Highlights in this issue

3 Letter from the Dean
4 Oscar-winning film editor Joe Hutshing awarded the Lawrence Medal
6 Student landscape designs for Kyoto canal make real-world debut
7 Architecture professor assembles toolbox for creating green classrooms

10–17 Portfolio of student work
18 Student achievements
19 Faculty exhibitions
21 In brief
22 Alumni notes
23 100 Stories: Alumni highlights

Front Cover: Students in the construction management course visited the UO basketball arena site. Amanda Laird, undergraduate student, pictured with classmates. See story page 8.

Back Cover: Mark Holt, graduate student, Urbanscape @ Burnside Bridgehead, with Don Genasci and Sean Cho, 2008.

Orrin Goldsby, (B.Arch. '09), Ideal Habitat: Oak Park, METRO-sponsored studio led by Brook Muller.
We don’t have to go far for inspiration. Barack Obama’s run for the presidency rang out with intentions to grow the Peace Corps, rapidly double the Peace Corps, and engage young people of other nations in similar programs. I knew it resonated in this community of artists, critics, designers, producers and community collaborators when he came to Eugene last year — addressing “the common challenges that confront all of humanity … at a time of so much cynicism and so much doubt, we need you to make us believe again.”

At the School of Architecture and Allied Arts (A&AA), we are convinced that through critical and creative inquiry this can be anchored. President Obama also called upon us to “help lead a green revolution,” and is putting federal stimulus funds that we will aggressively and successfully compete for as part of Oregon’s economic recovery plan. One of our faculty members in the Department of Planning, Public Policy and Management, Robert Young, is on the Oregon Way team that is determining our state’s role in appropriate resource enterprises.

The University of Oregon has taken this pressing moment to craft a visionary set of directions based on our legacy programs while projecting transformative futures. Earlier this summer marked the end of a yearlong process to choose the “Big Ideas” – strategies that would bundle the university’s intellectual enterprise through the next few years. A&AA is central to these proposals. Out of 28 complex propositions emerging from faculty members across the campus and spanning all of the schools and colleges, two out of the final five “Big Ideas” came out of our school. The School of Architecture and Allied Arts represents less than 10% of the university and we are in charge of 40% of the ideas that will propel us into the 21st century. Fabulous! Here is a capsule of each of the “Big Ideas”:

1. Sustainable Cities: How do you plan, build and retrofit cities in sustainable ways targeting the intersection of green buildings, communities, business and policies? This connects our departments of architecture, landscape architecture, and planning, public policy and management as a hub for disciplines working on healthy communities.

2. Green Product Design: Integrating materials, product design and business models to supply the world with sustainable products. Our new undergraduate major in material studies and product design links with other UO fields in green chemistry and sustainable business practice. This connects A&AA to the College of Arts and Sciences and the Lundquist College of Business.

3. The Americas in a Globalized World: Diversity and internationalization are keys to rethinking the past, present, and future of the hemisphere’s populations, cultures, and economies.

4. Global Oregon: How do we rework liberal education to form not just good citizens, but good citizens of the world?

5. Human Performance: How do we enhance performance – physical, creative, engaged - in the modern world?

Ideas! The budget restrictions have caused us to rely even more heavily on our incredible professional communities to mentor, teach and advise. We thank you deeply.

This year, Rob Thallon, associate dean and associate professor of architecture, led his terminal studio to develop proposals for a new facility for A&AA in Eugene. It was incredibly provocative, and stimulated a financial commitment by one of our extraordinary alumni to conduct a comprehensive feasibility study and concept drawings for a new home for the school. Our dream of a 100th year anniversary in 2014 for a new A&AA is getting closer to being realized. We will need all your help for advocacy and leadership as we plan our future here at UO.

Dean Frances Bronet
Joe Hutshing moved to Los Angeles after college for the same reason many young people move to L.A.—to work in the film industry. Fresh from the University of Oregon, the fine arts major hadn’t taken many film classes, and had intended to major in psychology, but this was the late 1970s, when so many iconic movies—Annie Hall, Taxi Driver, Apocalypse Now—were screening in Eugene.

