____ | _____ | 2 | 2 |
| Degrees Awarded Hispanics | _____ | 6 | _____ | _____ | _____ | 1 | 1 |
| Min Req. <u>SAT/ACT/GRE</u> Score | _____ | 1100 | TOTAL | _____ | _____ | NA | NA |
| Number of Applicants | _____ | 214 | _____ | _____ | _____ | 95 | 179 |
| Number Accepted | _____ | 137 | _____ | _____ | _____ | 55 | 121 |
| Enrollment Target/Goal | _____ | 100 | _____ | _____ | _____ | 32 | 45 |
| Student Studio/Faculty Ratio | _____ | 16/1 | _____ | _____ | _____ | 16/1 | 16/1 |

*Include Eskimos and Aleuts

**Includes four-year program component of 4+1 yrs. B.Arch degree and 4+2 yrs. M. Arch degree.

***Non-Professional: baccalaureate degree that is not part of an accredited professional program.

FACILITY/RESOURCE DATA

| | | | |
|---|-------|------------------------|-------------------|
| Departmental Library LCNA or 720-729 Collection | _____ | | |
| Total Architecture Collection in Departmental Library | _____ | | |
| University Library LCNA or 720-729 Collection | _____ | | |
| Total Architecture Collection in University Library | _____ | | |
| Departmental Library Architecture Slides | _____ | | |
| University Library Architecture Slides | _____ | | |
| Departmental Library Architecture Videos | _____ | | |
| Staff in Dept. Library | _____ | | |
| Number of Computer Stations | _____ | | |
| Amount Spent on Information Technology | _____ | | |
| Annual Budget for Library Resources | _____ | | |
| Per-Capita Financial Support Received from University | _____ | \$8,378.00 | |
| Private Outside Monies Received by Source | _____ | NA | |
| Studio Area (Net Sq. ft.) | _____ | 41,238 (EUGENE=36,426) | (PORTLAND= 4,812) |
| Total Area (Gross Sq. ft.) | _____ | 91,940 (EUGENE=80,298) | (PORTLAND=11,642) |

see attached

Library Facility/Resource Data - Department of Architecture, University of Oregon

Portland Architecture Library

| Count | Year 2004-05 |
|---|---------------------|
| Departmental Library LC NA or 720-729 Collection | 5,010 |
| Total Architecture Collection in Departmental Library | 7,425 |
| University Library LC NA or 720-729 Collection | 14,000 |
| Total Architecture Collection in University Library (1) | 122,000 |
| Departmental Library Architecture Slides | 0 |
| University Library Architecture Slides (2) | 0 |
| Departmental Library Architecture Videos | 4 |
| Staff in Dept. Library | 1 |
| Computer Stations for Internet Research | 4 |
| Amount Spent on Information Technology | \$650,000 |
| Annual Budget for Library Resources | \$8,000 |

(1) Includes AAA Library (branch)

(2) No on-site slide collection in Portland

Architecture & Allied Arts Library

| Count | Year 2004-05 |
|---|---------------------|
| Departmental Library LC NA or 720-729 Collection | 23,114 |
| Total Architecture Collection in Departmental Library | 86,742 |
| University Library LC NA or 720-729 Collection | 14,000 |
| Total Architecture Collection in University Library | 122,000 |
| Departmental Library Architecture Slides | 197,432 |
| University Library Architecture Slides | 0 |
| Departmental Library Architecture Videos (1) | 65 |
| Staff in Dept. Library | 9.5 |
| Computer Stations for Internet Research | 12 |
| Amount Spent on Information Technology | \$650,000 |
| Annual Budget for Library Resources | \$300,000 |

(1) All videos are housed in main library

2005

SCHOOL: University of Oregon _ Completed by: Nancy McNaught

FULL-TIME FACULTY SALARIES

| | <u>Number</u> | <u>Minimum</u> | <u>Average</u> | <u>Maximum</u> | <u>Univ. Avg.</u> |
|---------------------|---------------|----------------|----------------|----------------|-------------------|
| Professor | 5 | 60,174 | 73,329 | 81,211 | 83,500 |
| Associate Professor | 15 | 48,692 | 52,703 | 61,125 | 58,800 |
| Assistant Professor | 7 | 44,000 | 45,927 | 48,419 | 56,100 |
| Instructor | 1 | 52,756 | — | 52,756 | N/A |

FACULTY DATA

Department Total

| | | | |
|--|-------|------------------------------|-----------|
| Full-Time Faculty | 28 | NO. FULL-TIME FACULTY CREDIT | |
| Part-Time Faculty | 32 | | |
| Full-time Equivalent (FTE) Faculty | 37.89 | Ph.D. | 5 |
| Tenured Faculty | 21 | D. Arch | 0 |
| Tenure-Track Positions | 7 | M.A. or S. | 2 |
| FTE Administrative Positions | 2 | Prof. M. Arch | 16 |
| Faculty Engaged in Service to Comm. | 22 | B. Arch | 0 |
| Faculty Engaged in Service to Univ. | 21 | Post Prof. Masters | 3 |
| FT Faculty who are U.S. Licensed Registered Architects | 16 | Other | 1 M.LARCH |
| PT Faculty who are U.S. Licensed Registered Architects | 11 | | 1 M.IARC |
| Practicing Architects (designers) | 29 | | |
| FTE Graduate Tas | 7.57 | | |
| FT Faculty Avg. Contact Hrs/Wk | 16 | | |
| PT Faculty Avg. Contact Hrs/Wk | 9 | | |

| | <u>FT</u> | <u>PT</u> | <u>Tenured</u> | <u>Prof.</u> | <u>Assoc.</u> | <u>Assist.</u> |
|------------------------------|-----------|-----------|----------------|--------------|---------------|----------------|
| African-American Faculty | | | | | | |
| Native American Faculty* | | | | | | |
| Asian/Pacific Island Faculty | 2 | 4 | 2 | | 2 | |
| Hispanic Origin Faculty | | 1 | | | | |
| Women Faculty | 10 | | 8 | | 8 | 2 |

*Include Eskimos and Aleuts

2004/2005 Academic Year Annual Report Department of Architecture, University of Oregon

PART I: CAUSES OF CONCERN

Systematic budget conditions have led to the current budget allocation, which is inadequate for the department. There is a danger of reduction in current programs or a return to increased faculty teaching loads.

The department continues to take measures to increase the efficiency of course offerings serving smaller groups of students in the Interior Architecture Program and architecture students in Portland. Our efforts to merge Interior Architecture with Architecture students in two required courses and increase the number of architecture students in Portland have enabled the department to find some additional flexibility in the adjunct teaching budget. The department contributed to the School of Architecture and Allied Arts student credit hour goals by admitting approximately 30 additional students in 2004. This assisted the School in making a case for budget allocations. In July of 2005 a proposed increase of School of Architecture and Allied Arts student fees was approved. This represents a contribution of approximately \$563,625 to the School's operating budget.

The lack of a coherent vision and strategic plan further exacerbates budget constraints.

The School of Architecture and Allied Arts Strategic Plan was developed in 2003. A draft strategic plan for the department was completed the same year. (For copies of the plans see the Special Report submitted in September 2003)

Active planning groups in the 2004/2005 academic year included:

The UO Office of Academic Affairs and the AAA Dean's office

In response to the increased demand for facilities in Portland from the department, the school and other units at the university, the UO Office of Academic Affairs is leading a coordinated effort to acquire and build new facilities in Portland. These include new facilities for UO programs in downtown Portland and the completion of a feasibility study for a new retreat center at The Shire, a historic landscape on the Columbia Gorge that has been gifted to the school. With the potential of doubling our current space in Portland and increasing our access to facilities shared with other UO units, it will be possible to address many issues identified by the department's Portland strategic planning task force.

The Portland Architecture Student Association

Students in Portland have organized an association for the purpose of addressing issues of interest to students of architecture in Portland. This year students in Portland have been especially active working on advocacy projects that range from student fee usage to curriculum evaluation. Many of their efforts, including a survey of Portland students, are

making a significant contribution to the department's strategic planning efforts and have received attention at the university and regional levels.

Product Design Task Force

In the fall of 2003, the department of architecture and the department of art developed a task force to explore the potential for creating a new degree program in product design that would be jointly administered and taught by the two departments. The task force presented a product design symposium in the spring of 2005 and plans to develop a curriculum proposal for a new undergraduate degree program. This task force will continue their work during the 2005/2006 academic year with the goal of preparing a proposal for a new degree program.

FIDER Accreditation Task Force

As part of its preparation for FIDER accreditation, the faculty of the department's Interior Architecture Program completed an assessment process that informed many aspects of the architecture program.

Graduate Studies Committee

The graduate studies committee worked on the conceptual development of an architecture Ph.D. program that was presented for discussion at the at the Fourth International NeTHCA Colloquium on Architecture and the City hosted by Saint-Lucas Architecture, Brussels, and USO-Built Network.

Housing Program Task Force

Faculty members who teach courses related to housing met to discuss approaches to enriching the housing curriculum with the possibility of offering housing studies as an area of concentration in the department.

Curriculum Committee

In response to concerns expressed by students, the scholarship committee, the design review committee and visitors to the school, the faculty approved a curriculum committee proposal to implement a portfolio requirement for all students as an aid in assessing student needs and progress through the program.

Building Technology Faculty workgroup

In an effort to increase student access to a variety of advanced courses in building technology, the faculty approved a proposal from structures and construction faculty to reconfigure the structures curriculum and reduce the required building technology sequence by one course. This made room in the curriculum for all students to take the advanced building technology course of their choice.

The Portland program is seriously undermined by lack of adequate facilities, administrative, technical, staff and graduate support. Inadequacies included library, model and photo shop, computer lab and gallery spaces, as well as access to computer peripherals, plotting, and slide collection.

The majority of these concerns were addressed shortly after the last accreditation visit and were described in the 2003 Special Report. They continue to be addressed as the University examines options for new shared facilities in Portland.

The lack of gallery space, model shop and photo lab in Eugene is a handicap.

The model shop completed its second year of operation with a very successful introduction of a computer-operated laser cutter. We are currently exploring options for better utilizing the public areas of the school for display for student work. Photo lab needs in the department have declined significantly as most students and faculty now use digital photography. We no longer perceive the absence of a photo lab dedicated for architecture use to be a handicap. There are other photo labs on campus available to students who take photography courses in the art department and all students on campus at the student union craft center.

Academic advising by the faculty remains an area of concern throughout the program.

With the introduction of degree checks online and up to date for every student in the program, access to academic advising has improved significantly. The inclusion of key advising information in the 2004 annual newsletter to students was well received. We will continue this practice in the future. To insure greater consistency in advising, we are sending advising specialists from Eugene to Portland to assist students who are relocating to Portland.

Faculty development and travel opportunities are limited.

In 2004 the university contribution to faculty academic support accounts increased from \$500 to \$1000. In addition, all new tenure related faculty received start-up funds ranging from \$10,000 to \$15,000. The department made an additional amount of \$750 available to faculty members presenting papers at conferences. In addition the department was able to provide the following additional support for faculty development.

- three Graduate Research Fellows to assist faculty members with research
- two \$1200 stipends in support of research related travel expenses
- funding for a visiting professor collaborating on research with a junior faculty member
- a computing expense support account of \$250 per year per faculty member
- an additional month of summer salary for three faculty members engaged in research

- two terms of course release for a junior faculty member invited to participate as a visiting scholar in a research lab

Faculty salaries remain low relative to the national average, hampering effective recruitment and retention. Senior faculty salaries have stagnated over time.

Salaries for faculty and staff members at the University of Oregon remain below national averages however the state legislature lifted the freeze on faculty and staff salary increases and approved salary increases averaging four percent in 2005. In the department of architecture increases were distributed to address some of the stagnation of salary experienced by faculty members with 10 or more years of service in the department. Graduate Teaching Fellow salaries have increased by 2% since 2004 and increased a total of 12% since 2001 levels.

The teaching load remains high and precludes time for research, creative work and service requirements, especially for tenure-track faculty.

The teaching load of 5 courses per year allows each faculty member one term with a teaching assignment at 0.3 FTE and two terms with teaching at 0.6 FTE. Over the course of the year this provides faculty with an average of 0.5 FTE per term to work on research, creative practice and service.

Graduate students feel that the challenges do not meet their expectations.

The department continues its effort to encourage faculty to develop greater degrees of graduate/undergraduate distinction in courses taken concurrently by both groups of students. Student advocacy surrounding this issue has had a significant impact on faculty awareness of the problems.

PART II. PROGRESS SINCE THE PREVIOUS VISIT

(Note that only those areas that still seemed to be a concern are addressed)

Professional Practice

1996 Team Comment: Condensing all the professional practice material into one quarter limits the exposure to even the most basic understanding of this required area of knowledge.

2001 Team Comment: While the material covered in the time allocated (one quarter) is well done, a second course in this area of concentration cover the expanded NAAB requirements. An elective Design Development course presently taught in

Portland covers much of the new material and should be considered as a required course in the department.

All professional practice material required by NAAB was evaluated as “met” in our existing courses. Although teams expressed concern about there being only one course dedicated solely to professional practice issues, professional practice is addressed broadly across the curriculum in the context of studio projects, design build opportunities, case studies in technical courses and elective courses in housing and other topics.

Portland Courses

1996 Team Comment: Students in the Option II program in Portland are receiving questionable support courses.

2001 Team Comment: The Portland Program still needs consistent offering and curriculum development.

In 2004 enrollment in Portland increased to the highest levels since the beginning of the program. As a result, the department has been able to offer more subject area courses including courses in structures and in environmental controls. This has made it possible to make the Portland experience available to a larger pool of students. Adjunct faculty turnover in Portland has had a positive impact on the quality of support courses. The department anticipates that this trend will continue as more opportunities to engage highly qualified adjuncts in teaching arise.

Graduate Student Expectations

1996 Team Comment: Graduate students are not offered courses or other opportunities to capitalize on their baccalaureate experience or credentials: in some cases the challenge does not meet their expectations.

2001 Team Comment: Despite some recent improvements, graduate students continue to feel that the challenges do not meet their expectations.

With the exception of introductory courses, most of the professional curriculum is presented in a vertical format that combines upper division undergraduate and graduate students. In studios, the intermingling of students at different levels is a strategy for building learning communities that create supportive relationships across class boundaries. This has been a successful format in the school for many years and is perceived as a positive contribution to studio culture by most students. Problems with graduate (and mature undergraduate) students who would like to feel more challenged tend to occur in large enrollment courses. Recently more faculty have separated grads from undergrads in discussion sections in response to student requests for more graduate-only time with professors.

Design Exploration

2001 Team Comments: The team recognized the existing and established strengths of the program. Further enrichment can be obtained through discussions and expectations of emerging theories and new design approaches.

In 2004 the department hired five new tenure related faculty members and expanded its pool of adjuncts to include new voices. Two of these new faculty members have joint appointments in the department of landscape architecture. This has resulted in more diverse approaches to design methods and theory. The department continues to encourage diversity in pedagogical and theoretical approaches to design exploration.

Inadequate support staff in Portland

1997 Team Comments: The current support staff at the Portland facility is not adequate. The program needs a full-time librarian or equivalent as well as clerical staff to support the program.

2001 Team Comments: The problem persists as the current (0.75 FTE) staff person is leaving in March 2001

This issue was addressed in the 2003 focus evaluation.

Architecture library in Portland

1997 Team Comments: Although the architecture library collection at the Eugene campus is quite adequate, provisions should be made to facilitate access by the Portland students and faculty. The in-house collection in Portland must further increased as well and also should be accessible by students and faculty for checking out.

2001 Team Comments: Problem remains unresolved.

This issue was addressed in the 2003 focus evaluation.

Slide collection in Portland

1997 Team Comments: The same problem of accessibility as exists with the collection. Better access by students and faculty for the Eugene slide collection must be gained.

2001 Team Comments: Problem remains unresolved.

The need for slides is diminishing as professors shift their visual presentation to digital media. Because of copyright restrictions, we are not permitted to duplicate or digitize the slides in the Eugene collection. Most Portland-based faculty prefer to use their personal slide and digital media collections.

PART III: CONDITIONS NOT MET

Program Self-Assessment

See 2003 Special Report and part I of this report.

Human Resource Development

See 2003 Special Report and Part I section on faculty development.

Physical Resources in Portland

See 2003 Special Report. Part I sections on strategic planning and facilities.

Information Resources in Portland

See 2003 Special Report.

Financial Resources

See 2003 Special Report and Part I of this report.

PART IV: STUDENT PERFORMANCE CRITERIA NOT MET**Life-Safety Systems**

See 2003 Special Report.

Building Service Systems

See 2003 Special Report.

Building Code Compliance

See 2003 Special Report.

PART V: SUMMARY OF PROGRAM CHANGES**Recent Curricular Changes**

1. A new portfolio requirement will be completed by all B.Arch and M.Arch III students at the conclusion of the third studio of their curriculum.
2. The department reconfigured the construction and structures component of the required building technology curriculum to allow for a new advanced building technology course requirement that gives students the opportunity to select from a broader variety of course offerings. Changes to the existing curriculum include the addition of a diagnostic math/physics exam prior to the structures sequence and the replacement of the third large enrollment structures course as a requirement for all students. Instead, students can choose between several advanced building technology courses that are presented in a small enrollment format. The content of this third structures course was moved to other courses in the sequence so that the core content of the structures curriculum was retained.
3. Introduction of more intermediate level architecture studios that are cross-listed between architecture and landscape architecture or architecture and interior architecture.
4. The School of Architecture and Allied Arts has piloted an interdisciplinary career symposium in Portland that functions as an elective course for participating

students. It is presented by Portland-based professionals and attracts large numbers of architecture students and practitioners.

5. The Environmental Design Center, a school-wide student organization, developed a new course type, called studio plus, that invites students in all design studios to take a companion course that assists students with specific aspects in their studio design work. In its first year, studio plus addressed energy use and daylighting. It was so successful that we will also offer a studio plus in structures next year.
6. In Portland, an experiment to subdivide several required 4 credit courses into a sequence of one and two credit modules that allow full time students and area professionals taking continuing ed courses to mix and match according to their needs and interests. Courses now being subdivided include:
 - Environmental Controls Systems I and II
 - Structural Behavior and Wood and Steel Structures
 - Human Context of Design

Proposals for new programs currently under discussion

Ph.D. in Architecture

B.A. or B.S. in Product Design

sponsored jointly by the departments of architecture and art

2004 NAAB STATISTICAL REPORT

SCHOOL: University of Oregon Completed by: Mike Clark, Nancy McNaught

ACSA REGION: EC NE SE SW WC **W** (circle one)

PUBLIC or PRIVATE (circle one)

STUDENT DATA

For Accredited Programs Only

| | <u>4 Year</u> **PreProf | <u>B.Arch</u> Five-year | <u>B.Arch</u> **PostPreProf | <u>B.Arch</u> *PostNonProf | <u>M.Arch</u> Five-year | Opt. II <u>M.Arch</u> **PostPreProf | Opt. III <u>M.Arch</u> ***PostNonProf |
|-------------------------------|----------------------------|----------------------------|--------------------------------|-------------------------------|----------------------------|---|---|
| Full-Time Students | | 329 | | | | 61 | 115 |
| Part-Time Students | | NA | | | | NA | NA |
| FTE Students | | NA | | | | NA | NA |
| Arch Design Studio Students | | 329 | | | | 61 | 115 |
| Students Working Part-Time | | NA | | | | NA | NA |
| Outside Stud. Serv. by Dept. | | NA | | | | NA | NA |
| African-American Students | | 2 | | | | 0 | 0 |
| Native American Students* | | 0 | | | | 0 | 0 |
| Asian/Pacific Isle Students | | 30 | | | | 4 | 7 |
| Hispanic Origin Students | | 14 | | | | 2 | 3 |
| Women Students | | 130 | | | | 29 | 42 |
| Foreign Students | | 27 | | | | 12 | 4 |
| Total Degrees Awarded | | 81 | | | | 32 | 38 |
| Grads. Fin. Estab. No. Yrs. | | NA | | | | NA | NA |
| Degrees Awarded Women | | 29 | | | | 15 | 16 |
| Degrees Awarded Afri-Amer | | 1 | | | | 0 | 0 |
| Degrees Awarded Amer. Ind. | | 0 | | | | 0 | 0 |
| Degrees Awarded Asi/Pac. Isl. | | 2 | | | | 2 | 1 |
| Degrees Awarded Hispanics | | 3 | | | | 2 | 1 |
| Min Req. SAT/ACT/GRE Score | | 1100 SAT | | | | NA | NA |
| Number of Applicants | | 307 | | | | 146 | 172 |
| Number Accepted | | 135 | | | | 91 | 97 |
| Enrollment Target/Goal | | 75 | | | | 32 | 42 |
| Student Studio/Faculty Ratio | | 16/1 | | | | 16/1 | 16/1 |

*Include Eskimos and Aleuts

**Includes four-year program component of 4+1 yrs. B.Arch degree and 4+2 yrs. M. Arch degree.

***Non-Professional: baccalaureate degree that is not part of an accredited professional program.

FACILITY/RESOURCE DATA

| | |
|---|--|
| Departmental Library LCNA or 720-729 Collection | |
| Total Architecture Collection in Departmental Library | |
| University Library LCNA or 720-729 Collection | |
| Total Architecture Collection in University Library | |
| Departmental Library Architecture Slides | |
| University Library Architecture Slides | |
| Departmental Library Architecture Videos | |
| Staff in Dept. Library | |
| Number of Computer Stations | |
| Amount Spent on Information Technology | |
| Annual Budget for Library Resources | |
| Per-Capita Financial Support Received from University | \$8,478. |
| Private Outside Monies Received by Source | NA |
| Studio Area (Net Sq. ft.) | 41,238 (Eugene=36,426) (Portland= 4,812) |
| Total Area (Gross Sq. ft.) | 91,940 (Eugene=80,298) (Portland=11,642) |

--- see attached

Library Facility/Resource Data - Department of Architecture, University of Oregon

Portland Architecture Library

| Count | Year 2003-04 |
|---|---------------------|
| Departmental Library LC NA or 720-729 Collection | 4,975 |
| Total Architecture Collection in Departmental Library | 7,315 |
| University Library LC NA or 720-729 Collection | 13,910 |
| Total Architecture Collection in University Library (3) | 118,562 |
| Departmental Library Architecture Slides | 0 |
| University Library Architecture Slides (2) | 192,178 |
| Departmental Library Architecture Videos | 3 |
| Staff in Dept. Library (1) | 0.50 |
| Computer Stations for Internet Research | 4 |
| Amount Spent on Information Technology | \$565,000 |
| Annual Budget for Library Resources | \$7,000 |

- (1) Does not include student employees
- (2) Stats are for Eugene's slide collection
- (3) Includes AAA Library (branch)

Architecture & Allied Arts Library

| Count | Year 2003-04 |
|---|---------------------|
| Departmental Library LC NA or 720-729 Collection | 22,432 |
| Total Architecture Collection in Departmental Library | 84,183 |
| University Library LC NA or 720-729 Collection | 13,910 |
| Total Architecture Collection in University Library | 118,562 |
| Departmental Library Architecture Slides | 192,178 |
| University Library Architecture Slides | 0 |
| Departmental Library Architecture Videos (2) | 64 |
| Staff in Dept. Library (1) | 5.50 |
| Computer Stations for Internet Research | 10 |
| Amount Spent on Information Technology | \$565,000 |
| Annual Budget for Library Resources | \$215,000 |

- (1) Does not include student employees
- (2) All vidoes are housed in main library

2004

SCHOOL: University of Oregon

Completed by: Nancy McNaught

| FULL-TIME FACULTY SALARIES | Number | Minimum | Average | Maximum | Univ. Avg. |
|----------------------------|--------|---------|---------|---------|------------|
| Professor | 7 | 61,052 | 71,028 | 81,211 | 84,217 |
| Associate Professor | 16 | 48,692 | 54,432 | 61,125 | 60,095 |
| Assistant Professor | 5 | 44,303 | 45,998 | 48,419 | 55,582 |
| Instructor | 1 | 52,756 | ---- | 52,756 | 37,991 |

FACULTY DATA

Department Total

NO. FULL-TIME FACULTY CREDIT

| | |
|--|-------|
| Full-Time Faculty | 30 |
| Part-Time Faculty | 36 |
| Full-time Equivalent (FTE) Faculty | 42.26 |
| Tenured Faculty | 22 |
| Tenure-Track Positions | 7 |
| FTE Administrative Positions | 2.00 |
| Faculty Engaged in Service to Comm. | 20 |
| Faculty Engaged in Service to Univ. | 16 |
| FT Faculty who are U.S. Licensed Registered Architects | 15 |
| PT Faculty who are U.S. Licensed Registered Architects | 9 |
| Practicing Architects (designers) | 28 |
| FTE Graduate TAs | 6.66 |
| FT Faculty Avg. Contact Hrs/Wk | 16 |
| PT Faculty Avg. Contact Hrs/Wk | 9 |

| | |
|--------------------|------------|
| Ph.D. | 5 |
| D. Arch | 0 |
| M.A. or S. | 2 |
| Prof. M. Arch | 18 |
| B. Arch | 0 |
| Post Prof. Masters | 3 |
| Other | 1 M. LARCH |
| | 1 M. IARCH |

| | FT | PT | Tenured | Prof. | Assoc. | Assist. |
|------------------------------|----|----|---------|-------|--------|---------|
| African-American Faculty | | | | | | |
| Native American Faculty* | | | | | | |
| Asian/Pacific Island Faculty | 2 | 4 | 2 | | 2 | |
| Hispanic Origin Faculty | | 2 | | | | |
| Women Faculty | 9 | | 8 | | 7 | 1 |

*Include Eskimos and Aleuts

Mailed 12/7/04



UNIVERSITY OF OREGON
School of Architecture and Allied Arts

December 1, 2004

Mr. DeLon Howell, Accreditation Manager
NAAB
1735 New York Avenue, NW
Washington, D.C. 20006

Dear Mr. Howell,

I am sending this letter to complete the University of Oregon's Department of Architecture 2003/2004 academic year annual report. We sent the statistical report to your office earlier this year and have been waiting to receive feedback from the focus evaluation conducted by NAAB before sending the written component of our annual report. From our email correspondence I understand that there will be no report from the evaluation team available to us.

The letter sent to President Frohnmeyer at the end of July indicated the changes made or planned by the department to address identified deficiencies are satisfactory. This report summarizes changes since 2003. For more detailed information please see our 2003 Special Report.

PART I: CAUSES OF CONCERN

Systematic budget conditions have led to the current budget allocation, which is inadequate for the department. There is a danger of reduction in current programs or a return to increased faculty teaching loads.

Reductions in the state budget for higher education, a statewide salary freeze and the introduction of a student credit hour production model for distribution of funds to the various schools on campus are concerns, however the department budget was healthy enough last year for us to hire five new tenure-related faculty members. Retirements by some senior professors in the department and successes in fundraising for the School of Architecture and Allied Arts in 2003-2004 have helped to offset reductions in our operating budget in important ways. We have also taken measures to reduce some of the

DEPARTMENT OF ARCHITECTURE
210 Lawrence Hall, 1206 University of Oregon, Eugene OR 97403-1206
T (541) 346-3656 F (541) 346-3626 <http://architecture.uoregon.edu>

inefficiencies inherent in running a smaller enrollment program in interior design by finding more opportunities for architecture and interior architecture students to share studios and other courses. We have also instituted a new half-studio teaching load that maintains a diversity of studio offerings by offering smaller half sized studios (8 or fewer students).

The lack of a coherent vision and strategic plan further exacerbates budget constraints.

The School of Architecture and Allied Arts Strategic Plan was developed in 2003. A draft strategic plan for the department was completed the same year. (For copies of the plans see the Special Report submitted in September 2003) In 2003/2004 smaller task forces within the department worked to develop more concrete objectives and specific action items.

Active planning groups in the 2003/2004 academic year included:

The Department of Architecture Faculty Search Committee

In the process of searching for three new faculty members the search committee engaged the entire faculty in a dialog about the department's future staffing needs and its impact on curricular development.

The Joint Department of Architecture and Department of Landscape Architecture Search Committee

In an effort to further the department's and school's goal to increase cross disciplinary educational opportunities, the departments of architecture and landscape architecture decided to pool together a faculty position in each department to create two joint positions. The search was successful with the hire of two new faculty members who are qualified to teach jointly listed studios and subject area courses.

The Department of Architecture Portland strategic planning task force

Participants included the three faculty members whose appointments are primarily in Portland, the department head, a senior professor based in Eugene, and three architects who are principals of design firms in Portland. Outcomes of this process include:

- 1) A plan for increasing the number of students we can accommodate in Portland so that it would be possible to support richer curricular offerings. The plan includes doubling the number of students from the current 75 to 150. This would include expansion of facilities and an increase in the number of core faculty by one or two positions.
- 2) Strategies to increase the visibility of the school in Portland including the initiation of the Urban Projects Workshop group that undertakes research and community design projects.
- 3) A plan to develop specific study tracks that would allow students to engage in an intensive study experience in subject areas supported in Portland. These include urban architecture, urban sustainability and community outreach.

4) Identified the need for a five-year plan specific to Portland.

The University of Oregon/Portland State University faculty task force

This task force was developed after a series of meetings involving central administrators, deans and department heads at the two universities. A faculty task force was formed to explore potential collaborations that would enhance architectural education in Portland. Participants included the architecture department heads and a faculty member from each school. The result was an increase in jointly sponsored extracurricular offerings including lectures and studio reviews.

Product Design Task Force

The department of architecture and the department of art developed a task force to explore the potential for creating a new degree program in product design that would be jointly administered and taught by the two departments. This task force will continue their work during the 2004/2005 academic year.

Museum Studies Certificate Program Task Force

The final phases of planning were completed for a cross disciplinary museum studies certificate program that is offered by the Arts and Administration Program for graduate students in Arts & Administration, Art History, Anthropology, and Architecture.

The Portland program is seriously undermined by lack of adequate facilities, administrative, technical, staff and graduate support. Inadequacies included library, model and photo shop, computer lab and gallery spaces, as well as access to computer peripherals, plotting, and slide collection.

The majority of these concerns were addressed shortly after the last accreditation visit and were described in the 2003 Special Report submitted last year.

In the last two years students in Portland have benefited from the BetterBricks Daylighting Laboratory in Portland. This lab, directed by G.Z. Brown, a member of the architecture faculty provides consulting services to Portland architects and hosts the departments environmental controls courses. Students have the opportunity to use laboratory facilities to test daylighting models with the assistance of laboratory staff.

The lack of gallery space, model shop and photo lab in Eugene is a handicap.

Concerns related to a model shop were addressed shortly after the last accreditation visit and reported last year in the 2003 Special Report.

In the 2003-2004 academic year the School of Architecture and Allied Arts created a new photo lab on the mezzanine level of Lawrence Hall. Most architecture students, however, prefer to use digital photography and there is not much demand for photo lab use.

We are currently exploring options for better utilizing the public areas of the school for display for student work.

Academic advising by the faculty remains an area of concern throughout the program.

We are making progress toward providing faculty and students with more timely information about course offerings and advising policy changes through our website and a fall newsletter. In 2003 we hired a new admissions administrator and a new receptionist who are both very effective at assisting students and prospective students with access to information about the department's curriculum.

Faculty development and travel opportunities are limited.

In 2003 faculty academic support accounts were increased from \$500 to \$1000.

Faculty salaries remain low relative to the national average, hampering effective recruitment and retention. Senior faculty salaries have stagnated over time.

Faculty salaries remain below the national average and the department is limited in its ability to adjust salaries due to a state-wide salary freeze mandated by the legislature. In 2003 the department was successful in retaining one junior faculty member through the provision of summer research support and was successful in recruiting five new faculty members who accepted positions with salaries that are consistent with other junior faculty. For some the lower cost of living in Oregon was a factor in their decision.

The teaching load remains high and precludes time for research, creative work and service requirements, especially for tenure-track faculty.

The teaching load of 5 courses per year allows each faculty member one term with a teaching assignment at 0.3 FTE and two terms with teaching at 0.6 FTE. Over the course of the year this provides faculty with an average of 0.5 FTE per term to work on research, creative practice and service.

Graduate students feel that the challenges do not meet their expectations.

More courses that combine graduate and undergraduate students are supplementing lecture material with discussion sections that separate graduate and undergraduates into

different groups in order to give graduate students more access to graduate-only interactions.

The department faculty provides support for independent study with graduate students.

PART II. PROGRESS SINCE THE PREVIOUS VISIT

(Note that only those areas that still seemed to be a concern are addressed)

Professional Practice

1996 Team Comment: Condensing all the professional practice material into one quarter limits the exposure to even the most basic understanding of this required area of knowledge.

2001 Team Comment: While the material covered in the time allocated (one quarter) is well done, a second course in this area of concentration cover the expanded NAAB requirements. An elective Design Development course presently taught in Portland covers much of the new material and should be considered as a required course in the department.

All professional practice material required by NAAB was evaluated as "met" in our existing courses. Although teams expressed concern about there being only one course dedicated solely to professional practice issues, professional practice is addressed broadly across the curriculum in the context of studio projects, design build opportunities, case studies in technical courses and elective courses in housing and other topics.

Portland Courses

1996 Team Comment: Students in the Option II program in Portland are receiving questionable support courses.

2001 Team Comment: The Portland Program still needs consistent offering and curriculum development.

As enrollment in Portland increases the department has been able to offer more subject area courses. In the 2003/2004 academic year a new series of courses on environmental systems were offered. The department has also shifted its low enrollment (5 to 8 students) structures courses to an every other year cycle thereby allowing more resources to be applied to elective courses that are in higher demand.

Graduate Student Expectations

1996 Team Comment: Graduate students are not offered courses or other opportunities to capitalize on their baccalaureate experience or credentials: in some cases the challenge does not meet their expectations.

2001 Team Comment: Despite some recent improvements, graduate students continue to feel that the challenges do not meet their expectations.

With the exception of introductory courses, most of the professional curriculum is presented in a vertical format that combines upper division undergraduate and graduate

students. In studios, the intermingling of students at different levels is a strategy for building learning communities that create supportive relationships across class boundaries. This has been a successful format in the school for many years and is perceived as a positive contribution to studio culture by most students. Problems with graduate (and mature undergraduate) students who would like to feel more challenged tend to occur in large enrollment courses. Recently more faculty have separated grads from undergrads in discussion sections in response to student requests for more graduate-only time with professors. The committee on graduate studies is currently examining options for separating some of these courses.

Design Exploration

2001 Team Comments: The team recognized the existing and established strengths of the program. Further enrichment can be obtained through discussions and expectations of emerging theories and new design approaches.

In 2004 the department hired five new tenure related faculty members and expanded its pool of adjuncts to include new voices. This has resulted in more diverse approaches to design methods and theory. The department continues to encourage diversity in pedagogical and theoretical approaches to design exploration.

Inadequate support staff in Portland

1997 Team Comments: The current support staff at the Portland facility is not adequate. The program needs a full-time librarian or equivalent as well as clerical staff to support the program.

2001 Team Comments: The problem persists as the current (0.75 FTE) staff person is leaving in March 2001

This issue was addressed in the 2003 focus evaluation.

Architecture library in Portland

1997 Team Comments: Although the architecture library collection at the Eugene campus is quite adequate, provisions should be made to facilitate access by the Portland students and faculty. The in-house collection in Portland must further increased as well and also should be accessible by students and faculty for checking out.

2001 Team Comments: Problem remains unresolved.

This issue was addressed in the 2003 focus evaluation.

Slide collection in Portland

1997 Team Comments: The same problem of accessibility as exists with the collection. Better access by students and faculty for the Eugene slide collection must be gained.

2001 Team Comments: Problem remains unresolved.

The need for slides is diminishing as professors shift their visual presentation to digital media. Because of copyright restrictions, we are not permitted to duplicate or digitize the slides in the Eugene collection. Most Portland-based faculty prefer to use their personal slide and digital media collections.

PART III: CONDITIONS NOT MET

Program Self-Assessment

See 2003 Special Report for progress made prior to the 2003-2004 academic year. See part I of this report for work completed during the 2003-2004 academic year.

Human Resource Development

See 2003 Special Report and Part I sections

Physical Resources in Portland

See 2003 Special Report.

Information Resources in Portland

See 2003 Special Report.

Financial Resources

See 2003 Special Report and Part I of this report.

PART IV: CRITERIA NOT MET

Life-Safety Systems

See 2003 Special Report.

Building Service Systems

See 2003 Special Report.

Building Code Compliance

See 2003 Special Report.

I believe that this should satisfy any concerns NAAB may have regarding issues identified in the 2001 accreditation review. If you need any additional information please contact me.

Sincerely,



Christine Theodoropoulos

Associate Professor and Department Head



UNIVERSITY OF OREGON
School of Architecture and Allied Arts

August 29, 2003

Mr. DeLon Howell, Accreditation Manager
NAAB
1735 New York Avenue, NW
Washington, D.C. 20006

RE: Special Report Submission

Dear Mr. Howell:

The following is our Special Report Submission as required by NAAB.

With regard to the Summary of Team Findings, we offer the following details of improvements (note: some of these have been responded to in both the summary comments as well as the detailed comments by the visiting team):

2. Causes of Concern

A. Systemic budget conditions have led to the current budget allocation, which is inadequate for the department. There is a danger of reduction in current programs or a return to increased faculty teaching loads.

Although the state budget for higher education is still a major concern, the departmental budget has been increased, and some greater efficiencies have been instituted which have resulted in a balanced budget for the department (the first time in years after many budget cuts). The department is not in a position to fund any new programs, but we are confident that existing programs are assured to be retained and increasing the teaching load is not being considered.

B. The lack of a coherent vision and strategic plan further exacerbates budget constraints.

The School of Architecture and Allied Arts approved and adopted a new Strategic Plan in the spring of 2003. The Department's on-going Strategic Planning efforts can now be finalized to coordinate with the School's Strategic Plan.

DEPARTMENT OF ARCHITECTURE

210 Lawrence Hall, 1206 University of Oregon, Eugene OR 97403-1206

T (541) 346-3656 F (541) 346-3626 <http://architecture.uoregon.edu>

C. The Portland program is seriously undermined by the lack of adequate facilities: administrative, technical, staff, and graduate support. Inadequacies include library, model and photo shop, computer lab, and gallery spaces, as well as access to computer peripherals, plotting, and slide collection. The current support staff member in Portland in Portland (0.75 FTE) is leaving in March.

These serious deficiencies need to be remedied immediately to keep the compact with the students and avert accreditation consequences.

Shortly after the NAAB Team Visit, the vast majority of these concerns were addressed by the addition of additional funding from the University. The new library was completed (see memo from Head of Architecture and Allied Arts Library, attachment "A"). Whereas we had a 0.75 FTE staff person doing both the administrative duties of the Portland Program and staffing the library, there is now a separate dedicated library staff member (0.50 FTE + 0.75 FTE in student assistants) and a separate program administrative assistant (0.50 FTE). Thus there is an increase in FTE and a separation of duties. Note that all of the admissions paperwork, and most of the record keeping is done centrally by Eugene-based staff members for consistency. Therefore the 0.50 FTE staff person is totally free to deal with issues specific to the Portland Program.

D. The lack of gallery space, model shop, and photo lab in Eugene is a handicap.

A new model shop has been dedicated in a space within our building. Winter and spring terms of 2003 were spent retrofitting the existing space and installing new wood-working equipment. A new position (Graduate Teaching Fellowship) has been dedicated to provide shop supervision of users and hourly assistants. The shop will open in September 2003. The GTF Shop Supervisor will work closely with the Director of Facilities Services in the School. Also, students still have use of the Department's equipment in the Furniture Design Workshop, as well as the close-by Crafts Center in the Erb Memorial Union. (The GTF Shop Supervisor set up a similar shop at another institution and has prepared safety instruction and is ready to conduct proper use workshops when the students return in the fall.)

Gallery space is a priority for the new building campaign. In addition, the new director of the University Art Museum is discussing the possibility of providing space for major traveling architecture exhibits in the near future.

With current technology changes from traditional photography to digital, our school digital media labs seem to provide more than adequate facilities for visual media. Those few students who wish to pursue traditional photography still have use of the University Photo Lab.

E. Academic advising by the faculty remains an area of concern throughout the program.

This concern still perplexes us. Academic advising is better at the University of Oregon than any school I have been associated with. We have a dedicated faculty position whose title is Associate Head for Student Affairs. She coordinates all advising. We have a dedicated staff person who has been here for over 20 years who deals with nothing

but student records. The data base for determining course equivalents for new graduate students is extensive. Individual faculty advising has been better monitored to insure that all faculty members are current with the advising office.

F. Faculty development and travel opportunities are limited.

This is limited by current budgets, but affects mostly the senior faculty. However, all faculty members receive a \$500 a year fund to be used for various expenses, including travel if they wish. In addition to this \$500 a year resource, all untenured faculty members who requested funding for travel to present a paper at a conference have received funding. The department has provided up to \$800 a year for each untenured faculty member for travel.

G. Faculty salaries remain low relative to the national average, hampering effective recruitment and retention. Senior faculty salaries have stagnated over time.

This is still an issue that plagues all departments on campus. Recruitment is more difficult but current faculty members have not been leaving for financial reasons. Those few that have left, have left for personal reasons (e.g., spouse relocation). Salary raises for special circumstances were given to all full professors during the last merit raise cycle, two years ago. This helped alleviate some of the compression issues, but full professors are still lower than other faculty ranks when compared to peer institutions.

H. The teaching load remains high and precludes time for research, creative work, and service requirements, especially for tenure-track faculty.

At the time of the accreditation team visit, teaching loads had recently been reduced from six courses per three-term year, to five-courses per three term year (quarter system). Therefore one term has only a one-course teaching load. This is consistent with the Department of Landscape Architecture and less than the Department of Art, although they are considering our model for their own faculty.

I. Graduate students feel that the challenges do not meet their expectations.

Within the limited resources that we have, dedicated graduate-only sections (taught by the instructor of record) of the required, large-enrollment courses have been introduced to address this issue.

3. Progress Since the Previous Site Visit

(Note that only areas that still seemed to be a concern are addressed)

B. Professional Practice Material

1996 Team Comments:

Condensing all the Professional Practice material into one quarter limits the exposure to even the most basic understanding of this required area of knowledge.

2001 Team Comments:

While the material covered in the time allocated (one quarter) is well done, a second course in this area of concentration cover the expanded NAAB requirements. An elective Design Development course presently taught in Portland covers much of the new material and should be considered as a required course in the department.

Although all Professional Practice material required was stated to have been "met" in our existing courses, a new course was offered this past spring term, titled: "Design Intentions." (See course syllabus, attachment "B." This course, taught by the department head, was placed in the Professional Practice area and concentrated on the development and communication of design intentions, both verbally and in writing, as well as graphically. Exercises included responding to writing about "your firm's" design philosophy as part of a mock RFQ submittal, development of resumes and portfolios, and mock architect selection panels consisting of student teams of presenters and evaluators. The course was offered as an elective with almost 50 students deciding to take it and it is intended to be offered on a regular basis in the future. This course also reinforces the 1996 concern that has been met concerning Preparation for the Job Market.

D. Portland Program Support Courses

1996 Team Comments:

Students in the Option II program in Portland are receiving questionable support courses.

2001 Team Comments:

The Portland Program still needs consistent offering and curriculum development.

As the Portland Program continues to grow, more courses are being offered on a regular basis. See summary sheet of subject-area courses planned for 2003-2004 in Portland, attachment "C." Note that only students who have the majority of the required subject-area courses are allowed to enroll in Portland, so the majority of courses are electives. The current number of students in Portland is almost 75, compared to 55 three years ago.

E. Challenges Not Meeting Graduate Expectations

1996 Team Comments:

Graduate students are not offered courses or other opportunities to capitalize on their baccalaureate experience or credentials: in some cases, the challenge does not meet their expectations.

2001 Team Comments:

Despite some recent improvements, graduate students continue to feel that the challenges do not meet their expectations.

The graduate students consist of two primary types: Option II (those with four-year pre-professional degrees in architecture) and Option III (those with degrees in

something other than architecture). The Option II students have a required theory seminar in their first term of their program. Most of the concern in this area comes from Option III students. Since they are taking primarily required first-professional degree courses, starting with the basics, there are limited opportunities for Option III students to take a vast number of advanced seminars. However, dedicated graduate-only sections (taught by the instructor of record) of the required, large-enrollment courses have been introduced to address this issue.

F. Design Exploration

2001 Team Comments:

The team recognized the existing and established strengths of the program. Further enrichment can be obtained through discussions and expectations of emerging theories and new design approaches.