“I didn’t realize how slim the chances were,” he said of his plunge into Hollywood. “But I had a lot of confidence. I knew what my strengths were. I hoped I could tell a story visually and keep people from being bored.”

Hutshing returned to Eugene in June to accept the Ellis F. Lawrence Medal, the School of Architecture and Allied Arts’ highest alumnus honor, named for its founder who served as university architect and A&AA dean from 1914 to 1946. Hutshing held an open forum for students and the public titled “Film Editing: Logic, Instinct, and Muscle Memory.” He was presented with the Medal at the A&AA commencement ceremony.

After receiving his bachelor’s degree in 1980, Hutshing found himself bartending and volunteering his services to film students at the American Film Institute. Though a dedicated amateur photographer, he was drawn to film editing almost intuitively. When he stopped by AFI’s campus, he passed by the cinematography building and headed for the editing one.

“I didn’t know anyone,” he said. “I had no idea how it worked.” He’d read in a film book that the editor sometimes got to choose a film’s music, which piqued his interest. “Editing stood out to me. I had a huge music library. I really thought that sounded like a good way to make a living.”

And editing video, he discovered, wasn’t too far from making mix tapes on cassette. As he worked on advanced student films shot on 16mm instead of video, he began learning the elements of being an assistant editor. “I knew that it all made sense to me,” he said.

A 3x5 index card he posted at UCLA led to an early assignment. He hit it off with a documentarian chronicling five Los Angeles artists, but there was a hitch—he hadn’t learned how to use video editing decks yet. After reading the manuals and much trial and error, the finished film was shown on local television. “It just worked out that doors opened for me in film, as a vocation, as a paid job,” he said.

The early Nicholas Cage movie Valley Girl gave Hutshing his first experience as an assistant editor, and his first taste of the long hours involved in filmmaking: the 100-hour work week. “It was debilitating, so much work you can’t believe it. It’s a labor-intensive business no matter what aspect you’re in.”

For Hutshing’s next five films, he worked with Oliver Stone, a collaboration that netted him two Academy Awards—for Born on the Fourth of July, presented in 1990, and JFK, awarded in 1992. Of the Oscars, he said he’s incredibly grateful and felt a little guilty for being so new to the field. “It’s something that can never be taken away from you.”

His career has flourished thanks to other long-term collaborations with well-known directors. Two of his films with writer-director Cameron Crowe, Jerry Maguire and Almost Famous, earned him Oscar nominations, and he just worked on his third film with writer-director Nancy Meyers, It’s Complicated, a project with Meryl Streep, Alec Baldwin and Steve Martin. At the same time, he’s escaped being pigeonholed and has explored genres such as action-adventure, horror, and romantic comedy. His response to the material dictates his decisions. “I only want to work on movies I want to see.”

Hutshing attributes part of his success to his working style inside the editing suite. Working one-on-one with demanding yet sensitive personalities such as directors requires patience, while at the same time the courage to be critically honest. “You have to be their friend. If you get along, then they ask you back,” he said. “It’s a bit like air traffic control. You can’t freak out, or you’ll never work again. You have to have a stable personality.”

www.aaa.uoregon.edu/alumni/medal
Planting a legacy at the Urban Farm

Bettman triple the land base with the undergone drastic changes. Not only did now resembles that of the 1970s, it has while the grid bed layout of the farm to thirteen years. Team leaders have been with the farm for ten summer term is slightly smaller. Most of the studies program, and the community. The architecture department, the environmental team leaders drawn from the landscape architecture department built on the northern half of the old farm but she made the farm wheelchair accessible. The “Red Pole Circle” was developed in the 1980s with the circle within the square and red poles representing the solar-lunar-female-male heart of the farm.

For some students, the farm itself is the heart of their university experience. Many must wait until their senior year to get into the Urban Farm class, and during spring and fall terms the class swells to eighty students. Summer, despite the abundance of harvest, has fewer students, usually fifty enroll, because of the lack of overall enrollment during that term.

Classes differ each term and Bettman beams when describing each one. Spring focuses on planting. “Anyone who gardens knows the joy of planting,” Bettman said. She describes summer as the longest and most food-bearing term, while fall offers the most intellectual stimulation with a month-long lecture series on agricultural policy and politics. Of course, Bettman adds, “Ideally, a student should take all three terms to fully integrate the lessons of working with the soil and plants and understanding the seasons of the garden.”

Bettman, while still involved, is excited to pass on the farm to new hands and a new direction of growth. “Sustainable agriculture is hot. I don’t have to keep it alive anymore,” Bettman said. Plus, she has complete faith in former team leader and current interim director Harper Keeler. “There’s no activity that humans do that influences the health of our planet more than agriculture,” said Bettman. She hopes to see the university give more funding to the farm in the future as well as more consideration to making campus food options locally based. www.uoregon.edu/~ufarm/

—Jennifer Kane

Students at the University of Oregon continuously look for new opportunities to go “green” and live sustainably. However, not all opportunities have to be new. Ann Bettman, adjunct assistant professor of landscape architecture, likes to remind community members of the patch of organic heaven on campus, the thirty-three-year-old Urban Farm.

The Urban Farm thrives across from campus near the Millrace Studios on Franklin Boulevard. During spring, summer, and fall terms, college students receive credit for organically growing, harvesting, canning, and cooking the fruits and vegetables grown on the one-by-one-half-acre garden.

Since the 1970s the farm has grown under the supervision of Bettman, who saved the farm from being plowed under after the departure of its founder, Richard Britz. Bettman, who stepped down as director in fall of 2007, said, “I made the farm work and it has become a recognized institution within the university. I’m very happy with twenty-five years of making the farm a success.”

Bettman, who earned her master’s degree in landscape architecture at the UO, wrote a book in 2002 chronicling her experiences. Much of the book explains the history of the farm and its evolution.

Bettman is perhaps most proud of setting up the teaching logistics of the large class and developing and nurturing the relationship among the team leaders. The spring and fall classes are dividend into six teams with team leaders drawn from the landscape architecture department, the environmental studies program, and the community. The summer term is slightly smaller. Most of the team leaders have been with the farm for ten to thirteen years.

While the grid bed layout of the farm now resembles that of the 1970s, it has undergone drastic changes. Not only did Bettman triple the land base with the adoption of “the back forty” when the architecture department built on the northern half of the old farm but she made the farm wheelchair accessible. The “Red Pole Circle” was developed in the 1980s with the circle within the square and red poles representing the solar-lunar-female-male heart of the farm.

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—Jennifer Kane

Improving the sustainability and livability of a city isn’t enough for professors Robert Young, Nico Larco and Marc Schlossberg. They intend to revolutionize higher education with a new program of community engagement and interdisciplinary collaboration.

“Sustainable Cities Year – Gresham” encompasses 250 UO students and 14 professors in collaboration with the City of Gresham, Oregon’s fourth largest city. The UO program “adopts” one city per year and students work with that city through a variety of studio projects, courses and service learning. Gresham has grown rapidly in the last 20 years from a rural, farming community to a burgeoning urban area.

“Real world projects like Sustainable Cities Year involve client interaction, political issues and other complex situations that are impossible to simulate and lead to a higher quality of work,” said Larco, assistant professor of architecture and co-director for Sustainable Cities Initiative (SCI).

The Gresham projects are conceptual in principle, but the work will provide insight to the city for future development. SCI synthesizes faculty research from four departments and institutes under a single theme and serves as a catalyst for expanded research and teaching endeavors. The curriculum, including 12 courses during fall term, integrates architecture and landscape architecture design, planning, ecology and public policy education for an understanding of sustainability that cuts across disciplines.