The department has been working closely with the Department of Art History (which is responsible for teaching the majority of the architectural history courses) to develop new courses in contemporary theory and criticism. As a result, the Department of Art History conducted a new faculty search for a permanent architectural historian position and the new faculty member will begin in Fall 2003. In addition to offering more current required architectural history courses, she will also offer advanced seminars in theory in criticism.

The department continues to encourage a variety of approaches to design and prides itself on not having one ideology or philosophy.

1997 Portland Visiting Team Comments

A. Inadequate Support Staff at Portland

1997 Team Comments:

The current support staff the Portland facility is not adequate. The program needs a full-time librarian or equivalent as well as clerical staff to support the program.

2001 Team Comments:

The problem persists as the current (0.75 FTE) staff person is leaving in March 2001.

Staffing in Portland has been restructured to better address the separate issues of local administrative duties and library management. A dedicated librarian (0.50 FTE) staffs the new Portland library. The Portland Program administrative assistant position is 0.50 FTE and has been filled by the same person since the previous administrative assistant left in March 2001. Most of the admissions and record keeping duties are administrated by Eugene-based staff to provide consistency, thus leaving the Portland administrative assistant to address issues specific to the immediate needs of Portland.

B. Architecture Library

1997 Team Comments:

Although the architecture library collection at the Eugene campus is quite adequate, provisions should be made (sic) to facilitate access by the Portland students and faculty. The in-house collection in Portland must be further increased as well and also should be accessible by students and faculty for checking out.

2001 Team Comments:

Problem remains unresolved.

Shortly after the 2001 Team Visit, the library in Portland was relocated to new, larger, and improved facilities in the building. A dedicated librarian (0.50 FTE + 0.75 FTE in student assistants) has been provided by UO Libraries. Additional books have been added to the collection through purchases as well as donations (e.g., 14 boxes of books from Ken Frampton). See memo from Head of the Architecture and Allied Arts Library, attachment "A."

C. Slide Collection

1997 Team Comments:

Slide collection. The same problem of accessibility as exists with the collection. Better access by students and faculty for the Eugene slide collection must be gained.

2001 Team Comments:

Problem remains unresolved.

Still not the best situation, but better than it was. Because of copyright laws, as well as costs, duplicating the extensive Eugene-based slide collection is problematic. Faculty members in Portland, however, all have extensive personal slide collections, so the need isn't great. Power point presentations are becoming more prevalent and most students rely on these so the need for physical slides for students is not as great as it once was. The Portland faculty however are working closely with the Visual Resource Director in the School to better facilitate access to slides when needed.

5. Conditions Not Met

Conditions Not Met

- 2 Program Self-Assessment
- 6 Human Resource Development
- 7 Physical Resources - Portland
- 8 Information Resources - Portland
- 9 Financial Resources

Criteria Not Met

- 12.19 Life-Safety Systems
- 12.21 Building Service Systems
- 12.24 Building Code Compliance

2. Program Self-Assessment

The program must provide an assessment of the degree to which it is fulfilling its mission and achieving its strategic plan.

The lack of a current strategic plan for the department is seen to hamper the collective understanding of the future of the program. Strengths such as the Portland Center and weaknesses such as budget constraints can be better resolved with this tool. Other self-assessment mechanisms appear to be in place.

The department has been working on a new strategic plan. A vision statement has been approved, and the general principles have been established. The final plan has been on hold until the School of Architecture and Allied Arts completed the new School Strategic Plan which was approved by the School faculty in spring 2003. Now the final stages of the Department Strategic Plan can be finalized. Note that in the development of the strategic plan, strategies for increasing Student Credit Hours (SCH) and other funding sources have been implemented which have assisted in eliminating the department deficit (as well as additional funding sources from the School). See attachments "D" - Approved School Strategic Plan and Department draft Strategic Plan.

5. Human Resources (Portland Not Met)

(Note: This was not listed on page 5 of the February 24-28, 2001 VTR, but was checked as Not Met on page 8.)

The program shows a considerable improvement in human resources: new faculty and administrative support.

However the Portland program needs additional attention, in particular in faculty, staff, and technical support.

In Portland, with increased enrollment, additional courses are being offered with additional faculty. Greater use of Eugene-based faculty to teach in Portland is being utilized. The current department head, when he returns to full-time teaching after sabbatical leave, will teach one term per year in Portland (teaching urban housing design studios as well as a housing course). The department is also investigating the possibility of offering some of the large-enrollment required technology courses through live-video course offerings in Portland to provide additional courses in Portland. Also, there has been greater discussion with Portland State University to see if some technology courses offered there can be taken by our students.

The staff situation in Portland has been addressed previously and is working.

A technical staff person (e.g., for computers) was hired last year at 0.50 FTE) to assist with technology needs. More GTF positions are being provided in Portland to assist with various needs, including technology.

6. Human Resource Development

Faculty salaries are low compared with the national average. Although the problem appears to be endemic within the University, it nevertheless endangers the continuing viability of the architectural program. Despite efforts of the administration to provide equitable access to resources, funding for faculty development, including travel allowances and budgeting for computer equipment and software, is inadequate.

As previously stated, faculty salaries are still an issue that plagues all departments on campus. Recruitment is more difficult but current faculty members have not been leaving for financial reasons. Those few that have left, have left for personal reasons (e.g., spouse relocation). Salary raises for special circumstances were given to all full professors during the last merit raise cycle, two years ago. This helped alleviate some of the compression issues, but full professors are still lower than other faculty ranks when compared to peer institutions. See salary comparisons, attachment "E."

New hires in the last two years have each received start-up funds (for computing or other needs beyond the standard computer equipment that all new faculty members receive) averaging \$10,000.

Regarding faculty travel, all faculty members receive a \$500 a year fund to be used for various expenses, including travel if they wish. In addition to this \$500 a year resource, in the past two years, all untenured faculty members who requested funding for travel to present a paper at a conference (or equivalent) have received funding. The department has provided up to \$800 a year for each untenured faculty member for travel. Funding for senior faculty members has been provided, but it has been less.

The teaching workload has recently been reduced from six to five courses per year. This teaching load is still too high to allow faculty to productively engage in research. The problem is compounded by the infrequent availability of single-quarter research leaves. Eligibility for leaves within the University system is limited to six-year cycles of teaching and service.

Considering we are on the three-quarter system, a five-course teaching load is a good balance between the need for faculty to conduct research, and to staff all courses we need to offer within budgetary constraints. This load is consistent with the Department of Landscape Architecture and less than the Department of Art.

Although sabbatical leaves occur after six years of full-time teaching, faculty members requesting a research leave have never been denied in the last six years. This can be accomplished through either a "buy-out" or by taking a voluntary FTE reduction, including a full term off. In fact, those faculty members with full-time professional practices (e.g., Associate Professors Gary Moye and John Rowell) have had reduced FTE's for many years. New tenure-track assistant professor, Lars Bleher, was hired with the understanding he could take off one-term (or more if necessary) per year to continue his professional practice in Germany. In addition, each year the Belluschi Faculty Fellow receives a one-course reduction to pursue research activities. Sabbatical leaves, unlike some universities that only approve perhaps 50% of those applying, have traditionally all been granted. I am not aware of any not approved.

The architectural program is student-centered, and a generally positive environment for students is prevalent. There are, however, two areas of difficulty for students. The first concerns advising. In balancing three degree program, and accepting a large number of transfer students, the advising process is complex, and students complain that they have received inaccurate and misleading advice from their faculty advisers. A second concern is the system of establishing preferences for studio choices in the intermediate sequence. Some students feel that an elaborate system for establishing fairness in the selection of studios is not working.

The overall advising framework works quite well. With a detailed student Advising Handbook (see Handbook, attachment "F") describing all requirements and policies, as well as a dedicated faculty position, Associate Head for Student Affairs (Associate Professor Glenda Utsey), program advisors (Professor Ron Kellett for Option II students and Professor Howard Davis for Option III students) as well as a separate admissions staff assistant (Helga Wood) and a separate staff member responsible for all student records and requirements (Mike Clark), the overall advising structure is excellent. Efforts have been made to assist individual faculty members in being more consistent with their "advice" which is different than the specific "requirements" which are well-stated. Faculty members are now notified, and encouraged, to contact the Associate Head (Head Advisor) if there are any questions.

Regarding studio preferencing, instead of simply assigning students to a studio, all students have the ability to indicate their choice of studios at the intermediate level. Not everyone is going to get their first choice every time. However, it is rare that a student is assigned a studio below their third choice (out of ten+/- each term). Those receiving a lower choice one term are give a higher preference the following term. It averages out, but in any one term, a student might be disappointed they didn't receive their first choice. See summary of preferencing data, attachment "G."

Students are not aware of a process for voicing complaints in a way that their grievances can be mediated or redressed.

Revisions to the Advising Handbook spell this out more specifically.

7. Physical Resources (Portland Not Met)

While the facilities in Eugene are appropriate for architectural educational instruction, the following support spaces are needed for class work and research:

- *Secure gallery space for display of student and faculty work to provide informal opportunities to observe examples of course and research work*
- *A model shop*
- *A photo lab or darkroom*

As previously discussed, a new model shop (see photos, attachment "H"), has been dedicated in a space within our building. Winter and spring terms of 2003 were spent retrofitting the existing space and installing new wood-working equipment. A new position (Graduate Teaching Fellowship) has been dedicated to provide shop supervision of users and hourly assistants. The shop will open in September 2003. The

meeting room, research space for an exhibit of the lighting lab). Eventually, we hope to have a dedicated gallery space in addition to this space.

- *The computer lab needs additional equipment, printers, plotters, and technical support*

Shortly after the NAAB Visiting Team's report, the department secured \$100,000 from the Provost for technology needs in Portland, including the purchase of new computers, printers, plotters, and a 0.50 FTE technical staff support position (we pay 1/2 of this, and the Portland Building Manager's office pays the other half). Part of this sharing is because we have access to ten IBM desktop computers provided by the Building Manager (in addition to our Mac's and wireless lap tops). See the attached breakdown of approved computer resources that have been implemented (some areas, such as the model shop, have been supplemented with additional funds/equipment. See photos, attachment "M." Also, see email memo from the Building Manager in Portland regarding resources she is providing, above and beyond the department's resources - attachment "N."

- *The model shop is undersized*

A new and larger model shop has been provided with new equipment (see photo).

- *Photo lab or darkroom space is not provided*

With digital media technology prevalent, this hasn't been a priority, by students or faculty.

8. Information Resources (Portland - Not Met)

The library service for the Portland Program is still underdeveloped and insufficient for the needs of the program. There is a lack of creative organization, which could solve the special situation of the program in its location in Portland. Students seem to have received very little, if any, orientation on the options they may have in using local opportunities in the Portland's library systems, public and private.

See attachment from the Director of the School Library - attachment "A."

9. Financial Resources

The programs at both Eugene and Portland are adversely affected by insufficient funding caused by systemic budget conditions. The University's current model for funding is disadvantageous to the Department of Architecture, which relies on low-faculty student ratios to ensure the quality of professional education.

The on-going strategic planning process identified a source for increased funding by offering elective large lecture courses to non-majors. One such course now has an

enrollment of 250+ students (100 architecture majors and 150 non-majors) which brings in over \$110,000 in gross revenue to the department. The same instructor started teaching an additional course two years ago to non-majors only, with an enrollment of 50+/- students. A third class is being planned in the near future. Also, the strategic planning process identified the possibility of offering a non-professional degree (Bachelor of Environmental Design) that isn't studio based for those who have an interest but are not seeking a professional education in architecture. This could be a tremendous financial benefit to the department, but further discussion is needed.

The laboratory, studio, and shop requirements of this nationally ranked technical program demand that architecture should be ranked in the fourth tier of the State resource allocation system. This is especially true at UO, where Architecture serves as the lead tech program without support from an engineering program on campus.

The Provost has made this argument on our behalf to the State System, but the chances of it being implemented are slim.

The administration of the University needs to work with the dean of AAA and the chair of the Department of Architecture to develop plans to increase program funding. The Department of Architecture must develop a strategic plan to assist this process.

When I became department head almost six years ago, I inherited an almost \$200,000 budget deficit. Even while implementing cost-saving strategies, additional budget cuts resulted in a deficit of almost \$400,000 a few years ago. In the last two years, working with the dean, additional funding has been provided by the School, and the past deficit has been 'forgiven' and with increased endowment support and efficiencies, the department now has a balanced budget, with no cuts in programs. In fact, during the past five years, salaries (albeit still relatively low) increased considerably, and the teaching load went from a six course to five course load (on a three-quarter system).

Criteria Not Met

12.19 Life-Safety Systems

Basic principles that inform design and selection of systems for life-safety have been well covered in Design Development 410/510, an elective taught in Portland. However are no other courses that directly cover the material for all students. While understanding of egress and exiting is apparent in the students' studio work, evidence of understanding of other life-safety system is not.

ARCH 463/563 Structures III (renamed Structural Systems), a required course by all students, addresses the impact of code requirements on the selection of construction systems and its relationship to building size/configuration/separation. See syllabus - attachment "O." In addition, another elective course, ARCH 4/507 Recycling Buildings, has been offered that further addresses Accessibility and Fire Safety. See syllabus, attachment "P."

12.21 Building Service Systems

There was insufficient evidence in the course work submitted of understanding by all students of vertical transportation, communication, security, and fire protection systems.

These issues have been specifically addressed in ARCH 4/591 and 4/592, Environmental Control Systems I & II. See course syllabi - attachment "O."

12.24 Building Code Compliance

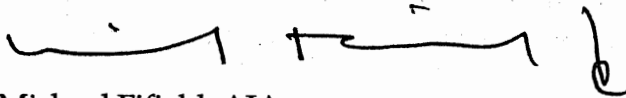
Some code information is covered as part of some studio work. Specific instruction in occupancy classification, allowable construction types, and separation requirement is not apparent except in Design Development 410/510, which is an elective taught in Portland.

Some of this is addressed in ARCH 463/563 Structures III (renamed Structural Systems), a required course by all students, by addressing the impact of code requirements on the selection of construction systems and its relationship to building size/configuration/separation. See syllabus - attachment "R."

Also, the course, ARCH 417/517 Professional Context has been augmented with additional lectures to address this issue. See syllabus - attachment "S."

I believe this should satisfy any concerns NAAB should have regarding various issues the NAAB Visiting Team had three years ago. If you need any additional information, please contact us. Thank you.

Sincerely,



Michael Fifield, AIA
Professor and Department Head

2003 NAAB STATISTICAL REPORT

SCHOOL: University of Oregon Completed by: Nancy McNaught

ACSA REGION: EC NE SE SW WC W (circle one)

PUBLIC or PRIVATE (circle one)

STUDENT DATA

For Accredited Programs Only

| | 4 Year | B.Arch | B.Arch | B.Arch | M.Arch | Opt. II | Opt. III |
|-------------------------------|-----------|-----------|---------------|---------------|-----------|-------------------------|--------------------------|
| | **PreProf | Five-year | **PostPreProf | **PostNonProf | Five-year | M.Arch **PostPreProf | M.Arch ***PostNonProf |
| Full-Time Students | _____ | 339 | _____ | _____ | _____ | 53 | 108 |
| Part-Time Students | _____ | NA | _____ | _____ | _____ | NA | NA |
| FTE Students | _____ | NA | _____ | _____ | _____ | NA | NA |
| Arch Design Studio Students | _____ | 339 | _____ | _____ | _____ | 53 | 108 |
| Students Working Part-Time | _____ | NA | _____ | _____ | _____ | NA | NA |
| Outside Stud. Serv. by Dept. | _____ | NA | _____ | _____ | _____ | NA | NA |
| African-American Students | _____ | 3 | _____ | _____ | _____ | 0 | 0 |
| Native American Students* | _____ | 4 | _____ | _____ | _____ | 0 | 1 |
| Asian/Pacific Isle Students | _____ | 20 | _____ | _____ | _____ | 4 | 2 |
| Hispanic Origin Students | _____ | 16 | _____ | _____ | _____ | 2 | 2 |
| Women Students | _____ | 120 | _____ | _____ | _____ | 21 | 33 |
| Foreign Students | _____ | 25 | _____ | _____ | _____ | 12 | 5 |
| Total Degrees Awarded | _____ | 64 | _____ | _____ | _____ | 29 | 38 |
| Grads. Fin. Estab. No. Yrs. | _____ | NA | _____ | _____ | _____ | NA | NA |
| Degrees Awarded Women | _____ | 17 | _____ | _____ | _____ | 12 | 11 |
| Degrees Awarded Afri-Amer | _____ | 0 | _____ | _____ | _____ | 0 | 0 |
| Degrees Awarded Amer. Ind. | _____ | 1 | _____ | _____ | _____ | 0 | 0 |
| Degrees Awarded Asi/Pac. Isl. | _____ | 8 | _____ | _____ | _____ | 2 | 0 |
| Degrees Awarded Hispanics | _____ | 1 | _____ | _____ | _____ | 3 | 1 |
| Min Req. SAT/ACT/GRE Score | _____ | 1100 | _____ | _____ | _____ | NA | NA |
| Number of Applicants | _____ | 308 | _____ | _____ | _____ | 144 | 167 |
| Number Accepted | _____ | 135 | _____ | _____ | _____ | 88 | 96 |
| Enrollment Target/Goal | _____ | 75 | _____ | _____ | _____ | 32 | 39 |
| Student Studio/Faculty Ratio | _____ | 16/1 | _____ | _____ | _____ | 16/1 | 16/1 |

*Include Eskimos and Aleuts

**Includes four-year program component of 4+1 yrs. B.Arch degree and 4+2 yrs. M. Arch degree.

***Non-Professional: baccalaureate degree that is not part of an accredited professional program.

FACILITY/RESOURCE DATA

| | | |
|---|-----------|-----------------------------------|
| Departmental Library LCNA or 720-729 Collection | _____ | |
| Total Architecture Collection in Departmental Library | _____ | |
| University Library LCNA or 720-729 Collection | _____ | |
| Total Architecture Collection in University Library | _____ | |
| Departmental Library Architecture Slides | _____ | |
| University Library Architecture Slides | _____ | --- see attached |
| Departmental Library Architecture Videos | _____ | |
| Staff in Dept. Library | _____ | |
| Number of Computer Stations | _____ | |
| Amount Spent on Information Technology | _____ | |
| Annual Budget for Library Resources | _____ | |
| Per-Capita Financial Support Received from University | \$ 8,577. | |
| Private Outside Monies Received by Source | NA | |
| Studio Area (Net Sq. ft.) | 41,238 | (Eugene=36,426) (Portland= 4,812) |
| Total Area (Gross Sq. ft.) | 91,940 | (Eugene=80,298) (Portland=11,642) |

Library Facility/Resource Data - Department of Architecture, University of Oregon

Portland Architecture Library

| Count | Year 2003 |
|---|------------------|
| Departmental Library LC NA or 720-729 Collection | 4,676 |
| Total Architecture Collection in Departmental Library | 6,880 |
| University Library LC NA or 720-729 Collection | 13,905 |
| Total Architecture Collection in University Library (1) | 118,062 |
| Departmental Library Architecture Slides | 0 |
| University Library Architecture Slides (2) | 188,987 |
| Departmental Library Architecture Videos | 0 |
| Staff in Dept. Library (3) | 0.5 |
| Computer Stations for Internet Research | 4 |
| Amount Spent on Information Technology | \$560,000 |
| Annual Budget for Library Resources | \$6,500 |

- (1) Does not include student employees
- (2) Stats are for Eugene's slide collection
- (3) Includes AAA Library (branch)

Architecture & Allied Arts Library

| Count | Year 2003 |
|---|------------------|
| Departmental Library LC NA or 720-729 Collection | 21,932 |
| Total Architecture Collection in Departmental Library | 83,683 |
| University Library LC NA or 720-729 Collection | 13,905 |
| Total Architecture Collection in University Library | 32,064 |
| Departmental Library Architecture Slides | 188,987 |
| University Library Architecture Slides | 0 |
| Departmental Library Architecture Videos | 58 |
| Staff in Dept. Library (1) | 5.5 |
| Computer Stations for Internet Research | 10 |
| Amount Spent on Information Technology | \$560,000 |
| Annual Budget for Library Resources | \$205,000 |

- (1) Does not include student employees

2003

02-07

SCHOOL: University of Oregon Completed by: Nancy McNaught

| FULL-TIME FACULTY SALARIES | <u>Number</u> | <u>Minimum</u> | <u>Average</u> | <u>Maximum</u> | <u>Univ. Avg.</u> |
|-----------------------------------|---------------|----------------|----------------|----------------|-------------------|
| Professor | <u>6</u> | <u>67,475</u> | <u>70,573</u> | <u>78,846</u> | <u>81,295</u> |
| Associate Professor | <u>15</u> | <u>48,910</u> | <u>53,411</u> | <u>59,962</u> | <u>58,443</u> |
| Assistant Professor | <u>8</u> | <u>43,000</u> | <u>43,812</u> | <u>50,803</u> | <u>51,467</u> |
| Instructor | <u>1</u> | <u>51,219</u> | <u>51,219</u> | <u>51,219</u> | <u>36,002</u> |

FACULTY DATA

Department Total

| | |
|--|--------------|
| Full-Time Faculty | <u>30</u> |
| Part-Time Faculty | <u>29</u> |
| Full-time Equivalent (FTE) Faculty | <u>38.29</u> |
| Tenured Faculty | <u>19</u> |
| Tenure-Track Positions | <u>11</u> |
| FTE Administrative Positions | <u>2.00</u> |
| Faculty Engaged in Service to Comm. | <u>20</u> |
| Faculty Engaged in Service to Univ. | <u>15</u> |
| FT Faculty who are U.S. Licensed Registered Architects | <u>17</u> |
| PT Faculty who are U.S. Licensed Registered Architects | <u>11</u> |
| Practicing Architects (designers) | <u>28</u> |
| FTE Graduate TAs (teaching only) | <u>6.90</u> |
| FT Faculty Avg. Contact Hrs/Wk | <u>16</u> |
| PT Faculty Avg. Contact Hrs/Wk | <u>9</u> |

NO. FULL-TIME FACULTY CREDENTIAL

| | |
|--------------------|-------------------|
| Ph.D. | <u>5</u> |
| D. Arch | <u>0</u> |
| M.A. or S. | <u>2</u> |
| Prof. M. Arch | <u>18</u> |
| B. Arch | <u>0</u> |
| Post Prof. Masters | <u>3</u> |
| Other | <u>1 M. LARCH</u> |
| | <u>1 M. IARCH</u> |

| | <u>FT</u> | <u>PT</u> | <u>Tenured</u> | <u>Prof.</u> | <u>Assoc.</u> | <u>Assist.</u> |
|------------------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| African-American Faculty | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> |
| Native American Faculty* | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> |
| Asian/Pacific Island Faculty | <u>2</u> | <u>4</u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> |
| Hispanic Origin Faculty | <u> </u> | <u>1</u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> |
| Women Faculty | <u>9</u> | <u>12</u> | <u>5</u> | <u> </u> | <u>6</u> | <u>3</u> |

*Include Eskimos and Aleuts

March 2002



UNIVERSITY OF OREGON
School of Architecture and Allied Arts

June 1, 2003

Mr. DeLon Howell, Accreditation Manager
NAAB
1735 New York Avenue, NW
Washington, D.C. 20006

Dear Mr. Howell:

As part of our 2003 Annual Report, following is a response to deficiencies and a brief summary of changes that have been made since the team visited, as well as an enclosed two-page statistical report.

Regarding Conditions Not Met:

2.0 Program Self Assessment

This is in response to having a more developed Strategic Plan.

Since our fall retreat in September 2001, where we began discussions for a new strategic plan in the department, it became evident that a school-wide strategic plan was needed before we could develop our specific department plan. During the past year, the current head of the Department of Architecture served on the School of Architecture and Allied Arts Strategic Plan Committee. After one year of meetings and discussions, the School Strategic Plan was discussed and approved by a majority of the faculty in a special meeting on Thursday, May 22, 2003. Attached is a copy of the School Strategic Plan. With this phase completed, the department will now continue with its own department strategic plan.

5.0 Human Resources

In addition to our request in 2001 that the 5.0 Human Resources condition category receive a "Met" designation and the Portland designation be removed, we have hired a technical staff person in Portland to assist with technology, therefore this concern has been met.

Although 5.0 is not mentioned in the list of conditions "Not Met," it is listed separately as

DEPARTMENT OF ARCHITECTURE

210 Lawrence Hall, 1206 University of Oregon, Eugene OR 97403-1206

T (541) 346-3656 F (541) 346-3626 <http://architecture.uoregon.edu>

Portland not meeting expectations. First, all programs in architecture (B.Arch. and M.Arch.) are administered by the central administrative office in Eugene. All off-site programs (e.g., Rome summer program, the summer "super studio" program in Portland, the Spring Vineyard Studio on Martha's Vineyard, students participating in off-campus design-build programs, and students enrolled throughout the year on site in our Portland facilities) are administered by one central office. Portland is not a separate program; it is a different site with department faculty, not Portland faculty. It is not a stand-alone program. We increased our number from 50 to 75 students last year in Portland, (there are 615 students in the department) but the overall administration of student records is handled centrally in Eugene.

However, as with any of our programs, our intent is to provide the best possible education for all of our students. The department has one faculty, not a separate Eugene and a separate Portland faculty. All tenure-related faculty members teaching courses in Portland also teach courses in Eugene. Many faculty members teaching primarily in Eugene also teach in Portland. Therefore the issue of faculty lines is not relevant. With the addition of considerable resources provided by the local profession as adjunct faculty members, as well as a recently hired tenure-track faculty member in urban theory (who teaches courses primarily in Portland), the department has adequate faculty resources. The 0.50 FTE staff position in Portland would ideally be 1.0; but because the vast majority of administrative tasks (e.g., admissions, student records, budgets, faculty administration) are performed in Eugene, there is not the need for any greater administrative staff. Greater direct technical support staff has been implemented. The university has also provided a 0.50 FTE Library Staff position for the relocated library in larger and newly-remodeled facilities on the third floor of our Portland Center.

6.0 Human Resource Development

Similar to our response to last year, the following summarizes the issues in this area. Although we would like the university to increase salaries, provide even more release time for research, and provide greater funding for faculty development, we do not agree that this condition for accreditation has not been met. We requested the assessment be changed from "Not Met" to "Met."

As stated previously, faculty salaries are lower than peer institutions, which is an institutional problem. They have increased since the last team visit, but are still an issue, especially in hiring of new faculty members. Although the teaching workload is consistent with some other units in the School, the need to have greater time for research is, indeed, needed. Like most institutions, the University of Oregon pays for a sabbatical leave after six years of full-time service and the approved sabbatical leave proposal. All faculty members may choose to take a leave of absence to pursue research, practice, or teaching at another institution. University research grants and

other opportunities provide additional vehicles for faculty members to "buy-out" teaching commitments. University summer grants are also available to all new faculty members. All faculty members are given the opportunity to have flexible teaching loads. For example, with the five-course teaching model on the three-quarters per year schedule, all faculty members have one term with only a one course teaching load that allows for more time for research or creative activity. Most faculty members receive the reduced teaching load during the specific term requested. We believe the reference in the NAAB Visiting Team Report to a heavy teaching load of five courses per year didn't account for the three-quarter system (vs. a two semester system where five course would have been heavy).

Advising. As with any institution, each faculty member may offer advice on specific courses. However, the overall advising system relies on the considerable resources of a highly developed department central advising system. This system is arguably the most comprehensive and effective system for a program of its size in the country. Unfortunately, the team did not take advantage of scheduled time on the visit to meet with the advising staff. Having said that, we have again taken another look at our advising system and made sure that all faculty members have better information to assist in advising individual students.

Regarding course preferencing, the extensive system we currently have in place would have been evident in the missed meeting mentioned above. Unlike many institutions, our students may preference their intermediate and advanced studios. We maintain detailed records of which choice a student has received in the past and those who have not received their top preferences are given a higher priority in their next request. Obviously you can't give a first choice to everyone, but statistics over the past four years indicate that 95+% of all students have received one of their top three choices (typically from 8 - 10 choices) each term. 85+% of all students have received one of their top two choices. As with any system, some students are not pleased when they do not get into a highly preferred studio; but they are, typically, rewarded in the next cycle. The only change to this system under consideration is a plan to have all faculty members offering preferred studios give verbal presentations about their planned studios. Currently we have faculty members post descriptions, but we do not have verbal presentations for the intermediate studios.

Regarding voicing complaints. Students are encouraged to discuss any issue with the Head Advisor, Professor Glenda Utsey, Associate Head for Student Affairs. A written statement is indicated in the University Advising Handout made available to all students.

7.0 Physical Resources

Improvements have been made or are under consideration as follows:

Portland:

A model shop is in place. The new library is operational in a new and expanded facility. A new studio is in place where the previous library had been located. The 4th floor has been remodeled to reflect a new image to the program. The computer classroom with 20 computers on the first floor is fully operational. The department has worked more closely with the building manager to have better utilization of the gallery space on the first floor for reviews, exhibits, lectures, etc. A new Lighting Lab is in place in Portland as an extension of the lighting lab on the Eugene campus. Professor G.Z. Brown runs the lab and many Portland firms contract with Professor Brown to enhance the building performance in proposed buildings. Student researchers are paid to work in this facility. The presence of the lab has greatly increased our Portland-based program's visibility to the professional community.

Eugene:

The School's strategic planning exercise been developed to help plan for facility improvements and expansion. The two major needs for Eugene are a permanent model shop and a departmental gallery space. Both of these will be included in the programming needs for the new facilities. The Architecture Department Head is one of the key members of this School Committee. In the meantime, space has been recently remodeled to provide a small, short-term, model shop until permanent facilities can be provided. The space has just been remodeled and a staff person is available part-time to assist in running it. We should be operational this summer.

The issue of asbestos has been brought to the attention of the university.

8.0 Information Resources - Portland

Library: The new library space and staff member have been operational since the fall term of 2001. Additional resources have been secured to increase the collection, as well as a generous donation of books (14 boxes worth) from Kenneth Frampton.

9.0 Financial Resources. We agree. Additional institutional support is critically needed to maintain the quality of arguably the highest rated program on this campus.

However, the department requested and received a one-time allocation of \$100,000 from the University to make technology improvements in Portland which has been used for the computer classroom, printers, plotters, a technical staff support person,

and to outfit the model shop. Considerable improvements have been made since the team visit, as well as last year.

12.19. Life-Safety Systems and 12.24 Building Code Compliance

These issues are being incorporated more fully into existing courses including design studios.

12.21. Building Service Systems.

These issues are being incorporated into the two Environmental Control Systems courses required by students.

If you have any questions, or need any further information, please contact me.

Sincerely,

A handwritten signature in black ink, appearing to read "Michael E. Fifield". The signature is fluid and cursive, with a prominent loop at the end.

Michael E. Fifield. AIA
Professor and Department Head

2001/2002 NAAB STATISTICAL REPORT

SCHOOL: University of Oregon Completed by: Nancy McNaught

ACSA REGION: EC NE SE SW WC **W** (circle one)

PUBLIC or PRIVATE (circle one)

STUDENT DATA

For Accredited Programs Only

| | 4 Year **PreProf | B.Arch Five-year | B.Arch **PostPreProf | B.Arch **PostNonProf | M.Arch Five-year | Opt. II M.Arch **PostPreProf | Opt. III M.Arch ***PostNonProf |
|-------------------------------|---------------------|---------------------|-------------------------|-------------------------|---------------------|------------------------------------|--------------------------------------|
| Full-Time Students | _____ | <u>358</u> | _____ | _____ | _____ | <u>51</u> | <u>106</u> |
| Part-Time Students | _____ | <u>NA</u> | _____ | _____ | _____ | <u>NA</u> | <u>NA</u> |
| FTE Students | _____ | <u>358</u> | _____ | _____ | _____ | <u>51</u> | <u>106</u> |
| Arch Design Studio Students | _____ | <u>358</u> | _____ | _____ | _____ | <u>51</u> | <u>106</u> |
| Students Working Part-Time | _____ | <u>NA</u> | _____ | _____ | _____ | <u>NA</u> | <u>NA</u> |
| Outside Stud. Serv. by Dept. | _____ | <u>NA</u> | _____ | _____ | _____ | <u>NA</u> | <u>NA</u> |
| African-American Students | _____ | <u>3</u> | _____ | _____ | _____ | <u>0</u> | <u>0</u> |
| Native American Students* | _____ | <u>4</u> | _____ | _____ | _____ | <u>0</u> | <u>2</u> |
| Asian/Pacific Isle Students | _____ | <u>24</u> | _____ | _____ | _____ | <u>3</u> | <u>1</u> |
| Hispanic Origin Students | _____ | <u>15</u> | _____ | _____ | _____ | <u>3</u> | <u>2</u> |
| Women Students | _____ | <u>127</u> | _____ | _____ | _____ | <u>19</u> | <u>34</u> |
| Foreign Students | _____ | <u>37</u> | _____ | _____ | _____ | <u>8</u> | <u>7</u> |
| Total Degrees Awarded | _____ | <u>73</u> | _____ | _____ | _____ | <u>33</u> | <u>40</u> |
| Grads. Fin. Estab. No. Yrs. | _____ | <u>NA</u> | _____ | _____ | _____ | <u>NA</u> | <u>NA</u> |
| Degrees Awarded Women | _____ | <u>29</u> | _____ | _____ | _____ | <u>14</u> | <u>13</u> |
| Degrees Awarded Afri-Amer | _____ | <u>0</u> | _____ | _____ | _____ | <u>0</u> | <u>0</u> |
| Degrees Awarded Amer. Ind. | _____ | <u>0</u> | _____ | _____ | _____ | <u>0</u> | <u>0</u> |
| Degrees Awarded Asi/Pac. Isl. | _____ | <u>2</u> | _____ | _____ | _____ | <u>2</u> | <u>0</u> |
| Degrees Awarded Hispanics | _____ | <u>1</u> | _____ | _____ | _____ | <u>3</u> | <u>1</u> |
| Min Req. SAT/ACT/GRE Score | _____ | <u>1100 SAT</u> | _____ | _____ | _____ | <u>NA</u> | <u>NA</u> |
| Number of Applicants | _____ | <u>296</u> | _____ | _____ | _____ | <u>131</u> | <u>152</u> |
| Number Accepted | _____ | <u>134</u> | _____ | _____ | _____ | <u>80</u> | <u>95</u> |
| Enrollment Target/Goal | _____ | <u>80</u> | _____ | _____ | _____ | <u>32</u> | <u>42</u> |
| Student Studio/Faculty Ratio | _____ | <u>15:1</u> | _____ | _____ | _____ | <u>15:1</u> | <u>15:1</u> |

*Include Eskimos and Aleuts

**Includes four-year program component of 4+1 yrs. B.Arch degree and 4+2 yrs. M. Arch degree.

***Non-Professional: baccalaureate degree that is not part of an accredited professional program.

FACILITY/RESOURCE DATA

| | |
|---|---|
| Departmental Library LCNA or 720-729 Collection | _____ |
| Total Architecture Collection in Departmental Library | _____ |
| University Library LCNA or 720-729 Collection | _____ |
| Total Architecture Collection in University Library | _____ |
| Departmental Library Architecture Slides | _____ |
| University Library Architecture Slides | _____ |
| Departmental Library Architecture Videos | _____ |
| Staff in Dept. Library | _____ |
| Number of Computer Stations | _____ |
| Amount Spent on Information Technology | _____ |
| Annual Budget for Library Resources | _____ |
| Per-Capita Financial Support Received from University | <u>\$ 8,674.</u> |
| Private Outside Monies Received by Source | <u>NA</u> |
| Studio Area (Net Sq. ft.) | <u>41,238</u> (Eugene=36,426) (Portland= 4,812) |
| Total Area (Gross Sq. ft.) | <u>91,940</u> (Eugene=80,298) (Portland=11,642) |

--- See attached

University of Oregon

Portland Architecture Library

| Count | Year2002 |
|---|-----------------|
| Departmental Library LC NA or 720-729 Collection | 4,450 |
| Total Architecture Collection in Departmental Library | 6,600 |
| University Library LC NA or 720-729 Collection | 13,803 |
| Total Architecture Collection in University Library (3) | 111,982 |
| Departmental Library Architecture Slides | 0 |
| University Library Architecture Slides (2) | 187,300 |
| Departmental Library Architecture Videos | 0 |
| Staff in Dept. Library (1) | 0.5 |
| Computer Stations for Internet Research | 4 |
| Amount Spent on Information Technology | \$555,000 |
| Annual Budget for Library Resources | \$6,000 |

(1) Does not include student employees

(2) Stats are for Eugene's slide collection

(3) Includes AAA Library (branch)

Architecture & Allied Arts Library - Eugene

| Count | Year2002 |
|---|-----------------|
| Departmental Library LC NA or 720-729 Collection | 21,317 |
| Total Architecture Collection in Departmental Library | 81,918 |
| University Library LC NA or 720-729 Collection | 13,803 |
| Total Architecture Collection in University Library | 30,064 |
| Departmental Library Architecture Slides | 187,300 |
| University Library Architecture Slides | 0 |
| Departmental Library Architecture Videos | 50 |
| Staff in Dept. Library (1) | 6 |
| Computer Stations for Internet Research | 10 |
| Amount Spent on Information Technology | \$555,000 |
| Annual Budget for Library Resources | \$205,000 |

(1) Does not include student employees

SCHOOL: University of Oregon Completed by: Nancy McNaught

FULL-TIME FACULTY SALARIES

| | <u>Number</u> | <u>Minimum</u> | <u>Average</u> | <u>Maximum</u> | <u>Univ. Avg.</u> |
|---------------------|---------------|----------------|----------------|----------------|-------------------|
| Professor | <u>6</u> | <u>55,609</u> | <u>66,980</u> | <u>78,885</u> | <u>77,402</u> |
| Associate Professor | <u>16</u> | <u>47,020</u> | <u>52,023</u> | <u>62,494</u> | <u>65,974</u> |
| Assistant Professor | <u>10</u> | <u>40,405</u> | <u>44,695</u> | <u>48,974</u> | <u>49,037</u> |
| Instructor | <u>1</u> | <u></u> | <u>49,528</u> | <u></u> | <u></u> |

FACULTY DATA

Department Total

| | |
|--|--------------|
| Full-Time Faculty | <u>33</u> |
| Part-Time Faculty | <u>33</u> |
| Full-time Equivalent (FTE) Faculty | <u>35.83</u> |
| Tenured Faculty | <u>20</u> |
| Tenure-Track Positions | <u>13</u> |
| FTE Administrative Positions | <u>2.0</u> |
| Faculty Engaged in Service to Comm. | <u>31</u> |
| Faculty Engaged in Service to Univ. | <u>21</u> |
| FT Faculty who are U.S. Licensed Registered Architects | <u>20</u> |
| PT Faculty who are U.S. Licensed Registered Architects | <u>12</u> |
| Practicing Architects (designers) | <u>30</u> |
| FTE Graduate TAs (teaching only) | <u>4.8</u> |
| FT Faculty Avg. Contact Hrs/Wk | <u>16</u> |
| PT Faculty Avg. Contact Hrs/Wk | <u>9</u> |

NO. FULL-TIME FACULTY CREDENTIAL

| | |
|--------------------|-------------------|
| Ph.D. | <u>5</u> |
| D. Arch | <u>0</u> |
| M.A. or S. | <u>3</u> |
| Prof. M. Arch | <u>19</u> |
| B. Arch | <u>0</u> |
| Post Prof. Masters | <u>4</u> |
| Other | <u>1 M. LARCH</u> |
| | <u>1 M. IARC</u> |

| | <u>FT</u> | <u>PT</u> | <u>Tenured</u> | <u>Prof.</u> | <u>Assoc.</u> | <u>Assist.</u> |
|------------------------------|-----------|-----------|----------------|--------------|---------------|----------------|
| African-American Faculty | <u></u> | <u></u> | <u></u> | <u></u> | <u></u> | <u></u> |
| Native American Faculty* | <u></u> | <u></u> | <u></u> | <u></u> | <u></u> | <u></u> |
| Asian/Pacific Island Faculty | <u>3</u> | <u>2</u> | <u></u> | <u></u> | <u></u> | <u></u> |
| Hispanic Origin Faculty | <u></u> | <u>1</u> | <u></u> | <u></u> | <u></u> | <u></u> |
| Women Faculty | <u>11</u> | <u>9</u> | <u>5</u> | <u></u> | <u>6</u> | <u>5</u> |

*Include Eskimos and Aleuts

March 2002



UNIVERSITY OF OREGON
SCHOOL OF ARCHITECTURE AND ALLIED ARTS

June 28, 2002

Mr. DeLon Howell, Accreditation Manager
NAAB
1735 New York Avenue, NW
Washington, D.C. 20006

Dear Mr. Howell:

As part of our 2002 Annual Report, enclosed you will find the two-page statistical report as well as a response to deficiencies and a brief summary of changes that have been made since the team visited.

Regarding Conditions Not Met:

2.0 Program Self Assessment

This is in response to having a more developed Strategic Plan.

At our fall retreat in September, 2001, we began discussions for a new strategic plan. During the fall term we devoted all faculty meetings to further this discussion. In January, 2002, we hired an outside facilitator, Clark Kellogg, who is a partner in the office of Gordon Chong and Partners. As you know, Gordon is national AIA President. Attached is a summary of the activities regarding Strategic Planning that have taken place so far this year.

5.0 Human Resources

We requested last year that the 5.0 Human Resources condition category receive a "Met" designation and the Portland designation be removed. We believe that considerable improvements at our Portland site have been made; we do agree, however, with a strong team recommendation that technical support be improved immediately. To that end we have hired a technical staff person in Portland to assist with technology.

Although 5.0 is not mentioned in the list of conditions "Not Met," it is listed separately as

DEPARTMENT OF ARCHITECTURE

210 Lawrence Hall · 1206 University of Oregon · Eugene OR 97403-1206 · (541) 346-3656 · Fax (541) 346-3626
Web site: <http://architecture.uoregon.edu>

Portland not meeting expectations. First, all programs in architecture (B.Arch. and M.Arch.) are administered by the central administrative office in Eugene. All off-site programs (e.g., Rome summer program, the summer "super studio" program in Portland, the Spring Vineyard Studio on Martha's Vineyard, students participating in off-campus design-build programs, and students enrolled throughout the year on site in our Portland facilities) are administered by one central office. Portland is not a separate program; it is a different site with department faculty, not Portland faculty. It is not a stand-alone program. We increased our number from 50 to 75 students this year in Portland, (there are 615 students in the department) but the overall administration of student records is handled centrally in Eugene.

However, as with any of our programs, our intent is to provide the best possible education for all of our students. The department has one faculty, not a separate Eugene and a separate Portland faculty. All tenure-related faculty members teaching courses in Portland also teach courses in Eugene. Faculty teaching primarily in Eugene also teach in Portland. Therefore the issue of faculty lines is not relevant. With the addition of considerable resources provided by the local profession as adjunct faculty members, as well as a recently hired tenure-track faculty member in urban theory (who teaches courses primarily in Portland), the department has adequate faculty resources. The 0.75 FTE staff position in Portland would ideally be 1.0; but because the vast majority of administrative tasks (e.g., admissions, student records, budgets, faculty administration) are performed in Eugene, there is not the need for any greater administrative staff. Greater direct technical support staff has been implemented. The university has also provided a 0.50 FTE Library Staff position for the relocated library in larger and newly-remodeled facilities on the third floor of our Portland Center.

6.0 Human Resource Development

Although we would like the university to increase salaries, provide even more release time for research, and provide greater funding for faculty development, we do not agree that this condition for accreditation has not been met. We requested the assessment be changed from "Not Met" to "Met."

As stated previously, faculty salaries are lower than peer institutions, which is an institutional problem. They have increased since the last team visit, but are still in issue, especially in hiring of new faculty members. Although the teaching workload is consistent with some other units in the School, the need to have greater time for research is, indeed, needed. Like most institutions, the University of Oregon pays for a sabbatical leave after six years of full-time service and the approved sabbatical leave proposal. All faculty members may choose to take a leave of absence to pursue research, practice, or teaching at another institution. University research grants and

other opportunities provide additional vehicles for faculty members to "buy-out" teaching commitments. University summer grants are also available to all new faculty members. All faculty members are given the opportunity to have flexible teaching loads. For example, with the five-course teaching model on the three-quarters per year schedule, all faculty members have one term with only a one course teaching load that allows for more time for research or creative activity. Most faculty receive the reduced teaching load during the specific term requested. We believe the reference in the NAAB Visiting Team Report to a heavy teaching load of five courses per year didn't account for the three-quarter system (vs. a two semester system where five course would have been heavy).