“Every city is in transition now in terms of sustainability. We no longer have the luxury of 50 years to get our act together and Gresham is moving forward in this process,” said Young, assistant professor in planning and public policy.

“The program and its curriculum will build on the innovative work in sustainability the city has done to date while providing us with new ideas around sustainable communities,” said Gresham City Manager Erik Kvarsten.

A&AA launches sustainable cities collaboration

Students visiting Gresham’s new Plaza del Sol
Thirteen years after he led a studio on the project, Ron Lovinger, professor of landscape architecture, witnessed the dedication and opening of the Horikawa water road-canal in Kyoto, Japan, during a festive celebration in March. It was Lovinger’s students who originally conceived of restoring the historic waterway.

Built in the eighth century and used for the transportation of lumber, stone, tiles, and foodstuffs, the canal-water road was abandoned in the latter part of the nineteenth century. Kyoto was the Imperial City for more than 1,000 years and is the repository of some of the most famous temples and gardens in the world.

The canal was built over, dried up, forgotten, and ignored for many years until the summer of 1996 when a team of landscape architecture and architecture students participating in the annual UO Kyoto Summer Studio began their designs. The students brought new vision and life to the old canal. Working with Professor Lovinger and other visiting architects, the students created designs to replenish the water for recreation, irrigation, and fire protection. The students presented their designs to city officials in July 1996 and received broad public interest and media coverage. More than a decade later the city has relocated water and storm sewers, sewage lines, and electrical, cable, and telecommunications systems to rebuild the canal.

Traveling to the dedication with Professor Lovinger was Daisuke Yoshimura, an UO alumnus and coauthor of the study. Daisuke was born and raised in Kyoto and was instrumental in establishing all the contacts that nurtured the project.

The students’ drawings illustrated how lovely the 4.4 kilometer canal could be if the city built playgrounds and pedestrian pathways, planted the area with gingko and zelkova trees, offered sitting places shaded by maple and cherry blossoms, and added lighting designs inspired by the classic Kyoto lantern vernacular style. The students envisioned a more active urban and natural area and added exercise stations and brought back native wildlife with habitat plantings.

Their work was informed by many of the local citizens who live along the canal, whom the student designers met with dozens of times. Eventually the mayor, the director general of construction, and other city officials got involved. Magazines and newspapers started writing about the project and the students explained their ideas on Japanese television. Other governmental organizations became active participants. Plans for repairing the Horikawa water road-canal were then implemented. As Professor Lovinger says, “before I could blink, they built it, for $168 million.”
Going green with new construction is nearly standard practice, but what about renovating existing structures? Such as existing U.S. public schools, 40 percent of which have poor environmental conditions? These are questions at the heart of research by architecture associate professor Ihab M.K. Elzeyadi. He has completed the first stage of a Green Classroom Toolbox for architects and planners to consult in energy retrofits. He presented his findings at the American Solar Energy Society's Solar 2009 conference, the Architectural Research Centers Consortium's (ARCC) "Leadership in Architectural Research," and the Passive and Low Energy Architecture (PLEA) conference.

"We believe our findings can help plan classroom designs and retrofits to ‘green’ our aging schools, which are energy and environmentally unconscious," said Elzeyadi. "Under the American Recovery and Reinvestment Act of 2009, school districts will have access to federal funding to modernize and ‘green’ their schools. Our work provides school designers and officials with the needed guidelines to direct this process the right way."

Elzeyadi outlined the Green Classroom Toolbox for the first time at the 2009 ARCC conference in April. "I am alarmed by the state of our schools," he said. "We have 20 billion square feet of existing space that is in worse condition than our prisons, and this is where students are expected to learn." New construction often incorporates ideas to reduce energy use and carbon footprints, but "existing classrooms have been largely ignored" he noted. Also missing, he said, are data on direct impacts on performance and student learning.