Advising. As with any institution, each faculty member may offer advice on specific courses. However, the overall advising system relies on the considerable resources of a highly developed department central advising system. This system is arguably the most comprehensive and effective system for a program of its size in the country. Unfortunately, the team did not take advantage of scheduled time on the visit to meet with the advising staff. Having said that, we have taken another look at our advising system and made sure that all faculty members have better information to assist in advising individual students.

Regarding course preferencing, the extensive system we currently have in place would have been evident in the missed meeting mentioned above. Unlike many institutions, our students may preference their intermediate and advanced studios. We maintain detailed records of which choice a student has received in the past and those who have not received their top preferences are given a higher priority in their next request. Obviously you can't give a first choice to everyone, but statistics over the past four years indicate that 95+% of all students have received one of their top three choices (typically from 8 - 10 choices) each term. 85+% of all students have received one of their top two choices. As with any system, some students are not pleased when they do not get into a highly preferenced studio; but they are, typically, rewarded in the next cycle. The only change to this system under consideration is a plan to have all faculty members offering preferenced studios give verbal presentations about their planned studios. Currently we have faculty members post descriptions, but we do not have verbal presentations for the intermediate studios.

Regarding voicing complaints. Students are encouraged to discuss any issue with the Head Advisor, Professor Glenda Utsey, Associate Head for Student Affairs. A written statement is indicated in the University Advising Handout made available to all students.

7.0 Physical Resources

Improvements have been made or are under consideration as follows:

Portland:

A model shop is in place. The new library is operational in a new and expanded facility. A new studio is in place where the previous library had been located. The 4th floor has been remodeled to reflect a new image to the program. The computer classroom with 20 computers on the first floor is fully operational. The department has worked more closely with the building manager to have better utilization of the gallery space on the first floor for reviews, exhibits, lectures, etc.

Eugene:

The School has also started a strategic planning exercise to assist in developing a plan for facility improvements and expansion. The two major needs for Eugene are a permanent model shop and a departmental gallery space. Both of these will be included in the programming needs for the new facilities. The Architecture Department Head is one of the key members of this School Committee.

In addition, the Dean's Office has found an area in the building to act as a small model shop (currently students use the Craft Center Wood Shop in a nearby building). Hopefully it will be up and running by the beginning of fall term.

The issue of asbestos has been brought to the attention of the university.

8.0 Information Resources - Portland

Library: The new library space and staff member have been operational since the fall term. Additional resources have been secured to increase the collection, as well as a generous donation of books (14 boxes worth) from Kenneth Frampton.

9.0 Financial Resources. We agree. Additional institutional support is critically needed to maintain the quality of arguably the highest rated program on this campus.

However, the department requested and received a one-time allocation of \$100,000 from the University to make technology improvements in Portland which has been used for the computer classroom, printers, plotters, a technical staff support person, and to outfit the model shop. Considerable improvements have been made since the team visit.

12.19. Life-Safety Systems and 12.24 Building Code Compliance

These issues are being incorporated more fully into existing courses including design studios.

12.21. Building Service Systems.

These issues are being incorporated into the two Environmental Control Systems courses required by students.

If you have any questions, or need any further information, please contact me.

Sincerely,

A handwritten signature in black ink, appearing to read "Michael E. Fifield". The signature is stylized with a large initial "M" and a long horizontal stroke.

Michael E. Fifield. AIA
Professor and Department Head

DEPARTMENT OF ARCHITECTURE

School of Architecture & Allied Arts
1206 University of Oregon
Eugene, Oregon 97403

M E M O R A N D U M

DATE: June 11, 2002
TO: Department of Architecture Faculty, Staff and Students
FROM: Michael Fifield, Head
SUBJECT: Strategic Planning End-of-the-Year Report

During the 2001-2002 academic year, we began a strategic planning process to define and position the department in the most meaningful way for the future. This effort was in response to a number of factors including: a current strategic plan had not been completed for many years; the lack of a clear vision that clarifies our values, goals, and objectives; changes in the profession and how our pedagogical direction might address those changes; severe budget implications; potential changes in degree accreditation standards by NAAB, and the need to address a NAAB requirement to have a current strategic plan in place.

After initial discussion in the Department Retreat in September, 2001, a Strategic Planning Steering Committee was formed including all members of the Department Council (Fifield, Brown, Corner, Davis, Kellett, Pettinari, Snyder, and G. Utsey) with the addition of Jim Tice from the faculty and Option II graduate student Peter Jursik. To assist in moving the process along, an outside facilitator, Clark Kellogg of Gordon H. Chong and Partners of San Francisco, was hired in January, 2002. Clark was instrumental in getting us started with this process and conducted numerous workshops with the steering committee, and one with the entire department faculty to solicit input that would be used to develop a future strategic plan. In addition to these local workshops, the facilitator conducted workshops with the department head with alumni in Seattle and San Francisco. Additional discussions/presentations took place with professionals at the local AIA monthly meeting, the Board of Visitors, the Portland Advisory Committee, the WCARB yearly regional meeting, and with numerous professionals in various venues including the AIA Oregon Design Conference, the ACSA Regional and National meeting, etc.

The work completed by the steering committee with the assistance of Clark has resulted in the following working Vision Statement:

We pursue a vibrant, enjoyable learning community. We question, develop and teach the values, knowledge, skills and practices that create better architecture; environments that resonate with people and their cultural, physical and ecological worlds. We teach people to take responsibility for designing our future. And, we believe each of us can make a difference.

Clark has produced a draft Strategic Plan Summary Report dated June 1, 2002, which the Steering Committee will discuss more fully in assisting us to develop the next steps in the process.

Based on recent discussions, at this time we will use the current vision statement as one form of criteria to measure our specific initiatives we will develop in the fall. Some of the major initiatives identified as potential targets for consideration this fall include:

1. Curriculum issues including, but not limited to: defined paths or focus areas of concentration; Ph.D. and other degree initiatives; degree requirements (e.g., the number of required courses); greater graduate student opportunities; degree changes (e.g., B.Arch. vs. 4+2 or 2+2+2 programs); additional courses/programs for non-majors, and providing flexibility in our programs which allow for opportunities of study outside of the department.
2. The Portland Urban Architecture Program. Developing a greater presence in Portland that provides a greater influence, and recognition, with the professional community as well as the public at large.
3. Facilities. Develop a strategy to expand and improve the physical environment of the Department.
4. Budget. Improve the departmental budget by increasing SCH (e.g., new large lecture courses for non-majors, possible non-professional degrees); recognizing the uniqueness of the funding model and adjust the curriculum/degree requirements, where appropriate, to take advantage of greater funding at different levels; develop greater efficiency in teaching required courses by permanent faculty (e.g., eliminating the uneven workload currently taking place) and thus reducing the need for adjunct faculty; implement departmental development goals internally, etc.
5. Improve the quality of education with changes in the curriculum, faculty workload; opportunities for research, scholarship and creativity activity that inform teaching in a meaningful manner; identifying and marketing specialized programs; continuing to increase the quality of students; higher standards in all courses but especially the design studio; developing greater opportunities for faculty interaction to discuss all issues in the department that ultimately affect the quality of education and our programs.

2000/2001 NAAB STATISTICAL REPORT

SCHOOL: University of Oregon Completed by: Nancy McNaught (541) 346-1435

ACSA REGION: EC NE SE SW WC W (circle one)

PUBLIC or PRIVATE (circle one)

STUDENT DATA

For Accredited Programs Only

| | 4 Year **PreProf | B.Arch Five-year | B.Arch **PostPreProf | B.Arch ***PostNonProf | M.Arch Five-year | Opt. II M.Arch **PostPreProf | Opt. III M.Arch ***PostNonProf |
|-------------------------------|---------------------|---------------------|-------------------------|--------------------------|---------------------|------------------------------------|--------------------------------------|
| Full-Time Students | _____ | <u>357</u> | _____ | _____ | _____ | <u>51</u> | <u>95</u> |
| Part-Time Students | _____ | <u>NA</u> | _____ | _____ | _____ | <u>NA</u> | <u>NA</u> |
| FTE Students | _____ | <u>357</u> | _____ | _____ | _____ | <u>51</u> | <u>95</u> |
| Arch Design Studio Students | _____ | <u>357</u> | _____ | _____ | _____ | <u>51</u> | <u>95</u> |
| Students Working Part-Time | _____ | <u>NA</u> | _____ | _____ | _____ | <u>NA</u> | <u>NA</u> |
| Outside Stud. Serv. by Dept. | _____ | <u>NA</u> | _____ | _____ | _____ | <u>NA</u> | <u>NA</u> |
| African-American Students | _____ | <u>4</u> | _____ | _____ | _____ | <u>0</u> | <u>0</u> |
| Native American Students* | _____ | <u>3</u> | _____ | _____ | _____ | <u>0</u> | <u>2</u> |
| Asian/Pacific Isle Students | _____ | <u>21</u> | _____ | _____ | _____ | <u>3</u> | <u>4</u> |
| Hispanic Origin Students | _____ | <u>12</u> | _____ | _____ | _____ | <u>3</u> | <u>1</u> |
| Women Students | _____ | <u>127</u> | _____ | _____ | _____ | <u>16</u> | <u>28</u> |
| Foreign Students | _____ | <u>38</u> | _____ | _____ | _____ | <u>14</u> | <u>5</u> |
| Total Degrees Awarded | _____ | <u>70</u> | _____ | _____ | _____ | <u>18</u> | <u>30</u> |
| Grads. Fin. Estab. No. Yrs. | _____ | <u>NA</u> | _____ | _____ | _____ | <u>NA</u> | <u>NA</u> |
| Degrees Awarded Women | _____ | <u>30</u> | _____ | _____ | _____ | <u>4</u> | <u>10</u> |
| Degrees Awarded Afri-Amer | _____ | <u>1</u> | _____ | _____ | _____ | <u>0</u> | <u>0</u> |
| Degrees Awarded Amer. Ind. | _____ | <u>0</u> | _____ | _____ | _____ | <u>0</u> | <u>1</u> |
| Degrees Awarded Asi/Pac. Isl. | _____ | <u>3</u> | _____ | _____ | _____ | <u>0</u> | <u>3</u> |
| Degrees Awarded Hispanics | _____ | <u>3</u> | _____ | _____ | _____ | <u>0</u> | <u>1</u> |
| Min Req. SAT/ACT/GRE Score | _____ | <u>NA</u> | _____ | _____ | _____ | <u>NA</u> | <u>NA</u> |
| Number of Applicants | _____ | <u>276</u> | _____ | _____ | _____ | <u>105</u> | <u>138</u> |
| Number Accepted | _____ | <u>154</u> | _____ | _____ | _____ | <u>67</u> | <u>100</u> |
| Enrollment Target/Goal | _____ | <u>100</u> | _____ | _____ | _____ | <u>32</u> | <u>38</u> |
| Student Studio/Faculty Ratio | _____ | <u>15:1</u> | _____ | _____ | _____ | <u>15:1</u> | <u>15:1</u> |

*Include Eskimos and Aleuts

**Includes four-year program component of 4+1 yrs. B.Arch degree and 4+2 yrs. M. Arch degree.

***Non-Professional: baccalaureate degree that is not part of an accredited professional program.

FACILITY/RESOURCE DATA

| | <i>EUGENE</i> | <i>PORTLAND</i> |
|---|-------------------|---------------------------------------|
| Departmental Library LCNA or 720-729 Collection | <u>19,291</u> | <u>3,450</u> |
| Total Architecture Collection in Departmental Library | <u>80,224</u> | <u>5,216</u> |
| University Library LCNA or 720-729 Collection (1) | <u>9,495</u> | <u>27,886</u> |
| Total Architecture Collection in University Library | <u>28,500</u> | <u>108,724</u> |
| Departmental Library Architecture Slides | <u>183,800</u> | <u>0</u> |
| University Library Architecture Slides | <u>183,800</u> | <u>183,800</u> |
| Departmental Library Architecture Videos | <u>45</u> | <u>0</u> |
| Staff in Dept. Library | <u>6.75</u> | <u>.5</u> |
| Number of Computer Stations | <u>10</u> | <u>1</u> |
| Amount Spent on Information Technology | <u>\$ 550,000</u> | <u>\$550,000</u> |
| Annual Budget for Library Resources | <u>\$ 194,696</u> | <u>\$ 11,000</u> |
| Per-Capita Financial Support Received from University | <u>\$ 7,734</u> | |
| Private Outside Monies Received by Source | <u>NA</u> | |
| Studio Area (Net Sq. ft.) | <u>39,114</u> | <u>(Eugene=35,514 Portland=3,600)</u> |
| Total Area (Gross Sq. ft.) | <u>87,090</u> | <u>(Eugene=80,298 Portland=6,792)</u> |

(1) Includes all UO libraries except AAA

SCHOOL: University of Oregon Completed by: Nancy McNaught 541.346.1435

FULL-TIME FACULTY SALARIES

| | <u>Number</u> | <u>Minimum</u> | <u>Average</u> | <u>Maximum</u> | <u>Univ. Avg.</u> |
|---------------------|---------------|----------------|----------------|----------------|-------------------|
| Professor | <u>6</u> | <u>55,609</u> | <u>66,464</u> | <u>75,814</u> | <u>76,441</u> |
| Associate Professor | <u>15</u> | <u>47,020</u> | <u>52,135</u> | <u>62,494</u> | <u>56,199</u> |
| Assistant Professor | <u>8</u> | <u>40,405</u> | <u>45,499</u> | <u>48,549</u> | <u>48,596</u> |
| Instructor | <u>1</u> | <u>46,826</u> | <u>46,826</u> | <u>46,826</u> | <u>34,895</u> |

FACULTY DATA

| | <u>Department Total</u> |
|--|-------------------------|
| Full-Time Faculty | <u>30</u> |
| Part-Time Faculty | <u>34</u> |
| Full-time Equivalent (FTE) Faculty | <u>35.29</u> |
| Tenured Faculty | <u>19</u> |
| Tenure-Track Positions | <u>11</u> |
| FTE Administrative Positions | <u>1.95</u> |
| Faculty Engaged in Service to Comm. | <u>32</u> |
| Faculty Engaged in Service to Univ. | <u>21</u> |
| FT Faculty who are U.S. Licensed Registered Architects | <u>19</u> |
| PT Faculty who are U.S. Licensed Registered Architects | <u>13</u> |
| Practicing Architects (designers) | <u>32</u> |
| FTE Graduate TAs (teaching only) | <u>6.0</u> |
| FT Faculty Avg. Contact Hrs/Wk | <u>16</u> |
| PT Faculty Avg. Contact Hrs/Wk | <u>9</u> |

NO. FULL-TIME FACULTY CREDENTIALS

| | |
|--------------------|-------------------|
| Ph.D. | <u>4</u> |
| D. Arch | <u>0</u> |
| M.A. or S. | <u>3</u> |
| Prof. M. Arch | <u>17</u> |
| B. Arch | <u> </u> |
| Post Prof. Masters | <u>4</u> |
| Other | <u>1 M. Larch</u> |
| | <u>1 M. Iarc</u> |

| | <u>FT</u> | <u>PT</u> | <u>Tenured</u> | <u>Prof.</u> | <u>Assoc.</u> | <u>Assist.</u> |
|------------------------------|-------------|-------------|----------------|--------------|---------------|----------------|
| African-American Faculty | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> |
| Native American Faculty* | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> |
| Asian/Pacific Island Faculty | <u>3</u> | <u>2</u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> |
| Hispanic Origin Faculty | <u> </u> | <u>1</u> | <u> </u> | <u> </u> | <u> </u> | <u> </u> |
| Women Faculty | <u>11</u> | <u>10</u> | <u>5</u> | <u> </u> | <u>6</u> | <u>5</u> |

*Include Eskimos and Aleuts

March 2001

School of Architecture and Allied Arts

Frances Bronet, Dean

(541) 346-3631

105 Lawrence Hall

fbronet@uoregon.edu

<http://aaa.uoregon.edu>

About the School

The School of Architecture and Allied Arts is the principal center in Oregon for the study of architecture, art, planning, and design. The school, founded in 1914, is a unique interdisciplinary setting for the study of the history, theory, practice, and management of the arts, which—in its broadest meaning—reaches from the creation of visual art to the making of public policy.

The School of Architecture and Allied Arts (A&AA) is dedicated to advancing visual culture and the value of natural and man-made environments through teaching, research, and creative enterprise of the highest degree. A diverse, collegial learning community, A&AA seeks to enhance the lives of individuals and communities through endeavors that stem from intellectual curiosity, critical thinking, and broad inquiry.

The school is a close association of five departments and three programs: the Departments of Architecture; Art; Art History; Landscape Architecture; and Planning, Public Policy and Management; and the Interior Architecture, Historic Preservation, and Arts and Administration Programs.

Undergraduate and graduate degrees are offered in art, art history, architecture, digital arts, interior architecture, landscape architecture, and public policy and management. Additional graduate degrees are offered in community and regional planning, arts management, and historic preservation. Graduate certificates are offered in not-for-profit management, museum studies, and technical teaching in architecture.

The school's large enrollment courses for its majors and minors also serve the general education needs of the university's student body.

The professional degrees in architecture, art, arts management, commu-

nity and regional planning, interior architecture, landscape architecture, and public policy and management are fully accredited. Approximately 9 percent of the university's students are majors in the School of Architecture and Allied Arts.

Students participate in art and environmental design studios—an educational setting that provides direct exploration of ideas and the development of imaginative thinking and creativity. The school has a long and valued tradition of innovative and collaborative education, community involvement, and direct student responsibility for the student's university education. The school aims to educate visually literate citizens and support a sustainable environment.

Research, Scholarship, and Creative Work

Research and creative work bring together people in the school's various disciplines and provide links with scholars elsewhere at the university, in the local community, and throughout the world.

Program diversity enhances the faculty's scholarly activity and creative endeavor. Faculty members in the environmental design and planning fields are encouraged to be active in professional practices, to engage in design competitions, and to develop theoretical studies. Faculty members in the arts participate nationally and internationally in exhibitions of their creative work. Scholarly work in art history, arts administration, planning, and public policy has produced significant publications and enhanced human understanding in those fields.

Members of the school's faculty participate in many of the university's interdisciplinary research centers and institutes including the Solar Energy Center, the Center for

Housing Innovation, the Center for Asian and Pacific Studies, the Community Planning Workshop, the Institute for a Sustainable Environment, and the Institute for Community Arts Studies.

Extended Programs

The School of Architecture and Allied Arts supports off-campus programs that enhance learning and research opportunities and enrich the ties between the university and the local, state, national, and international communities.

The University of Oregon has extended centers in the Portland area, which are used by various departments and programs in the school. The Urban Architecture Program is permanently located in downtown Portland. The school also maintains historic property that supports research and teaching: in Portland, the Watzek House, and in the Columbia Gorge, the Shire.

Off-campus learning and research include field course work in art, historic preservation, architecture, landscape architecture, and planning. Internship opportunities are available for students to explore their disciplines beyond the structure of the university setting.

International study programs include summer programs in Kyoto, Rome, Sienna, Oira, and Florence offered by the Departments of Art, Architecture, and Landscape Architecture. The Department of Architecture has active exchange programs with the Universities of Stuttgart and Copenhagen. Various departments participate in National Student Exchange, of which the University of Oregon is a member.

Facilities

The School of Architecture and Allied Arts is housed principally in Lawrence Hall and Pacific Hall.

Facilities include a branch of the UO Libraries, administrative and departmental offices, and most of the faculty offices and studio spaces. The Department of Planning, Public Policy and Management is located in Hendricks Hall. The Northsite, located north of the Millrace, is an eight-building complex containing faculty offices, advanced studios in the arts, environmental design research laboratories and workshops, and the Urban Farm.

The school provides equipment not typically available to individuals such as studio furniture, easels, looms, and shared resources. Students supply personal equipment such as computers, graphic tools, and course materials. The school supports these purchases by providing infrastructure, secure rooms, and lockers.

Resources

Computing Services

Chris Jones, Director

(541) 346-2094

Many schools teach students to use software, but the School of Architecture and Allied Arts teaches students to be designers and creative decision-makers regardless of the tools they use. Students learn to explore new ideas through a combination of traditional methods and experimental techniques. Through work in animation, multimedia, graphics, computer-aided design, geographic information systems, and web publishing, students see how computers can extend capabilities and enhance understanding.

Lecture rooms, studios, classrooms, and review rooms are networked (wired and wireless) to support instructional technology on Windows and Mac OS workstations. The university provides server accounts for e-mail and web pages

and maintains a high-speed computer network. The school provides access to a full array of computing applications through its instructional and research laboratories located in Lawrence Hall, Pacific Hall, Hendricks Hall, the UO Portland Center, and the Northside complex. A technical staff maintains these resources as well as shared large-scale color plotters and high-resolution printers. Technical support is available through the Computing Center, A&AA Computing Services, and informal peer consulting.

Much faculty research involves the application of emerging technology to specific domains. Research groups in planning, public policy and management, architecture, and landscape architecture have developed methods for using Internet, geographic information systems, graphics, and database applications to facilitate community problem solving. Tools are being developed to make planning and design decisions easier to understand by putting their consequences in graphic terms. Art faculty members have created award-winning animations and interactive multimedia projects that range from avant-garde artwork to pragmatic educational projects. The school maintains a close relationship with the library's Media Services, which offers technical expertise in digital media.

Office of Professional Outreach and Development for Students

Kassia Dellabough, Coordinator

(541) 346-2621

The Office of Professional Outreach and Development for Students serves students in all A&AA disciplines as they endeavor to develop career goals and job-search strategies. The office collaborates with both administrative and academic units to provide comprehensive career services including vocational counseling, professional mentoring, group presentations, workshops, and the annual career symposium held in Portland.

Office of Research and Development

Karen J. Johnson, Assistant Dean

(541) 346-3697

The Office of Research and Development serves as a center for external relations, alumni contact, and fundraising for school programs and activities. It coordinates student scholarship, award, and fellowship programs and publishes the *A&AA Review* each spring and *A&AA Bulletin* each fall and summer. The school's Board of Visitors program, directed by the office, links professions with research, teaching, and education. Students have access to the professional community through Professional Connections, a resource linked to the A&AA website.

The school is a member of the Architectural Research Centers Consortium (ARCC), which was organized by United States architectural and planning schools to arrange contracts for research by member schools and to furnish research and advisory services to governmental agencies and others. ARCC is, in turn, a member of the National Institute of Building Sciences and the International Council for Building Research Studies and Documentation. Through these organizations, the school is able to participate regionally in research and related activities while obtaining up-to-date

research and technological information from a broader community.

Interdisciplinary Research

Center for Housing Innovation

Donald B. Corner, Director

(541) 346-4064

The Center for Housing Innovation is a nonprofit, multidisciplinary research center offering expertise in the design, construction, and manufacture of housing in North America. Issues range from the development of energy-efficient housing to the innovative use of wood products. For more information see the **Research Institutes and Centers** section of this catalog.

Energy Studies in Buildings Laboratory

G. Z. Brown, Director

(541) 346-5647

The laboratory's facilities include a computer simulation laboratory and an artificial sky. Research projects seek to illuminate the ways buildings and their related transportation and land-use systems determine energy use; develop new materials, components, assemblies, whole buildings, and communities with improved performance; and develop computer software design tools that enable professionals to design more efficient communities and buildings. Laboratory members conduct a design-assistance program for architects, sponsored by utilities, which uses the artificial sky and computer simulations to recommend proposed building design changes.

Institute for a Sustainable Environment

Robert G. Ribe, Director

(541) 346-0675

The Institute for a Sustainable Environment explores the long-term sustainability of the earth's environmental systems. The institute's programs draw from the natural sciences, social sciences, humanities, and professional fields to foster applied cross-disciplinary environmental research, education, and public service. The institute offers students and members of the faculty and staff many opportunities for employment and program participation.

Institute for Community Arts Studies

Doug Blandy, Director

(541) 346-3639
251E Lawrence Hall

In 1965 a founding gift from Lila A. Wallace established the Institute for Community Arts Studies as a research and public service organization in the School of Architecture and Allied Arts. The institute renewed its focus in 1995 in collaboration with the arts management master's degree in the Arts and Administration Program. The goal of the institute continues to be the promotion and implementation of research, professional education, and community service programs that cultivate a public understanding of the arts in a broad context. The institute draws its participating faculty from the Arts and Administration Program and its associates from UO museums and the School of Music and Dance.

Institute for Policy Research and Innovation

Michael Hibbard, Director

(541) 346-0695
130 Hendricks Hall

The institute facilitates and supports policy-relevant research by faculty members and graduate students. It emphasizes the dissemination of knowledge about a range of public problems and issues. It does not address solutions to specific problems or issues, a task that is more appropriate for government agencies and consultants.

Research done through the institute is used to kindle serious, informed public dialogues about policy. In addition to funded grants and contracts leading to books, scholarly papers, and theses, the institute organizes and supports a variety of forums through which decision-makers and the general public can engage the ideas developed by faculty members and graduate students. Examples of dissemination by institute members include presentations to community forums and policy makers; discussion papers for public forums; and op-ed pieces.

Student Information

Admission

Admission, major requirements, and course offerings are described in the departmental sections that follow. Freshmen and transfer students must meet University of Oregon requirements for admission to the School of Architecture and Allied Arts. Work being submitted for transfer credit must be approved by the major department. Students develop their programs of study assisted by advisers from the department to which they have been admitted.

Premajors and Nonmajors

Many courses are open to majors outside the School of Architecture and Allied Arts or to students who have not yet declared a major. Undeclared students who want to explore programs in the school should seek advice from the associate dean. Courses open to nonmajors are listed below under the AAA course heading.

Architecture and Allied Arts Courses (AAA)

Courses with the AAA subject code cross the school's disciplines and are described only in this section of the catalog. Courses listed below with other subject codes (AAD, ARCH, ARH, ART, LA, PPPM) belong to specific disciplines in the school and are open to, and recommended for, nonmajors, premajors, and undeclared students. These courses have no prerequisites and do not require instructor's consent. Cross-references indicate where to find the course descriptions.

ART 101 Understanding Contemporary Media

(4) See Art

ART 111 The Artist Experience (4) See Art

ART 115 Basic Design: Foundations (4R) See Art

ART 116 Basic Design: 3-D (4R) See Art

196 Field Studies: [Topic] (1-2R)

198 Workshop: [Topic] (1-2R)

199 Special Studies: [Topic] (1–5R)
 ARCH 201 Introduction to Architecture (4) See Architecture
 PPPM 201 Introduction to Planning, Public Policy and Management (4) See Planning, Public Policy and Management
 PPPM 202 Healthy Communities (4) See Planning, Public Policy and Management
 PPPM 203 Sustainable Environments (4) See Planning, Public Policy and Management
 ARH 204, 205, 206 History of Western Art I,II,III (4,4,4) See Art History
 ARH 207 History of Indian Art (4) See Art History
 ARH 208 History of Chinese Art (4) See Art History
 ARH 209 History of Japanese Art (4) See Art History
 ARCH 222 Introduction to Architectural Computer Graphics (4) See Architecture
 ART 233 Drawing (4) See Art
 AAD 250 Art and Human Values (4) See Arts and Administration
 AAD 251 The Arts and Visual Literacy (4) See Arts and Administration
 AAD 252 Art and Gender (4) See Arts and Administration
 LA 260 Understanding Landscapes (2–4) See Landscape Architecture
 PPPM 280 Introduction to the Nonprofit Sector (4) See Planning, Public Policy and Management
 ARH 314, 315 History of Western Architecture I,II (4,4,4) See Art History
 LA 375 Contemporary American Landscapes (4) See Landscape Architecture
 LA 390 Urban Farm (2–4R) See Landscape Architecture
 ARCH 399 Special Topics: [Topic] (1–6R) See Architecture
 401 Research: [Topic] (1–21R)
 405 Reading and Conference: [Topic] (1–21R)
 406 Special Problems: [Topic] (1–21R)
 407/507 Seminar: [Topic] (1–5R)
 408/508 Workshop: [Topic] (1–21R)
 409 Supervised Tutoring (1–21R)
 410/510 Experimental Course: [Topic] (1–5R)
 ARH 474, 475, 476 History of Interior Architecture I,II,III (3,3,3) See Art History
 ARCH 491/591, 492/592 Environmental Control Systems (4,4) See Architecture
 605 Reading and Conference: [Topic] (1–16R)
 606 Special Problems: [Topic] (1–16R)
 608 Workshop: [Topic] (1–16R)

Architecture

Christine Theodoropoulos, Department Head

(541) 346-3656
 210 Lawrence Hall
 1206 University of Oregon
 Eugene OR 97403-1206
<http://architecture.uoregon.edu>

(503) 725-3682
 Portland Architecture Programs
 722 SW 2nd Ave.
 Portland OR 97204-3127

Faculty

Mary Anne Beecher, associate professor (interior architecture). B.A., 1986, M.A., 1988, Iowa State; M.A., 1998, Ph.D., 2003, Iowa. (1999)
 Lars Uwe Bleher, assistant professor (design, digital media). M.Arch., 1994, Oregon; Dipl.Ing., 1995, Stuttgart; reg. architect and urban planner, Germany. (2002)
 Frances Bronet, professor (interdisciplinary design, engineering, arts and social sciences); dean. Diplôme d'Études Collégiales, 1974, B.S., 1977, B.Arch., 1978, B.Eng., 1979, McGill; M.S., 1985, Columbia. (2005)
 G. Z. Brown, professor (design, environmental control systems, effect of energy and material conservation on architectural form). B.A., 1964, M.A., 1966, Michigan State; M.B.A., 1971, Akron; M.Arch., 1974, Yale; reg. architect, Oregon; member, American Institute of Architects. (1977)
 Virginia Cartwright, associate professor (design, daylighting, electric lighting). A.B., 1975, California, Berkeley; M.Arch., 1981, Oregon. (1986)
 John Cava, adjunct associate professor (design, history, theory). B.Arch., 1979, Oregon; M.Arch., 1987, Columbia; reg. architect, Oregon; member, American Institute of Architects. (1988)
 Nancy Yen-wen Cheng, associate professor (design, digital media). B.A., 1983, Yale; M.Arch., 1990, Harvard; reg. architect, Massachusetts; NCARB certificate; member, American Institute of Architects. (1996)
 Michael Cockram, adjunct assistant professor (design, process media). B.A., 1982, Arkansas; M.Arch., 1989, Oregon. (1994)
 Donald B. Corner, professor (design, construction systems, housing production); director, Center for Housing Innovation. B.A., 1970, Dartmouth; M.Arch., 1974, California, Berkeley; reg. architect, Massachusetts. (1979)
 Howard Davis, professor (design, architecture and culture, vernacular architecture and urban districts). B.S., 1968, Cooper Union; M.S., 1970, Northwestern; M.Arch., 1974, California, Berkeley. (1986)
 Stephen F. Duff, associate professor (design-build apprenticeship, design judgment, structures and construction). B.A., 1985, Washington (Seattle); M.Arch., 1988, M.S., 1993, California, Berkeley. (1994)
 Ihab Elzeyadi, assistant professor (design, environmental control systems). B.Arch., 1988, Graduate Diploma in Architectural Engineering, 1990, Ain Shams University; M.S., 1996, Pennsylvania State; Ph.D., 2001, Wisconsin, Milwaukee. (2001)
 Michael E. Fifield, professor (design, housing, urban design). B.A., 1973, California, Berkeley; M.Arch., 1980, California, Los Angeles; reg. architect, Oregon, Arizona, Idaho; NCARB certificate; member, American Institute of Architects, American Institute of Certified Planners. (1998)
 Gerald Gast, associate professor (urban and architectural design, urban studies). B.Arch., 1967, M.Arch., 1969, Illinois; reg. architect, California. (1994)
 Donald Genasci, professor (history and theory, architecture and urban design). B.Arch., 1963, Oregon; Dipl. in Urban Design, 1965, Architecture Asso-

ciation; M.A., 1974, Essex; reg. architect Oregon, NCARB and England (ARCUK). (1977)
 Mark Gillem, assistant professor (urban design, social and cultural factors in design). B.Arch., 1989, Kansas; M.Arch., 1996, Ph.D., 2004, California, Berkeley. (2005)
 James W. Givens, adjunct associate professor (design, design theory and process). B.Arch., 1985, M.Arch., 1989, Oregon. (1986)
 Esther Hagenlocher, assistant professor (interior architecture, furniture design). Certificate of Profession, 1987, Technical College, Stuttgart; Dipl.Ing., 1994, State Academy of Art and Design, Stuttgart; M.Arch., 1998, University College, London; reg. architect, Germany. (2004)
 Megan Haight, adjunct assistant professor (design, design process). B.A., 1973, Stanford; M.Arch., 1979, Yale. (1996)
 Wayne J. Jewett, senior instructor (furniture design and construction, sculpture). B.S., 1970, M.F.A., 1972, Wisconsin, Madison. (1974)
 Peter A. Keyes, associate professor (design, housing research and building technology, community design). A.B., 1978, Harvard; M.Arch., 1983, Columbia; reg. architect, New York. (1990)
 Alison G. Kwok, associate professor (design, environmental control systems). B.A., 1977, Knox; M.Ed., 1980, Hawaii; M.Arch., 1990, Ph.D., 1997, California, Berkeley; reg. architect, California. (1998)
 Nicolas Larco, assistant professor (design, urban design, suburban development). B.A., B.Arch., 1996, Cornell; M.Arch., M.C.P., California, Berkeley; reg. architect, Massachusetts. (2005)
 Brook Muller, assistant professor (design theory, environmentally responsive architecture). B.A., 1987, Brown; M.Arch., 1992, Oregon. (2004)
 Hans Joachim Neis, associate professor (urban and architectural design). Dipl.Ing., Damstadt, 1976; M.Arch., 1979, M.C.P., 1980, Ph.D., 1989, California, Berkeley. (2000)
 Kevin Nute, associate professor (design and design theory). B.A., 1981, B.Arch., 1985, Nottingham; Ph.D., 1993, Cambridge. (2000)
 James A. Pettinari, professor (design-graphic analysis, urban and community design, transit-related development); director, Portland programs. B.Arch., 1966, Minnesota; M.Arch., 1970, Pennsylvania; reg. architect, Minnesota; NCARB certificate. (1975)
 Otto P. Poticha, adjunct associate professor (design, architectural practice, community involvement in physical change). B.S., 1958, Cincinnati; reg. architect, California, Colorado, Illinois, Indiana, Oregon, Virginia, Washington, Washington, D.C.; NCARB certificate; member, American Institute of Architects. (1962)
 John S. Rowell, associate professor (design, construction). B.S., 1984, British Columbia; M.Arch., 1990, Oregon; reg. architect, Washington, Oregon, California; NCARB certificate; member, American Institute of Architects. (1996)
 Alison B. Snyder, associate professor (design, light, ancient and modern sacred space and vernacular structures). B.A., 1982, Washington (St. Louis); M.Arch., 1987, Columbia; reg. architect, New York, Pennsylvania, New Jersey. (1997)
 Robert L. Thallon, associate professor (design, media, construction). B.A., 1966, California, Berkeley; M.Arch., 1973, Oregon; reg. architect, Oregon, California. (1979)
 Christine Theodoropoulos, associate professor (design structure). B.S.C.E., 1979, Princeton; M.Arch., 1985, Yale; reg. architect, reg. civil engineer, California; member, American Institute of Architects; American Society of Civil Engineers. (1997)
 Roxi Thoren, assistant professor. See **Landscape Architecture**.
 James T. Tice, associate professor (design, theory). B.Arch., 1968, M.Arch., 1970, Cornell; reg. architect, California. (1990)
 Glenda Fravel Utsey, associate professor (design, site-specific process and skill development, settlement

patterns); associate head, student affairs. B.Arch., 1971, M.L.A., 1977, Oregon. (1981)

Glenn Wilcox, assistant professor (design, digital media). B.Arch., 1992, Temple; M.Arch., 1998, Cornell. (2001)

Jenny Young, associate professor (design, programming, health-care facilities). B.A., 1970, Vassar; M.Arch., 1974, California, Berkeley; reg. architect, Oregon. (1982)

Linda K. Zimmer, associate professor (design, media, behavioral factors) director, Interior Architecture Programs. B.I.Arch., 1982, Kansas State; M.I.Arch., 1990, Oregon; NCIDQ certification; member, Institute of Business Designers. (1990)

Courtesy

Edward Allen, courtesy professor (technical teaching program). B.Arch., 1962, Minnesota; M. Arch., 1964, California, Berkeley. (2001)

Emeriti

John L. Briscoe, professor emeritus. B.Arch., Eng., 1950, Oklahoma State; reg. architect, Oregon; NCARB certificate; member, American Institute of Architects. (1953)

Stanley W. Bryan, professor emeritus. B.Arch., 1947, Washington (Seattle); M.Arch., 1948, Massachusetts Institute of Technology; reg. architect, Oregon, Washington, California; member, Construction Specifications Institute. (1955)

Philip H. Dole, professor emeritus. M.Arch., 1949, Harvard; M.S., 1954, Columbia; reg. architect, New York. (1956)

Wilmot G. Gilland, professor emeritus. A.B., 1955, M.F.A., 1960, Princeton; reg. architect, California, Oregon; Fellow, American Institute of Architects. (1969)

Arthur W. Hawn, professor emeritus. B.A., 1961, M.A., 1964, Washington State; Fellow, Interior Design Educators Council. (1967)

Rosaria Flores Hodgdon, associate professor emerita. Arch. Dipl., 1946, University of Naples; reg. architect, Massachusetts. (1972)

William Kleinsasser, professor emeritus. A.B., 1951, M.F.A., 1956, Princeton; reg. architect, Pennsylvania, New York, Oregon. (1965)

Earl E. Moursund, professor emeritus. B.S., 1949, Texas; M.Arch., 1951, Cranbrook Academy of Art; reg. architect, Texas. (1955)

Gary W. Moye, associate professor. B.Arch., 1967, Oregon; M.Arch., 1968, Pennsylvania; reg. architect, Pennsylvania, New York, Oregon. (1976)

Donald L. Peting, associate professor emeritus; assistant dean, architecture and allied arts. B.Arch., 1962, Illinois; M.Arch., 1963, California, Berkeley; reg. architect, Oregon, Washington. (1963)

Pasquale M. Piccioni, associate professor emeritus. B.Arch., 1960, Pennsylvania; reg. architect, Pennsylvania. (1968)

Guntis Plēsums, professor emeritus. B.Arch., 1961, Minnesota; M.Arch., 1964, Massachusetts Institute of Technology; reg. architect, Oregon, New York. (1969)

John S. Reynolds, professor emeritus. B.Arch., 1962, Illinois; M.Arch., 1967, Massachusetts Institute of Technology; reg. architect, Oregon. (1967)

Charles W. Rusch, professor emeritus. A.B., 1956, Harvard; B.Arch., 1964, M.Arch., 1966, California, Berkeley. (1978)

Michael D. Utsey, associate professor emeritus. B.Arch., 1967, Texas; M.Ev.D., 1971, Yale; reg. architect, Oregon. (1967)

The date in parentheses at the end of each entry is the first year on the University of Oregon faculty.

Guest Lecturers and Critics

The Department of Architecture has an extensive program of visiting lecturers and critics who are brought to the school each year. The program includes the Pietro Belluschi Distinguished

Visiting Professor in Architectural Design and the Frederick Charles Baker Chair and lectures on light and lighting in architecture.

The Study of Architecture

Architectural Education. The purpose of studying architecture is to learn how to make physical changes to our surroundings that enhance the quality of the built environment and our experience of life. Within this broad purpose, architectural study and practice include the tasks of providing shelter and environmental protection, providing appropriate settings for human activities, and creating forms that are aesthetically pleasing and supportive of social well-being in the community and society.

The Department of Architecture includes the Interior Architecture Program (see that section of this catalog) and maintains close ties with other departments in the School of Architecture and Allied Arts. Architecture faculty members believe that the interdisciplinary cooperation of environmentally concerned fields is important to the study of architecture and continually seek new ways to learn from one another.

A central part of architectural education is the design studio, in which students learn by doing through experience with the design of buildings. This kind of learning is demanding, and students are expected to be committed and able to work independently and responsibly toward program and course objectives. In the design studio, continuous evaluation and response are the basic learning modes.

The department sets high standards for student performance. Advanced students often work together in courses and as collaborators with faculty members in research investigations through independent-study courses.

Preparation. Architecture is an inclusive art, bringing together a variety of disciplines. Students should prepare themselves in the following fields:

1. Social sciences
2. Natural sciences
3. Humanities
4. Fine arts

Students are also encouraged to travel in order to experience firsthand important landscapes, cities, buildings, and other elements of the structured environment.

Careers. Although most students prepare for professional registration and apprenticeship with practicing architects, others go into such areas as construction management, teaching, governmental agencies concerned with environmental policy, community and neighborhood planning, urban planning, and architectural programming and administration.

Summer Architecture Academy. The department's Summer Architecture Academy offers prospective students a chance to learn about the discipline in an intensive six-week experience. Workshops, lectures, demonstrations, and field trips complement daily studio work.

Information about the Summer Architecture Academy may be obtained on the website or by calling the department.

Accreditation. In the United States, most state registration boards require a degree from an

accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: the bachelor of architecture, the master of architecture, and the doctor of architecture. A program may be granted a six-year, three-year, or two-year term of accreditation, depending on the extent of its conformance with established educational standards. Master's degree programs may consist of a preprofessional undergraduate degree and a professional graduate degree that, when earned sequentially, constitute an accredited professional education. However, the preprofessional degree is not, by itself, recognized as an accredited degree.

At the University of Oregon, both the bachelor of architecture (B.Arch.) and the master of architecture (M.Arch. first professional degree Options II and III) programs are accredited by NAAB.

Internship and Licensure. In the United States, the title "architect" is legally restricted to individuals licensed by each state. Individual state governments use guidelines established by the National Council of Architectural Registration Boards (NCARB) to license architects. NCARB guidelines for license examination eligibility and the NCARB examination are used uniformly by most states. Before taking the examination, an applicant must have three years of professional experience with a registered architect. In some states, including Oregon, registration with the Intern Development Program is required while preparing for licensure.

Off-Campus Study

Students may participate in off-campus study programs hosted by the Department of Architecture, the Historic Preservation Program (with domestic and Italian field schools), and International Programs. The department has exchange programs with Stuttgart, Germany, and Hong Kong, and a close relationship with the Danish International Studies Program in Copenhagen.

Portland, Oregon. The department maintains an extension of its NAAB-accredited program at the UO Portland Center, where advanced graduate and undergraduate architecture students may study. Students in the Option I or Option II master of architecture programs may complete all studies in residence in Portland or take courses in Eugene and Portland.

The UO Portland Center, housed in the historic Willamette Block, includes studio spaces, classrooms, faculty offices, review rooms, and a library. Portland students have the use of all the resources and facilities on the Eugene campus, including scholarships and financial aid. Through provisions of the Oregon University System, students may enroll in courses and use library resources at other state-system universities.

Portland is an ideal laboratory for the exploration and study of real problems in urban design and architecture. Civic and regional issues are actively studied and tested in the design studios, courses, and through research opportunities. The school maintains strong ties with Portland's professional community of architects, planners, and developers. Additional enrichment is provided through the department's sponsorship of profes-

sional and public events in Portland and Eugene. Students may take advantage of Portland's status as a major center for architectural and interior design services by seeking practicum experience and part-time employment in local firms and organizations. Students may participate on teams focused on urban design projects for agencies and nonprofit organizations in the Portland area. More information is available through the department office in Portland or Eugene.

Macerata, Italy. This integrated program, offered in the spring, is based in the medieval walled city of Macerata, Italy, nestled on a hilltop between the Chienti and Potenza Rivers. The program is housed in the Palazzo Ricci, an elegant 18th-century palace in the heart of Macerata. Students have access to studio space, seminar rooms, a computer lab, library, and student lounge as well as the city's libraries, sports facilities, student cafeterias, and lounges at the Università degli Studi di Macerata. The curriculum includes studio, media, and seminar courses designed for advanced architecture, interior architecture, and landscape architecture majors.

Rome, Italy. The Department of Architecture's annual summer program in Rome is housed in the Palazzo Pio in the historic center of the city. Rome serves as the laboratory for the studio and subject-area courses. Walking tours of Rome and field trips to nearby architectural sites complement the program. Students live in apartments within a fifteen-minute walk to the facility. This program is available to architecture and interior architecture majors who have successfully completed at least four design studios.

Exchange Program. Each year a small number of Oregon students change places with students in the architecture programs in Stuttgart, Germany, and Hong Kong. Undergraduate students in their third or fourth year and professional-degree graduate students who have a full year of study remaining after the exchange year are eligible.

Danish International Studies Program. Each year, ten architecture and several interior architecture students travel to Copenhagen to participate in the program. Summer, fall, and academic-year options are offered. Credits are automatically transferred, and financial aid is available.

Registering for Overseas Courses. Students in University of Oregon overseas study programs enroll in courses with subject codes that are unique to individual programs. Special course numbers are reserved for overseas study. See International Programs in the **Academic Resources** section of this catalog.

Curriculum for the Study of Architecture

The professional curriculum in architecture has two principal objectives: (1) the promotion of broad inquiry into the integrative nature of environmental issues and design and (2) a detailed professional education in architectural design. Graduates of the program in architecture must have comprehensive skills in the understanding and design of environments ranging from urban design to intimate personal space.

Students must meet the curriculum requirements published in the *UO Catalog* and in the department's *Advising Handbook*, which includes

sample programs, grading policies, an explanation of how students' progress is monitored through the program, and other advising information. Each student is assigned a faculty adviser and encouraged to consult that adviser for specific information.

Residence Requirements

For transfer students to earn the bachelor of architecture (B.Arch.) or master of architecture (M.Arch.) degree from the university, the following minimum course work must be successfully completed in residence:

1. Design area: four terms of architectural design including ARCH 485/585, 486/586
2. Architecture subject area: 30 credits
3. General electives: 16 upper-division credits selected from courses offered outside the School of Architecture and Allied Arts (B.Arch. only)

Leave of Absence

University Policy. Graduate students should see the Continuous Enrollment statement in the **Graduate School** section of this catalog. Undergraduate students should contact the UO admissions office to learn how withdrawal from the university affects residency status.

Departmental Policy. Undergraduate and graduate students may interrupt the course of study for various reasons. In order for the department to plan for maximum use of resources, students must file a leave-of-absence form with the department indicating the expected date of return. Leave-of-absence status is renewable. Undergraduates may accumulate up to a total of two years of leave; they must file a departmental leave-of-absence agreement and submit a reenrollment card to the Office of the Registrar. Graduate students may accumulate up to a total of one year of leave; they must file a Graduate School leave-of-absence form, available online, and a departmental agreement, available in the department office. If the limits on accumulated leave are exceeded or the leave-of-absence terms of agreement are not met, major status may be revoked. Students who do not file a leave-of-absence agreement form with the department cannot be guaranteed access to design studio courses the year they return.

Undergraduate Studies

The undergraduate five-year professional degree program leads to a bachelor of architecture (B.Arch.) degree. It is highly structured the first three years and more flexible the last two. This flexibility allows each student to establish a study sequence according to individual interests and needs and to take advantage of diverse opportunities in the profession. Transfer students should be aware that an accelerated program is normally possible only for students who transfer from an accredited architecture program.

Prospective applicants who have a four-year undergraduate degree in any field must apply to the graduate program (see Graduate Admission below). Undergraduate programs include the bachelor of architecture program and a minor in architecture.

Bachelor of Architecture: 231 credits

In addition to the professional curriculum listed below, the bachelor's degree program includes

requirements for a liberal education. Besides the university general-education requirements for professional-school majors, students must complete upper-division course work outside the major as part of the general-elective requirement.

University General-Education Requirements: minimum of 44 credits. College composition (8 credits); group requirements in arts and letters, social science, and science (36 credits); the multicultural requirement (8 additional credits if the selected courses do not also satisfy group requirements). Architecture majors must take General Physics (PHYS 201, 202), which are science group-satisfying courses.

Major Program Requirements: 187 credits. See Professional Curriculum section.

Minor Requirements

The Department of Architecture offers a minor in architecture, subject to the following:

1. Students must complete the department's minor program application and submit it with the required academic records to the Department of Architecture office. Applicants are notified when their applications have been approved. The application form includes a curriculum work sheet with the requirements in effect at the date of acceptance
2. Because the department's first obligation is to its majors, it cannot guarantee availability of courses for minors. Minors may register in required courses if space is available after the needs of majors have been met
3. Enrollment in each minor program is limited. If the department is unable to accommodate additional students, it may suspend admittance to a minor program until space becomes available
4. Courses required for minors are open to other university students with instructor's consent

| Course Requirements | credits |
|---|---------|
| Introduction to Architecture (ARCH 201) | 4 |
| Architectural Contexts: Place and Culture (ARCH 430) or Human Context of Design (ARCH 440) or Spatial Composition (ARCH 450) | 4 |
| Courses in architectural subject areas | 12 |
| History of Western Architecture I,II (ARH 314, 315) and one additional upper-division architectural history course from the Department of Art History | 12 |
| Building Construction (ARCH 470) | 4 |

Undergraduate Admission

Interest in the program exceeds the capacity of the department. Approximately equal numbers of first-year and transfer (including change-of-major) applicants are admitted to the first year of the bachelor of architecture program each year. A smaller number of applicants from other NAAAB-accredited or -recognized feeder programs are admitted as advanced transfer students. Prospective students should review application requirements posted online during the fall, well before application deadlines (see Application Deadlines in the **Admissions** section of this catalog). January 15 is the deadline for completion of both the department and university applications. Applications are reviewed and accepted only once each year. Admission notices are mailed by April 1.

Admission review focuses on (1) creative capability; (2) academic capability; and (3) potential

for contribution to the program through diversity of background, experience, maturity, or breadth of general knowledge. Students are expected to submit specific materials supporting each of these attributes (academic records, essays, recommendations, and a portfolio of creative work). Prospective applicants should write to Architecture Admissions, Department of Architecture.

Applicants need not have course work in building design, but they are encouraged to seek a broad foundation in the visual arts (e.g., drawing, painting, sculpture, graphic design). Experience with crafts and construction may also demonstrate evidence of creative capability.

Accepted applicants must be academically secure. To be considered, first-year applicants must have grades and scores that meet at least three of the following four indices, and all applicants must submit SAT scores.

1. High school grade point average (GPA)—3.25
2. Verbal—Critical Reading SAT I—550
3. Mathematical SAT I—550
4. Total of all SAT I sections—1100

Test of English as a Foreign Language (TOEFL) scores are required for students whose first language is not English. **Paper-based test:** a minimum total score of 575 must be achieved with a minimum of 58 in each subsection.

Computer-based test: a minimum total score of 233 must be achieved with a minimum score of 24 in each subsection. **Internet-based test:** a minimum total score of 90 must be achieved with a minimum score of 30 in each subsection.

Transfer applicants must have a minimum college or university GPA of 3.00 and meet the other criteria listed above for first-year applicants.

Graduate Studies

There are three programs of graduate study in the Department of Architecture: Options I, II, and III. In all three programs, students must take a minimum of 45 graduate credits, of which 30 must be in the major and 9 must be at the 600 level. These programs do not have a graded-credit requirement, although students who enroll for graded credits must maintain a 3.00 minimum GPA. Additional requirements for each program are listed below.

The Option I program leads to the master of architecture (M.Arch.) as a postprofessional degree. Applicants must have a professional degree in architecture. Students in this program produce a thesis or a terminal research project. The program can usually be completed in four to six terms. Approximately five new students are admitted into the program each year.

The Option II and III programs lead to the M.Arch. as an accredited professional degree. The Option II program, which can usually be completed in six terms, is for applicants who have a four-year preprofessional degree in architecture from an institution where the four-year degree is part of a "four plus two" NAAB-accredited degree program. Applicants who have a four-year preprofessional degree in an environmental design discipline and an equivalent amount of professional studio and course work as is required of Option II applicants may be considered for the Option II program. Students admitted into the Option II program begin their studies fall term.

Students with bachelor's degrees (B.S. or B.A.) other than a preprofessional degree in architecture or the equivalent as stated above must apply to the Option III program—typically completed in ten terms. Option III students begin their program the summer before their first academic year of study. Students with degrees in related design disciplines (e.g., landscape architecture, interior architecture, environmental design, or architecture degrees from nonaccredited degree programs) may be given advanced standing, up to a maximum of three terms of studio credit for equivalent prior studio work.

Professional Degree Program Requirements

Option III students must complete 64 credits of architectural design studio and 80 credits of professional subject-area courses described in the Professional Curriculum section below. A minimum of ten terms is required for this option.

Option II students must fulfill the professional curriculum requirements of the Option III program, but are admitted with advanced standing in studio and subject-area courses. The extent of this advanced standing is determined in consultation with the student's academic adviser before beginning the course of studies. This preliminary evaluation of transfer credit is provisional, pending satisfactory completion of three terms in residence.

Option II students may transfer up to 36 credits of design—excluding ARCH 585, 586—and up to 50 credits of subject-area courses. Option II students must complete a minimum of six terms and the following 81 credits in residence:

- 40 credits in architectural design studios
- 30 credits in professional subject-area courses including advanced electives and/or a research project
- 11 credits in nonstudio ARCH electives

Students admitted into the Option II program are expected to have completed basic subject-area courses in technology, architectural history, and other areas in their preprofessional degree program. Students with insufficient preparation in subject-area or design studio courses may be admitted with deficiencies. Satisfaction of the specific deficiencies may require course work in addition to the minimum of 81 credits required for the degree. Students intending to enroll in the Portland Architecture Program may be required to fulfill deficiencies on the Eugene campus before matriculation in the Portland program.

For more information, see Curriculum for the Study of Architecture above.

Postprofessional Degree Program Requirements

The Option I program provides an opportunity for advanced study and contribution to knowledge in the field through the M.Arch. thesis. Option I students must complete a minimum of four terms in residence. Students in this program are expected to develop an individual research topic in one or more of the following areas of faculty research:

1. Computer-aided design
2. Design process and theory
3. Energy-conscious design

4. Environment and behavior
5. Housing design
6. Interior components and furniture
7. Lighting and lighting design
8. Proxemic design and ergonomics
9. Urban design
10. Vernacular architecture
11. Structures and construction

The Option I thesis draws on individual research, professional and general university courses, and consultation with the student's thesis committee. For more information about the thesis, see the **Graduate School** section of this catalog.

Certificate in Technical Teaching in Architecture

The program prepares candidates who are capable of integrating technical building and engineering information with the design education process for teaching positions in schools of architecture. This integration should improve the quality of architectural technical teaching and associated research and its relevance to architectural design studios. Technical subjects include structural design, construction materials and processes, and environmental control systems.

This certificate program is designed for graduate students in the postprofessional (Option I) master of architecture program, but graduate students in Options II and III may apply to the certificate program. Students who pursue this certificate typically focus their research on curriculum, tools, and strategies for teaching and concentrate on improving their comprehensive knowledge of the technical subjects.

Certificate candidates must demonstrate advanced proficiency in at least one technical subject area (structures, construction, environmental control) and have the background necessary to teach at the introductory level in the other two. This requirement can be fulfilled by submitting a portfolio documenting professional experience and/or prior course work to the technology faculty, or it can be met by completing a sequence of advanced courses while at the University of Oregon.

Two years in residence is typical, during which a minimum of 24 credits is required for the certificate. Twelve of these 24 credits may be used to fulfill master of architecture degree requirements.

Graduate Admission

Prospective applicants may review the graduate program and the application requirements at the department website. Applicants must take Graduate Record Examinations (GRE) so that the scores, a required component of the application, can be reported by the application deadline. Students whose first language is not English must also submit scores from the Test of English as a Foreign Language (TOEFL) of at least 233 (computer-based) or 575 (paper-based). Applications must be postmarked by the first Monday after January 1 for applicants to be considered for admission the subsequent fall term—summer session for Option III students. Notification of results is mailed by April 1. The department typically does not accept late applications.

Unless a leave of absence has been approved, students enrolled in a graduate program must attend the university continuously (except

summers) until program requirements have been completed. For departmental policy about the leave of absence, see Curriculum for the Study of Architecture above.

A number of graduate teaching fellowships (GTFs) are available to particularly well-qualified graduate students. Applicants with previous architectural education (Option I or II) may want to request GTF application forms with their packets. Option III students generally qualify for GTF awards in the second or third year of the program.

Professional Curriculum

The professional curriculum in architecture has two elements: architectural design and architectural subjects. Undergraduate students also must complete a set of general electives.

Architectural Design: 64 credits

The architectural design studio and its activities are the heart and focus of the professional curriculum. The design studio is a social and interactive workplace. Students are encouraged and expected to work cooperatively and to draw on the knowledge, skills, and criticism of their colleagues.

Through studio projects, students learn to solve design problems and respond to design situations with architectural intent, meaning, and knowledge. Introductory studios emphasize ideas, skills, and the critical thinking fundamental to the design process; intermediate studios emphasize integration of subject-area skills and content with design; advanced studios emphasize comprehensive integration of these elements.

Design credit can be earned only through participation in design studio. Six credits earned in either Site Planning and Design (LA 489/589) or Interior Design (IARC 484/584) studios may be applied to this 64-credit requirement.

Introductory Architectural Design Studios

Architectural Design I,II (ARCH 283, 284), two-term studio for undergraduate majors

Architectural Design III,IV (ARCH 383, 384), two-term studio for undergraduate students

Introductory Graduate Design (ARCH 680, 681, 682), three-term studio for Option III graduate students

Intermediate Architectural Design Studios

Architectural Design (ARCH 484/584), repeatable studio for all professional-degree students. Twenty-four credits required for undergraduate students. Thirty credits required for Option III graduate students. Eighteen credits required for Option II students

Graduate Architectural Design: Option II (ARCH 683), for Option II graduate students

Advanced Architectural Design Studios

Advanced Architectural Design I,II (ARCH 485/585, 486/586), two-term studio for professional-degree students

Architectural Subjects: 80 credits

Architectural subject courses introduce and develop theory, knowledge, and skills in architecture and related disciplines. Emphasis is on learning architectural subject areas in the context of design. The content and focus of these courses is closely coordinated with offerings and expectations in the architectural design area.

A core curriculum is required for professional degree students. Introductory courses present knowledge, concepts, and skills basic to further study in several subject areas. Core courses instill competence with knowledge, concepts, skills, and methodologies representative of a particular subject area and prepare students for advanced courses.

Architectural subject courses fall into four subareas: (1) architectural design skills, (2) architectural design content, (3) context of the architectural profession, and (4) architectural history. Prerequisites for advanced studios include seven technology courses, three design-arts core courses, and architectural history—four courses for undergraduates and three courses for graduate students.

In the following list, required courses are indicated with an r.

Architectural Design Skills

Architectural design requires proficiency in a range of skills and techniques. These include design process skills in techniques of observation, analysis, synthesis, evaluation, and communication and design media skills in techniques of drawing, model making, and computer applications.

r Design Skills (ARCH 202) (undergraduate)

r Graduate Design Process (ARCH 611) (graduate)

Design Process, Methods, and Research. Strategies, processes, and techniques for design and design research. Principles of problem analysis and definition, information gathering and organization, concept and form generation, and evaluation.

Structural Planning (ARCH 412/512)

Media for Design Development. Theory and application of visual media for design process. Principles and skills of diagramming, drawing, and model making to support design thinking and communication.

Introduction to Architectural Computer Graphics (ARCH 222) (undergraduate)

Analysis through Recording of Historic Buildings (ARCH 421/521)

r Media for Design Development (ARCH 423/523)

Advanced Design-Development Media (ARCH 424/524)

Computer Literacy Requirement

By the end of their first year in the program, students are expected to have achieved the level of proficiency established by the department in office software as well as basic literacy in computer graphics for architecture, image processing, two-dimensional drafting, and three-dimensional modeling. Introductory architecture courses presume a knowledge of computer operations, general-use software, and Internet communications. Students are required to have a high-speed personal computer and a specified complement of software. Each spring the department reviews its software and hardware recommendations, so it is best to contact the department before making purchases.

Architectural Design Content

The discipline of architecture is predicated on integration of knowledge in history, theory, and application in a range of content areas. Subjects and courses in this subarea introduce general knowledge in the field and include courses about responding to place, human activity support, spatial ordering, structure, construction, and environmental control.

r Introduction to Architecture (ARCH 201) (undergraduate)

History and Theory of Place Response. The physical, cultural, and ecological context for architecture. Principles and skills for critical analysis of specific places and appropriate design responses.

r Architectural Contexts: Place and Culture (ARCH 430/530)

Vernacular Building (ARCH 434/534)

Theory of Urban Design I,II (ARCH 436/536, 437/537)

Understanding Landscapes (LA 260) (undergraduate)

Land Analysis (LA 361) (undergraduate)

Contemporary American Landscape (LA 385)

History and Theory of Human Activity Support. Design implications of activities and relationships implied by the building program and expressed as the needs and desires of the first occupants. Principles of deriving design responses that remain useful over time.

r Human Context of Design (ARCH 440/540)

Architectural Programming (ARCH 449/549)

Furniture: Theory and Analysis (IARC 444/544)

Color Theory and Application for the Built Environment (IARC 447/547)

History and Theory of Spatial Ordering. Principles of form and composition in the making of architectural space. The study of past and present ideas and principles through which building elements are given order and meaning.

r Spatial Composition (ARCH 450/550)

The Façade (ARCH 457/557)

Types and Typology (ARCH 458/558)

History and Theory of Structure. The role of structural form and behavior in creating safe and satisfying environments. Methods for selection and refinement of systems of structure based on general principles and detailed calculation.

r Structural Behavior (ARCH 461/561)

r Wood and Steel Building Systems (ARCH 462/562)

r Structural Systems (ARCH 463/563) or one advanced 4-credit building technology elective course

History and Theory of Construction. Study of the physical properties and manufacture of building materials and their behavior in place over time. Materials and construction processes, their influence on decisions in design, and their impact on the form and expression of the built environment.

r Building Construction (ARCH 470/570)

r Building Enclosure (ARCH 471/571)

Interior Construction Elements (IARC 471/571)

Interior Finishes and Design Application
(IARC 472/572)

Working Drawings in Interior Architecture
(IARC 473/573)

Preservation and Restoration Technology
(ARCH 474/574)

Preservation Technology: Masonry
(ARCH 475/575)

History and Theory of Environmental Control.
Study of the effects of climate on people and the need for tempered enclosure and life-support systems in buildings. Systems of heating, cooling, lighting, water and air supply, waste removal, and power as organizational elements in building design.

r Environmental Control Systems I,II
(ARCH 491/591, 492/592)

Electric Lighting (IARC 492/592)

Solar Heating (ARCH 493/593)

Passive Cooling (ARCH 494/594)

Daylighting (ARCH 495/595)

The Window (ARCH 496/596)

Case Studies in Sustainable Design
(ARCH 497/597)

Context of the Architectural Profession

The discipline and practice of architecture exists within a broad societal context. Courses in this area consider professional practice in contexts of ethics, law, business, and the construction industry.

Practicum (ARCH 409)

r Context of the Architectural Profession
(ARCH 417/517)

Context of the Interior Architecture Profession
(IARC 417/517)

Architectural History

The study of architecture and its evolution through time. Majors are expected to acquire an overview of architectural history, from prehistory to the present, augmented with in-depth knowledge of one or more periods.

r Three 400- or 500-level courses in architectural history taught by the Department of Art History. Undergraduate majors must take History of Western Architecture I or II (ARH 314 or 315), an arts and letters group-satisfying course; if both 314 and 315 are completed, only two 400-level architectural history courses are required. Graduate students must take one approved course from each of the major time periods, ancient, Renaissance, and modern.

Special Courses

In addition to permanently numbered courses, generic courses (ARCH 196–199, 401–410, 503, 507, 508, 510, 601–610) may be offered and approved to satisfy subject or elective credit requirements. Independent study is limited to a total of 9 credits—selected from Research (ARCH 401, 601), Reading and Conference (ARCH 405, 605), Special Problems (ARCH 406, 606), and practicum teaching—to fulfill subject-area requirements.

General Electives: 43 credits

General electives enable undergraduate majors to study general subjects beyond university group requirements. To encourage professional-degree students to continue liberal studies beyond introductory courses, B.Arch. students are required to earn 16 credits in upper-division general electives in academic subjects (exclusive of activity and performance courses) outside the subject areas of architecture (ARCH) and interior architecture (IARC).

Architecture Courses (ARCH)

196 Field Studies: [Topic] (1–3R)

198 Workshop: [Topic] (1–3R)

199 Special Studies: [Topic] (1–5R)

201 Introduction to Architecture (4) Offers a structure of principles for making places for people. Examines places, design procedures, and the use of architectural principles in general.

202 Design Skills (3) Introduction to basic design processes, methods, and media. Coreq: ARCH 181.

222 Introduction to Architectural Computer Graphics (4) Introduces basic skills and literacy with the computer for architectural illustration, drafting, and design.

283, 284 Architectural Design I,II (6,6) Design-studio projects and exercises introducing fundamental concepts and considerations in environmental design. Teaches knowledge and skills needed in subsequent studios and professional course work. Prereq for 284: ARCH 283; pre- or coreq for 284: ARCH 222.

383, 384 Architectural Design III,IV (6,6) Studio projects for second-year undergraduates. Integration of issues of context, activity support, spatial order, construction, structure, and environmental control. Emphasis on schematic concept formation and subsequent architectural development. Sequence. Prereq for 383: ARCH 284. Prereq for 384: ARCH 383.

399 Special Studies: [Topic] (1–6R)

401 Research: [Topic] (1–6R)

403 Thesis (1–9R)

405 Reading and Conference: [Topic] (1–6R)

406 Special Problems: [Topic] (1–6R)

407/507 Seminar: [Topic] (1–6R)

408/508 Workshop: [Topic] (1–6R)

409 Practicum: [Topic] (1–6R)

410/510 Experimental Course: [Topic] (1–6R)

417/517 Context of the Architectural Profession

(3) Introduction to the professional practice of architecture and related careers. Examines the professional, legal, and regulatory environment; firm organization and management; marketing; contractual issues; and the construction process.

421/521 Analysis through Recording of Historic Buildings (3) Field and laboratory techniques of graphic and written recording and analysis of buildings. Analysis of historic drawings, photography, and descriptions. Prereq: ARCH 423/523, 462/562; prereq for 421: ARCH 282; prereq for 521: ARCH 682 or 683. Open to historic preservation graduate students.

423/523 Media for Design Development (3R) Instruction in media for design process. Techniques for problem and context analysis, generating concepts, developing form, and testing proposals. Subject emphasis varies with instructor. Prereq for 423: ARCH 202.

424/524 Advanced Design-Development Media (3R) Advanced instruction in specific media techniques for architectural analysis and design. Subject emphasis varies with instructor. Prereq: ARCH 423/523.

430/530 Architectural Contexts: Place and Culture (4) How the design of buildings interacts with physical and cultural contexts of human traditions, landscape, settlements, cities, and suburbs. Historical and contemporary examples. Prereq for 430: ARCH 202, 284; prereq for 530: ARCH 680.

434/534 Vernacular Building (3) Survey and theory of everyday houses, public buildings, and settlements built in cultures worldwide. Emphasis on building types, construction, human use, and building process.

435/535 Principles of Urban Design (4) Introduction to theory and practice of urban design, comparative studies of neighborhood conservation, central city regeneration, growth policies and prospects for restructuring cities, metropolitan regions.

436/536, 437/537 Theory of Urban Design I,II (3,3) Examines the cultural and formal ideas that underlie American and European urban design. **436/536:** Ancient Greek to 1700. **437/537:** 1700 to the present. Prereq for 436: ARCH 430.

440/540 Human Context of Design (4) Theoretical principles, case studies, and technical skills for assessing user needs, developing building programs, applying research findings to design, and evaluating performance of the built environment. Prereq for 440: ARCH 202, 284; prereq for 540: ARCH 680.

449/549 Architectural Programming (3) Theory and methods for uncovering and defining requirements for an architectural project including philosophic, sociological, operational, economic, and contextual issues. Prereq: ARCH 484/584 eligibility.

450/550 Spatial Composition (4) Architectural space as a means to measure existence and expand awareness. Focus on compositional principles in architecture and methods for analyzing and generating spatial organizations. Prereq for 450: ARCH 202, 284; prereq for 550: ARCH 680.

457/557 The Façade (3) Ideas related to façade as primary surface of architectural representation. Emphasizes the façade as a mediator between internal and external building needs. Prereq: ARCH 450/550.

458/558 Types and Typology (3) Critical introduction to theory of typology that categorizes urban and architectural forms by formal characteristics and cultural meaning. Lectures cover basic concepts, historical development, and case studies. Prereq for 458: ARCH 384, 450; prereq for 558: ARCH 682 or 683.

461/561 Structural Behavior (4) Develops basic understanding of structural systems or elements and their implications for architectural form. Lectures, laboratories, and case studies investigate structure in historical and contemporary buildings. Prereq for 461: PHYS 201, 202; passing score on diagnostic examination.

462/562 Wood and Steel Building Systems (4) Historical development of materials. Analyzes elements, connections, and systems of wood and steel structures from the perspective of construction process, spatial and structural design. Prereq: ARCH 461/561.

463/563 Structural Systems (4) Historical development of material. Lectures and laboratories

investigate the construction process, structural behavior, and design of element and framing systems. Emphasizes material's influence on spatial design. Prereq: ARCH 462/562.

470/570 Building Construction (4) Provide an understanding of the basic materials and methods of architecture with emphasis on the design, construction and performance of primary structure. Prereq for 470: ARCH 284; prereq for 570: ARCH 681.

471/571 Building Enclosure (4) Selection, design, detailing, and performance evaluation of building envelopes: wood, metals, glass, concrete, and masonry veneers and roofing. Prereq: ARCH 462/562 and one advanced 4-credit building technology elective course.

474/574 Preservation and Restoration Technology (3) Materials, structure systems, buildings, and elements produced by historical technologies and tools studied in terms of their evolution; chronological and stylistic context; deterioration and repair.

475/575 Preservation Technology: Masonry (3) History and preservation of traditional masonry construction. Emphasis on the 19th and early 20th centuries.

480/580 Supervised Design Teaching (1-3R) Supervised assistance with desk critiques and tasks related to studio teaching. Written application required. Prereq for 480: ARCH 384; prereq for 580: ARCH 682 or 683. R for maximum of 3 credits.

484/584 Architectural Design (6R) Design projects requiring comprehensive and integrative study over a wide range of project options. Individual criticism, group discussions, lectures and seminars by visiting specialists, public review of projects. Prereq for 484: ARCH 384; prereq for 584: ARCH 682 or 683.

485/585, 486/586 Advanced Architectural Design I,II (8,8) In-depth work on complex design projects and design development beyond that normally possible in intermediate studios. Prereq for 485: 24 credits in ARCH 484; prereq for 585: 30 credits in ARCH 584.

491/591, 492/592 Environmental Control Systems I,II (4,4) Influence of energy source, climate, heating, cooling, lighting, acoustics, and water and waste systems on design of buildings and sites. **491/591:** architectural and mechanical means to manipulate thermal environment.

492/592: implications of lighting, acoustics, and water and waste for architectural design.

493/593 Solar Heating (3) Continuation of solar energy topics from ARCH 491/591, 492/592 with advanced calculation procedures. Design implications and performance predictions for passive approaches to solar heating. Prereq: 492/592.

494/594 Passive Cooling (3) Passive or natural cooling for buildings emphasizing design implications. Theory, application, and special problems in ventilation and storage mass, radiation, evaporation, earth contact, and shading. Prereq: ARCH 492/592.

495/595 Daylighting (3) Daylighting as an element in architectural design. Models and photography used to study behavior of light. Case studies and prediction techniques. Prereq: ARCH 492/592.

496/596 The Window (3) Window as an element of architectural design. Emphasis on historical, philosophical, artistic, literary, morphological, thermal, manufacturing, construction, cost, structural, lighting, and compositional perspectives. Prereq: ARCH 384 or 682, 471/571, 491/591.

497/597 Case Studies in Sustainable Design (3) Students conduct in-depth case studies of nearby buildings, matching design intent and selected performance topics through field investigations and inquiry. Prereq: ARCH 492/592.

498/598 Energy Scheming (3) Designing energy efficiency using Energy Scheming software. Achieving performance through materials selection and building form, use of the sun for heating and lighting, the wind for cooling. Prereq: ARCH 491/591.

503 Thesis (1-9R)

601 Research: [Topic] (1-6R)

602 Supervised College Teaching (1-6R)

605 Reading and Conference: [Topic] (1-6R)

606 Special Problems: [Topic] (1-6R)

607 Seminar: [Topic] (1-6R)

608 Workshop: [Topic] (1-6R)

609 Practicum: [Topic] (1-6R)

610 Experimental Course: [Topic] (1-6R)

611 Graduate Design Process (3) Foundation knowledge, concepts, and skills fundamental to design process and media subject areas.

619 Terminal Project (1-9R)

661 Teaching Technical Subjects in Architecture (1-3R) Covers techniques for effective teaching. Focuses on one or more standard building-technology courses in architecture and interior architecture. R thrice for maximum of 12 credits.

680, 681, 682 Introductory Graduate Design (6,6,6) Design projects and exercises intended to familiarize the student with fundamental concepts of environmental design. Emphasis on developing graphic skills and the capability for visual thinking that are essential to advanced studios. Sequence.

683 Graduate Architectural Design: Option II (6R) Design to expand perception and response to issues in architectural design. Design as exploration of fundamental theoretical ideas. Studio projects require comprehensiveness and integrative study.

690 Teaching Technology in Architectural Design (3R) Covers teaching techniques that integrate technical content in design project development. Applies techniques to traditional design studios or design-build apprenticeship. R thrice for maximum of 12 credits.

Art

Kathleen E. Wagle, Department Head

(541) 346-3610
198 Lawrence Hall
5232 University of Oregon
Eugene OR 97403-5232
<http://aaa.uoregon.edu/art>

Faculty

- Marcia Adzich, adjunct assistant professor (foundations). B.F.A., 1995, Alberta; M.F.A., 2001, Victoria (British Columbia). (2004)
- Carla Bengtson, associate professor (painting). B.F.A., 1980, Tyler School of Art; M.F.A., 1983, Yale. (1995)
- Colleen Choquette, adjunct assistant professor (photography). B.A. 1989, 1990, B.F.A., 1992, Oregon; M.F.A., 1996, Washington. (1998)
- Chris Coleman, assistant professor (digital arts). B.F.A., 2001, West Virginia; M.F.A., 2003, State University of New York, Buffalo. (2005)
- Camilla Dussinger, adjunct assistant professor (photography). B.F.A., 1987, Western Illinois; M.F.A., 1994, Syracuse. (2000)
- Ronald J. Graff, associate professor (painting). B.F.A., 1973, Kansas City Art Institute; M.F.A., 1975, Yale. (1981)
- R. Craig Hickman, professor (digital arts). B.S., 1971, Portland State; M.F.A., 1981, Washington (Seattle). (1984)
- Colin Ives, assistant professor (digital arts). B.A., 1987, Cornell College; M.A., 1992, M.F.A., 1994, Iowa. (2002)
- Leon B. Johnson, associate professor (foundations, digital arts). M.A., 1993, M.F.A., 1994, Iowa. (1994)
- Anya Kivarkis, visiting assistant professor (metal-smithing and jewelry). B.F.A., 1999, Illinois at Urbana-Champaign; M.F.A., 2004, State University of New York, New Paltz. (2004)
- Sana Krusoe, associate professor (ceramics). B.A., 1968, Occidental; M.F.A., 1987, Claremont Graduate. (1990)
- Justin Novak, assistant professor (ceramics). B.F.A., 1983, Pratt Institute; M.F.A., 1996, State University of New York, New Paltz. (2000)
- Megan O'Connell, senior instructor (letterpress). B.A., 1989, Minnesota; M.F.A., 1994, Iowa. (1994)
- Barbara Snetu Pickett, associate professor (fibers). B.S., 1971, Portland State. (1975)
- Dan Powell, associate professor (photography). B.A., 1973, M.A., 1977, Central Washington; M.F.A., 1980, Illinois. (1987)
- Margaret Prentice, associate professor (printmaking). B.F.A., 1967, Arizona, Tucson; M.F.A., 1980, Colorado, Boulder. (1986)
- Michael Salter, associate professor (digital arts). B.F.A., 1991, Miami; M.F.A., 1994, North Carolina at Chapel Hill. (2005)
- Ying Tan, associate professor (digital arts). B.A., 1983, Teacher's University, Shandong, China; M.A.Ed., 1987, Georgia State. (1996)
- Kartz Ucci, assistant professor (digital arts). B.F.A., 1991, M.F.A., 1995, York University (Toronto). (2004)
- Laura Vandenburgh, associate professor (painting). B.S., 1984, D.V.M., 1988, California, Davis; M.F.A., 1993, Hunter. (1998)
- Kathleen E. Wagle, professor (metalsmithing, jewelry). B.S., 1975, Portland State; M.F.A., 1981, Arizona State. (1994)
- Terri Warpinski, professor (photography); vice-provost for academic affairs. B.A., 1979, Wisconsin, Green Bay; M.F.A., 1983, Iowa. (1984)
- Amanda Wojick, assistant professor (sculpture). B.A., 1995, Colgate; M.F.A., 1999, Alfred; M.F.A., 2000, Bard. (2001)

Kevin Yates, assistant professor (sculpture). O.A.C.A., 1995, Ontario College of Art and Design; B.F.A., 1999, Nova Scotia College of Art and Design; M.F.A., 2001, Victoria (British Columbia). (2004)

Courtesy

Satoko Motouji, courtesy assistant professor. B.A., 1976, Ritsumeikan; B.A., 1982, Oregon; M.F.A., 1985, Massachusetts, Amherst. (2003)

Hattie Mae Nixon, courtesy instructor. B.S., 1944, Miami (Ohio); M.S., 1961, Oregon. (1973)

Richard C. Pickering, courtesy senior instructor. B.A., 1964, Arizona State; M.F.A., 1970, Oregon. (1970)

Richard P. Taylor, courtesy associate professor. See **Physics**.

Emeriti

Laura J. Alpert, associate professor emerita. B.A., 1968, Stanford; M.F.A., 1971, Oregon. (1979)

Paul E. Buckner, professor emeritus. B.A., 1959, Washington (Seattle); M.F.A., 1961, Claremont. (1962)

Robert C. James, professor emeritus. B.A., 1952, California, Los Angeles; M.F.A., 1955, Cranbrook Academy of Art. (1955)

George Kokis, professor emeritus. B.F.A., 1955, M.F.A., 1961, Alfred. (1973)

Kenneth R. O'Connell, professor emeritus. B.S., 1966, M.F.A., 1972, Oregon. (1977)

Kenneth H. Paul, associate professor emeritus. B.A., 1961, M.A., 1965, Wyoming. (1970)

The date in parentheses at the end of each entry is the first year on the University of Oregon faculty.

About the Department

The Department of Art offers courses in ceramics, digital arts, drawing, fibers, metalsmithing and jewelry, painting, photography, printmaking, and sculpture.

In the undergraduate program, the department values the contribution of studio art to the broad inquiry of liberal arts students and to students committed to the art major. Through the making of art, the department aims to help each individual think critically, communicate clearly, and work creatively.

As actively practicing artists, faculty members offer students an introduction to the challenges, questions, and rewards of artistic practice. Undergraduates experience a broad range of conceptual approaches and practical skills through a diverse curriculum that encourages breadth and interdisciplinary investigation as well as depth and discipline within media. Through studio courses students develop ways of seeing, understanding of materials and tools, formal possibilities, technical skills, critical inquiry, articulation of meaning, and fluency with visual languages. They gain an understanding of the larger context of art through art history courses, workshops, and study abroad. The active visiting artist program offers students insight into contemporary approaches and professional practices.

Undergraduate Studies

Three bachelor's degrees are offered by the department. A four-year program leads to the bachelor of arts (B.A.) or bachelor of science (B.S.) degree with a major in art or digital arts. A fifth-year program leads to the bachelor of fine arts (B.F.A.) degree with a major in art, ceramics, digital arts, fibers, metalsmithing and jewelry, painting, photography, printmaking, or sculpture.

Advising and Program Planning. The department stresses the importance of interdisciplinary

programs as well as concentrated study. Each student is encouraged to select a faculty adviser in the first year. It is critical to the development of a worthwhile program that the adviser be familiar with and sympathetic to the student's direction and capabilities. The importance of program planning cannot be overemphasized.

Major in Art

Application to the Major. Students apply directly to the Department of Art for admission as majors to the B.A., B.S., and fifth-year B.F.A. degree programs. Write or call the department or visit the department's website for an application form. Admission screening takes place each term for admission the next term (excluding summer session). The postmark deadline for applications is March 1 for fall term, October 1 for winter term, and January 2 for spring term.

B.A. and B.S. Requirements

Foundation courses provide majors and nonmajors with a solid base that informs and supports future art making. Through a broad range of approaches, Basic Design (ART 115, 116) and Drawing (ART 233) provide students with visual and intellectual experiences central to the practice of art.

Foundation Prerequisites. Students must complete Basic Design: Fundamentals (ART 115), Basic Design: 3-D (ART 116), and Drawing (ART 233) before enrolling in other studio courses at the 300 level. Students must pass foundation art studio courses with a grade of C- or better.

General Departmental Requirements for B.A. or B.S. degree

| | |
|---|-------------------|
| | 68 credits |
| Drawing course, two terms | 8 |
| Basic Design: Fundamentals (ART 115) | 4 |
| Basic Design: 3-D (ART 116) | 4 |
| Understanding Contemporary Media (ART 101) | 4 |
| One course in each of three curricular areas other than foundations | 12 |
| Three art history courses | 12 |
| Upper-division course work in art | 24 |

Transfer students who are working toward a B.A. or B.S. in art must complete 24 credits of studio work in residence; 12 of these credits must be upper division.

B.F.A. Requirements

Admission to the B.F.A. program with an art major typically occurs in the fourth year of study. Application includes a portfolio review. Candidates may select faculty sponsors from more than one area to supervise the terminal creative project.

Requirements

1. Completion of a five-year program totaling 220 credits including satisfaction of general university requirements for the B.A. or B.S. degree
2. Satisfaction of departmental requirements for a program leading to the B.A. or B.S. degree and, in the fifth year, at least two full-time terms of work after being accepted to the B.F.A. program, three courses—at least one academic year—in art history, and 6 credits of Terminal Creative Project B.F.A. (ART, ARTC, ARTD, ARTF, ARTM, ARTO, ARTP, ARTR, or ARTS 409) for a total of 108 credits over the five years

Students who have completed a comparable four-year degree in art at another institution may be admitted to the fifth-year B.F.A. program. Such B.F.A. candidates must satisfy the university's 45-credit residence requirement.

Major in Digital Arts

Program Overview. The major in digital arts leads to a B.A., B.S., or B.F.A. degree. Digital arts encompasses the development of graphics, sound, interactivities, and applications such as web art, games, animation, video, performance, and installations. It is based in the history and practice of visual art and communication. Through hands-on labs, studios, and internships, students learn the concepts, theory, and authoring they need to develop original multimedia work.

Digital arts majors share with other art majors a foundation in basic design, drawing, and art history. This connection to the history and practice of visual communication is a strength of the program.

Application to the Major. Students should prepare themselves for study in the broad and inclusive field of digital arts by developing a wide range of interests and skills that might include fine arts, music, computer science, writing, literature, games, popular culture, theater, journalism, and media theory and criticism. Digital Arts I,II,III (ARTD 250, 251, 252) provide opportunities to develop general skills and portfolio materials for application to the major.

The major in digital arts is an intensive, limited enrollment program. Acceptance is competitive and based on documented evidence of potential to excel in the field. Admission screening takes place once a year and requires review of a portfolio of visual materials submitted by each applicant. These portfolios should display promise and creativity, but need not demonstrate extensive experience. Applications that don't include visual materials are not reviewed.

Students apply directly to the digital arts program for admission as majors. The postmark deadline for applications is February 1 for fall term admission. Write or call the Department of Art or visit the department's website for the application form and instructions.

Computer ownership is strongly recommended for digital arts majors. System requirements are available in the department office.

B.A. and B.S. Requirements

Complete a four-year program and a minimum of 180 credits, including satisfaction of general university requirements for a B.A. or B.S. degree.

Course Work

| | |
|--|-------------------|
| | 72 credits |
| Basic Design: Fundamentals (ART 115) or Basic Design: 3-D (ART 116) | 4 |
| Drawing (ART 233) | 4 |
| One course from Drawing (ART 233), Drawing for Media (ARTD 235), or Intermediate and Advanced Drawing (ARTP 391) | 4 |
| Digital Arts I,II,III (ARTD 250, 251, 252) | 12 |
| Three art history courses; History of Design (ARH 358) is recommended | 12 |
| Upper-division multimedia design studio courses | 36 |

A maximum of 6 credits in Internship (ARTD 404) and a maximum of 12 credits in Special Problems (ARTD 406) may be counted toward the required 36 upper-division credits.

Transfer students who are working toward a B.A. or B.S. in digital arts must complete 24 credits of studio work in residence; 12 of these credits must be upper division.

Recommended Electives. The following courses are strongly recommended to satisfy science group requirements: Concepts of Computers and Computation (CIS 111), Physics of Sound and Music (PHYS 152), Physics of Light and Color (PHYS 153).

Additional Electives to Enhance Your Program. Understanding Contemporary Media (ART 101); Information Gathering (J 202); Writing for the Media (J 203); Creative Black-and-White Photography (ARTO 251); Media Aesthetics (ENG 260); History of the Motion Picture (ENG 265, 266); Writing for Multimedia (J 333); Electronic Music Techniques I (MUS 443); and courses in ceramics, fibers, metalsmithing and jewelry, painting, printmaking, and sculpture.

B.F.A. Requirements

Complete a five-year program and a minimum of 220 total credits, including requirements for the B.A. or B.S. in digital arts.

Admission to the B.F.A. program requires an application that includes a portfolio review of the student's work, usually in the last term of the fourth year of study. The B.F.A. candidate selects a faculty sponsor, who agrees to initiate the portfolio review and supervise the terminal creative project.

| | |
|---|-------------------|
| Course Work | 46 credits |
| Three art history courses..... | 12 |
| Upper-division multimedia design studio courses | 25 |
| Terminal Creative Project B.F.A. (ARTD 409) ... | 9 |

Minor Requirements

Minor in Art

The minor requires 40 credits. Course work must be taken in at least two departmental curricular areas, excluding courses taken to fulfill the Basic Design (ART 115, 116) and Drawing (ART 233) requirements.

Students are encouraged to declare the minor at least three terms before graduating. At the time the minor is declared, a departmental adviser may be assigned to help the student develop an individualized program.

| | |
|---|-------------------|
| Core | 20 credits |
| Two art history courses..... | 8 |
| Basic Design: Fundamentals (ART 115)..... | 4 |
| Basic Design: 3-D (ART 116)..... | 4 |
| Drawing (ART 233)..... | 4 |

| | |
|--|-------------------|
| Studio | 20 credits |
| Studio courses of one's choice; 12 credits must be upper division, and 12 credits must be taken in residence | |

Minor in Multimedia

The minor requires 28 credits. Courses must be taken for letter grades and passed with a C- or better. No transfer work can be applied to the minor. The three core courses must be completed

before registering for other courses required for the minor.

| | |
|---|-------------------|
| Core | 12 credits |
| Digital Arts I,II,III (ARTD 250, 251, 252)..... | 12 |

| | |
|---|-------------------|
| Studio | 16 credits |
| Concepts of Computers and Computation (CIS 111) | 4 |
| Digital Imaging (ARTD 360)..... | 4 |
| Writing for Multimedia (J 333) | 4 |
| Electronic Music Techniques I (MUS 443) | 4 |

Graduate Studies

The department offers the master of fine arts degree with majors in ceramics, digital arts, fibers, metalsmithing and jewelry, painting, photography, printmaking, and sculpture. After reclassification to graduate master's candidacy, students who want to work in more than one discipline may choose the M.F.A. with a major in art.

The graduate program seeks to prepare students for serious and engaged artistic practice. The objectives for students are not only to arrive at an accomplished body of work, but also to develop the practices and critical thinking skills necessary to develop and sustain the work beyond school.

The program focuses on individual studio practice, the cultivation of a visual language, material process, and conceptual approach relevant to each student's intentions and sensibility. Students are challenged to devise strategies of experimentation and research and to cultivate an ability to articulate ideas and critical responses to work. As part of a larger community, students are expected to have a significant understanding of the historical frameworks and the contemporary discourse of art.

The M.F.A. is the terminal degree in studio arts. The program requires a minimum of 90 credits, 54 of which must be graduate-level art courses, earned during six consecutive terms as a full-time student. These 90 credits must include a minimum of 18 credits in Terminal Creative Project M.F.A. in a studio discipline (ART, ARTC, ARTD, ARTF, ARTM, ARTO, ARTP, ARTR, ARTS 609).

Six consecutive terms of full-time enrollment, not including summer session, is the minimum residence requirement. Under special circumstances an official University of Oregon leave of absence may be requested.

Core Requirements

1. Two terms of Graduate Critique (ART 612)
2. Two graduate-level art history seminars or formal courses
3. One theory seminar offered by the Department of Art or other university course that focuses on theoretical issues
4. One formal course chosen from any of the following: advanced methodology courses offered by the Department of Art or courses from numbers 1, 2, and 3 listed above

Other Requirements

1. Participation each term in the curricular area graduate review course
2. Participation in at least two graduate reviews—one prior to reclassification to graduate master's candidacy and a second prior to the M.F.A. exhibition

3. Public exhibition of the terminal creative project and final review with the terminal project committee
 4. Terminal creative project report
- Graduate students in this department may take all work pass/no pass. Because the principal requirement is that of residence, which may not be waived, graduate transfer credits are not accepted.

Formal Procedures

Application and Admission. Application is made to a specific curricular area. It consists of the formal application, transcripts, résumé, statement of interest, portfolio, and letters of recommendation. Applicants must have a bachelor's degree and are expected to possess a high level of proficiency in their chosen media and a strong commitment to their work and artistic intentions. In their application, candidates should demonstrate an understanding of creative practice in the context of historical and conceptual frameworks.

Prospective graduate students are encouraged to have some knowledge of the department's offerings. Call the art office to arrange a meeting with faculty members in specific curricular areas.

Conditional Status. Applicants accepted by the Graduate School are given conditional admission to study for the M.F.A. degree. Until or unless an entering student requests a specific graduate adviser, one faculty member designated by the department serves as the adviser to conditionally admitted students.

Conditional status of a candidate can be reviewed for reclassification to graduate master's after at least two of the required core courses, one graduate review, at least 30 credits of course work toward the M.F.A. degree, and completion of course work to remedy any background deficiencies. A committee for reviewing candidacy is constituted by the adviser and consists of no fewer than three departmental faculty members. At least one member of the committee must be from another curricular area of the department. Faculty members from outside the department may serve on this committee, but only in a nonvoting capacity. The departmental committee reviews with the student his or her record of accomplishment and examples of past and current work in order to offer advice and recommend advancement to candidacy with a change of student classification to graduate master's.

Terminal Project and Adviser. After reclassification, the student selects a terminal project adviser from the faculty of his or her curricular area. With this adviser, the candidate selects a terminal project committee of three faculty members. A faculty member from outside the department may serve on the committee. The committee meets with the student for the project proposal, at least one progress report, and the terminal review.

Through these meetings, the committee oversees the development of the terminal project in the final year. The terminal project includes a public exhibition, a written report, and a final review by the committee.

The M.F.A. degree is officially granted after the candidate has fulfilled all requirements, including submission to the department of a project report in a form appropriate to the nature of the project and suitable for binding for use in the Architecture and Allied Arts Library.

Art Courses

Topics and credits for generic courses numbered 199, 401, 404–410, 507, 508, 510, 601, 602, 604–609 are typically arranged with the instructor. Registration requires the instructor's consent.

Topics vary according to the interests of faculty members and students. Courses include, but are not limited to, studio-related exploration. Students are encouraged to discuss these possibilities with their advisers.

General Departmental Art Courses (ART)

101 Understanding Contemporary Media (4) Examines contemporary developments in specific media of visual art. Emphasizes process and practice in ceramics, fibers, metalsmithing, painting, photography, printmaking, sculpture, and visual design.

111 The Artist Experience (4) Series of presentations by resident faculty members of the Department of Art.

115 Basic Design: Fundamentals (4) Intermedia laboratory for fundamentals of communication design. Development of visual vocabularies.

116 Basic Design: 3-D (4) Visual communication and critique. Development of visual vocabularies through investigation of space and structure.

AAA 180 Introduction to Visual Inquiry (3) See Architecture and Allied Arts

199 Special Studies: [Topic] (1–5R)

233 Drawing (4R) Beginning course in observation, selection, and recording of significant elements in various drawing media.

380 Calligraphy (4R) Fundamentals of calligraphy, its practice and history. Basic study of the structure of letters. Prereq: ART 115, 116, 233. R nine times for a maximum of 40 credits.

381 Letterpress (4R) Experiments with lead and wooden type as related to graphic composition and communication. Prereq: ART 115, 116, 233. R ten times for a maximum of 44 credits.

401 Research: [Topic] (1–12R)

404 Internship: [Topic] (1–12R)

406 Special Problems: [Topic] (1–8R)

407/507 Seminar: [Topic] (1–4R) Topics change every term. If link to syllabus is not available, contact instructor by e-mail.

408/508 Workshop: [Topic] (1–6R) Topics change every term. If link to syllabus is not available, contact instructor by e-mail.

409 Terminal Creative Project B.F.A. (1–12R)

410/510 Experimental Course: [Topic] (1–6R)

Topics change every term. If link to syllabus is not available, contact instructor by e-mail.

414/514 Art and Creativity (3–4R) Personal projects and ensemble work involving imagination releasing exercises using clay, drawing, writing, and storytelling. Studio emphasizes creativity. R once for maximum of 8 credits.

483/583 Installation (4R) Covers the practice of critical approaches to art installation. Creation of an individual installation; participation in a final group-installation exhibit. R thrice for maximum of 16 credits.

493/593 Visual Continuity (4R) Intermedia laboratory with emphasis on conceptual thinking, contemporary issues, and research. Focuses on continuity, coherence, sequence, interactivity, narrative, and duration. Prereq: ART 115, 116, 233.

601 Research: [Topic] (1–12R)

602 Supervised College Teaching (1–5R)

604 Internship: [Topic] (1–12R)

605 Reading and Conference: [Topic] (1–6R)

606 Special Problems: [Topic] (1–12R)

607 Seminar: [Topic] (1–4R) Topics change every term. If link to syllabus is not available, contact instructor by e-mail.

608 Colloquium: [Topic] (1–8R)

609 Terminal Creative Project M.F.A. (1–12R)

612 Graduate Critique (3R) Interdisciplinary critique and discussion course for M.F.A. students. R thrice for a maximum of 12 credits.

Ceramics Courses (ARTC)

199 Special Studies: [Topic] (1–5R)

255 Ceramics: [Topic] (4R) Specific skills focus each term. Subjects include processes related to design development, forming and fabrication, firing methods, glazing. R thrice for maximum of 16 credits.

355 Intermediate Ceramics [Topic] (4–5R) Advanced processes and concepts. Areas of technical focus include slip casting, glaze and decorator surface embellishment, architectural ceramic, low fire, and raku. Prereq: ART 115, 116, 233; two terms ARTC 255.

401 Research: [Topic] (1–12R)

404 Internship: [Topic] (1–12R)

405 Reading and Conference: [Topic] (1–6R)

406 Special Problems: [Topic] (1–8R)

407/507 Seminar: [Topic] (1–3R)

408/508 Workshop: [Topic] (1–6R)

409 Terminal Creative Project B.F.A. (1–12R)

410/510 Experimental Course: [Topic] (1–6R)

459/559 Advanced Studio Forum (4–6R) Combined studio and discussion for B.F.A. and M.F.A. students provides a forum for works in progress in the context of professional practice and contemporary critical thinking. Prereq: B.F.A. or M.F.A. standing.

468 Glaze-Fire I (6R) Comprehensive instruction in firing theory and practice and elementary glaze chemistry. Students fire kilns and mix glazes in a studio component. R once for a maximum of 12 credits.

469 Glaze-Fire II (6R) Discussion groups further examine the practices of firing and glaze formulation. Studio component involves increased firing and systematic, scientific glaze experimentation. Prereq: ARTC 468. R once for a maximum of 12 credits.

601 Research: [Topic] (1–12R)

604 Internship: [Topic] (1–12R)

605 Reading and Conference: [Topic] (1–6R)

606 Special Problems: [Topic] (1–12R)

607 Seminar: [Topic] (1–4R)

608 Colloquium: [Topic] (1–8R)

609 Terminal Creative Project M.F.A. (1–12R)

Digital Arts Courses (ARTD)

199 Special Studies: [Topic] (1–5R)

235 Drawing for Media (4R) Drawing techniques applied to developing and presenting ideas in visual communication. Various materials used on story boards, quick concept sketches, thumbnail sketching, and other graphic ways of exploring. R once for maximum of 8 credits.

250, 251, 252 Digital Arts I,II,III (4,4R,4R)

Introduction to the rich, unique resources the

computer offers the artist. Lab sections and tutorials provide hands-on application. **250:** image making, print-media design, visual culture; **251:** interactivity, time-based art; **252:** graphics and interactivity for the web.

360 Digital Imaging (4R) Intermediate-level focus on the proper preparation and presentation of digital images for use in print and on screen. Covers color theory. Prereq: ART 115 or 116, ARTD 250, 252. R once for maximum of 8 credits.

361 Introduction to Animation (4) Introduction to principles of animation, timing, sequence; key frames, in-betweens, and metamorphosis. Uses various methods to record and edit animation tests. Prereq: ART 115 or 116; ART 233 or ARTD 235 or 382.

362 Digital Letterform (4R) Concepts in the history, use, and appreciation of digital typography. Considers issues in communicative power of type and situations where it functions as message. Prereq: ARTD 360. R once for a maximum of 8 credits.

394 Digital Illustration (4) Uses computers and digital imaging software to create pictures as graphic communication. Prereq: ARTD 360.

395 Digital Video and Audio (4R) Introduction to digital video and audio technology and production applications for multimedia design. Prereq: ARTD 252. R once for maximum of 8 credits.

401 Research: [Topic] (1–12R)

404 Internship: [Topic] (1–12R)

405 Reading and Conference: [Topic] (1–6R)

406 Special Problems (1–8R)

407/507 Seminar: [Topic] (1–4R)

408/508 Workshop: [Topic] (1–6R)

409 Terminal Creative Project B.F.A. (1–12R)

410/510 Experimental Course: [Topic] (1–6R)

411/511 Web Art (5) Involves study and creation of Internet-based artwork. Students engage with conceptual systems of interactivity, scripting, hypermedia in current and developing forms; discussions, short readings. Prereq: ARTD 394.

412/512 Experimental Animation (5) Intermediate to advanced students explore personal creative practice and experiment with film, video, and computer animation techniques. Integrates readings, screening, and discussion with production. Prereq: ARTD 361, 395.

413/513 Emerging Technologies (5) Explores use of emerging technologies in art. Create works using emerging technologies and techniques and explore contemporary artworks, philosophies, and cultural trends. Prereq: ARTD 477/577.

462/562 Motion Graphics (4R) Design and production of animation and time-based film and video projects. Uses cinematic concepts and techniques to explore and present content in multimedia environments. Prereq: ARTD 361. R five times for maximum of 24 credits.

463/563 Communication Design (4R) Explores the communication of ideas and information through visual means. Introduces design process and principles, visual language, and the art of problem solving in visual communication. Prereq: ARTD 362, 394. R once for maximum of 8 credits.

471/571 3-D Computer Imaging (5R) Introduces 3-D computer graphic arts: 3-D digital space and form, model building, scene composition, surface properties, lighting, and rendering 3-D images. Prereq: ARTD 394. R once for maximum of 10 credits.

472/572 3-D Computer Animation (5R) Introduces 3-D computer animation arts. Includes time and space in the digital 3-D environment, animation concepts and techniques in 3-D space, production techniques for various multimedia applications. Prereq: ARTD 471/571. **R** thrice for maximum of 20 credits.

473/573 3-D Computer Animation Production (5R) Encourages creativity and artistry using 3-D digital animation media. Students produce a 3-D animation portfolio piece. Teamwork encouraged. Prerequisite: ARTD 472/572. **R** thrice for maximum of 20 credits.

477/577 Multimedia Design I (5R) Introduces multimedia design and authoring. Examines the phases of project development: conceptualizing, planning, authoring, using sound, preparing graphics. Prereq: ARTD 394. **R** once for maximum of 10 credits.

478/578 Multimedia Design II (5R) Intermediate and advanced multimedia design and authoring. Emphasizes creation of larger, student-directed multimedia projects. Prereq: ARTD 477/577. **R** once for maximum of 10 credits.

480/580 Design Direction (5) Design and project management for digital media enterprises, techniques for interpersonal communications, critique and evaluation, presentation. Prereq: senior standing.

494/594 Advanced Design I (5) Theory, problems, and projects in language, meaning and communication, identity and signification, conceptual invention and creativity, critical analysis. Lectures, projects, critique. Prereq: ARTD 478/578.

495/595 Advanced Design II (5) Concepts and techniques of information design. Representation, explanation, and proof through text, pictures, graphics, sound, and motion. Structural, navigational, and functional strategies for digital media. Prereq: ARTD 494/594.

601 Research: [Topic] (1-12R)

604 Internship: [Topic] (1-12R)

605 Reading and Conference: [Topic] (1-6R)

606 Special Problems: [Topic] (1-12R)

607 Seminar: [Topic] (1-4R)

608 Colloquium: [Topic] (1-8R)

609 Terminal Creative Project M.F.A. (1-12R)

Fibers Courses (ARTF)

199 Special Studies: [Topic] (1-5R)

253 Off-Loom Textiles (3-5R) Introduction to fibers by exploring fiber construction (e.g., basketry, crochet, netting) or fabric piecing and embellishment (e.g., patchwork, appliqué, stitching). Topics vary. **R** thrice for maximum of 20 credits.

267 Weaving (3-5R) Introduction to weaving on four-shaft floor looms. Experimentation with a variety of fibers, pattern weave, and tapestry. Topics vary. **R** thrice for maximum of 20 credits.

358 Natural Dyeing (3-5R) Explore color through natural dyes on natural fibers. Identify and gather dyestuffs in the field. Compile a resource notebook using the full spectrum of dye samples. Prereq: ART 115, 116, 233. **R** thrice for a maximum of 20 credits.

401 Research: [Topic] (1-12R)

404 Internship: [Topic] (1-12R)

405 Reading and Conference: [Topic] (1-6R)

406 Special Problems: [Topic] (1-8R)

407/507 Seminar: [Topic] (1-3R)

408/508 Workshop: [Topic] (1-6R)

409 Terminal Creative Project B.F.A. (1-12R)

410/510 Experimental Course: [Topic] (1-6R)

456/556 Advanced Fibers (3-5R) Further exploration of fiber and fabric techniques on and off the loom. Focuses on creative work using multishaft looms, the computer and Jacquard looms, and fiber and fabric construction. Prereq: ARTF 253, 267 or equivalent.

458/558 Textile Printing (3-5R) Dyeing and dye processes that explore pattern design and cloth embellishment. Includes block printing, stamping, stenciling, quilting, resist techniques. Focuses on creative work. ARTF 358 recommended.

601 Research: [Topic] (1-12R)

604 Internship: [Topic] (1-12R)

605 Reading and Conference: [Topic] (1-6R)

606 Special Problems: [Topic] (1-12R)

607 Seminar: [Topic] (1-4R)

608 Colloquium: [Topic] (1-8R)

609 Terminal Creative Project M.F.A. (1-12R)

Metalsmithing and Jewelry Courses (ARTM)

199 Special Studies: [Topic] (1-5R)

258 Introduction to Jewelry (3-5) Forming and construction of adornment and related objects. Introduces historical and contemporary work through slides and lectures.

259 Introduction to Metalsmithing (3-5) Forming and construction of functional and sculptural objects. Introduction to historical and contemporary work through slides and lectures.

357 Metalsmithing and Jewelry: [Topic] (3-5R) Further exploration of techniques related to conceptual problems. Content varies by term with a focus on individual processes: hollowware, forging, connections, casting, aluminum anodizing, enameling, stone setting. Prereq: ART 115, 116, 233; ARTM 258, 259.

401 Research: [Topic] (1-12R)

404 Internship: [Topic] (1-12R)

405 Reading and Conference: [Topic] (1-6R)

406 Special Problems: [Topic] (1-8R)

407/507 Seminar: [Topic] (1-3R)

408/508 Workshop: [Topic] (1-6R)

409 Terminal Creative Project B.F.A. (1-12R)

410/510 Experimental Course: [Topic] (1-6R)

457/557 Metalsmithing and Jewelry: [Topic] (3-5R) Emphasis on creative work. Advanced investigation of techniques and process. Content varies by term related to process focus. Includes hollow-ware, forging, connections, casting, aluminum anodizing, enameling, stone setting. Prereq: ARTM 357.

459/559 Advanced Metalsmithing and Jewelry (3-5R) Emphasis on individual creative development. Various conceptual problems. Prereq: ARTM 357.

601 Research: [Topic] (1-12R)

604 Internship: [Topic] (1-12R)

605 Reading and Conference: [Topic] (1-6R)

606 Special Problems: [Topic] (1-12R)

607 Seminar: [Topic] (1-4R)

608 Colloquium: [Topic] (1-8R)

609 Terminal Creative Project M.F.A. (1-12R)

Photography Courses (ARTO)

199 Special Studies: [Topic] (1-5R)

251 Creative Black-and-White Photography (4R) Basic photographic processes and techniques; development of camera and darkroom skills; seeing photographically. Student work reviewed often. **R** once for maximum of 8 credits.

352 Creative Large-Format Photography (4R) Introduces medium- and large-format cameras and their aesthetic possibilities. Four-by-five and eight-by-ten view cameras provided. Includes camera use, film and development, printing skills. Studio class. Prereq: ART 115, 116, 233; ARTO 251. **R** twice for maximum of 12 credits.

353 Constructed Image in Creative Photography (4R) Introduction to techniques and aesthetics of constructed imagery and postvisualization. Processes include toning, hand coloring, collage, studio work, Polaroid, photocopy. Studio class. Prereq: ART 115, 116, 233; ARTO 251. **R** twice for maximum of 12 credits.

401 Research: [Topic] (1-12R)

404 Internship: [Topic] (1-12R)

405 Reading and Conference: [Topic] (1-6R)

406 Special Problems: [Topic] (1-8R)

407/507 Seminar: [Topic] (1-4R)

408/508 Workshop: [Topic] (1-6R)

409 Terminal Creative Project B.F.A. (1-12R)

410/510 Experimental Course: [Topic] (1-6R)

454/554 Color Photography (4R) Basic color photographic process and techniques; issues of design and color theory; historic and contemporary aesthetic concerns. Studio class. Prereq: ARTO 352 or 353. **R** twice for maximum of 12 credits.

476/576 Alternative Photographic Processes (4R) Exploration of nontraditional photographic concepts and techniques. Includes xerography, cyanotype, kallitype, and multicolor techniques; historic and contemporary applications. Studio class. Prereq: ARTO 352 or 353. **R** twice for maximum of 12 credits.

484/584 Advanced Photography (4R) Weekly review of individual creative work in progress leads to a final portfolio. Reading and discussion. Studio course. Prereq: ARTO 352; ARTO 353 or 454/554. **R** four times for maximum of 20 credits.

601 Research: [Topic] (1-12R)

604 Internship: [Topic] (1-12R)

605 Reading and Conference: [Topic] (1-6R)

606 Special Problems: [Topic] (1-12R)

607 Seminar: [Topic] (1-4R)

608 Colloquium: [Topic] (1-8R)

609 Terminal Creative Project M.F.A. (1-12R)

610 Experimental Course: [Topic] (1-6R)

694 Graduate Studies in Photography (3-5R) Weekly review of work in photographically related processes. Reading and discussion.

Painting Courses (ARTP)

199 Special Studies: [Topic] (1-5R)

281 Introductory Painting (3-4R) Basic visual elements and their application to painting as a means of expression. Incorporates traditional subject matter: still life, landscape, figure. Prereq: ART 233.

390 Intermediate and Advanced Painting (3-4R) Advanced painting concepts and technical processes. Independent initiative is encouraged. Prereq: ART 115, 116, 233; two terms ARTP 281 or equivalent.

391 Intermediate and Advanced Drawing (3-4R) Continued study in observation related to visual and spatial phenomena. Prereq: ART 115, 116; two terms ART 233 or equivalent.

401 Research: [Topic] (1-12R)

404 Internship: [Topic] (1-12R)

405 Reading and Conference: [Topic] (1-6R)

406 Special Problems: [Topic] (1-8R)

407/507 Seminar: [Topic] (1-3R)

408/508 Workshop: [Topic] (1-6R)

409 Terminal Creative Project B.F.A. (1-12R)

410/510 Experimental Course: [Topic] (1-6R)

490/590 Advanced Painting (5R) Intensive critique, discussion, readings, and presentations for B.F.A. and M.F.A. students. Prereq: B.F.A. or M.F.A. standing.

491/591 Advanced Drawing (5R) Explores drawing in the expanded field, an experimental practice applicable to a broad range of media and ideas. Intended for students engaged in advanced, independent work.

601 Research: [Topic] (1-12R)

604 Internship: [Topic] (1-12R)

605 Reading and Conference: [Topic] (1-6R)

606 Special Problems: [Topic] (1-12R)

607 Seminar: [Topic] (1-4R)

608 Colloquium: [Topic] (1-8R)

609 Terminal Creative Project M.F.A. (1-12R)

Printmaking Courses (ARTR)

199 Special Studies: [Topic] (1-5R)

346 Introduction to Relief Printing (4) Woodcut, linoleum-cut methods, single- or multiple-color techniques of reduction cut, multiple blocks, stencils, and registration principles. Emphasizes personal imagery development. Prereq: ART 115, 116; two terms of ART 223 or equivalent.

347 Introduction to Intaglio (4) Techniques of etching, drypoint, engraving, aquatint, soft ground, lift ground, white ground, embossment, relief plate printing. Emphasizes personal imagery development. Prereq: ART 115, 116; two terms of ART 223 or equivalent.

401 Research: [Topic] (1-12R)

404 Internship: [Topic] (1-12R)

405 Reading and Conference: [Topic] (1-6R)

406 Special Problems: [Topic] (1-8R)

407/507 Seminar: [Topic] (1-3R)

408/508 Workshop: [Topic] (1-6R)

409 Terminal Creative Project B.F.A. (1-12R)

410/510 Experimental Course: [Topic] (1-6R)

Exploration of new or combined graphic media may include monotype, Japanese woodcut, and wood engraving.

446/546 Intermediate and Advanced Relief Printing and Intaglio (4-6R) Relief printing emphasizes color techniques, chine collé, wood engraving, monotype. Intaglio includes color methods with multiple plates and à la poupée. Focuses on personal imagery development. Prereq: ARTR 346 or 347.

448/548 Screen Printing (4-6R) Introductory-through-advanced and experimental techniques using water-based inks. Emphasizes personal image development and technical control. Prereq: ART 233.

449/549 Lithography (3-6R) Introductory-through-advanced techniques in transfer, color

work, plate and stone lithography, waterless and photo lithography. Prereq: ART 233.

601 Research: [Topic] (1-12R)

604 Internship: [Topic] (1-12R)

605 Reading and Conference: [Topic] (1-6R)

606 Special Problems: [Topic] (1-12R)

607 Seminar: [Topic] (1-4R)

608 Colloquium: [Topic] (1-8R)

609 Terminal Creative Project M.F.A. (1-12R)

Sculpture Courses (ARTS)

199 Special Studies: [Topic] (1-5R)

287 Sculpture I: Metal Fabrication (3-5) Investigation of 3-D forms in space using a range of processes. Focus on metals, welding.

288 Sculpture I: Materials and Structures (3-5) Investigation of 3-D forms in space using a range of processes. Focus on multiple media.

393 Sculpture II: [Topic] (3-5R) Integration of concepts and materials in sculpture. Investigation of individual methodology. Topics vary by term: wood, mold making, casting. Reading, presentation on issues and artists. Prereq: ART 115, 116, 233; ARTS 287 or 288. R when topic changes.

401 Research: [Topic] (1-12R)

404 Internship: [Topic] (1-12R)

405 Reading and Conference: [Topic] (1-6R)

406 Special Problems: [Topic] (1-8R)

407/507 Seminar: [Topic] (1-3R)

408/508 Workshop: [Topic] (1-6R)

409 Terminal Creative Project B.F.A. (1-12R)

410/510 Experimental Course: [Topic] (1-6R)

489/589 Metal Casting (3-6R) Basic principles of nonferrous metal casting in lost wax. Design and operation of furnaces and ovens.

494/594 Advanced Sculpture (3-5R) Intensive creative work in a variety of media. Traditional and contemporary sculptural ideas and their relationship to personal expression. Regular reviews. Prereq: ARTS 287, 288, 393.

601 Research: [Topic] (1-12R)

604 Internship: [Topic] (1-12R)

605 Reading and Conference: [Topic] (1-6R)

606 Special Problems: [Topic] (1-12R)

607 Seminar: [Topic] (1-4R)

608 Colloquium: [Topic] (1-8R)

609 Terminal Creative Project M.F.A. (1-12R)

Art History

Sherwin Simmons, Department Head

(541) 346-3675

237C Lawrence Hall

5229 University of Oregon

Eugene OR 97403-5229

<http://arthistory.uoregon.edu>

Faculty

Mary-Lyon Dolezal, associate professor (medieval and Byzantine art). A.B., 1977, Oberlin; A.M., 1979, Ph.D., 1991, Chicago. (1990)

James Harper, assistant professor (Renaissance and baroque art). B.A., 1987, Trinity; Ph.D., 1998, Pennsylvania. (2000)

Jeffrey M. Hurwit, professor (ancient art, Greek and Roman archaeology). A.B., M.A., 1971, Brown; M.A., 1972, Ph.D., 1975, Yale. (1980)

Deborah Hurtt, assistant professor (contemporary architecture). B.A., 1981, Williams College; M.Arch., 1994, Ph.D., 2004, Virginia. (2003)

Charles H. Lachman, associate professor (Asian art). A.B., 1971, Temple; M.A., 1974, McMaster; Ph.D., 1985, Toronto. (1992)

Kate Mondloch, assistant professor (contemporary art). B.A., 1994, Georgetown; M.A., 2000, Ph.D., 2005, California, Los Angeles. (2005)

Kathleen D. Nicholson, professor (modern, 19th-century art). B.A., 1969, Connecticut; M.A., 1971, Ph.D., 1977, Pennsylvania. (1980)

Leland M. Roth, Marion Dean Ross Distinguished Chair in Architectural History (history of American and modern architecture). B.Arch., 1966, Illinois; M.Phil., 1970, Ph.D., 1973, Yale. (1978)

Andrew Schulz, associate professor (19th-century art). B.A., 1986, Dartmouth; M.A., 1990, M.Phil., 1992, Ph.D., 1996, Columbia. (2002)

Sherwin Simmons, professor (modern, 20th-century art). B.A., 1967, Yale; M.A., 1975, Ph.D., 1979, Johns Hopkins. (1973)

Richard A. Sundt, associate professor (history of ancient and medieval architecture). B.A., 1967, Indiana; M.A., 1973, Ph.D., 1981, Wisconsin, Madison. (1982)

Emeriti

Esther Jacobson-Tepfer, professor emerita. B.A., 1962, M.A., 1964, Ph.D., 1970, Chicago. (1966)

Ellen Johnston Laing, professor emerita. B.A., 1954, Missouri; M.A., 1956, Wisconsin, Madison; Ph.D., 1967, Michigan. (1979)

A. Dean McKenzie, professor emeritus. B.A., 1952, San Jose State; M.A., 1955, California, Berkeley; Ph.D., 1965, New York University. (1966)

Andrew Morrogh, associate professor emeritus. B.A., 1966, Jesus College, Oxford; M.A., 1973, Ph.D., 1983, Courtauld Institute, University of London. (1993)

The date in parentheses at the end of each entry is the first year on the University of Oregon faculty.

Participating

Mary Anne Beecher, architecture

Arthur W. Hawn, architecture

Kenneth I. Helphand, landscape architecture

David Turner, Jordan Schnitzer Museum of Art

About the Department

The Department of Art History offers study in the principal art and architectural traditions of Europe, the United States, and Asia. Courses are appropriate for students interested in history, art, and the larger cultural context of society. They are also suitable for students intending to concentrate on the practice of art or environmental design. The curriculum provides courses that introduce

undergraduates to art traditions, courses focused on specific topics that allow small classes and discussion format, and seminars intended for upper-division undergraduate and graduate students. In addition, the department offers undergraduate majors and graduate students special courses on critical methodology.

Preparation. Students expecting to transfer to the art history program from two-year colleges should include in their program the equivalent of the History of Western Art I,II,III (ARH 204, 205, 206) and two years of a foreign language (see General Requirements table below). They should also complete as many of the university general-education requirements as possible.

Careers. The undergraduate program in art history leads to opportunities in the business world, art museums, and galleries. Students with graduate degrees in art history can pursue opportunities in teaching at all levels. The department provides career advising; information on career, internship, and fellowship opportunities; and current information on graduate programs.

Financial Assistance

The department offers a number of awards and scholarships for undergraduate and graduate students in art history, including the Mr. and Mrs. Eric G. Clarke Scholarship in Oriental Art, Marian C. Donnelly Book Prize, Ellen Johnston-Laing Award in Chinese and Japanese Art History, Kari Fund, Gloria T. Lee Graduate Scholarship in Art History, Gloria T. Lee Scholarship in Art History, Ina McClung Art Scholarship Award, and Sponenburgh Endowment for the History of Aesthetics of Sculpture. Students may apply for the Maude I. Kerns Graduate Teaching Fellowship or the Kerns Internship in Visual Resources. Support for travel is available through the Marian C. Donnelly Student Award, the Graduate Travel Award, and Amy and Ross Kari Travel Grant. Students may also seek scholarship aid through the School of Architecture and Allied Arts and the university's financial aid office.

Undergraduate Studies

The major combines the study of art history with liberal and fine arts and leads to the bachelor of arts (B.A.) degree. The program provides a broad perspective for understanding art, history, and culture as well as a basis for critical judgment of individual works. The department offers courses on art and architecture in the following areas or traditions: ancient (Greek and Roman), medieval, Renaissance-baroque, modern, American, East Asian (Chinese and Japanese), Central Asian, Islamic, Pacific islands, and Native American.

Major Requirements

Art history majors must complete 95 credits of course work including 56 credits in art history courses. Majors are strongly encouraged to structure their programs in consultation with their departmental advisers. Majors should meet with their advisers every term to discuss progress toward the degree; they *must* consult with their advisers once each year, preferably at the beginning of fall term.

Majors must take art history courses for letter grades and pass them with grades of C- or better. Nonmajors, subject to general university require-

ments, may take any department course either for a letter grade or pass/no pass (P/N).

Foreign-Language Guidelines. French, German, and Italian are the most commonly used languages in Western art historical research. Chinese and Japanese are essential to study of most East Asian art history. Knowledge of these languages is required for advanced research and graduate study in art history. Majors are urged to choose one of these languages to satisfy the B.A. language requirement. Substitution of another language may be appropriate to a field of interest. Students should consider plans for advanced study and consult their advisers when selecting a language.

General Requirements 55 credits

- Studio art (e.g., drawing, sculpture, or design)... 4
- Two years of a second language to satisfy B.A. degree requirement..... 27
- Upper-division electives in related areas (e.g., history, philosophy, literature, or advanced language)..... 8
- Lower-division art history surveys..... 16

Majors specializing in Western art history take the introductory sequence History of Western Art I,II,III (ARH 204, 205, 206) and at least one course from the introductory sequence in Asian art (ARH 207, 208, 209).

Majors specializing in Asian art history take History of Indian Art (ARH 207), History of Chinese Art (ARH 208), History of Japanese Art (ARH 209), and one course from the introductory sequence in Western art (ARH 204, 205, 206).

Advanced Requirements 40 credits

- Critical Approaches to Art-Historical Study (ARH 300) 4
- Upper division courses and electives..... 36
- Of the nine upper-division courses, five must be taken at the 400 level, and according to the formula listed below under the concentrations and electives sections. Courses fall into six areas: (1) ancient (Aegean, Greek, Roman); (2) medieval (early Christian, Byzantine, early medieval, Romanesque, Gothic); (3) Renaissance and baroque; (4) modern (18th century through contemporary); (5) Asian (Chinese, Japanese, Korean, Indian); (6) other traditions (nomadic, rock art, Silk Route, Native American, Pacific islands, Judaic, Islamic). History of Prints (ARH 349) may fulfill areas 3 or 4, depending on the period offered in a given term.

Concentrations. Six upper-division courses, two in each of three of the areas listed above

Electives. Three upper-division courses in any of the areas listed above

Honors Program

In the senior year, an art history major may apply to the chair of the undergraduate committee for the department's honors program if he or she has

1. Completed at least 40 credits in art history courses with a 3.75 GPA
2. Completed ARH 300 with a grade of A- or better
3. Completed the last term of the second year of the second-language requirement with a grade of A- or better

The applicant must have an art history faculty member agree to supervise research on a topic related to the faculty member's interest and to serve as director of the student's honors essay.

The applicant who satisfies all of the above requirements and presents the undergraduate committee chair with a faculty member's written agreement to serve as honors adviser is admitted to the honors program, typically at the beginning of winter term.

The honors candidate typically registers for 3 to 6 credits of Research (ARH 401) during winter term of the senior year to undertake research in preparation for writing the honors essay, and 4 credits of Thesis (ARH 403) in spring term, when writing the essay.

Students are urged to present a first draft of the essay to the faculty adviser six weeks before the end of the term, and a final draft must be submitted two weeks before the end of the same term.

The honors essay must demonstrate the student's ability to formulate a significant research problem and to handle sources in at least one foreign language if relevant. The essay should have twenty- to twenty-five pages of text, not including notes in text, endnotes, bibliography, and illustrations. A copy of the honors essay is deposited in departmental files.

The candidate whose essay is approved by the faculty adviser and who maintains a 3.75 GPA in all art history courses required for the major is awarded departmental honors.

Minor Requirements

Students who want a minor in art history must file an application form with the department, consult with the faculty adviser about their minor option, and maintain an up-to-date academic record in the Department of Art History office. The art history minor is offered in three options.

Western Art Option 28 credits

- History of Western Art I,II,III (ARH 204, 205, 206) 12
- Four upper-division art history courses selected from the ancient, medieval, Renaissance-baroque, or modern areas..... 16

Asian or Other Non-Western

Art Option 28 credits

- History of Indian Art (ARH 207), History of Chinese Art (ARH 208), History of Japanese Art (ARH 209)..... 12
- Four upper-division art history courses selected from the Asian or other non-Western areas 16

Architectural History Option 26-28 credits

- History of Western Architecture I,II (ARH 314, 315) 8
- One course selected from the History of Western Art I,II,III (ARH 204, 205, 206) or History of Indian Art (ARH 207) or History of Chinese Art (ARH 208) or History of Japanese Art (ARH 209) 4
- Four upper-division courses in architectural history 14-16

Of the four upper-division electives in architectural history, no more than two may come from the following five courses: History of Interior Architecture I,II,III (ARH 474, 475, 476), History of Landscape Architecture I,II (ARH 477, 478).

Graduate Studies

The Department of Art History offers programs leading to the master of arts (M.A.) and the doctor of philosophy (Ph.D.) degrees in art history with specialization in architectural history and ancient, medieval, Renaissance-baroque, modern, and Asian art. The department offers Oregon's only graduate degree program in art history. It is tailored to meet the needs and objectives of two kinds of students: (1) those who seek careers in the academic, art-related business, or museum worlds immediately upon completion of the M.A. degree, and (2) those who want to acquire a solid foundation in the field before pursuing studies leading to a Ph.D. degree.

Applications to the graduate program are considered once a year in January. For 2006–7, applications and supporting documents, including Graduate Record Examinations scores, must be received by January 15, 2006.

Master of Arts Requirements

Students who have successfully completed undergraduate programs in art history, history, or languages and literature are particularly encouraged to consider graduate studies in art history.

Candidates for the M.A. degree must complete 57 credits and satisfy the general requirements of the Graduate School for residence and the number of graded credits.

Entering graduate students must complete Graduate Studies in Art History (ARH 611) for a letter grade in the first fall term of study and continue their study of methodology in two more topically based seminars for first-year students.

Graduate students emphasizing Western art must take at least 4 graduate credits in each of the main areas of study: ancient, medieval, Renaissance and baroque, and modern. Graduate students in Asian art history must consult their advisers about distribution requirements.

At least 12 credits must be earned in graduate research seminars.

At least 9 credits must be earned in Thesis (ARH 503) and result in the presentation of a written thesis. Candidates conclude their programs by publicly presenting the results of their research.

Details about requirements for the M.A. degree are available from the department office.

Foreign-Language Requirement. New students in Western art history must demonstrate reading competency in French or German at the beginning of the first fall term by (1) passing a foreign-language examination given by the department or (2) by presenting, before the beginning of fall term, a passing score on the standardized Graduate School Foreign Language Test (GSFLT).

Proficiency in a second language is crucial for the student's academic program. In the event that a student has not met the initial foreign-language requirement, he or she is expected to undertake course work or other appropriate study in that language and to pass either the department's foreign-language examination or the GSFLT by the end of spring term the first year. Students who have not passed one of these examinations by the end of the first year are not allowed to register for art history courses, nor are they eligible for

a graduate teaching fellowship (GTF) until the requirement is met.

Students in Chinese or Japanese art history should complete a third year of study in the appropriate language or demonstrate the ability to work at that level or above. Students who plan to enter a Ph.D. program in East Asian art history are urged to begin study of the second East Asian language.

Students whose areas of study require languages other than French, German, Chinese, or Japanese should consult their advisers about appropriate language training.

Doctor of Philosophy Requirements

Students are not usually admitted to the Ph.D. program unless they have successfully completed a master's degree in art history or a closely related field. Course work for the degree consists of 48 post-M.A. credits, selected with the advice and consent of the student's adviser.

Foreign-Language Requirement. Students in Western art history must meet the language requirement by passing examinations in both French and German. Proficiency in one of the two languages must be demonstrated no later than the end of the first year by passing the department's fall-term examination (or, if necessary, the spring examination) or the GSFLT. The second foreign-language requirement must be passed by the end of the second year of study. A student who is unable to pass either requirement within the stated time is not allowed to continue art history course work toward the degree, nor is the student eligible for a GTF until the language requirement is successfully met.

Doctoral students in East Asian art must demonstrate proficiency in either Chinese or Japanese language, depending on the field of study, and have a beginning reading knowledge of the second East Asian language. Students whose areas of study require other languages should consult their advisers about appropriate language training. They must also pass a reading examination in an appropriate European language.

Advancement to Candidacy. Students are officially advanced to candidacy in the Ph.D. program upon completion of comprehensive examinations in three areas of art history: two related areas, in one of which the dissertation is written, and a third unrelated area. These areas are selected from an established list in the department. The comprehensive examinations should be taken before completion of the 48 credits beyond the M.A. More information is available from the Department of Art History.

Art History Courses (ARH)

199 Special Studies: [Topic] (1–5R)

204, 205, 206 History of Western Art I,II,III (4,4,4)

Historical survey of visual arts. Selected works of painting, sculpture, architecture, and other arts studied in relation to the cultures producing them. **204:** ancient. **205:** early Christian to baroque. **206:** Romanticism to modern. Dolezal, Harper, Hurwit, Nicholson, Schulz, Simmons.

207 History of Indian Art (4) Historical survey of the visual arts of India. Selected works of painting, sculpture, architecture, and other arts

studied in relation to the culture in which they were produced. Jacobson-Tepfer, Lachman.

208 History of Chinese Art (4) Historical survey of the visual arts of China. Selected works of painting, sculpture, architecture, and other arts studied in relation to the culture in which they were produced. Jacobson-Tepfer, Lachman.

209 History of Japanese Art (4) Historical survey of the visual arts of Japan. Selected works of painting, sculpture, architecture, and other arts studied in relation to the culture in which they were produced. Lachman.

300 Critical Approaches to Art-Historical Study (4) Methodologies used to study art history (historic, iconographic, formal). Materials drawn from Asian and Western artistic traditions; bibliography, oral presentations, and papers. Prereq: junior standing; open only to department majors. Dolezal, Harper, Simmons.

314, 315 History of Western Architecture I,II (4,4) Survey of architectural developments in the West from prehistory to the present. **314:** prehistory through Gothic. **315:** Renaissance to the present. Hurtt, Roth, Sundt.

322 Art of Ancient Greece (4) Introduction to major traditions, functions, and styles of Greek art from the Bronze Age through the Archaic to the Classical and Hellenistic periods. Hurwit. Not offered 2006–7.

323 Art of Ancient Rome (4) Introduction to major traditions, functions, and styles of the art of ancient Italy and the Roman Empire, from the Etruscans through the Republic to the art of Constantine the Great. Hurwit.

324 Art and Politics in the Ancient World (4) Use of art and architecture by leading figures and states to shape and express the political environment and ideologies of the ancient world. Propagandistic art from Egypt to Rome. Hurwit. Not offered 2006–7.

326 The Acropolis of Athens (4) The principal architectural and sculptural monuments of the Athenian Acropolis. Emphasis on works from the Age of Pericles. Selected literary texts read in translation. Hurwit.

342 Southern Baroque Art (4) Italian and Spanish art of the late 16th and the 17th centuries. Focus on Caravaggio, Carracci, Bernini, Velázquez, other leading artists. Harper. Not offered 2006–7.

343 Northern Renaissance Art (4) Painting and graphic arts in the Netherlands, Germany, and France in the 15th and 16th centuries. Van Eyck, Dürer, Holbein, other leading artists. Harper. Not offered 2006–7.

344 Northern Baroque Art (4) North Netherlandish, Flemish, and French art of the late 16th and 17th centuries. Changes in patrons, markets, and meaning for art. Rembrandt, Vermeer, Rubens, Poussin, other leading artists. Harper. Not offered 2006–7.

348 Rome in Age of Bernini (4) Painting, sculpture, architecture, urbanism in 17th-century Rome with special reference to Bernini, the dominant figure. Patronage and society in the city of the popes. Harper, Morrogh.

349 History of Prints (4) Western printmaking, from the 15th century to the present, focused on major artists (Dürer, Rembrandt, Goya, Johns). Development of print media; changing goals of printmakers.

351 19th-Century Art (4) Introduction to artistic movements in Europe from 1780 to the 1880s including neoclassicism, romanticism, realism, and impressionism. Nicholson, Schulz, Simmons.

- 353 Modern Art, 1880–1950 (4)** Modern art from postimpressionism to abstract expressionism in relation to intellectual and historical developments. Sequence with ARH 354. Mondloch, Schulz, Simmons.
- 354 Art since 1945 (4)** Modern and postmodern art from abstract expressionism to the present in relation to intellectual and historical developments. Sequence with ARH 353. Mondloch, Schulz, Simmons.
- 358 History of Design (4)** Design from the late-18th century to the present—considered in relation to social, political, and technological developments. Simmons. Not offered 2006–7.
- 359 History of Photography (4)** Photography from the early 19th-century to the present, aesthetics of the medium, its relationship to painting and the graphic arts, and its social role. Nicholson.
- 381 Nomadic Art of Eurasia (4)** Art of the Scytho-Siberian nomads and its relation to the art of Greece, the ancient Near East, and China, 7th to 2nd centuries B.C. Jacobson-Tepfer. Not offered 2006–7.
- 382 Art of the Silk Route (4)** Art and culture of Central Asia and the Silk Route during the first millennia B.C. and A.D. Art of nomadic cultures, Buddhism, and Islam. ARH 207 or 208 recommended. Jacobson-Tepfer. Not offered 2006–7.
- 384, 386 Chinese Art I,III (4,4)** The major Chinese arts, including bronzes, sculpture, painting, and architecture, from the Shang through the Ch'ing dynasties. Lachman.
- 387 Chinese Buddhist Art (4)** Introduction to selective aspects of the history of Buddhist art in China. Emphasis on sculpture and painting. Lachman. Not offered 2006–7.
- 391, 392 Art of the Pacific Islands I,II (4,4)** Art and architecture of the Pacific Islands considered in terms of style and as vehicles of social and religious expression. **391:** Melanesia. **392:** Polynesia and Micronesia. Sundt.
- 394, 395, 396 Japanese Art I,II,III (4,4,4)** Major Japanese arts, Jomon through Edo periods. Includes sculpture, ceramics, painting, architecture, gardens, and calligraphy. **394:** Paleolithic to 10th century. **395:** 10th to 16th centuries. **396:** 16th to 20th centuries. ARH 209 recommended.
- 397 Japanese Buddhist Art (4)** Major types and periods of Buddhist art and architecture in Japan. Includes painting, sculpture, gardens, monastic buildings and plans, ritual implements, and calligraphy. Emphasizes form and function.
- 399 Special Studies: [Topic] (1–5R)** Offerings vary and reflect the interests of faculty members.
- 401 Research: [Topic] (1–5R)**
- 403 Thesis (1–6R)** Prereq: ARH 401. Open only to department majors.
- 405 Reading and Conference: [Topic] (1–5R)**
- 406 Field Studies: [Topic] (1–5R)**
- 407/507 Seminar: [Topic] (1–5R)**
- 408/508 Workshop: [Topic] (1–5R)**
- 409 Practicum: [Topic] (1–9R)**
- 410/510 Experimental Course: [Topic] (1–5R)** Offerings vary from year to year and reflect the interests of faculty members.
- 411/511 Museology (4)** Theories and techniques in the operation of art museums. Prereq: advanced course work in art history or equivalent professional experience. Turner.
- 422/522 Aegean Art (4)** Major artistic traditions of the Aegean Bronze Age: Minoan, Thera, and Mycenaean. Topics include the function and meaning of palatial frescoes, development of vase painting, and Bronze Age iconography. Hurwit. Not offered 2006–7.
- 423/523 Archaic Greek Art (4)** Development of Greek art in the geometric and archaic periods (900–480 B.C.). Focuses on such issues as the origin and tactics of mythological narrative art. Prereq: ARH 204 or 322. Hurwit. Not offered 2006–7.
- 424/524 Classical Greek Art (4)** Greek art in the 5th and 4th centuries B.C. Emphasizes major artistic programs of Olympia and Athens and classical attitudes toward the representation of the human form. Prereq: ARH 204 or 322. Hurwit.
- 427/527 Greek Architecture (4)** Origins of the Greek Orders and temple architecture c. 900 to 400 B.C. Prereq: ARH 204 or 314. Sundt.
- 428/528 Roman Architecture (4)** Architecture and building technology during the republican and imperial periods. Prereq: ARH 204 or 314. Sundt. Not offered 2006–7.
- 430/530 Early Christian Art (4)** Early Christian art from the 3rd century to Iconoclasm. Prereq: ARH 205. Dolezal.
- 431/531 Byzantine Art (4)** Byzantine art after Iconoclasm, A.D. 843–1453. Prereq: ARH 205. Dolezal.
- 432/532 Romanesque Sculpture (4)** Development and function of monumental sculpture in the 11th and 12th centuries. Focuses primarily on various regions of France with some attention to Spain, Italy, and England. Prereq: ARH 205. Dolezal.
- 433/533 Gothic Sculpture (4)** Examination of European sculpture, c. 1140 to 1400. Emphasizes the function of sculpture in various contexts and the changing role of the patron and artist in its production. Prereq: ARH 205. Dolezal.
- 435/535 Text and Image: Medieval Manuscripts (4)** Examines the relationship between the written word and pictorial expression as a reflection of late-medieval (c. 1200–1500) culture. Considers social issues, gender issues, and patronage. Prereq: ARH 205. Dolezal. Not offered 2006–7.
- 438/538 Gothic Architecture I (4)** Architecture in Western Europe ca. 1130 to 1500, with emphasis on northern France. Prereq: ARH 205 or 314. Sundt.
- 441/541 Renaissance and Baroque Problems: [Topic] (4R)** In-depth examination of careers of major artists or issues relevant to art of the period. Topics vary. Prereq: one course from ARH 341–344. R once when topic changes for maximum of 8 credits. Harper, Morrogh.
- 448/548 Renaissance Architecture (4)** Examines significant developments in architecture in Italy and the rest of Europe, 1400–1585. Prereq: ARH 206 or 315. Morrogh.
- 449/549 Baroque Architecture (4)** Examines significant developments in architecture in Italy and the rest of Europe, 1585–1750. Prereq: ARH 206 or 315. Morrogh.
- 451/551 Romanticism (4)** The romantic era in European art, 1789–1848, centering on Goya, Blake, Turner, and others. Prereq: ARH 351. Nicholson, Schulz. Not offered 2006–7.
- 452/552 19th-Century Problems: [Topic] (4R)** Changing topics in the areas of realism through impressionism. Major artistic movements in Europe, 1848–80. Prereq: ARH 351. R once when topic changes for maximum of 8 credits. Nicholson, Schulz.
- 453/553 20th-Century Problems: [Topic] (4R)** Changing topics in European art, 1880–1940. ARH 353 or 354 recommended. R once when topic changes for maximum of 8 credits. Simmons. Not offered 2006–7.
- 454/554 Modern German Art (4)** Changing topics in German modernism from the founding of the secession to national socialism. ARH 353 recommended. Simmons. Not offered 2006–7.
- 455/555 Contemporary Art (4)** Changing topics in art and critical theory in Europe and the United States from 1940 to the present. ARH 354 recommended. Mondloch, Simmons.
- 460/560 18th-Century Architecture (4)** Development of modern architecture including the rise of archaeology, the impact of new technologies, and the appearance of the professional architect. Prereq: ARH 206 or 315. Roth. Not offered 2006–7.
- 461/561 19th-Century Architecture (4)** Developments in architecture in Europe, 1800–1900. Emphasis on such topics as the impact of eclecticism, industrialization, and urban growth. Prereq: ARH 206 or 315. Roth. Not offered 2006–7.
- 463/563 Native American Architecture (4)** Examination of building traditions among native peoples of North America. Explores cosmological symbolism, building techniques, materials, settlements, and influences of culture and climate. Roth. Not offered 2006–7.
- 464/564, 465/565, 466/566 American Architecture I,II,III (4,4,4)** Major developments in American architecture. **464/564:** 1600–1800; includes vernacular traditions, late-baroque transplants, and the effort to create national symbols. **465/565:** 1800–1900; includes the rediscovery of national symbols, the impact of industry, and the national focus on the single-family residence. **466/566:** 1885 to the present; emphasizes academicism, the impact of international modernism, and the rediscovery of eclectic symbolism. Prereq: ARH 206 or 315. Roth.
- 467/567 Chicago Architecture (4)** The development of architecture in this especially American city, focusing on the invention of the skyscraper and the suburban family home. Prereq: ARH 315 or 465 or 466. Roth.
- 468/568 Oregon Architecture (4)** Exploration of the development of architecture in the Oregon territory from prehistoric times to the present. Includes settlements, building types, urban planning, and civil engineering. Prereq: ARH 315 or 465 or 466. Roth.
- 474/574, 475/575, 476/576 History of Interior Architecture I,II,III (3,3,3)** Interior architecture as artistic expression. Includes the study of furnishings, textiles, and other interior traditions. Beecher.
- 477/577, 478/578 History of Landscape Architecture I,II (4,4)** History of landscape architecture focusing on the garden and public open spaces. **477/577:** development of the garden from its origins until the 17th century. **478/578:** landscape design of the 18th and 19th centuries, emphasizing the design of public open spaces and the Anglo-American tradition, American and 20th-century landscape architecture. Helphand.
- 484/584 Problems in Chinese Art: [Topic] (4R)** Topics vary from year to year. Prereq: ARH 208, ARH 384 or 386. R once when topic changes for maximum of 8 credits. Lachman. Not offered 2006–7.

488/588 Japanese Prints (4) The woodblock print in Japan as part of the cultural, social, and political conditions. Prereq: ARH 209.

490/590 Islamic Art and Architecture (4) Examines the formation of Islamic art and its development from the 7th century to the mid-13th century (Mongol Conquest). Prereq: ARH 205. Dolezal. Not offered 2006–7.

503 Thesis (1–9R)

601 Research: [Topic] (1–5R)

603 Dissertation (1–9R)

605 Reading and Conference: [Topic] (1–5R)

606 Field Studies: [Topic] (1–5R)

607 Seminar: [Topic] (1–5R) Departmental offerings vary from year to year and reflect the specialized interests of faculty members.

608 Workshop: [Topic] (1–5R)

609 Practicum: [Topic] (1–9R)

610 Experimental Course: [Topic] (1–5R)

611 Graduate Studies in Art History (4) Introduction to bibliographic resources, research methodology, and critical issues in art history. Prereq: open only to department majors. Nicholson, Schulz, Simmons.

Arts and Administration

Program Director

(541) 346-3639
(541) 346-3626 fax
251E Lawrence Hall
5230 University of Oregon
Eugene OR 97403-5230
<http://aad.uoregon.edu>

Faculty

Doug Blandy, professor (art and community service, art and special populations). B.S., 1974, Ohio; M.A., 1979, Ph.D., 1983, Ohio State. (1987)

Patricia M. Dewey, assistant professor (performing arts, cultural policy). B.M., 1990, Indiana; M.A., 1997, Webster; M.A.S., 1998, International Center for Culture and Management; Ph.D., 2004, Ohio State. (2003)

Lori Hager, assistant professor (community arts). B.A., 1990, Washington (Seattle); Ph.D., 2003, Arizona. (2004)

Janice W. Rutherford, assistant professor (museum studies, arts administration, popular culture and gender). B.A., 1963, Oregon; M.A., 1981, Portland State; Ph.D., 1996, Louisiana State. (2002)

Eric Schiff, adjunct instructor (information technology). B.A., 1977, M.A. 1981, Oregon. (1988)

Courtesy

Elizabeth Hoffman, courtesy research associate (gender studies, art and the environment, textiles). B.A., 1973, Lewis and Clark; M.A., 1982, Oregon State; Ph.D., 1991, Oregon. (1991)

Alice Parman, courtesy assistant professor (exhibit development, nonprofit management). B.A., 1964, Rochester; M.A.T., 1965, Harvard; Ph.D., 1972, Chicago. (1988)

Emeriti

Gaylene Carpenter, professor emerita. B.A., 1965, M.S., 1973, California State, Long Beach; Ed.D., 1980, Temple. (1983)

Rogena M. Degge, professor emerita. B.A., 1964, Fresno State; M.S., 1972, Ph.D., 1975, Oregon. (1979)

Linda F. Ettinger, associate professor emerita. B.F.A., Southwest Missouri State; M.S., 1973, Illinois State; Ph.D., 1983, Oregon. (1982)

Jane Gehring, associate professor emerita. B.S., 1940, Michigan State Teachers; M.S., 1960, Oregon. (1958)

Beverly J. Jones, associate professor emerita. B.S., 1967, Oregon College of Education; M.S., 1976, Ph.D., 1977, Oregon. (1977)

Gordon L. Kensler, professor emeritus. B.F.A., 1949, M.F.A., 1951, Art Institute of Chicago; Ed.D., 1964, Stanford. (1966)

June K. McFee, professor emerita. B.A., 1939, Washington (Seattle); M.Ed., 1954, Central Washington; Ed.D., 1957, Stanford. (1965)

The date in parentheses at the end of each entry is the first year on the University of Oregon faculty.

Participating

Lisa Abia-Smith, Jordan Schnitzer Museum of Art

Kassia Dellabough, Career Center

Darrel Kau, Cultural Forum

Patricia Krier, Museum of Natural and Cultural History

David Turner, Jordan Schnitzer Museum of Art

About the Program

The Arts and Administration Program—the only one of its kind in the Pacific Northwest—combines knowledge in the visual, literary, and performing arts with social, cultural,

managerial, and educational concerns that pertain to administering nonprofit, for-profit, and public arts organizations and programs. The field of specialization is arts management, with concentrations in community arts, event management, museum studies, and performing arts. It is a multidisciplinary field, dedicated to increasing opportunities in arts and culture for individuals and society. A growing group of scholars critically examines issues in the arts and society from community to international-policy levels. Study of these issues is vital to effective arts management for cultural preservation and advancement in the United States and abroad.

The program offers an undergraduate minor in community arts and master of arts (M.A.) or master of science (M.S.) degrees in arts management.

Undergraduate Studies

Undergraduate courses that are approved for the arts and letters group are listed under group requirements in the **Registration and Academic Policies** section of this catalog. Other courses offered by the arts and administration faculty that are appropriate for undergraduates, particularly students in the School of Architecture and Allied Arts, are Museum Education (AAD 429), Art in Society (AAD 450), and Community Cultural Development (AAD 451).

Minor Requirements

The Arts and Administration Program oversees the community arts minor, which requires 28 credits of course work passed with grades of C+ or better.

Minor in Community Arts 28 credits

Two lower-division arts and administration courses selected from Art and Human Values (AAD 250), The Arts and Visual Literacy (AAD 251), and Art and Gender (AAD 252)..... 8
Three upper-division arts and administration courses 12
Two upper-division courses in arts and administration or a related discipline 8

Graduate Studies

The design of the master's degree program in arts management is based on the underlying belief that professional arts managers must be familiar with the social, cultural, political, and ethical contexts of the arts in general.

Program Objectives

1. Prepare students for professional leadership positions in international, national, and regional public and private arts and cultural organizations, including museums and galleries, community nonprofit organizations, arts foundations, performing arts centers, and festivals
2. Provide professional experience in arts agencies by incorporating a field-based internship component that enhances the student's ability to move into professional positions in arts and cultural organizations
3. Facilitate the development of individual research projects that contribute to the body of knowledge on the theory and practice of arts policy, administration, and management in an era of dynamic sociocultural change

4. Provide opportunities for professionals to enhance their knowledge and skills or develop new careers in the arts

Careers

The master's degree in arts management, depending on the chosen concentration, offers preparation for students who seek administrative careers in the visual arts, performing arts, community arts, or arts festivals in the public, nonprofit, or the private sector.

Admission

Admission to graduate study requires previous study in the visual or performing arts and the humanities. Although an undergraduate degree in the arts is not required, related course work or equivalent professional experience is standard. Applicants from the business, management, and social science fields are encouraged. Applicants are asked to indicate interest in a particular concentration area when they apply; application materials are reviewed with this interest in mind; and appropriate entry qualifications are examined.

Students planning graduate study should request information and application forms by writing to the Arts and Administration Program or visiting the program's website.

Admission is determined by the arts management master's degree admissions committee, which consists of faculty members of the Arts and Administration Program and faculty representatives from concentration areas when appropriate.

The admissions committee considers every aspect of the applicant's file when making its decision for admission. No standardized test is required. Financial aid in the form of a limited number of teaching, research, or administrative fellowships is available, typically to second-year students. The Graduate School has information about fellowship options that are open to students from any program, at any point in their studies. See the **Graduate School** section of this catalog.

Master's Degree Requirements

The master's degree in arts management is designed to be a two-year, full-time program, with a deliberate progression of cumulative course work; however, students may take up to seven years to complete the program. Students pursue a master of science (M.S.) or a master of arts (M.A.) degree, completing a minimum of 72 credits. The M.A. degree requires competence equivalent to second-year study in a second language.

Study in the master's degree program has four parts: (1) core and management courses, (2) a technology component, (3) a concentration area, and (4) research and practice, which includes a summer internship between the first and second years of study.

Students learn the techniques needed to analyze and develop arts policy as well as skills in grant and research report writing and review. In addition to course work and an internship, students are required to complete a master's degree project, capstone project, or thesis that demonstrates in-depth knowledge of practical or theoretical issues of importance to professionals in public, nonprofit, and private arts organizations from diverse social and cultural settings. Projects often

focus on issues that were explored during the student's internship.

Technology. A personal computer facilitates work in software applications and research for courses. Minimum recommendations for hardware and software are included in the application and on the program's website.

Course work for the master's degree program is distributed among the following four components.

Core Courses

Courses address the study and management of the arts in social and cultural contexts with a focus on arts policy and information management. Nonprofit and for-profit organizations and issues are addressed.

Core courses include Arts Program Theory (AAD 522), Art in Society (AAD 550); Arts Administration (AAD 560), Cultural Policy in Art (AAD 562), Marketing the Arts (AAD 565), and Seminar: Issues in Arts Management (AAD 607). Further course work toward degree requirements and elective courses are chosen in consultation with an adviser.

Technology Component

The two required courses are Advanced Information Design and Presentation (AAD 584) and Multimedia for Arts and Administrators (AAD 585).

Area of Concentration

Selection of a concentration area allows students to pursue study that contributes to specific professional goals. A curricular plan is developed with an adviser during the first term of graduate study. Four concentration areas are available:

- community arts management
- event management
- museum studies
- performing arts management

Research and Practice

Candidates for the master's degree write a project or capstone paper or a thesis. Required courses in research methodology and professional practice prepare students for the summer internship and for writing the paper or thesis.

Courses required for this component include Research Methodology (AAD 630); Research Proposal Development (AAD 631); courses in professional practice (inquire at the program office); and Thesis (AAD 503), Research: Project Research (AAD 601), or other courses chosen in consultation with the student's adviser.

Certificate in Museum Studies

The multidisciplinary, graduate-level museum studies certificate is awarded through the School of Architecture and Allied Arts, with the cooperation of the Arts and Administration Program; the Departments of Art History, Anthropology, and Architecture; and campus museum professionals.

The certificate requires 28 credits. No more than 12 credits of department degree requirements may count toward the certificate; the additional 16 credits is taken in the museum studies core and elective courses. Core courses include Experimental Courses: The Cultural Museum and The History Museum (ANTH 510), Museology (ARH 511), and Museum Education (AAD 529). A variety of elective courses—many offered by

departments outside the School of Architecture and Allied Arts—may be applied to the certificate requirements. The certificate program culminates with a presentation by the student.

Students exit the program with practical and theoretical museum management strategies that are applicable in leadership positions in small to large, community to national, public or private museums.

Festival and Event Management Certificate

The certificate of accomplishment is offered at the graduate and undergraduate levels through a partnership with Continuing Education. The certificate requires a minimum of 6 credits (AAD 406 or 606 Special Problems and AAD 409 or 609 Practicum), theoretical overview (AAD 420/520 Event Management or two-day professional foundations workshop), and six professional development workshops.

Arts and Administration as a Supporting Area of Study for School of Music and Dance Doctoral Students

Arts administration is available as a supporting area of study for School of Music and Dance D.M.A. and Ph.D. students. The supporting area is generally viewed as mastery of an area of study at a master's degree level, although no master's degree is gained, and may be linked with the student's primary doctoral research interest areas and professional goals. Refer to Doctoral Degree Programs in the **School of Music and Dance** section of this catalog. Prospective students must apply directly to the Arts and Administration Program, but should begin the application process by contacting a staff member in the School of Music and Dance graduate office for more information.

Arts and Administration Courses (AAD)

198 Workshop: [Topic] (1–5R)

199 Special Studies: [Topic] (1–5R)

250 Art and Human Values (4) Addresses fundamental aesthetic theory and practice questions resulting from viewing art as a powerful communicator of social and cultural values. Values, rights, and responsibilities of the contemporary visual environment. Blandy.

251 The Arts and Visual Literacy (4) Explores ways in which physical, perceptual, affective, and cognitive modes of learning interact when viewing, interpreting, and assessing designed visual information within sociocultural contexts.

252 Art and Gender (4) Addresses sociocultural factors influencing roles of women and men in arts disciplines. Examines underlying social structures that affect how we define art and artists. Rutherford.

399 Special Studies: [Topic] (1–5R)

401 Research: [Topic] (1–18R)

404 Internship: [Topic] (1–18R)

405 Reading and Conference: [Topic] (1–18R)

406 Special Problems: [Topic] (1–18R)

407/507 Seminar: [Topic] (1–5R)

408/508 Workshop: [Topic] (1–18R)

409 Practicum: [Topic] (1–18R)

410/510 Experimental Course: [Topic] (1–5R)
Recent topics are The Cultural Museum, The History Museum, Performing Arts Policy and Administration.

420/520 Event Management (4) Examines management practices and trends of special events, festival, celebrations, and fundraisers sponsored by organizations. Carpenter.

422/522 Arts Program Theory (4) Explores program theory, principles, and practices associated with comprehensive arts programs. Carpenter.

424/524 Conference Management (2–4) Planning and managing meetings, workshops, seminars, conferences in a variety of settings. Carpenter.

429/529 Museum Education (4) Examines theory and practice of museum education. Analyzes program-development approaches for university and community audiences; creates educational materials for campus and local museums. Rutherford.

430/530 Youth Arts Curriculum and Methods (3–4) Teachers in training are provided introductory knowledge and skills necessary for implementing arts instruction as an integral part of the core curriculum for younger learners.

450/550 Art in Society (4) Concepts derived from anthropology, philosophy, sociology, and art education are used to examine fine, popular, folk, industrial, and environmental art forms in contemporary society. Blandy.

451/551 Community Cultural Development (4) Overview of services that art and art educators perform in the community. Explores settings, constituencies, philosophical approaches, methodologies, planning, and funding of community art programs. Blandy.

460/560 Arts Administration (4) Overview of the primary concerns in arts administration. Includes program development, financial strategies, management issues, program evaluation, marketing, and legal and tax considerations. Ettinger, Rutherford.

462/562 Cultural Policy in Art (4) Examines the impact of cultural policies and institutions on opportunities of the artistic community, on what art forms are made accessible, and on the general aesthetic welfare of the public. Dewey.

465/565 Marketing the Arts (4) Contemporary theory, issues, and skills important to marketing the arts in nonprofit, for-profit, and public cultural organizations.

483/583 Information Design and Presentation (3) Design and presentation of electronically processed information. Uses concepts from aesthetics and graphic design; computer, behavioral, and social sciences. Practical applications in various contexts. Schiff.

484/584 Advanced Information Design and Presentation (3) Compares design and presentation of information processed electronically and traditionally. Uses concepts from art and graphic design; computer, behavioral, and social sciences. Practical applications in business, education, and communications. Prereq: AAD 483/583. Schiff.

485/585 Multimedia for Arts and Administrators (3) Examines multimedia tools, platforms, and trends that influence information retrieval, display, and presentation. Uses concepts from graphic design, information processing, and project management. Prereq: AAD 484/584 or equivalent. Schiff.

503 Thesis (1–16R)

601 Research: [Topic] (1–16R)

602 Supervised College Teaching (1–5R)

604 Internship: [Topic] (1–16R)

605 Reading and Conference: [Topic] (1–16R)

606 Special Problems: [Topic] (1–16R)

607 Seminar: [Topic] (1–5R)

608 Workshop: [Topic] (1–16R)

609 Practicum: [Topic] (1–16R)

610 Experimental Course: [Topic] (1–5R)

611 Master's Degree Project (1–16R)

630 Research Methodology (4) Scientific bases and classification of research; methodologies used in descriptive, analytical, and experimental research. Development of research proposals and critique of research reports. Dewey.

631 Research Proposal Development (3) Conceptualize, research, and develop proposal for graduate thesis or project. Prereq: AAD 630. Dewey.

Historic Preservation

Kingston Heath, Program Director

(541) 346-2982

321 Lawrence Hall

5233 University of Oregon

Eugene OR 97403-5233

http://hp.uoregon.edu

Faculty

David Amundson, adjunct assistant professor (historic preservation). B.A., 1977, Lewis and Clark; M.Arch., 1987, Virginia. (1997)

Michelle Dennis, adjunct assistant professor (historic preservation). M.S., 1995, Oregon; M.S., 1981, Utah State. (1998)

Eric L. Eisemann, adjunct assistant professor (legal issues). B.A., 1974, Knox; M.A., 1980, Western Kentucky; J.D., 1994, Lewis and Clark. (1984)

Kingston Heath, professor (historic preservation). B.A., 1968, Lake Forest; M.A., 1975, Chicago; M.A., 1978, Ph.D., 1985, Brown. (2003)

David Pinyerd, adjunct assistant professor (historic preservation) B.S., 2000, Oregon State; M.S., 2000, Oregon. (1994)

David Skilton, adjunct assistant professor (preservation planning). B.S., 1970, Santa Clara; M.Arch., 1990, M.S., 1993, Oregon. (1997)

Frederick L. Walters, adjunct assistant professor (preservation technology). B.A., 1970, New Mexico; Dipl. in Conservation, 1979, York. (1998)

The date in parentheses at the end of each entry is the first year on the University of Oregon faculty.

Participating

Mary Ann Beecher, architecture

George Bleekman, facilities services

Michael Cockram, architecture

Howard Davis, architecture

Ihab Elzeyadi, architecture

Kenneth I. Helphand, landscape architecture

Michael Hibbard, planning, public policy and management

Renee A. Irvin, planning, public policy and management

Peter A. Keyes, architecture

Robert Z. Melnick, landscape architecture

Donald L. Peting, architecture

Leland M. Roth, art history

Janice W. Rutherford, arts and administration

Christine Theodoropoulos, architecture

James T. Tice, architecture

Glenda Fravel Utsey, architecture

Jenny Young, architecture

Undergraduate Studies

The faculty of the Department of Architecture has changed its undergraduate curriculum so that students may take some or all of 16 credits of upper-division elective courses in other programs of the School of Architecture and Allied Arts. This enables architecture students to fulfill 16 of the 27 minimum credits required for a minor through their upper-division elective course option.

Minor Program

The interdisciplinary minor in historic preservation requires a minimum of 27 credits, 15 of which must be upper division, distributed as follows:

Historic Preservation 15 credits

Introduction to Historic Preservation (AAAP 411)..... 3
 12 credits selected from Workshop: Pacific Northwest Preservation Field School (AAAP 408) (2 credits maximum), Experimental Courses: Fundamentals in Historic Preservation, Research Methods (AAAP 410), National Register Nomination (AAAP 431), Legal Issues in Historic Preservation (AAAP 441), Historic Survey and Inventory Methodology (AAAP 451), Preservation and Restoration Technology (ARCH 474), Preservation Technology: Masonry (ARCH 475)..... 12

Related Course Work 12 credits

Select courses from Experimental Courses: American Building Construction History, Preservation Perspectives of American Architecture (AAAP 410); Analysis through Recording of Historic Buildings (ARCH 421); Grant Writing (PPPM 422); Vernacular Building (ARCH 434); Cultural Resource Management (ANTH 449); Arts Administration (AAD 460); 18th-Century Architecture (ARH 460); 19th-Century Architecture (ARH 461); Native American Architecture (ARH 463); American Architecture I,II,III (ARH 464, 465, 466); Oregon Architecture (ARH 468); History of Interior Architecture I,II,III (ARH 474, 475, 476); History of Landscape Architecture I,II (ARH 477, 478); Landscape Preservation (LA 480), Nonprofit Management I (PPPM 480)..... 12

Courses from other university departments may be substituted with approval of the program director.

Early consultation with a faculty member on the Historic Preservation Committee is recommended. Students must give the committee written notice of the intent to seek the minor. A form for this purpose is available in the historic preservation office.

Course availability is subject to the instructor's consent and the space available after obligations to School of Architecture and Allied Arts departmental majors have been met. A mid-C or better must be earned in letter-graded courses, a P (pass) in pass/no pass courses. The minor is granted upon completion of the requirements that were in effect when the notice of intent to seek the minor was filed.

Advanced Graduate Standing Option. As of 2004, a one-year accelerated master's track is available for UO undergraduates who complete the historic preservation minor, and who have taken its core curriculum and related course work (27 credits). These courses must be taken for graduate credit, and the student must receive a grade of mid-B or better in those courses. Courses offered with a grading option must be taken for a letter grade.

If admitted as a master's candidate to historic preservation, subsequent to the awarding of a bachelor's degree and a minor in the program, the master's candidate must complete 46 graduate credits in historic preservation instead of the traditional 73 credits required for the two-year M.S. degree.

Graduate Studies

A master of science (M.S.) degree in historic preservation is offered by the School of Architecture and Allied Arts. Although no particular training is preferred, students whose backgrounds are

primarily in historic preservation, architecture, landscape architecture, and architectural history are most prepared for this program. Course work includes training in preservation theory and law, the characteristics of historic buildings and landscapes, historic building technology, and the procedures for evaluating and recording historic sites and buildings.

The program is administered by the Historic Preservation Committee, an interdepartmental committee in the School of Architecture and Allied Arts.

Admission

Applications to the graduate program should contain the following:

1. Completed application form and fee
2. Biographical summary
3. Educational and professional summary
4. Statement of intent
5. Selected examples of written material, graphic work, or both
6. Official transcripts of all college work
7. Three letters of recommendation, preferably from academic or professional sources

Students whose first language is not English must submit Test of English as a Foreign Language (TOEFL) scores of at least 600.

Students who want to participate in the program through the Western Interstate Commission for Higher Education (WICHE) should inquire at the Graduate School or the historic preservation office.

General university regulations about graduate admission are described in the **Graduate School** section of this catalog.

The application deadline is February 15 for admission the following fall term. Requests for more information and application materials should be directed to Graduate Admissions at the Historic Preservation Program mailing address. Information and the application are also available on the program's website.

Program Requirements

The M.S. degree in historic preservation requires 73 credits in five areas: historic preservation core courses, architectural history electives, area of concentration, approved electives, and individualized study, which includes thesis or terminal project, research, and an internship. Students choose one of three concentration areas in which to specialize—preservation theory, design, and technology; management of cultural resources; or resource identification and evaluation.

Historic Preservation Core (17 credits)

Core courses include Workshop: Pacific Northwest Preservation Field School (AAAP 508), Introduction to Historic Preservation (AAAP 511), National Register Nomination (AAAP 531), Legal Issues in Historic Preservation (AAAP 541), Historic Survey and Inventory Methodology (AAAP 551), Experimental Course: Research Methods (AAAP 510).

Architectural History Electives (12 credits)

At least 8 of the 12 credits must be taken among six courses: American Architecture I,II,III (ARH 564, 565, 566) or Experimental Course: Preservation Perspectives of American Architecture I,II,III

(AAAP 510). Students may choose a course from an approved list of courses that cover the history of architecture, landscape architecture, and interior architecture.

Concentration Areas (15 credits)

The three concentration areas described below reflect the professional careers that are traditionally sought by program graduates. Students who want to focus their studies should take courses identified in one of these areas. Students who want a broad-based curriculum may satisfy this requirement with courses from more than one area.

Preservation Theory, Design, and Technology. Emphasis is on developing the skills needed to research, plan, and direct restoration of buildings, places, and landscapes and to determine appropriate levels of treatment. Restoration theory, design, building history, and technology are explored in this concentration.

Management of Cultural Resources. Embodied in historic preservation is the management of cultural resources. This concentration provides the legal, planning, and management skills individuals need to work in or develop organizations that support public or private management of cultural resources.

Resource Identification and Evaluation. This concentration area offers the insights and investigative tools necessary for archival and cultural resource research to document the history and context of buildings, landscapes, and cities that determine settlement, organization, and sense of place.

Approved Electives (9 credits)

Students take courses in other concentration areas, from an approved list of courses, or in other university departments with approval of their adviser.

Individualized Study (20 credits)

This part of the master's degree program requires 3 credits in Research (AAAP 601), 5 credits in Practicum: Internship (AAAP 609), and 12 credits in Thesis (AAAP 503) or Terminal Project (AAAP 611). Before enrolling in AAAP 503 or 611, the student must develop a project proposal and have it approved by a committee of three or more members, at least two of whom must be University of Oregon faculty members. When the thesis or terminal project nears completion, the student must present the results of the project to faculty members and students and gain final approval of the project's documentation from the faculty committee. Requirements for the final presentation are listed in the current graduate program guide.

Historic Preservation Courses (AAAP)

406 Special Problems: [Topic] (1-6R) R when topic changes.

407/507 Seminar: [Topic] (1-5R)

408/508 Workshop: [Topic] (1-5R)

410/510 Experimental Course: [Topic] (1-5R)

Recent topics are American Building Construction, Preservation Economics, Preservation Perspectives of American Architecture, Research Methods.

411/511 Introduction to Historic Preservation (3) History, evolution, modern concepts, and professional techniques of historic preservation.

416/516 Fundamentals of Historic Preservation

(3) Introduction to fundamentals of architectural preservation; focuses on practical skills, knowledge, and techniques for documenting and evaluating historic buildings. Designed for students without an architectural background. Prereq: AAAP 411/511.

431/531 National Register Nomination (3)

Provides information and instruction on all aspects of the National Register program and process. Aids in completion of registration form.

441/541 Legal Issues in Historic Preservation (3)

Examines constitutional, statutory, and common law affecting historic preservation. Covers First Amendment, eminent domain, due process, police powers, regulatory "takings," and aesthetic zoning. Eisemann.

451/551 Historic Survey and Inventory Methodology (3)

Examines how historic inventories help communities plan for wise use of historic resources. Includes complete reconnaissance and survey documentation for historic properties and development of historic context statement.

503 Thesis (1-12R)**601 Research: [Topic] (1-6R)****602 Supervised College Teaching (1-5R)****605 Reading and Conference: [Topic] (1-16R)****606 Special Problems: [Topic] (1-6R)****607 Seminar: [Topic] (1-5R)****608 Workshop: [Topic] (1-5R)****609 Practicum: [Topic] (1-6R)****610 Experimental Course: [Topic] (1-5R)****611 Terminal Project (1-12R)****Courses in Other Departments**

See descriptions under home departments.

Anthropology. Cultural Resource Management (ANTH 549)

Architecture. Analysis through Recording of Historic Buildings (ARCH 521), Vernacular Building (ARCH 534), Preservation and Restoration Technology (ARCH 574), Preservation Technology: Masonry (ARCH 575), Architectural Design (ARCH 584), Graduate Design Process (ARCH 611), Introductory Graduate Design (ARCH 680)

Art History. 18th-Century Architecture (ARH 560), 19th-Century Architecture (ARH 561), Native American Architecture (ARH 563), American Architecture I,II,III (ARH 564, 565, 566), Oregon Architecture (ARH 568), History of Interior Architecture I,II,III (ARH 574, 575, 576), History of Landscape Architecture I,II (ARH 577, 578)

Arts and Administration. Arts Administration (AAD 560), Research Methodology (AAD 630)

Landscape Architecture. Landscape Preservation (LA 580)

Planning, Public Policy and Management. Grant Writing (PPPM 522), Nonprofit Management I (PPPM 580), Workshop: Community Planning (PPPM 608), Introduction to Planning Practice (PPPM 611), Legal Issues in Planning (PPPM 612), Planning and Social Change (PPPM 635)

Courses outside the School of Architecture and Allied Arts. Participation in related course work offered throughout the university is encouraged. Possible courses include Urban Geography (GEOG 542), The American West (HIST 566, 567), The Pacific Northwest (HIST 568)

Interior Architecture**Linda K. Zimmer, Program Director**

(541) 346-3656
210 Lawrence Hall
1206 University of Oregon
Eugene OR 97403-1206

Participating Faculty

Mary Anne Beecher, architecture
Esther Hagenlocher, architecture
Arthur W. Hawn, architecture
Wayne J. Jewett, architecture
Alison B. Snyder, architecture
Linda K. Zimmer, architecture

The Study of Interior Architecture

Situated within the Department of Architecture, the Interior Architecture Program provides a comprehensive interior-design curriculum. By integrating subject-area course work with active design exploration, the Interior Architecture Program prepares students to act as independent problem solvers and valuable design-team members.

Shared course work with architecture in the early stages of the program provides an interdisciplinary context for study and learning, leading to advanced courses that explore theory, technology, and practice.

Central to the program is the design studio, where students gain experience with the design of interior spaces and elements. Specialized studios for the design and construction of full-sized furniture prototypes are offered, as well as topical studios that focus on specific building types and issues.

Preparation. High school and college students interested in interior architecture should prepare themselves by taking courses in the following subjects:

1. Fine arts such as drawing, sketching, painting, sculpture, two- and three-dimensional design, fiber arts, and the history of the arts
2. Social sciences such as sociology, psychology, cultural anthropology, community studies, and human environment
3. Sciences such as environmental studies, algebra, and geometry
4. Humanities such as literature and writing courses, because interior architecture students must be able to read, write, and think clearly about abstract concepts

To better understand the professional field, prospective students should visit and discuss opportunities with local interior designers and firms practicing interior architecture.

Students are encouraged to travel in order to broaden their experiences related to environmental design.

Careers. Most students prepare for entering professional practice with architecture and interior design firms. Other opportunities exist in related areas such as lighting design, space planning, furniture design, sales or product marketing, and other activities related to the designed environment.

Students graduating from the Interior Architecture Program may elect to apply for the national

examination administered by the National Council for Interior Design Qualification (NCIDQ). Successful completion of this examination is required for licensure as an interior designer in some states as well as professional membership in the American Society of Interior Designers (ASID) and the International Interior Design Association (IIDA).

Accreditation. Undergraduate and graduate professional-degree curricula in interior architecture are accredited by the Council for Interior Design Accreditation.

Off-Campus Study

Students in University of Oregon overseas study programs enroll in courses with subject codes that are unique to individual programs. Special course numbers are reserved for overseas study. See International Programs in the **Academic Resources** section of this catalog.

The Department of Architecture offers opportunities for study in the urban architecture program in Portland, Oregon. Programs in Italy and other overseas locations as well as the Danish International Studies Program are also open to interior-architecture students. For more information, see the **Architecture** section of this catalog.

Summer Architecture Academy. See description in the **Architecture** section of this catalog.

Curriculum for the Study of Interior Architecture

Students must meet the curriculum requirements published in the UO catalog and the department's *Advising Handbook* the year of their admission to the program. Students needing more specific information should see an adviser.

Residence Requirements. For transfer students to earn the B.I.Arch. or M.I.Arch. degree from the university, the following minimum course work must be taken in residence:

1. Design area: 24 credits, including Interior-Design Comprehensive Project I,II (IARC 488/588, 489/589)
2. Subject area: a minimum of 40 credits from at least six subject areas
3. General electives: 12 upper-division credits selected from courses offered outside the School of Architecture and Allied Arts (B.I.Arch. only)

Leave of Absence. See policy statement in the **Architecture** section of this catalog.

Undergraduate Studies

Potential applicants who have a four-year undergraduate degree in any field must apply to the graduate program (see Graduate Studies later in this section).

The undergraduate programs in interior architecture consist of the bachelor of interior architecture (B.I.Arch.) degree program and a minor in interior architecture.

Bachelor of Interior Architecture: 225 credits

A five-year program leads to the B.I.Arch. degree; the first two years are highly structured. Because of the many opportunities in the profession, the program is designed to allow students and their advisers flexibility in establishing study

sequences that satisfy individual interests and needs.

In addition to the principal objectives of the professional curriculum listed below, the bachelor's degree program includes requirements for a liberal, general education. Beyond the university requirements for interior-architecture majors, students must complete upper-division nonmajor course work as part of the general-elective requirement. Candidates for the B.I.Arch. degree must satisfy the following requirements, totaling 225 credits:

University Requirements. 44 credits distributed as follows:

1. Group requirements—36 credits in arts and letters, social science, and science (12 credits in each group)
2. College composition—8 credits
3. Multicultural requirement—8 credits (may be included in the groups above)

Major Requirements. 181 credits (see Professional Curriculum later in this section).

Minor Requirements

The Department of Architecture offers a minor in interior architecture, subject to the following restrictions:

1. Students must notify the Department of Architecture of their intent to seek a minor. The minor is granted on completion of the requirements in effect on the date of the notice of intent
2. Because the department's first obligation is to its majors, it cannot guarantee availability of courses for minors. Minors may register in required courses if space is available
3. Enrollment in the minor program is limited. If the department is unable to accommodate additional students, it may suspend admittance to the minor program until space becomes available
4. Substitute courses for minor requirements may be approved by the department

Course Requirements 29 credits

| | |
|---|---|
| Introduction to Architecture (ARCH 201) | 4 |
| Understanding Contemporary Interiors (IARC 204) | 4 |
| Furniture: Theory and Analysis (IARC 444) | 3 |
| Color Theory and Application for the Built Environment (IARC 447) | 3 |
| History of Interior Architecture I,II,III (ARH 474, 475, 476) | 9 |
| History of Western Architecture II (ARH 315), Interior Finishes and Design Application (IARC 472), Interior Design (IARC 484) | 6 |

Undergraduate Admission

The admission review focuses on creative capability, academic capability, and potential program contribution through diversity of background, experience, and maturity. Students are expected to submit specific materials supporting each of these attributes. First-year applicants must have grades and scores that meet at least three of the following four indices:

1. High school grade point average (GPA)—3.25
2. Verbal-Critical Reading SAT I—550
3. Mathematical SAT I—550
4. Total of all SAT I sections—1100

Test of English as a Foreign Language (TOEFL) scores are required for students whose first language is not English. **Paper-based test:** a minimum total score of 575 must be achieved with a minimum of 58 in each subsection.

Computer-based test: a minimum total score of 233 must be achieved with a minimum score of 24 in each subsection. **Internet-based test:** a minimum total score of 90 must be achieved with a minimum score of 30 in each subsection.

Transfer applicants must have a minimum college GPA of 3.00 and meet the other criteria listed above for first-year applicants.

Prospective applicants should review application requirements posted online during the fall, well before application deadlines (see Application Deadlines in the **Admissions** section of this catalog). January 15 is the deadline for completion of both the department and university application. Admission notices are mailed by April 1.

New students are admitted into the program only in the fall term, and an accelerated program is not usually possible. More information about enrollment policies and application deadlines is available in the architecture department office.

Graduate Studies

The three programs of graduate study in interior architecture—Options I, II, and III—require a minimum of 45 graduate credits, of which 30 must be in interior architecture and 9 must be at the 600 level. There is no minimum requirement for graded credits. Additional requirements for each program are listed below.

Option I leads to the master of interior architecture (M.I.Arch.) as a postprofessional degree. Applicants must have a five-year professional degree in interior architecture or interior design. Students in this program produce a thesis or terminal research project. The program is typically completed in six terms.

Options II and III lead to the M.I.Arch. as a professional degree. The Option II program, typically completed in six terms, is for applicants who have a four-year degree in interior design or architecture or a related design discipline. Applicants with a professional degree in architecture should apply to the Option II program. The Option III program is usually completed in ten terms, and applicants must have a B.S. or B.A. degree at entrance. Option III students begin their program in the summer before their first academic year of study. Students with degrees in related design disciplines (e.g., landscape architecture, environmental design, or architecture degrees from nonaccredited degree programs) may be given advanced standing, up to a maximum of three terms of studio credit for equivalent prior course work. Approximately thirty-five new students for architecture and interior architecture combined are admitted each year to the Option III program.

Professional Degree Program Requirements

Option III students must complete 60 credits of interior-design studio and 87 credits of professional subject-area courses described under Professional Curriculum later in this section. In addition, Option III students must complete 6 credits in Seminar (IARC or ARCH 507 or 607). A minimum of ten terms is required for this option.

Option II students must fulfill the professional curriculum requirements of the Option III program but are admitted with advanced standing. For Option II the minimum residency requirement is six terms. Transfer credit may be given to students who have had academic experience in an interior architecture or design program accredited by the Foundation for Interior Design, Education, and Research. The extent of this advanced standing is determined in consultation with the student's academic adviser before studies begin. Transferability of course work is provisional pending satisfactory completion of three terms in residence. For more information, refer to The Study of Interior Architecture at the beginning of this section.

In addition, Option II students must complete the following requirements:

1. 6 credits in Research (IARC 601)—may include independent technical study or instructor-directed research
2. 9 credits in Seminar (IARC or ARCH 507 or 607)
3. 36 credits in interior-design studio including 16 credits in Interior-Design Comprehensive Project I,II (IARC 588, 589)
4. 3 credits in Comprehensive Project Preparation (IARC 545)
5. Residence requirements in the design and subject areas as listed above

Postprofessional Degree Program: M.I.Arch.

The Option I program provides an opportunity for advanced study and contribution to knowledge in the field through the M.I.Arch. thesis. Option I students must complete a minimum of four terms in residence. Students in this program are expected to develop an individual research topic within one of the following areas of faculty expertise:

1. Computer-aided design
2. Design process and theory
3. Energy-conscious design
4. Environment and behavior
5. Housing design
6. Interior components and design
7. Light and lighting design
8. Proxemic design and ergonomics
9. Vernacular design

The Option I thesis draws on individual research, professional and general university courses, and meetings between the student and the student's thesis committee. Students in the Option I program are required to complete 9 credits in Thesis (IARC 503) or Terminal Project (IARC 611). For more information about the thesis, see the **Graduate School** section of this catalog.

Graduate Admission

Admission to the graduate program is through a selective review that focuses on three attributes: creative capability; academic capability; and potential contribution to the program through diversity of background, experience, or demonstrated motivation. All applicants are required to submit GRE scores; if their first language is not English, they must also submit TOEFL scores of at least 575.

Prospective applicants may request a description of the graduate interior-architecture program and an application packet by writing to Graduate

Admissions at the Interior Architecture Program mailing address. The packet describes application requirements. Applications must be postmarked by the first Monday after January 1 prior to the fall term of anticipated enrollment. Notifications of results are mailed by April 1. Option III students begin the program during summer session. Other graduate students are required to begin their work in the fall term. The Department of Architecture does not permit late admissions. A number of graduate teaching fellowships (GTFs) are available to well-qualified graduate students. Applicants who have an interior architectural or design education (Option I or II) may want to request GTF application forms with their packets.

Unless a leave of absence has been approved, students enrolled in a graduate program must attend the university continuously (except summers) until all program requirements have been completed. For departmental policy regarding leave of absence, see the policy statement in the **Architecture** section of this catalog.

Professional Curriculum

The professional curriculum in interior architecture is composed of three elements: design studios, interior-architecture subject-area course work, and general electives.

Interior Design: 70 credits for B.I.Arch.; 64 credits for M.I.Arch.

The interior design studio and its activities are at the center of interior design education. Other course work is aimed at supporting the design studio experience. The first studios emphasize the mastery of design tools through development of design skills and content. Later studios emphasize mastery of project content including experience in furniture design and building and in development of construction drawings. In the last two studios, complete integration of skill and content is emphasized through a student-selected comprehensive design project. This covers design phases from project preparation and programming through design at many scales including details, electric lighting, and interior materials.

Up to 6 credits of intermediate architecture or landscape-architecture design studio may be used to satisfy this design requirement.

Introductory Design Studios

Architectural Design I,II (ARCH 283, 284), a two-term studio for undergraduate majors

Interior Design Studio (IARC 383) for undergraduate majors

Introductory Graduate Design (ARCH 680, 681), a two-term studio for Option III graduate students

Intermediate Interior-Design Studios

Interior Design (IARC 484/584), five terms, 30 credits

Custom Cabinet and Furniture Design (IARC 486/586), 6 credits

Advanced Interior-Design Studios

Interior-Design Comprehensive Project I,II (IARC 488/588, 489/589), 16 credits

Subject Areas: 90 credits for B.I.Arch.; 87 credits for M.I.Arch.

The subject areas increase knowledge and skill development in interior architecture. Twelve subject areas or categories central to the profes-

sion have been identified to assist students' understanding of the structure of the interior design field. The core curriculum required of majors includes 21 credits in introductory courses and 56 credits in upper-division and graduate-level courses from nine of the subject areas. Courses from two other areas are recommended as part of a minimum of 11 elective credits to be taken from any of the subject areas.

General Interior-Architecture and Architecture Courses

B.I.Arch: 18 credits in Introduction to Architecture (ARCH 201), Design Skills (ARCH 202), Understanding Contemporary Interiors (IARC 204), Introduction to Architectural Computer Graphics (ARCH 222), Building Construction (ARCH 470)

M.I.Arch. Option III: 7 credits in Graduate Design Process (ARCH 611), Building Construction (ARCH 570)

Professional Practice: 3 credits in Context of the Interior Architectural Profession (IARC 417/517)

Other Courses: Practicum (IARC 409 or 609)

Media and Methods: 3 credits in Media for Design Development (ARCH 423/523)

Other Courses: Analysis through Recording of Historic Buildings (ARCH 421/521), Advanced Design-Development Media (ARCH 424/524), art courses

Contextual Issues: recommended courses include Architectural Contexts: Place and Culture (ARCH 430/530), Vernacular Building (ARCH 434/534), landscape architecture courses

Human Activity Support: 7 credits in Human Context of Design (ARCH 440/540), Comprehensive Project Preparation (IARC 445/545)

Other Courses: Architectural Programming (ARCH 449/549)

Color: 3 credits in Color Theory and Application for the Built Environment (IARC 447/547)

Spatial Ordering: 4 credits in Spatial Composition (ARCH 450/550)

Construction and Materials: 10 credits in Interior Construction Elements (IARC 471/571), Interior Finishes and Design Application (IARC 472/572), Working Drawings in Interior Architecture (IARC 473/573)

Other Courses: Structural Behavior (ARCH 461/561), Wood and Steel Building Systems (ARCH 462/562), Structural Systems (ARCH 463/563), Building Enclosure (ARCH 471/571), Preservation and Restoration Technology (ARCH 474/574), Preservation Technology: Masonry (ARCH 475/575)

Design Arts: 4 credits in an approved elective

Furniture: 5 credits in Furniture: Theory and Analysis (IARC 444/544), Working Drawings for Furniture (IARC 475/575)

Lighting: 8 credits in Environmental Control Systems I (ARCH 491/591), Electric Lighting (IARC 492/592)

Theory Seminars: Interior-architecture and architecture special-topic seminars

History of Art and Architecture: 17 credits including History of Interior Architecture I,II,III (ARCH 474/574, 475/575, 476/576), 8 additional credits in history of art or architecture

Special Courses: generic courses numbered 401-410, 507, 508, 510, and 601-607 may be developed and approved for credit in subject or elective areas. Unless offered pass/no pass only, any graded course in the architecture department may be taken by interior-architecture majors either for a letter grade or pass/no pass (P/N). The maximum allowable number of P/N credits is set by university regulations.

General Electives: 25 credits for B.I.Arch.

Students are encouraged to take general-subject courses in addition to those used to fulfill university general-education requirements. To ensure the continuation of liberal studies beyond the introductory level, B.I.Arch. candidates must complete 12 credits in upper-division general electives in academic subjects outside the subject areas of architecture (ARCH) and interior architecture (IARC).

Interior Architecture Courses (IARC)

See **Architecture** for descriptions of courses with the ARCH subject code.

199 Special Studies: [Topic] (1-5R)

ARCH 201 Introduction to Architecture (4)

ARCH 202 Design Skills (3)

204 Understanding Contemporary Interiors (4) Introduction to the theory of interior architecture. Design criteria explored through illustrated lectures and projects involving analysis of space.

ARCH 222 Introduction to Architectural Computer Graphics (4)

ARCH 283, 284 Architectural Design I,II (6,6)

383 Interior Design Studio (6) Studio projects for second-year undergraduates. Integration of issues of activity support and spatial order, Emphasis on schematic concept formation and interior design development.

401 Research: [Topic] (1-6R)

405 Reading and Conference: [Topic] (1-6R)

406 Special Problems: [Topic] (1-6R)

407/507 Seminar: [Topic] (1-6R)

408/508 Workshop: [Topic] (1-6R)

409 Practicum: [Topic] (1-6R)

410/510 Experimental Course: [Topic] (1-6R)

417/517 Context of the Interior Architectural Profession (3) Social, economic, and political forces influential in shaping the profession. Issues related to professional practice including contractual and specification documents, interprofessional relations, and trade resources.

ARCH 421/521 Analysis through Recording of Historic Buildings (3)

ARCH 423/523 Media for Design Development (3R)

ARCH 424/524 Advanced Design-Development Media (3R)

ARCH 430/530 Architectural Contexts: Place and Culture (4)

ARCH 434/534 Vernacular Building (3)

ARCH 440/540 Human Context of Design (4)

444/544 Furniture: Theory and Analysis (3)

Analysis of furniture and cabinetry from a theoretical and practical standpoint. Emphasis on use within architectural space as well as free standing elements. Introduction to structure, construction, and construction installation drawings.

445/545 Comprehensive Project Preparation (3) Formulation of individual design projects for IARC 488/588, 489/589. Documentation of project issues, context, site, and building information, research, case studies, and programming. Prereq: eligibility for IARC 488/588.

447/547 Color Theory and Application for the Built Environment (3) Use of color in the built environment including principal color systems, methods of color harmony, effects of visual phenomena, and various psychological, cultural, and historic implications. Undergraduate prereq: ARCH 182; graduate prereq: ARCH 682.

ARCH 449/549 Architectural Programming (3)

ARCH 450/550 Spatial Composition (4)

ARCH 458/558 Types and Typology (3)

ARCH 461/561 Structural Behavior (4)

ARCH 462/562 Wood and Steel Building Systems (4)

ARCH 463/563 Structural Systems (4)

ARCH 470/570 Building Construction (4)

471/571 Interior Construction Elements (3) The properties and detailing of materials used in interior design construction; code issues that affect interior construction. Field trips to supply sources and projects.

ARCH 471 Building Enclosure (4)

472/572 Interior Finishes and Design Application (3) The properties, manufacture, application, and code issues of interior finish materials. Field trips to supply sources.

473/573 Working Drawings in Interior Architecture (4) Preparation of working drawings for project designed in interior architecture studio.

ARCH 474/574 Preservation and Restoration Technology (3)

ARCH 474/574, 475/575, 476/576 History of Interior Architecture I,II,III (3,3,3) See *Art History*

475/575 Working Drawings for Furniture (2) Development of full-scale working drawings and as-built drawings of furniture projects from furniture studio course. Coreq: IARC 486/586 or 487/587.

ARCH 475/575 Preservation Technology: Masonry (3)

ARCH 480/580 Supervised Design Teaching (1-3R)

484/584 Interior Design (6R) A series of creative projects in interior design; intensive analysis of design; methods of problem solving; individual criticism, review of design projects; group discussion and field trips. Undergraduate prereq: ARCH 383. Graduate prereq: ARCH 682.

ARCH 485/585, 486/586 Advanced Architectural Design I,II (8,8)

486/586 Custom Cabinet and Furniture Design (6) Projects in design and construction of custom furniture, preparation of detailed shop drawings, shop procedure. Prereq: IARC 444/544, 18 credits in IARC 484/584 or ARCH 484/584.

488/588, 489/589 Interior Design Comprehensive Project I,II (8,8) Student-initiated studies in interior design for the terminal project. Emphasis on comprehensive and integrative study. Undergraduate prereq: 42 credits in IARC design studios; graduate prereq: 36 credits in IARC design studios.

ARCH 491/591, 492/592 Environmental Control Systems I,II (4,4)

492/592 Electric Lighting (3) Principles of lighting with focus on integration of electric illumination

and space. Design for lighting, calculations, and available systems and sources tested through models and drawings. Prereq: 24 credits of design studio.

ARCH 495/595 Daylighting (3)

503 Thesis (1-6R)

601 Research: [Topic] (1-6R)

605 Reading and Conference: [Topic] (1-6R)

606 Special Problems: [Topic] (1-6R)

607 Seminar: [Topic] (1-6R)

608 Workshop: [Topic] (1-6R)

609 Practicum: [Topic] (1-6R)

610 Experimental Course: [Topic] (1-6R)

611 Terminal Project (1-9R)

ARCH 611 Graduate Design Process (3)

ARCH 661 Teaching Technical Subjects in Architecture (3R)

ARCH 680, 681, 682 Introductory Graduate Design (6,6,6)

ARCH 690 Teaching Technology in Architectural Design (3R)

Landscape Architecture

Stanton Jones, Department Head

(541) 346-3634

230 Lawrence Hall

<http://landarch.uoregon.edu>

Faculty

Ann Bettman, adjunct assistant professor (plants, urban farm). B.A., 1967, Boston; B.L.A., 1978, M.L.A., 1979, Oregon; reg. landscape architect, Oregon. (1977)

Elisabeth Chan, assistant professor (design representation, design theory). B.A., 1993, Hampshire; M.L.A., 2000, Cornell. (2001)

Mark Gillem, assistant professor (urban design, social and cultural factors in design). B.Arch., 1989, Kansas; M.Arch., 1996, Ph.D., 2004, California, Berkeley. (2005)

Kenneth I. Helphand, professor (landscape history, literature, and theory). B.A., 1968, Brandeis; M.L.A., 1972, Harvard; Fellow, American Society of Landscape Architects. (1974)

David Hulse, professor (land use planning, landscape ecology, geographic information systems). B.S.L.A., 1981, Colorado State; M.L.A., 1984, Harvard. (1985)

Bart Johnson, associate professor (ecological design and planning, landscape ecology). B.S., 1987, Cornell; M.L.A., 1992, Ph.D., 1995, Georgia. (1995)

Stanton Jones, associate professor (landscape technologies, inclusive design, design studios). B.S., 1983, Miami; B.S.L.A., 1988, California, Davis; M.L.A., M.C.P., 1993, California, Berkeley. (1993)

Ronald J. Lovinger, professor (planting design theory, landscape transformations, landscape as art form). B.F.A., 1961, Illinois; M.L.A., 1963, Pennsylvania; reg. landscape architect, Oregon, Pennsylvania. (1965)

Robert Z. Melnick, professor (landscape preservation, research methods, historic and cultural landscape analysis). B.A., 1970, Bard; M.L.A., 1975, State University of New York, College of Environmental Science and Forestry; Fellow, American Society of Landscape Architects. On leave 2006-7. (1982)

Robert G. Ribe, associate professor (public lands, landscape analysis, ecological planning). B.S., 1977, California, Riverside; M.S., 1981, M.A., 1987, Ph.D., 1990, Wisconsin. (1988)

Roxi Thoren, assistant professor (urban design, design theory, microclimate response in design). B.A., 1996, Wellesley; M.Arch., 2001, M.L.A., 2002, Virginia. (2004)

Emeriti

Jerome Diethelm, professor emeritus. B.Arch., 1962, Washington (Seattle); M.L.A., 1964, Harvard; reg. architect and landscape architect, Oregon. (1970)

George S. Jette, professor emeritus. B.L.A., 1940, Oregon. (1941)

The date in parentheses at the end of each entry is the first year on the University of Oregon faculty.

About the Department

Landscape architecture is an environmental profession and discipline of broad scope concerned with the design, planning, and management of landscapes. Landscape architecture is founded on an awareness of our deep connections to the natural world and the recognition that we are part of the web of life. A healthy society rests on a commitment to landscape design that respects the land, its processes, its integrity—and that helps fulfill human potential.

Both a science and an art, landscape architecture is based on scientific knowledge of natural

processes coupled with awareness of historical, cultural, and social dynamics. These are applied to making richly supportive places beautiful in their response to human needs and ecological context.

The Department of Landscape Architecture is built on the 19th-century legacy that landscape architecture is a design and a social profession with responsibilities to ourselves, society, the past, and the future. The program combines professional understanding and skills with a liberal-arts education.

As a profession, landscape architecture includes ecologically based planning activities, analysis of environmental impacts, and detailed development of land and sites. As an academic discipline, it provides an opportunity for personal development through environmental problem solving and project-oriented study.

Computers in the Curriculum

Digital tools have become increasingly prevalent in the profession of landscape architecture. Although campus computer laboratories and facilities are available to students, they are heavily used, and access is limited. The Department of Landscape Architecture requires its students to purchase or have unlimited access to a personal computer. Refer to the department website for details.

Undergraduate Studies

The curriculum in landscape architecture leads to a degree of bachelor of landscape architecture (B.L.A.). The five-year program, accredited by the Landscape Architecture Accreditation Board, combines general preparation in the arts and sciences with a focus on environmental-design studies. The goal is to produce a visually literate and environmentally responsible citizen capable of playing a central professional role in the evolving landscape.

In recognition of the integrated and comprehensive nature of environmental planning and design, opportunities are provided for collaboration on planning and design problems with students in architecture, community planning, and other disciplines.

Curriculum Options

The curriculum is a well-defined path toward the degree. Electives vary according to the interests, goals, and experience of each student and are chosen with the help of faculty advisers. Departmental electives reflect the need to provide a variety of environmental subjects and to introduce the rapidly expanding number of career areas in the profession. Program objectives provide a solid base of essential skills, tools, and knowledge in landscape design. Program flexibility allows each student to emphasize such topics as ecological and resource analysis, land conservation and development, urban development of waterways and agricultural lands, private-agency professional practice, public-agency professional practice, environmental impact assessment, landscape preservation, and environmental research.

The undergraduate program balances exposure to the many facets of landscape architecture with the expectation that specialization will occur at

the graduate level and in professional internship programs.

Curriculum Structure

The undergraduate curriculum consists of the following interrelated areas:

Planning and Design. Studio courses focus on the development and communication of solutions to site and other environmental problems through specific physical-design proposals. This area addresses the physical-spatial implications of planning and management policies and programs. Tutorial studio work is the integrative heart of the curriculum.

Subjects. Five subject areas are essential foundations for the planning and design program: landscape architecture technology, plant materials, landscape analysis and planning, the history and theory of landscape architecture, and landscape architectural media. Course work in these areas, both required and elective, encourages the student to tailor an individualized educational program with the help of an adviser.

Electives. This area, which includes general university requirements, provides for personal choice in selecting course work in arts and letters, social science, and science.

Preparation

Students planning to major in landscape architecture should prepare by beginning studies in the following areas:

Environmental Awareness. Courses in ecology, biology, botany, geology, and geography help begin the long process of understanding the complex interrelationships and interdependencies of people and the environment.

Human Behavior. Courses in anthropology, sociology, history, government, and related subjects help explain human needs, values, attitudes, and activities and are useful in preparing for the design of physical places.

Problem Solving. Courses in philosophy, mathematics, and the sciences help develop analytical skills.

Visual Language Skills. Courses in drawing, painting, photography, film, design, art history, and related subjects help develop perceptual skills and the ability to explore and communicate ideas graphically.

Full-time students planning to transfer into the department should follow the above outline during their first year of study. They may expect to transfer without loss of time or credit into the second year of the B.L.A. program.

Students interested in the undergraduate program should apply to the university by February 1 and to the department by February 15. Include with the application the following:

1. Letter of intent describing pertinent background information, interests, goals, and aspirations
2. Portfolio of creative work
3. Three letters of recommendation from people able to assess the applicant's academic and creative abilities and potential contributions
4. Transcripts of previous college work

Inquire at the Department of Landscape Architecture, its website, or at the university's Office of Admissions for more information.

Professional Curriculum

Requirements for the B.L.A. degree total 220 credits and are distributed as follows:

Planning and Design. 88 credits taken in twelve studios and four courses

First Year. Three courses, two studios: Introduction to Architecture (ARCH 201), Design Skills (ARCH 202), Introduction to Architectural Computer Graphics (ARCH 222), Architectural Design I,II (ARCH 283, 284)

Second Year. Two studios: Landscape Architectural Design (LA 289). Transfer students typically enter the program in the second year.

Third Year. Three studios: Landscape Architectural Design (LA 389), Landscape Architectural Design and Process (LA 439)

Fourth Year. Three studios: Site Planning and Design (LA 489), one elective studio

Fifth Year. Two studios, one course: Comprehensive Project Preparation (LA 490), Land Planning and Design (LA 494), Comprehensive Project (LA 499)

Elective studios include Community Planning Workshop (PPPM 419) or Architectural Design (ARCH 484), Landscape Architectural Design (LA 389) or Site Planning and Design (LA 489), Workshop: Design (LA 408, summer only) or Practicum (LA 409)

Subject Courses. 75 credits (56 credits in required courses and 18 credits in optional courses listed below)

Landscape Architectural Technology (12 credits)
Landscape Technologies I,II (LA 362, 366), Landscape Technology Topics (LA 459), Professional Practice of Landscape Architecture (LA 462)

Optional: Landscape Technology Topics (LA 459), Structural Behavior (ARCH 461)

Plants in the Landscape (12 credits)

Plants: Fall, Winter, Spring (LA 326, 327, 328)

Optional: Urban Farm (LA 390), Practicum: Nursery (LA 409), Planting Design Theory (LA 431), Japanese Garden (LA 433), Systematic Botany (BI 442)

Landscape Analysis and Planning (12 credits)
Land Analysis (LA 361), Introduction to Landscape Planning Analysis (LA 440), Principles of Applied Ecology (LA 441)

Optional: Computers in Landscape Architecture (LA 415), Landscape Ecology (LA 465)

History and Theory of Landscape Architecture (12 credits)

Understanding Landscapes (LA 260), History of Landscape Architecture I,II (ARH 477, 478)

Optional: Land and Landscape (LA 443), Landscape Preservation (LA 480), Landscape Perception (LA 484))

Landscape Architectural Media (8 credits)

Landscape Media (LA 350), Digital Landscape Media (LA 352)

Optional: Workshop: Drawing (LA 408), Computer-Aided Landscape Design (LA 417), Media for Design Development (ARCH 423), Advanced Design-Development Media (ARCH 424), Advanced Landscape Media (LA 450), approved fine-and-applied-arts studio courses

Other Courses. 57 additional credits from any department, including landscape architecture and university requirements, up to a total of 220 credits applied to the B.L.A.

Minor in Landscape Architecture

The department offers a minor in landscape architecture subject to the following:

1. Students must complete and submit to the department the application to the minor program. Applicants are notified when their applications have been approved. The application includes a curriculum work sheet with the requirements in effect at the date of acceptance
2. The department's first obligation is to its majors, and it cannot guarantee availability of courses for minors. Minors may register in required courses if space is available after the needs of majors have been met
3. Enrollment in the minor program is limited. If the department is unable to accommodate additional students, it may suspend admission to the program until space becomes available
4. Courses required for the minor are open to other university students with instructor's consent. Minor candidates may be given preference on course waiting lists over nondepartmental students

Minor Requirements (30–32 credits)

| | |
|---|-------------------|
| Required Courses | 16 credits |
| Understanding Landscapes (LA 260) | 4 |
| Land Analysis (LA 361) | 4 |
| One plants course chosen from the subject area listed below | 4 |
| One history and theory course chosen from the subject area listed below | 4 |

Optional Courses 14–16 credits
Students may take any combination of courses from the subject areas listed below. Only one term of Urban Farm (LA 390) or one design studio may be applied to the minor

Subject Areas

Check with the department for information about new subject-area courses in curriculum.

Design. Design studio (LA 389 or higher)

Landscape Technologies. Workshop: Landscape Technologies (LA 408), Landscape Technology Topics (LA 459)

Plants. Plants: Fall (LA 326), Plants: Winter (LA 327), Plants: Spring (LA 328), Urban Farm (LA 390), Japanese Garden (LA 433)

Planning and Analysis. Introduction to Landscape Planning (LA 440), Principles of Applied Ecology (LA 441), Advanced Landscape Ecology (LA 465)

History and Theory. Land and Landscape (LA 443), History of Landscape Architecture I,II (ARH 477, 478), Landscape Perception (LA 484)

Graduate Studies

The department offers master- and doctoral-level programs in the field of landscape architecture. At the master's level, the department makes a distinction between first professional master's students and postprofessional master's students. First professional master's students hold an undergraduate degree other than a five-year bachelor of landscape architecture and are working

toward the master of landscape architecture (M.L.A.). Postprofessional master's students hold an accredited bachelor of landscape architecture (B.L.A. or B.S.L.A.) and are working toward the completion of the advanced postprofessional M.L.A. degree.

First Professional Master's Program

Although requirements and time to degree may vary with each student, the following options represent typical situations:

Students with a Bachelor of Science in Landscape Architecture

Students entering with a four-year or non-accredited degree in landscape architecture spend a minimum of two years completing the M.L.A. The first year focuses on course work required for the degree. The second year focuses on completing electives related to the master's project and the project or thesis itself.

Students with a Five-Year Bachelor of Architecture Degree

Graduates with a bachelor of architecture spend a minimum of two years completing the M.L.A. Course work is individually planned to build an appropriate background in landscape architecture. Many bachelor of architecture students find that it takes up to one additional year to complete the requirements for the M.L.A.

Students with Other Degrees

Students who have no background in design can expect to spend a minimum of ten terms earning an accredited, first professional M.L.A.

The department recognizes that first professional master's candidates have extremely varied backgrounds and may have special requirements. Based on undergraduate courses, background in design-related disciplines, and work experience, these students may be exempt from a limited number of requirements. Students who want to waive requirements must show equivalent competency in those areas, typically through course work or professional experience.

Program Components

Planning and Design (48 credits). Justifiably well-known, this program allocates significant faculty resources to project-oriented instruction and has a long history of success at design studio education. Regular faculty members offer or consult in studios and participate in the midterms and weeklong end-of-term reviews of student work. Studio projects typically increase in scale and complexity over the course of the degree program. Students must take eight studios in this subject area.

History, Literature, and Theory (12 credits).

Courses include the history of landscape architecture, design theory, a course in landscape perception, environmental ethics, and environmental aesthetics. Students may select electives from this area.

Plants Sequence (12 credits). The sequence of fall, winter, and spring plants emphasizes knowledge of native plants and local plant communities and horticultural plant materials. The sequence integrates plant identification with introductory and advanced planting design, a course on the

Japanese garden, and courses related to the department's urban farm. Students may select electives from this area.

Landscape Planning (12 credits). Landscape planning courses cover history, theories, and methods related to Oregon's unique land use planning system, critical issues related to land conservation and development, and introductory and advanced landscape ecology. The department offers courses in geographic information systems, teaching the industry standard, Arcview. Students may select electives from this area.

Technologies Sequence (12 credits). Covers professional practice, site engineering, landscape materials and detailing, irrigation, and other topically oriented technologies classes. The sequence has strong ties to the design-build studios and is a major strength of the department. Students may select electives from this area.

Master's Project or Thesis (14 credits). Completed during the third year; for postprofessional master's candidates, during the second year. This independent project of high academic standard presents original work that contributes to the body of knowledge in landscape architecture. The topic may be selected from a range of theoretical to practical design issues. Projects must include a written component, which sets out the problem, goals and objectives, methodology, findings, and conclusions of the project. Students must complete Research Proposal Development (LA 695) and at least 12 credits of Master's Project (LA 699) or Thesis (LA 503).

Curriculum

The first professional M.L.A. degree requires 144 credits in three areas: planning and design, subjects courses, and master's project.

Planning and Design (48 credits)

Landscape Architectural Design and Process (LA 539), Site Planning and Design (LA 589), Land Planning and Design (LA 594)

Subject Courses (62 required and 20 elective credits)

Plants: Fall, Winter, Spring (LA 326, 327, 328), Digital Landscape Media (LA 352), Land Analysis (LA 361), Landscape Technologies I,II (LA 362, 366), Workshop: Understanding Landscapes (LA 508), Landscape Technologies Topics (LA 559), Professional Practice (LA 562), Introduction to Landscape Planning Analysis (LA 540), Principles of Applied Ecology (LA 541), History of Landscape Architecture I,II (ARH 577, 578), Landscape Research Methods I,II (LA 620, 621), Advanced Landscape Design Theory (LA 693)

Master's Project or Thesis (14 credits)

Research Proposal Development (LA 695); Master's Project (LA 699) or Thesis (LA 503)

Postprofessional Master's Program

The two-year graduate program leading to the master of landscape architecture (M.L.A.) degree is intended for students prepared to do advanced work in the field. Students entering the postprofessional M.L.A. program must have a professionally accredited bachelor's degree in landscape architecture.

Students with professional landscape architecture degrees typically spend two years in residence satisfying course requirements.

A central aspect of the postprofessional M.L.A. program is the student's concentration on studies and original work in one of four areas of landscape architecture: design theory, landscape ecology, landscape history, and landscape planning. These areas are broad enough to include many particular research problems for master's projects and professional practice. While these concentration areas are naturally related, each involves a different set of skills and understanding developed through departmental courses and focused elective course work outside the department. The four concentration areas are those in which faculty members, due to their academic training and professional and research experience, are best equipped for collaboration with graduate students.

Design Theory. The transformation and enhancement of outdoor environments to more beautiful, expressive, and supportive places involves developing creative artistry, applying an understanding of places and their evolutionary possibilities, and thinking clearly with sensitivity to peoples' needs and values. This concentration is intensive in design criticism and in theories of design process, ideas, and content.

Landscape Ecology. This rapidly evolving discipline focuses on how landscape pattern, process, and change interact to create land mosaics that maintain the rich diversity of life and the foundations for human well-being. Understanding key links between spatial and temporal patterns and flows of organisms, materials, energy, and information at a variety of scales is the basis for maintaining or restoring landscapes that embody ecological integrity and cultural vitality.

Landscape History. This dimension of landscape architecture seeks to understand every landscape as a unique place in time and content. It combines an understanding of how landscapes have evolved as cultural and vernacular environments as well as how they have evolved as deliberate expressions of social norms and cultural aesthetics through history and among cultures. These understandings are applied to theories of design and planning as well as to the preservation of culturally rich landscapes.

Landscape Planning. Analyzing large landscapes and directing their management and land use patterns to meet social and environmental ends requires an understanding of land tenure, use traditions and institutions, and knowledge of the science and values inherent in regional natural resources and human activities. For this analysis, computer geographic information systems are used to synthesize information and generate landscape plans. Examples include river management, wetlands preservation, public forest plans, urban growth management, scenic resource management, and regional ecological enhancement.

The postprofessional M.L.A. program seeks to prepare the student for advanced understanding, competence, and responsibility in promoting harmonious human-land relationships through private or public practice or teaching at the university level. Many graduate students have the opportunity to learn and practice teaching skills as paid teaching assistants and graduate teaching

fellows in the department. Some graduates are offered faculty positions throughout the world. The program takes advantage of regional and university resources through landscape projects, internships, and visiting professionals, while it provides a beneficial base of support and ideas in the department. The department recognizes the importance of building a community for graduate education characterized by serious and rigorous inquiry, self-direction, and opportunities to work closely with teachers and peers in an active design and planning enterprise.

Curriculum

The postprofessional M.L.A. degree requires 56 credits in four areas: planning and design courses, subject courses, the concentration area, and the master's project.

Planning and Design (12 credits)

Land Planning and Design (LA 594) and Research (LA 601)

Subject Courses (10 credits)

Seminar (LA 507 or 607), Landscape Research Methods I,II (LA 620, 621); at least one from Land Use and Growth Management (PPPM 540), Land and Landscape (LA 543), Landscape Ecology (LA 565), Landscape Perception (LA 584), Advanced Landscape Design Theory (LA 693), or other approved landscape architecture course

Area of Concentration (24 credits in one area)

Courses used to satisfy any of the above requirements may not be used to satisfy this requirement.

Landscape Design Theory. Three from Experimental Course: Contemporary Landscape Theory (LA 510), Land and Landscape (LA 543), Landscape Perception (LA 584), Advanced Landscape Design Theory (LA 693); three additional department-approved courses at the University of Oregon

Landscape Ecology. Workshop: Fire Ecology and Management (LA 508) or Landscape Ecology (LA 565); one course that uses quantitative methods; three additional department-approved courses

Landscape History. Experimental Courses: Contemporary Landscape Theory, Landscape Representation (LA 510), Landscape Perception (LA 584), three additional department-approved courses at the University of Oregon

Landscape Planning. Two from Oregon Landscape Planning (LA 511), Computers in Landscape Architecture (LA 515), Land Use and Growth Management (PPPM 540); four additional department-approved courses

Master's Project (minimum of 10 credits)

Research Proposal Development (LA 695), Master's Project (LA 699)

Master's Project or Thesis. Completed during the second year for the postprofessional master's candidates. This independent project of high academic standard presents original work that contributes to the body of knowledge in landscape architecture. The topic may be selected from a range of theoretical to practical design issues. The project must include a written component, which sets out the problem, goals and objectives, methodology, findings and conclusions of the project. Students must complete Research Proposal Development (LA 695) and at least 8 credits in Master's Project (LA 699) or Thesis (LA 503).

Before enrolling in LA 699 the student must obtain department approval for a project proposal and develop a committee of two landscape architecture faculty members.

Near the completion of the master's project, the student presents the results of the project to faculty members and students and gains final approval of the project's documentation from the faculty committee.

Admission

Applications to the master's program should contain the following:

1. Completed application form and fee
2. Three letters of recommendation from people able to assess the applicant's strengths and potential contributions
3. Personal statement describing pertinent background information, interests, goals, and aspirations
4. Portfolio of creative work or other work indicative of relevant abilities
5. Writing sample such as a research paper or a technical report
6. Transcripts of previous college work

The deadline is January 15. Applications from all disciplines are welcome. Students whose first language is not English must submit Test of English as a Foreign Language (TOEFL) scores of at least 577 on the paper-based test or 233 on the computer-based test. General university regulations governing graduate admission are in the **Graduate School** section of this catalog.

Doctor of Philosophy Degree

The doctoral program in landscape architecture offers advanced study with a focus on ecological landscape planning and design, which encompasses a range of spatial scales and cultural contexts. An ecological approach focuses on how landscape pattern, process, and change interact to create land mosaics that maintain the diversity of life and the foundations for human well being. The doctoral program is designed to engage these issues through spirited analysis, critique, and prescription of landscapes in Oregon, the United States, and the world.

Because the profession is broad and diverse, the landscape architecture Ph.D. pursues robust development of academic, analytical, creative, and integrative capabilities that can continue to grow throughout subsequent careers. Accordingly, the program emphasizes the following:

- Advanced expertise and understanding in a focused topic
- The ability to form integrative conceptual models of landscape issues, problems, and solutions
- The ability to critically analyze deficiencies in knowledge about the field and identify needs for new, original knowledge
- The ability*to form and investigate operationally bounded questions
- The ability to independently design and execute a complete, intensive research project
- The ability to completely document a research project with high-quality writing and illustrations

The integrative nature of landscape design as a science and an art entails development of innova-

tive models and methods for design, education, and research. The program offers students the opportunity to develop skills as innovative educators by working with faculty members as teaching assistants, and to teach courses under faculty guidance. The close and supportive relationships among scholarship, teaching, professional growth, and artistic achievement foster excellence in design education, research, and practice. Scholars follow many routes, and the program provides substantial flexibility to tailor students' programs to individual needs.

Course of Study

Completion of the program requires demonstrated excellence through original contributions to the field. Indicators of a doctoral student's achievements are successful completion of the oral and written comprehensive exams and successful completion and defense of a dissertation that substantially advances knowledge in a chosen area of expertise.

Through a series of four required courses in landscape architecture literature, theory, and research, Ph.D. students learn how to conduct both qualitative and quantitative studies of landscapes and the processes that shape them. After completing these core courses, advanced studies in methodology, tailored to suit career intentions, are required. Advanced methodological preparation in quantitative research occurs through statistical and spatial analysis as well as case-study analysis, design criticism, content analysis, historical interpretation, and environment-behavior observation.

The program prepares students to understand and apply appropriate methods of inquiry, and to deepen their understanding of the nature and role of rigorous scholarly inquiry in landscape architecture. Course requirements are designed to provide both depth and breadth of knowledge in landscape architecture, and to draw on the frameworks and methodologies of related disciplines that support the student's dissertation research.

Length of Program and Steps to Completion

A Ph.D. in landscape architecture requires a minimum of three years of full-time graduate work, including one year of residency. Depending on background and research goals, students can expect to complete the degree in three to six years, with a norm of four to five years.

The student's program of study depends substantially on his or her prior degrees. A student who holds an M.L.A. or M.Arch. should expect to take at least 68 graduate credits. A student who holds a B.L.A. or B.Arch. but no master's degree should expect to take 80 credits. A student admitted with a prior master's degree but without a professional environmental-design degree should expect to take 86 credits. Classes include design-studio experience and subject-area courses to provide a foundation in landscape architecture sufficient to support a student's goals, research, and advanced course work.

At the completion of course work, normally the end of the second year, each student submits a written comprehensive exam, followed by an oral comprehensive exam. The examination committee will consist of three faculty members,

two from landscape architecture and one from an outside department or program, who will prepare and administer the written and oral comprehensive exams. Once students have passed both comprehensive exams, they will be advanced to candidacy. Each student must submit the dissertation proposal within three terms of the exams. A student then forms a dissertation committee consisting of four members, with a minimum of two from landscape architecture and at least one from another field related to the student's area of research. The dissertation committee must approve the student's written dissertation proposal following a scheduled, public proposal presentation before the student undertakes the dissertation.

Some credit requirements may be waived or satisfied through transfer credits which must not have previously been applied to any graduate or undergraduate degree. No more than 15 credits may be transferred. Successful completion of the doctoral program is a matter of proven excellence through substantial, original contributions to the field and not the accumulation of a specific number of credits.

Requirements

A student's program of study is developed with the major professor and a second doctoral adviser. The minimum course requirements for 68 credits are listed below. These required minimum credits are divided between core courses in theory, research, and investigation (26-34 credits), electives (24 credits), and work on the dissertation (18 credits). A student entering the program with a B.L.A. or B.Arch. but no master's degree takes an additional 12 credits of electives, while a student entering with a master's degree but without a professional environmental-design degree should expect to take a minimum of 18 additional credits in landscape architecture. A student may be required to take more than 4 credits in analytic-synthetic courses in other departments.

Theory, Research, Investigation 26-34 credits

Experimental Course: Design and Planning

| | |
|---|------|
| Theory (LA 610) | 4 |
| Landscape Research Methods I,II (LA 620, 621) | 8 |
| Research Proposal Development (LA 695) | 2 |
| Research (LA 601) | 6 |
| Doctoral colloquium..... | 2 |
| Outside analytic-synthetic courses | 4-12 |

Electives minimum 24 credits

Advanced Electives. Landscape architecture courses (500-level and above) in design theory, history, criticism, preservation, planning and ecology, selected in consultation with the major professor

| | |
|-------|----|
| | 12 |
|-------|----|

Supporting Courses. Courses, selected in consultation with the major professor, typically taken outside of landscape architecture.....

| | |
|-------|----|
| | 12 |
|-------|----|

Dissertation minimum 18 credits

| | |
|---------------------------|----|
| Dissertation course | 18 |
|---------------------------|----|

Admission

Students must either have previously completed a professional degree in landscape architecture or architecture (e.g., B.L.A., M.L.A., B.Arch., M.Arch.) or hold a master's degree (e.g., M.A., M.S.) from a related field, and show clear evidence of academic experience and goals

aligned with landscape architecture. A commitment to research along with a demonstrated record of research achievement are important criteria. Applications to the program must include the following items:

1. A personal statement assessing the applicant's background, strengths, interests, and aspirations in the field of landscape architecture. This should include why one wishes to come to the University of Oregon for doctoral work, and a description of a proposed area of concentration, course of study, and a prospective major professor
2. A portfolio of creative and scholarly work including at least one writing example showing evidence of critical thinking in a research context
3. Three letters of recommendation, including two from academic sources
4. Official transcripts from all universities or colleges attended
5. Graduate Record Examination (GRE) scores
6. Test of English as a Foreign Language (TOEFL) scores (575 paper or 233 computer, minimum) for all nonnative speakers

Applications mailed to the department office for entry fall term are due in early February. General university regulations governing graduate admission are in the **Graduate School** section of this catalog.

Landscape Architecture Courses (LA)

196 Field Studies: [Topic] (1-5R) R twice for maximum of 6 credits. Topics include Trees across Oregon.

199 Special Studies: [Topic] (1-5R)

260 Understanding Landscapes (4) Perception, description, and explanation of landscapes as environmental sets, as biophysical processes, and as cultural values. Lovinger.

289 Landscape Architectural Design (6R) Study of places, their use, and how they evolve. Fundamentals of environmental awareness, social factors, and small-scale site design; abstract design and elementary graphic techniques.

326 Plants: Fall (4) Characteristics, identification, and design uses of deciduous trees, shrubs, vines, and ground covers. Emphasis on identification and appropriate use in landscape design. Bettman.

327 Plants: Winter (4) Characteristics, identification, and design uses of ornamental conifers and broad-leaved evergreen trees, shrubs, and ground covers. Prereq: LA 326. Bettman.

328 Plants: Spring (4) Characteristics, identification, and design uses of flowering trees, shrubs, vines, and ground covers; emphasis on synthesis of fall, winter, and spring. Prereq: LA 327. Bettman.

350 Landscape Media (2-4R) Development of freehand drawing and visualization skills; exercises on line, tone, texture, and color for plan, section, and perspective drawings. Chan.

352 Digital Landscape Media (2-4R) Introductory survey and skill development in a range of basic computer graphic tools used in landscape architecture. Includes image processing, computer drawing, modeling, and drafting. R once for maximum of 8 credits. Prereq: LA 350.

- 361 Land Analysis (4)** Develops knowledge and understanding of place; use of analytical tools and strategies for extending perception and understanding of land and proposals for its modification. Ribe.
- 362 Landscape Technologies I (4)** Develops understanding of contours, contour manipulation, and site engineering methodologies in the design of places; fundamentals of inclusive design, storm water management, earthwork, and design development. Prereq: LA 361. Jones.
- 366 Landscape Technologies II (4)** Consideration of aesthetic and engineering properties of materials and processes of landscape construction; communication of design intent through documentation including sources and costs. Prereq: LA 362. Jones.
- 375 Contemporary American Landscape (4)** Evolution of the contemporary American landscape as an expression of American culture. Helphand.
- 389 Landscape Architectural Design (6R)** Elementary problems in landscape architecture; design as process, analysis of site and behavioral patterns, and the development and communication of design proposals.
- 390 Urban Farm (2-4R)** Experimentation with food production in the city; rebuilding urban soils; farm animal-plant relationships; nutrient cycles. Cooperative food production and distribution; use of appropriate technologies. Bettman.
- 401 Research: [Topic] (1-21R)**
- 405 Reading and Conference: [Topic] (1-21R)**
- 406 Special Problems: [Topic] (1-21R)**
- 407/507 Seminar: [Topic] (1-5R)**
- 408/508 Workshop: [Topic] (1-21R)** Concentrated programs of study on special topics. Regular offerings include Fire Ecology and Management, Landscape Design, Design-Build.
- 409 Practicum: [Topic] (1-21R)** Supervised field laboratory work; clinical or in-service educational experience. Planned programs of activities and study with assured provisions for adequate supervision. Bettman.
- 410/510 Experimental Course: [Topic] (1-5R)**
- 411/511 Oregon Landscape Planning (4)** History, methods, and institutions of large-scale landscape planning in Oregon. Examines the state's land use system, urban growth problems, and national forests. Ribe.
- 414/514 Open-Space Planning (4)** History, theories, methods of open-space planning on city and metropolitan scales. Emphasizes how resulting landscape patterns serve regional character, ecological health, and human needs.
- 415/515 Computers in Landscape Architecture (4R)** Development, application, and evaluation of computer systems for land use and site planning (e.g., geographic information systems); encoding of data, cell storage, and analysis systems. Prereq: LA 440/540.
- 417/517 Computer-Aided Landscape Design (2-4)** Understanding and use of computer-aided drafting and design technology for executing landscape design development, evaluation, and presentation tasks. Prereq: LA 289 or 389.
- 431/531 Planting Design Theory (4)** Approaches to planting design; experiential and symbolic relationships of landscape space; order of landscape as a cultural expression of time; order of the garden as an explicit art form. Coreq: LA 489/589. Lovinger.
- 433/533 Japanese Garden (4)** Explores the art, form, meaning, and experience of Japanese gardens. Special emphasis on their heartland in the valley of Nara and Kyoto. Lovinger.
- 439/539 Landscape Architectural Design and Process (6R)** Intermediate problems in landscape architecture design. Relations among problem concepts, goals, design theory, communication media, and technical analysis. R four times for a total of 30 credits.
- 440/540 Introduction to Landscape Planning Analysis (4)** Principles of designing land- and waterscapes for human use and settlement. Ecological, social, and economic analyses of landscapes, resources, and patterns of occupancy in the Eugene-Springfield area. Prereq: LA 361. Hulse.
- 441/541 Principles of Applied Ecology (2-6)** Application of ecological concepts to landscape design, planning, and management. Emphasis on spatially explicit problem-solving over a range of spatial and temporal scales. Prereq for 441: one course in ecology; prereq for 541: one course in the natural sciences. Johnson.
- 443/543 Land and Landscape (4R)** Theories and concepts in landscape planning and design. The valuing emphasis alternates every other year between environmental ethics and environmental aesthetics. Ribe.
- 450/550 Advanced Landscape Media (4R)** The role of media in design inquiry; development of hard-line drawing skills, diagramming, and principles of graphic design. Lovinger.
- 459/559 Landscape Technology Topics (2-4R)** Intensive study of topics in landscape construction and maintenance. Topics include irrigation, lighting, special structures, water management, and road design. R thrice for maximum of 10 credits.
- 462/562 Professional Practice of Landscape Architecture (2)** Introduction to the different forms of private and public practice of landscape architecture, legal and ethical responsibilities, office and project management, licensing, and professional organizations. Prereq: LA 362.
- 465/565 Landscape Ecology (4)** Links concepts and applications of landscape ecology through extensive field experiences that develop a deep understanding of a specific landscape or a set of issues. Prereq: LA 441/541. Johnson.
- ARH 477/577, 478/578 History of Landscape Architecture I,II (4,4)** See Art History.
- 480/580 Landscape Preservation (4)** Tools and techniques currently used in the preservation of historic, cultural, and vernacular landscapes. Includes history of landscape preservation, significant legislation, and case studies. Melnick.
- 484/584 Landscape Perception (4)** Development of the human-environment relationship as it relates to landscape perception, landscape archetypes, and the development of a theoretical base for contemporary landscape design. Helphand.
- 489/589 Site Planning and Design (6R)** Advanced problems in landscape architecture, cultural determinants of site planning and design, design development and natural systems and processes as indicators of carrying capacity. Prereq: LA 439/539.
- 490 Comprehensive Project Preparation (3)** Finding, describing, programming, and probing environmental opportunities and problems. Diethelm.
- 494/594 Land Planning and Design (6)** Problems in landscape architecture of increased cultural complexity. Land use planning, computer-aided ecological analysis of land, environmental impact, urban and new community design. Prereq: LA 489/589 and fifth-year standing for undergraduates.
- 499 Comprehensive Project (8)** Advanced planning and design projects in landscape architecture. Studio development of individually selected projects. Prereq: LA 490.
- 503 Thesis (1-16R)**
- 601 Research: [Topic] (1-16R)**
- 602 Supervised College Teaching (2-5R)**
- 603 Dissertation (1-16R)**
- 605 Reading and Conference: [Topic] (1-16R)**
- 606 Special Problems: [Topic] (1-16R)**
- 607 Seminar: [Topic] (1-5R)** A recent topic is Introduction to Landscape Literature.
- 608 Workshop: [Topic] (1-16R)** Intensive study combining practical projects with instruction on special topics related to landscape problems.
- 609 Practicum: [Topic] (1-16R)** Supervised field laboratory work; clinical or in-service educational experience. Planned programs of activities and study with assured provisions for adequate supervision. Bettman.
- 610 Experimental Course: [Topic] (1-5R)**
- 620, 621 Landscape Research Methods I,II (2-4,2-4)** Contemporary research issues and strategies. Theories, approaches, and techniques applicable to topics and problems in landscape architecture. Sequence. Hulse, Johnson.
- 693 Advanced Landscape Design Theory (4)** Examines critical theories and evolving ideas in landscape design; studies the cultural and biophysical forces that generate patterns of landscape structure, form, and meaning. Prereq: ARH 478/578 or equivalent.
- 695 Research Proposal Development (2)** Preparation and presentation of the student's terminal research and design project proposal and plan for completion of the master's degree in landscape architecture. Prereq: LA 621. Ribe.
- 699 Master's Project (2-10R)** Student-directed and -executed performance and communication of original research or project work to demonstrate advanced mastery of landscape architecture.

Planning, Public Policy and Management

Richard D. Margerum, Department Head

(541) 346-3635
(541) 346-2040 fax
119 Hendricks Hall
1209 University of Oregon
Eugene OR 97403-1209
http://pppm.uoregon.edu

Faculty

Neil Bania, associate professor (poverty, low-skill labor markets, welfare reform and income policy). B.A., 1980, M.A., 1983, Ph.D., 1985, Oregon. (2004)

Robert J. Choquette, adjunct instructor (strategic planning, project management). B.S., 1982, M.U.P., 1991, Oregon. (1991)

Jessica Greene, assistant professor (health policy, quantitative methods, evaluation research). B.A., 1989, Michigan, Ann Arbor; M.P.H., M.I.A., 1996, Columbia; Ph.D., 2003, New York University. (2003)

Judith H. Hibbard, professor (social epidemiology, health policy, women's health). B.S., 1974, California State, Northridge; M.P.H., 1975, California, Los Angeles; Dr.P.H., 1982, California, Berkeley. (1982)

Michael Hibbard, professor (community and regional development). B.S., 1968, California Polytechnic; M.S.W., 1971, San Diego State; Ph.D., 1980, California, Los Angeles. (1980)

Renee A. Irvin, assistant professor (nonprofit and philanthropic sector economies, wealth policy). B.A., 1984, Oregon; M.A., 1991, Ph.D., 1998, Washington (Seattle). (2001)

Andre P. LeDuc, research assistant (Community Service Center). B.S., 1996, Wisconsin, Green Bay; M.C.R.P., 1999, Oregon. (2000)

Richard D. Margerum, associate professor (environmental planning and management, planning processes, conflict management). B.A., 1987, Wittenberg; M.C.P., 1989, Cincinnati; M.S., 1992, Ph.D., 1995, Wisconsin, Madison. (2001)

Robert G. Parker, senior research assistant (community planning workshop, microcomputers in planning and policy analysis). B.S., 1986, Colorado State; M.U.P., 1989, Oregon. (1989)

Charlene J. Phipps, instructor (organizational development); internship director. B.A., 1967, California State, Sacramento; M.S., 1995, Oregon. (1996)

Marc Schlossberg, assistant professor (geographic information systems, social planning, transportation planning). B.B.A., 1987, Texas at Austin; M.U.P., 1995, San Jose State; Ph.D., 2001, Michigan. (2001)

Megan E. Smith, senior research assistant (community outreach, watershed planning, rural planning). B.A., 1990, Southern Oregon State; M.C.R.P., 1996, Oregon. (1996)

Jean Stockard, professor (social planning, policy research methods). B.A., 1969, M.A., 1972, Ph.D., 1974, Oregon. (1974)

Edward C. Weeks, associate professor (evaluation research, research methods). B.A., 1973, Ph.D., 1978, California, Irvine. (1978)

Courtesy

Richard A. Anderson, courtesy professor (urban development, Kuwait regional architecture, city planning). B.A., 1958, Stanford, M.U.P., 1965, Washington, Ph.D., 1969, Michigan State. (2004)

Robert Doppelt, courtesy associate professor (environmental governance, sustainable development). B.S., 1973, Lewis and Clark; M.S., 1975, M.S., 1976, Oregon. (2002)

Donald G. Holtgrieve, courtesy assistant professor (local government planning). B.A., 1963, San Diego State; M.A., 1970, California State; Ph.D., 1972, Oregon. (2002)

Cassandra Moseley, courtesy assistant professor (natural resource policy, community-based conservation). B.A., 1990, Cornell; M.A., 1993, M.Phil., 1994, Ph.D., 1999, Yale. (2002)

Emeriti

Bryan T. Downes, professor emeritus. B.S., 1962, M.S., 1963, Oregon; Ph.D., 1966, Washington (St. Louis). (1976)

Orval Etter, associate professor emeritus. B.S., 1937, J.D., 1939, Oregon. (1939)

Maradel K. Gale, associate professor emeritus. B.A., 1961, Washington State; M.A., 1967, Michigan State; J.D., 1974, Oregon. (1974)

Carl J. Hosticka, associate professor emeritus. B.A., 1965, Brown; Ph.D., 1976, Massachusetts Institute of Technology. (1977)

Robert E. Keith, planning consultant emeritus. B.S., 1944, Kansas State; M.Arch., 1950, Oregon. (1963)

David C. Povey, professor emeritus. B.S., 1963, Lewis and Clark; M.U.P., 1969, Ph.D., 1972, Cornell. (1973)

Kenneth C. Tollenaar, director emeritus. B.A., 1950, Reed; M.A., 1953, Minnesota. (1966)

The date in parentheses at the end of each entry is the first year on the University of Oregon faculty.

Participating

Robert G. Ribe, landscape architecture

Philip J. Romero, finance

Thomas A. Steve, library

Anita M. Weiss, international studies

About the Department

Mission Statement. The Department of Planning, Public Policy and Management (PPPM) prepares future public leaders, creates and disseminates new knowledge, and assists communities and organizations. The department's faculty, staff, and students seek to understand and improve economic, environmental, and social conditions through teaching, scholarship, and service.

The department is dedicated to

- The highest standards of scholarship by faculty members and students
- Informed theory and empirical evidence
- Engaging the civic community—public, private, and nonprofit—in democratic processes addressing economic, environmental, and social issues
- Seeking good ideas and approaches from around the world and testing their transferability from one part of the world to another
- Using an approach that builds on the strengths of communities and organizations to increase their capacity to take advantage of opportunities and respond effectively to challenges
- Work that ranges from local to regional to national to international
- Ecological, social, and economic sustainability

Undergraduate Studies

The undergraduate program provides an interdisciplinary liberal arts education that prepares students for leadership around the world. Through course work that integrates theory and practice, the curriculum focuses on the ways governments, nonprofit organizations, and other institutions address public problems. Students explore the economic, social, and environmental characteristics of communities and systems

of governance to determine effective ways to advance the public's goals. The curriculum helps students develop knowledge of core issues related to public policy and management as well as a specialized expertise in an area of their choosing. Emphasis is placed on developing skills in research; verbal, written, and digital communication; and working in group settings.

Preparation. High school students who want to study planning, public policy and management should develop communication skills, conceptual skills, and community experience. Communication skills can best be developed through courses in speech, English, and other languages. Debate and related public-speaking experience are fine ways to improve communication skills. Conceptual skills can best be developed through courses, such as mathematics and history, that require the student to think independently and analytically. Volunteer work, paid afterschool jobs, and travel are ways of acquiring community experience.

Careers. The bachelor of arts (B.A.) or bachelor of science (B.S.) degree in planning, public policy and management provides students with a broad, interdisciplinary, liberal-arts background and a sound basis for graduate study in fields such as urban planning, public policy and management, business, law, journalism, and social welfare. In addition, graduates are prepared for entry-level positions in public service agencies and nonprofit organizations.

Admission Requirements

The major in PPPM is offered to upper-division students. Students may apply for admission the term they achieve upper-division standing. They must apply and be accepted by the department before they have completed 50 percent of the course work for the major. Preference in admission is given to applicants who have (1) a grade point average (GPA) of 3.00 or better, (2) some experience—paid or volunteer—in public service, and (3) fulfilled university general-education requirements.

In completing group requirements, the following courses (or their equivalents, for transfer students) are recommended:

Social Science. Introduction to Planning, Public Policy and Management (PPPM 201) or Healthy Communities (PPPM 202) or Introduction to the Nonprofit Sector (PPPM 280), United States Politics (PS 201), Introduction to Economic Analysis: Microeconomics (EC 201), Introduction to Economic Analysis: Macroeconomics (EC 202), State and Local Government (PS 203), Community, Environment, and Society (SOC 304)

Science. Web Programming (CIS 111), The Natural Environment (GEOG 141)

Sample Program

This two-year sample program for PPPM pre-majors is typical preparation for admission to the program in the junior year.

| Freshman Year, Fall Term | 14–16 credits |
|---|---------------|
| College Composition I (WR 121)..... | 4 |
| The Natural Environment (GEOG 141)..... | 4 |
| Arts and letters group-satisfying course..... | 3–4 |
| Science group-satisfying course | 3–4 |
| Winter Term | 14–16 credits |
| United States Politics (PS 201) | 4 |
| Introduction to Sociology (SOC 204)..... | 4 |

| | |
|---|-----|
| Arts and letters group-satisfying course..... | 3-4 |
| Science group-satisfying course | 3-4 |

| | |
|--|----------------------|
| Spring Term | 19-20 credits |
| College Composition II or III (WR 122 or 123).... | 4 |
| State and Local Government (PS 203)..... | 4 |
| Web Programming (CIS 111)..... | 4 |
| College Algebra (MATH 111)..... | 4 |
| Elective, especially introductory anthropology, American history, or other social science | 3-4 |

| | |
|--|-------------------|
| Sophomore Year, Fall Term | 16 credits |
| Introduction to Planning, Public Policy and Management (PPPM 201) | 4 |
| Mind and Brain (PSY 201) | 4 |
| Introduction to Economic Analysis: Micro- economics (EC 201) | 4 |
| Electives, especially computer science; scientific and technical writing, journalistic writing; addi- tional sociology, political science, community studies; or field experience | 4 |

| | |
|---|-------------------|
| Winter Term | 16 credits |
| Mind and Society (PSY 202)..... | 4 |
| Introduction to Economic Analysis: Macro- economics (EC 202) | 4 |
| Electives, as above..... | 8 |

| | |
|---|-------------------|
| Spring Term | 16 credits |
| Community, Environment, and Society (SOC 304)..... | 4 |
| Electives, as above..... | 12 |

Admission Procedures

The department admits students fall, winter, and spring terms. Deadlines are available from the department office. To be considered for admission, students must submit the following materials:

1. Completed application form, available from the department office
2. Transcripts from all colleges and universities attended
3. Personal statement describing career goals and how the major in PPPM will help attain those goals. This statement should be limited to two or three typed, double-spaced pages
4. Brief résumé of education and employment history

Major Requirements

The major in PPPM is organized into a common core, a concentration area, an internship, and a thesis option for students intending to graduate with honors. Students should expect extensive writing, policy analysis, and collaborative projects as part of their education in PPPM. For more information, contact a staff member in the department.

Core (28 credits)

The core curriculum requirement is distributed as follows:

| | |
|---|---|
| Community Leadership and Change (PPPM 325) | 4 |
| Regional Leadership and Change (PPPM 326).... | 4 |
| Global Leadership and Change (PPPM 327)..... | 4 |
| Special Studies: Policy and Planning Analysis (PPPM 399) | 4 |
| Seminar: Introduction to Research Methods (PPPM 407) | 4 |
| Quantitative Methods (PPPM 413) | 4 |
| Practice of Leadership and Change (PPPM 494) | 4 |

Appropriate courses may be substituted with the faculty adviser's permission.

PPPM majors must take core courses for letter grades and pass them with grades of C- or better.

Concentration Area (24 credits)

Each student develops a concentration area, chosen to advance the student's educational goals. The concentration area consists of upper-division courses, totaling at least 24 credits, that address a coherent substantive area or set of competencies in the field of planning, public policy and management. At least 16 credits must be taken in the department. The department's strengths lie in the areas of sustainable community development, environmental policy and management, health and social policy, policy analysis, and public and nonprofit management. The concentration area and course of study are chosen in close consultation with the undergraduate adviser and department faculty members whose interests coincide with those of the student.

Internship (12 credits)

During the internship, students explore their concentration areas outside the classroom. The internship complements academic work by allowing the student to apply ideas and concepts to real-world situations. Students can enroll in the required internship full time for one term (thirty-six hours a week for ten weeks) or part-time (eighteen hours a week for two ten-week terms). Students are placed with a variety of federal, state, and local government agencies, with nonprofit organizations, and—when appropriate—with private firms. Internships are arranged through and supervised by the internship director. Students earn 12 credits in Internship (PPPM 404). Before registering for PPPM 404, students must attend Internship Preparation (PPPM 412), which integrates course work with the internship experience.

Community Planning Workshop. Undergraduate students have the opportunity to work on applied research projects through the Community Planning Workshop, which is described later in this section of the catalog. Up to 10 credits in Community Planning Workshop (PPPM 419) may be applied to the internship requirement.

Honors Program

The honors program offers qualified students a challenging academic experience, opportunities for independent work, and interaction with faculty members. The bachelor's degree with honors centers around an independent project of original research developed by the student and carried out under the direction of one or two faculty members.

Students are recommended by a faculty member for admission to the honors program no later than the first term of their senior year. Entry into the program is determined by the undergraduate program director after a review of the student's achievement in PPPM courses and other evidence of superior academic and professional ability. To be considered for the honors program, a student must have a grade point average of 3.75 in course work for the major and in all work attempted at the university.

Minors

Planning, Public Policy and Management

The planning, public policy and management minor complements majors in the humanities or social sciences—anthropology, geography, or economics for example. It enhances any student's undergraduate education with preparation for a variety of professional occupations and graduate study. The minor provides a professional context in which to apply the knowledge, theories, and methods of the student's major discipline.

Students may declare the minor in planning, public policy and management at any time during or after the term in which they achieve upper-division standing. Materials for declaring the minor are available in the department office.

Course Requirements 28 credits

| | |
|--|----|
| Introduction to Planning, Public Policy and Management (PPPM 201) | 4 |
| Community Leadership and Change (PPPM 325) | 4 |
| Regional Leadership and Change (PPPM 326).... | 4 |
| Global Leadership and Change (PPPM 327)..... | 4 |
| Three approved PPPM electives | 12 |

Up to 8 credits in Internship (PPPM 404) or 10 credits in Community Planning Workshop (PPPM 419) may be used to satisfy the elective requirement.

PPPM 201, 325, 326, and 337 must be taken for letter grades and passed with grades of C- or better.

Nonprofit Administration

The PPPM department offers a minor of special value to students interested in a career in the nonprofit sector. Through the minor, students can enhance their undergraduate education to include preparation for occupations and graduate study in nonprofit administration. Nonprofits are one of the fastest growing employment sectors in the country, creating a high demand for graduates with skills to work for these diverse and exciting organizations.

Students may declare the minor in nonprofit administration at any time during or after the term in which they achieve upper-division standing. Materials for declaring the minor are available in the department office.

Course Requirements 25 credits

| | |
|---|---|
| Introduction to Planning, Public Policy and Management (PPPM 201) | 4 |
| Introduction to the Nonprofit Sector (PPPM 280) | 4 |
| Grant Writing (PPPM 422) | 1 |
| Public and Nonprofit Financial Management (PPPM 424) | 4 |
| Nonprofit Management I (PPPM 480) | 4 |
| Resource Development for Nonprofit Organiza- tions (PPPM 481) | 4 |
| One 4-credit upper-division elective course from list of approved courses available in department office. | |

Courses must be taken for letter grades and passed with grades of C- or better, unless offered pass/no pass only.

Graduate Studies

Programs for the master of community and regional planning (M.C.R.P.) degree and the master of public administration (M.P.A.) require two years for completion. The M.C.R.P. degree is accredited nationally by the Planning Accreditation Board. The M.P.A. is accredited by the National Association of Schools of Public Affairs and Administration. The department also offers a 24-credit graduate certificate in not-for-profit management.

The interdisciplinary and eclectic fields of planning, public policy, and public management are concerned with systematically shaping the future. Professionals in these fields frequently lead efforts to plan for change. Most often they are involved in analysis, preparation of recommendations, and implementation of policies and programs that affect public facilities and services and the quality of community life. These professionals assume responsibility for planning, policy, and management in community and regional development, natural resources, economic development, land use, transportation, and law enforcement.

Planning, public policy and management graduates have a basic understanding of economic, environmental, fiscal, physical, political, and social characteristics of a community. Graduates are expected to provide leadership and to otherwise participate effectively in efforts to enhance the capacity of communities to deal creatively with change.

Students should own or have unlimited use of a personal computer.

Financial Aid

Approximately 40 percent of the department's students receive some financial assistance (e.g., graduate teaching fellowships, work-study assistance, or research stipends). Graduate teaching fellowships (GTFs) are offered to approximately twenty students each year. Each fellowship includes a stipend and a waiver of tuition and fees for one or more terms. Graduate students also may work on planning and public policy projects through the Community Planning Workshop. Each year five to fifteen students receive stipends for research on contracts developed and administered in the workshop. Research and GTF appointments typically are not offered until the student has been in a PPPM program for at least one term.

Graduate students are eligible for fellowship awards, granted by federal agencies and privately endowed foundations, and loans from university and federal student-loan programs. Information about grants and loans may be obtained from the Office of Student Financial Aid and Scholarships, 1278 University of Oregon, Eugene OR 97403-1278.

Applicants to PPPM programs are strongly urged to apply for university financial assistance before February of the year of application in order to be eligible for work-study and other assistance offered by the student financial aid office.

Community and Regional Planning

The master's degree program in community and regional planning trains policy-oriented planners for leadership positions in planning and planning-related organizations. The field of planning is concerned with rational and sensitive guidance of community and regional change. Planners are responsible for identifying and clarifying the nature and effect of planning problems, formulating potential solutions to these problems, and assisting in the implementation of alternative policies.

To realize these objectives, the planner must draw on the skills and insights of many professions and disciplines. The planner must have a basic understanding of the cultural, economic, social, political, and physical characteristics of a community. While applying analytical skills at community and regional levels, the planner must make subjective judgments in the consideration of problems and their solutions.

Entering students should be prepared to become involved in and committed to resolving important social, economic, environmental, political, and cultural problems. Courses in and outside the department provide students with an integrated understanding of planning, public policy, and public management as well as specific skills needed for a chosen professional area.

Oregon is an especially fruitful laboratory in which to study planning. The state has an international reputation as a source of innovative approaches to addressing planning issues.

Students select a set of courses in consultation with their advisers that focus their elective work on an area of special interest. The program has exceptional strengths in community and regional development, environmental planning, and social planning. In addition, the department's strengths in nonprofit management, local government management, and budget and finance are of interest to many students in the field of planning.

The program has strong ties with other programs on campus. Students often pursue concurrent degrees in planning and landscape architecture, business, economics, geography, international studies, or public administration. See Concurrent Master's Degrees later in this section.

Preparation. Students are strongly encouraged to complete a thorough social science undergraduate program including courses in economics, sociology, geography, and history. Work experience, particularly if related to planning, is valuable, as are writing and public-speaking skills. Courses in the natural sciences, policy sciences, environmental design, or analytic methods are helpful as background for advanced graduate work in a concentration area of interest to the student.

Students must complete either an advanced undergraduate or a graduate-level introductory course in statistics as a pre- or corequisite to Planning Analysis (PPPM 613). No credit toward the M.C.R.P. degree is allowed for the statistics course. The requirement is waived for students with equivalent courses or work experience. Entering students are urged to satisfy this requirement before enrolling in the program.

Students may file petitions to transfer up to 15 graduate credits taken prior to admission to the planning program. Such petitions must be submitted during the first term in the program.

Juniors and seniors who anticipate applying for admission are encouraged to seek advice at the department office.

Careers. Graduates with an M.C.R.P. degree find employment in public, private, and nonprofit sectors. In the public sector, three kinds of agencies provide career opportunities: local land use and zoning agencies; agencies for housing, social services, community renewal, parks, transportation, and other community facilities; and agencies for economic development, natural resource management, and the connections between them. In the private sector, graduates are employed by consulting planners, private developers, and utility companies. Graduates are also employed by such nonprofit organizations as environmental and social justice advocacy groups, political associations, and research firms.

Application Procedures

Importance is placed on the student's preference for and ability to undertake self-directed educational activity.

Because there are more than sixty-five accredited graduate programs in planning in the United States, the department's admissions committee emphasizes the selection of candidates who present clear and specific reasons for choosing to pursue their graduate work in planning at the University of Oregon.

Application Materials

1. Graduate Admission Application, available online—follow the instructions on the department's website
2. A word-processed statement, prepared by the applicant, explaining why admission to the UO planning program is sought and what the applicant's expectations are from the field
3. At least three letters of recommendation from people familiar with the applicant's ability to pursue graduate-level studies in planning
4. Transcripts from all the colleges and universities attended, including evidence of completion of an undergraduate degree from an accredited college or university
5. Graduate Record Examinations (GRE) scores are optional. If submitted, they are considered along with other application materials
6. Applicants whose native language is not English must supply results of Test of English as a Foreign Language (TOEFL). The minimum acceptable TOEFL score for admission is 575 (paper-based test), 233 (computer-based test), or 90–91 (Internet-based test). The results of the examination should be sent to the Office of Admissions, 1217 University of Oregon, Eugene OR 97403-1217

Applications are accepted beginning September 15 for admission fall term a year later. The deadline for application to the program is February 1. Applicants are notified of admission decisions early in March. Students generally are admitted for fall term only. For more information, call or write the department's admissions secretary.

The Planning Curriculum

A total of 72 credits beyond the bachelor's degree is required for the M.C.R.P. degree.

Students are expected to enroll for six terms with an average course load of 12 credits a term. During the summer, students are encouraged to engage in planning work. The planning program offers research stipends and course credit for qualified applicants who take part in research conducted by the Community Planning Workshop. Planning internships are also available; some provide compensation.

Community Planning Workshop. A distinctive feature of the planning graduate curriculum is the Community Planning Workshop, an applied research and service program that is required for first-year students. Students work on six-month planning projects in small teams supervised by program faculty members and second-year graduate students in planning. Clients have included federal, state, county, and local governments as well as nonprofit organizations.

Projects typically focus on issues of immediate environmental, social, and economic importance to the client group and the general public. Recent project topics include

- Citizen involvement in planning process
- Housing-needs analysis
- Land-use planning
- Natural hazards mitigation
- Program evaluation
- Strategic plans for communities and regions
- Tourism and recreational development
- Watershed planning

Each year first-year graduate students enrolled in Workshop: Community Planning (PPPM 608) complete five to ten planning projects. Final written reports, prepared by each student team, provide evidence of the students' expertise and ability to conduct planning research and to prepare and present high-quality professional reports. After completing two terms of PPPM 608, selected students may continue to engage in planning research projects for compensation. The popularity of the program with students—and with a growing number of government and private-sector clients—has enabled the Community Planning Workshop to provide research support for five to fifteen students a year.

Federal grants from the United States Department of Education Fund for the Improvement of Post-Secondary Education and support from a variety of state agencies have helped the Community Planning Workshop become one of the most successful community planning assistance programs in the nation. Projects have received numerous state and national awards.

Course Requirements

Core courses must be taken for letter grades, unless offered pass/no pass only.

| | |
|--|-------------------|
| Core | 36 credits |
| Workshop: Computer Applications (PPPM 608) | 3 |
| Introduction to Planning Practice (PPPM 611) ... | 4 |
| Legal Issues in Planning (PPPM 612) | 4 |
| Planning Analysis (PPPM 613) | 5 |
| Planning Theory and Ethics (PPPM 616) | 4 |
| Human Settlements (PPPM 617)..... | 4 |
| Introduction to Public Service (PPPM 618) | 4 |

| | |
|--|---|
| Applied Methods in Planning, Policy, and Management (PPPM 620) | 4 |
| Plan Making (PPPM 624) | 4 |

| | |
|--|-------------------|
| Experiential Learning | 10 credits |
| Workshop: Community Planning (PPPM 608), two terms | 10 |

| | |
|--|----------------------|
| Electives | 14–19 credits |
| Selected in consultation with adviser, from lists of suggested courses | |

| | |
|---|---------------------|
| Synthesis | 7–12 credits |
| Student Research Colloquium (PPPM 690), two terms | 3 |
| Thesis (PPPM 503) or Terminal Project (PPPM 609) | 4–9 |

Public Policy and Management

The professional public policy and management graduate program trains students interested in management and policy careers in public service with a focus on the public and nonprofit sectors. Graduates of the program have filled key leadership positions at the local, state, and federal levels as administrators, department heads, planners, program and policy analysts, finance or personnel officers, staff members of research or service organizations, and heads of public or private nonprofit human service programs.

The program attracts students from the United States and other countries and from a variety of career and educational fields. Forty to fifty students are enrolled in the program. Participants often have work experience in public service and want to enhance their professional competence and career mobility. The diversity of the student body enriches students' experiences in the program.

Unique Characteristics of the Program

Flexibility. With faculty assistance, students tailor programs to meet individual needs and career interests. A student may concentrate on public financial management, for example, with a career goal of becoming a budget analyst for state government. A broader concentration area, such as human service management, might be chosen. Students may enroll in courses offered by other UO schools or departments to strengthen areas of individual interest.

Problem-Oriented Courses. These courses prepare students for managerial decision-making. The program uses alternative teaching methods to develop the skills needed to diagnose problems, collect and analyze information, plan, choose among policy alternatives, communicate findings, implement programs, and manage change.

Focused Approach. The curriculum, organized into a set of core courses, a field internship, and an area of concentration, provides a framework for teaching leadership, management, analytical techniques, and public policy.

Inter- and Multidisciplinary Programming. The program integrates material from other areas of study to give students the variety of perspectives that are essential to an education in public policy and management. Students are encouraged to earn concurrent degrees in planning, environmental studies, international studies, business, or another discipline.

Application Procedures

To be eligible for the graduate program in public policy and management, an applicant must hold a bachelor's degree.

Submit following documents:

1. Graduate Admission Application, available online—follow the instructions on the department's website
2. Comprehensive employment and education résumé
3. Two written statements, two to three pages each: a clear specification of professional goals and interests *and* an explanation of how the interdisciplinary nature of the program will contribute to the attainment of these goals
4. Transcripts of grades in courses taken for the bachelor's degree and of any other college-level work. They should be sent directly by the institution that awarded the course credits
5. Three letters of recommendation; two may be from academic sources
6. Applicants whose native language is not English must supply results of Test of English as a Foreign Language (TOEFL). The minimum acceptable TOEFL score for admission is 575 (paper-based test), 233 (computer-based test), or 90–91 (Internet-based test). The results of the examination should be sent to the Office of Admissions, 1217 University of Oregon, Eugene OR 97403-1217

Applicants are selected after an evaluation of academic performance and other evidence of intellectual attainment or promise, experience, and their statements of professional goals and the relationship of the program to achieving these goals. A student admitted to the program is expected to maintain a 3.00 GPA or better.

Affirmative action and equal opportunity begins with the recruitment and education of potential professionals. The need for the graduate to excel in organizational settings with diverse work forces and citizenry is recognized. Women and minority applicants are particularly encouraged.

Applications are accepted beginning September 15 for admission fall term a year later. They are reviewed beginning February 1, and applicants are notified of admission decisions early in March. Students typically begin their program fall term.

Program Overview

A minimum of 72 credits are required for the M.P.A. degree. Academic background and work experience are scrutinized to determine if additional preparation is needed before the student begins the program.

Midprogram Review. After completing 34 to 38 graduate credits, students meet with a faculty adviser to review progress toward the degree and establish goals for completing degree requirements. The midprogram review is the time to initiate discussion about an appropriate final project. The adviser assists with selection of committee members, who guide the student in completing the final project.

Curriculum

Professional competence rests on four elements: knowledge, skills, values, and behavior. To develop this competence, the program includes core courses, a concentration area, a supervised

field internship, and a final project or thesis. Core courses must be taken for letter grades.

| | |
|--|-------------------|
| Core | 29 credits |
| Introduction to Public Service (PPPM 618) | 4 |
| Applied Methods in Planning, Policy, and Management (PPPM 620) | 4 |
| Public Sector Economy (PPPM 628) | 4 |
| Public Budget Administration (PPPM 629) | 4 |
| Public Management (PPPM 633) | 4 |
| Public Policy Analysis (PPPM 636) | 4 |
| Quantitative Methods in Planning and Public Policy (PPPM 656) | 5 |

Concentration Area (24 credits). Each student develops an area of concentration by completing an additional 24 credits from among any of the graduate-level offerings on campus. Among the concentration areas supported in the department are nonprofit management, local government management, budget and finance, community development, social planning, and environmental policy. As an option, a student may, in consultation with a faculty adviser, develop an individualized area of concentration reflecting his or her particular interests. In recent years students have, in this manner, developed concentrations in human resources management, applied research and program evaluation, and international development.

Supervised Field Internship (10–12 credits). Working with the internship director, each student is placed in an internship that introduces the practical aspects of positions in the chosen field. During the internship, the student tests classroom theory and develops contacts that can lead to securing a position after graduation.

Internships are an integral part of the public policy and management graduate program. Internships are graded P/N (pass/no pass). A written paper is required as is a supervisor's evaluation and a contract. A student who has not had two or more years of career experience must complete 10–12 credits of internship.

A student who has had two or more years of relevant career experience or who is working in the desired area of public policy and management can waive the internship with the approval of the student's adviser, the program director, and the internship coordinator. Students who are working in their chosen field and those with experience are encouraged to participate in an internship selected with the internship coordinator. If the internship requirement is waived, the student must substitute 10 credits of course work.

Final Project (9 or 12 credits). Each student must write a thesis or a final paper to fulfill degree requirements. Students earn 9 credits in Thesis (PPPM 503) or 6 credits in Terminal Project (PPPM 609).

The final project should be based on original research but may vary in comprehensiveness, format, and approach. A project may be conceptually or empirically oriented; it may involve a case or comparative study, a literature search, or a piece of empirical research. A project may also involve a combination of approaches.

Whether completing a thesis or final paper, each student must enroll in Student Research Colloquium (PPPM 690), earning 1 credit during spring term and 2 credits fall term. The colloquium assists students in developing their proposals and conducting research. It includes presentations by

advanced master's degree candidates of designs and conclusions resulting from theses and final papers.

Graduate Certificate in Not-for-Profit Management

The graduate certificate in not-for-profit management prepares students for leadership in the nonprofit sector. The focused curriculum develops specific skills that are critical for success in managing nonprofit organizations.

Phenomenal growth in assets and activities of the nonprofit sector over the past two decades have led to career opportunities in the many areas of the nonprofit sector, including cultural and arts organizations, education, health care, human services, international development, and advocacy organizations. Nonprofit enterprise has broadened with developing sources of funding, and the complexities of its management require professional skills specific to the nonprofit sector.

Course Requirements

The certificate requires completion of 24 graduate credits. Core courses must be taken for letter grades unless offered P/N only.

| | |
|---|-------------------|
| Core | 14 credits |
| Grant Writing (PPPM 522) | 1 |
| Public and Nonprofit Financial Management (PPPM 524) | 4 |
| Resource Development for Nonprofit Organizations (PPPM 581) | 4 |
| Managing Nonprofit Organizations (PPPM 680) | 4 |
| Professional Practice in Nonprofit Organizations (PPPM 683) | 1 |

Internship and Electives 10 credits
Students must complete 6 credits in Internship (PPPM 604) with a nonprofit organization or may use 6 credits of elective course work that covers material relevant to nonprofits. Elective credits may be taken in other departments. Information about elective courses or waiver of required courses is available from the department office and on its website.

Admission

Graduate students from any UO department may apply for admission and add the certificate to their degree programs. Students who hold a bachelor's degree from an accredited university may apply to complete the certificate as a stand-alone program. Applications are reviewed for admission four times a year. Complete information about admission to the program is available on the not-for-profit management certificate section of the department's website.

Concurrent Master's Degrees

Students may participate in a concurrent master's degree program. The fields of planning and of public policy and management draw on knowledge and expertise from other areas such as business, law, economics, political science, environmental studies, geography, landscape architecture, and architecture. Through the concurrent degree program, students enroll in two master's programs simultaneously in order to complete requirements for both degrees with three years of course work. Students interested in this option should seek program advice from a member of the faculty. Students must be admitted

to both programs and make special arrangements with both program directors.

Community Service Center

The Community Service Center, an interdisciplinary organization, assists Oregon communities by providing planning and technical assistance to help solve local issues, improve the quality of life in rural Oregon, and help make Oregon communities more self-sufficient.

The center incorporates a number of programs including those listed below:

Community Planning Workshop. See description under Planning Curriculum.

Resource Assistance for Rural Environments (RARE). The Americorps program, RARE, trains graduate students, then places them for a year in rural communities, where they help improve economic and environmental conditions. Qualified students receive a monthly stipend and an educational award of \$4,725 when they finish their service. More information about this project is available in 109 Hendricks Hall.

The Oregon Natural Hazard Work Group (ONHW). Two key activities in natural hazards risk and loss reduction are addressed: (1) regional and community natural hazard planning and (2) coordination of community outreach, workshops, public education and information dissemination. Through its projects and services, ONHW

- Facilitates the development and delivery of education and training to Oregon communities, regional organizations, and the public and private sector on risk reduction activities
- Coordinates the Partners for Disaster Resistance: Oregon Showcase State Program
- Provides technical assistance to Oregon communities
- Offers service learning opportunities to graduate students in planning, policy, environmental studies, and other university programs

Planning, Public Policy and Management Courses (PPPM)

Every course cannot be offered every year; students should consult the most recent UO Schedule of Classes online or inquire at the department office.

199 Special Studies: [Topic] (1–5R)

201 Introduction to Planning, Public Policy and Management (4) Overview of professional public service and the planning and management of public issues. Focuses on the goals of public services within their economic, social, and political contexts. Weeks.

202 Healthy Communities (4) Historical relationships of public policy, planning, and public health; how public policies can promote health; relationship of planning and policies to inequalities in health outcomes. Greene.

203 Sustainable Environments (4) Overview of theories and research on the nature and development of sustainable environments; role of public policy, nonprofit organizations, and planning in creating sustainable environments.

280 Introduction to the Nonprofit Sector (4) Overview of the nonprofit sector includes its origin, growth, oversight, and varied elements. Examines

theory and research into the effectiveness of nonprofit strategies and structures. Schlossberg.

322 Introduction to Public Service Management (4) Theories relevant to the effective management of large and small organizations that deliver service to the public. Weeks.

325 Community Leadership and Change (4) Explores sustainable change at the community level by examining local systems and institutions: transportation, social influences, environment, housing, and the economy. Schlossberg.

326 Regional Leadership and Change (4) Economic, sociocultural, and political forces that produce the internal structure of regions. Explores the institutions and leadership roles that guide regional change. M. Hibbard.

327 Global Leadership and Change (4) Explores the role of leadership in global social, economic, and ecological sustainability. Considers population, consumption, technology, diversity, scale, nonviolent change, and community. Stockard.

330 Policy and Planning Analysis (4) Applied problem solving in the public policy and planning process. Examines the theoretical and methodological underpinnings of policy and planning analysis.

331 Environmental Management (4) Introduction to environmental management. Focuses on solutions to problems in managing population, pollution, and resources.

399 Special Studies: [Topic] (1–5R)

401 Research: [Topic] (1–21R)

403 Thesis (1–12R)

404 Internship: [Topic] (1–18R) Twelve-credit maximum per term. Participation in the activities of public or private community agencies and organizations, under faculty supervision and with coordinated instruction. Phipps.

405 Reading and Conference: [Topic] (1–21R)

406 Special Problems: [Topic] (1–21R)

407/507 Seminar: [Topic] (1–5R) A recent topic is Evaluation Research.

408/508 Workshop: [Topic] (1–21R)

410/510 Experimental Course: [Topic] (1–5R) Trial courses are taught under these numbers. See the online class schedule for current titles.

412 Internship Preparation (1) Orientation to the department's internship program. Includes overview of public service organizations, assessment of career interests, and guided search for an internship. Phipps.

413 Quantitative Methods (4) Introduction to the use of quantitative techniques to answer questions related to planning, public policy and management. Bania, Greene, Stockard.

414 Introduction to Research Design (4) Survey of research methods in public policy and planning. Explores research ethics and approaches used in completing research projects.

418/518 Introduction to Public Law (4) Administrative law, including introduction to legal research, for public administrators. Administrative procedures, implementation of policy through administrative law, judicial review, and practical applications in public agencies.

419 Community Planning Workshop (1–5R) Cooperative planning endeavors. Students define problems, determine appropriate research methods, identify the groups that promote or resist change, test alternative solutions, and prepare a final plan or project. Parker. R once for maximum of 10 credits.

422/522 Grant Writing (1) Introduction to the process of preparing grant applications and material for funded research. Choquette.

424/524 Public and Nonprofit Financial Management (4) Financial management decision and control processes in public agencies and nonprofit organizations. Financial resources (taxes, donations, grant) stewardship, expenditure systems, and capital project analysis. Irvin.

436/536 Social Planning Geographic Information Systems (5) Application of existing and new GIS skills to real-world projects in the area of social planning. Prereq: GEOG 416/516 or equivalent. Schlossberg.

438/538 Transportation Issues in Planning: [Topic] (4R) Introduction to the social implications of various transportation-related policies and practices. Schlossberg. R for a maximum of 8 credits.

440/540 Land Use and Growth Management (4) Planning in urban, rural, and connecting environments. Functions, distribution, relationships of land uses; social, economic, fiscal, physical consequences of alternative land use development patterns.

443/543 Natural Resource Policy (4) Aspects of population and resource systems. Poses questions about population trends, policy, and optimum size; analyzes methods for determining resource availability and flows.

446/546 Socioeconomic Development Planning (4) Planning for responsible economic and social development. Policy problems and issues in providing a stable economic base and social and economic well-being while avoiding environmental degradation. M. Hibbard.

450/550 Race, Ethnicity, and Social Policy (4) Explores racial and ethnic disparities in social sectors in the United States, including housing, employment, and health; and policy solutions for closing the gaps.

455/555 Social Planning and Policy: [Topic] (4R) Topics may include health, crime, youth, inequality, international development, or terrorism. R twice for a total of 12 credits. Bania, Smith, Stockard.

480 Nonprofit Management I (4) How to manage nonprofit organizations for superior performance in a humane, responsive, and responsible manner. Distinctive characteristics of nonprofit organizations. Phipps.

481/581 Resource Development for Nonprofit Organizations (4) Introduction to fundraising for nonprofit organizations. Annual giving, major gifts, planned giving, and campaigns. Irvin.

491 Senior Research Paper I (4) Guidance in developing a topic for the senior research paper, background reading, and a research proposal. Prereq: major and senior standing. Not offered 2006–7.

492 Senior Research Paper II (3) Guidance in completing research for the senior research paper and a preliminary draft. Prereq: PPPM 491. Not offered 2006–7.

493 Senior Research Paper III (4) Guidance in completing the senior research paper; public presentation of the results. Prereq: PPPM 492. Not offered 2006–7.

494 Practice of Leadership and Change (4) Examines the principles and practices of leadership and change in communities and organizations through discussions with community leaders and personal reflection. Prereq: major status, senior standing preferred. Margerum.

503 Thesis (1–16R)

601 Research: [Topic] (1–16R)

604 Internship: [Topic] (1–16R) Twelve-credit maximum per term. Faculty-supervised participation in activities of public or private community agencies and organizations; coordinated instruction. Phipps.

605 Reading and Conference: [Topic] (1–16R)

606 Special Problems: [Topic] (1–16R)

607 Seminar: [Topic] (1–5R)

608 Workshop: [Topic] (1–16R) A recent topic is Community Planning.

609 Terminal Project (1–16R)

610 Experimental Course: [Topic] (1–5R)

611 Introduction to Planning Practice (4) Explores the concepts and functions of the planning process as they relate to the social, economic, political, and environmental aspects of communities and regions. Margerum.

612 Legal Issues in Planning (4) Federal-state legal relationships, role of the courts in reviewing public-sector decision-making, sources of the law, issues in land use regulation, and basic legal research skills. O'Dea.

613 Planning Analysis (5) Data sources and methods of data collection including surveys; descriptive and multivariate analysis; computer applications; selected analytic models, population projections, cost-benefit analysis. Parker.

616 Planning Theory and Ethics (4) Logic of the planning process; the relationship of planning to the political process and to rational decision making in governance. M. Hibbard.

617 Human Settlements (4) Scholarly knowledge about human settlements. Historical development of cities and the ways in which city and regional contexts influence economic, social, and political processes. Stockard.

618 Introduction to Public Service (4) Overview of the core concepts, theories, and practices that provide the foundation for the field of public policy and management. M. Hibbard, Weeks.

619 Planning and Public Policy Communications (2) Theory and practice of effective communication. Includes presenting ideas orally, visually, and in writing; working with small and large groups; and using appropriate decision-making methods.

620 Applied Methods in Planning, Policy, and Management (4) Communicate, execute, and evaluate research in the public sector. Students conduct original research projects from problem formulation through data analysis. Bania.

621 Environmental Analysis (4) Examines the technical and political factors that influence the practice of environmental planning and analysis.

622 Project Management (4) Application of specific techniques that, if implemented, lead to planning-related and other projects being completed on time, within budget, and with appropriate quality. Choquette.

624 Plan Making (4) Examines the technical and political factors that influence the practice of community and regional development. Includes how plans are made, implemented, and evaluated. Margerum.

628 Public Sector Economy (4) Reasons for governmental intervention and analysis of revenue sources available to governments. Includes discussion of various taxes, intergovernmental transfer policies, and user fees. Irvin.

629 Public Budget Administration (4) Resource allocation through the budget process. Analysis of budget systems, service costing, and citizen participation in the budget process. Hosticka.

633 Public Management (4) Theory and practice of public service management; leadership and organizational capacity building, including key management activities for developing effective public service organizations. Weeks.

634 Strategic Planning (4) Process of strategic planning for communities, public organizations, and nonprofit agencies. Choquette.

635 Planning and Social Change (4) Introduction to the relationships between social change and planning policy. Includes equity literature related to planning; examines how national social trends affect housing and neighborhood change. Schlossberg.

636 Public Policy Analysis (4) Techniques in the policymaking process. Determining the impact of policies, comparing alternatives, determining the likelihood that a policy will be adopted and effectively implemented. Hosticka.

643 Collaborative Planning and Management (4) Explores theory and practice of collaboration. Presents a variety of collaborative settings, but the focus is environmental and natural resource management. Margerum.

656 Quantitative Methods in Planning and Public Policy (5) Develops skills in quantitative analysis. Emphasizes selecting appropriate analysis procedures and properly interpreting and reporting results. Greene.

680 Managing Nonprofit Organizations (4) Principles of effective management of nonprofit organizations. Governance, strategy, legal structure and standards, and volunteer administration. Lang.

683 Professional Practice in Nonprofit Organizations (1) Speakers series showcases leaders of nonprofit organizations and their best practices.

690 Student Research Colloquium (1-3R). Presentation by advanced master's degree candidates of designs and conclusions resulting from thesis research projects. **R** for maximum of 3 credits. M. Hibbard, Stockard.



UNIVERSITY OF OREGON

This information is reprinted from the 2006-7 *University of Oregon Catalog* which is available for \$5.00, on campus from the Cashier located in Oregon Hall and all University of Oregon Bookstore locations. To order a copy by mail, write to UO Catalog, Creative Publishing, 1282 University of Oregon, Eugene OR 97403-1282. Include your name, mailing address with ZIP code, and a check (U.S.) payable to *University of Oregon* for one of the following:

| | |
|----------------|-------------------------------|
| United States | \$5.00 (second class postage) |
| United States | \$8.50 (first class postage) |
| Canada, Mexico | \$16.00 |
| Other | \$21.00 |

The University of Oregon is an equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act. This publication will be made available in accessible formats upon request. Call (541) 346-5396.