"We need to be able to understand not only how buildings can conserve energy but also what impacts these efforts have on humans inside them," he said. "Then we can have triple benefits for people, profit, and planet."

The toolbox includes a checklist of twenty best practices, pared down from a series of meetings in Portland, Salem, and Eugene, where twenty-four representatives of K–12 schools, architects, engineers, and facility managers generated 128 ideas. Elzeyadi’s team also surveyed literature on health impacts of going green and ran energy simulation models on typical elementary school buildings.

"You can’t drastically change poor early design decisions, but our analysis shows that some minimal retrofits in the classroom can have drastic impacts," Elzeyadi said.

The project began almost two years ago after Elzeyadi collaborated on a school project. With funding from the American Institute of Architects and the UO, Elzeyadi has completed Phase 1 of his project and received a Summer Research Award from the University of Oregon to research Phase 2. The new stage of the research is being partially supported by Elzeyadi’s selection as the first recipient of a $10,000 MulvannyG2 Faculty Excellence Research Award.

—Jim Barlow
Alumnus Joel Yamauchi and the Japanese American internment remembered

In the spring term a series of lectures was held in Lawrence Hall examining the internment of Japanese Americans in the Pacific Northwest during World War II. The lectures were related to this year’s Yamauchi architecture studio, led by Professor Kevin Nute.

The sponsored studio involved twelve students who designed visitor interpretive facilities at two locations linked to the Japanese American experience in the Northwest: the Minidoka National Historic Site and the Oregon Nikkei Legacy Center. The Minidoka National Historic Site in Idaho was where most of Oregon’s Japanese American population were interned in 1942, while the Oregon Nikkei Legacy Center is located in the former Japantown district of Portland, a ten-block area of more than 100 Japanese-owned businesses vacated in the months immediately after Pearl Harbor.

The Yamauchi architecture studio was established in 2002 with a generous gift from Jerry Lee, Phillip Goodman, and Mitchell Smith of MulvannyG2 Architects. It is named for Joel Yamauchi (1949–1998), their close friend and colleague, who graduated from the UO Department of Architecture with Jerry Lee in 1973. The Yamauchi studio award was intended to encourage design studios dealing with issues of diversity.

The topic of the Japanese American internments turned out to be even more appropriate than first imagined. Not only were Joel Yamauchi’s mother, father, grandfather, and older sibling all held at the Minidoka Internment Camp, but his father also volunteered from Minidoka for the all-Japanese 442nd Regimental Combat Unit that, for its size, is still the most highly decorated unit in U.S. military history. Yamauchi’s father received the Purple Heart after being wounded in action while fighting in Italy in 1944. Joel Yamauchi’s cousin, Dale Minami, was also the lead attorney on the landmark Fred Korematsu “writ of error” case in the California Supreme Court in 1982, one of the key events that led to an official government apology for the internments, financial redress, and changes to the nation’s civil rights laws.

The Yamauchi lectures attracted a diverse audience from across the UO campus and wider community, helping to bring this important but still little-known episode of American history to broader public attention, while honoring the memory of a talented and highly regarded A&AA alumnus. None of this would have been possible without the private donation made by MulvannyG2, which encouraged both the UO Office of Institutional Equity and Diversity and the President’s Office to add their financial support to the project. The school is enormously grateful to them all for enabling us to achieve these things.

Hoffman Construction sponsors series of courses

Thanks to a gift from Hoffman Construction, the architecture department is offering courses in construction management this year. The first course of the series is taught by William G. Ramroth, Jr. Students are studying Oregon building codes, learning how to certify a project to meet LEED requirements and examining the partnership between architects and construction companies in work planning, scheduling, cost estimating, review of submittals, risk management and ethical conduct.

The Eugene campus affords a rich environment to study buildings under construction. Hoffman is building the new Matthew Knight arena, the below-ground parking structure, and the academic learning center for student athletes.

Ramroth, Jr. has authored four books on architecture and project management and has experience on projects ranging from $100,000 to $120 million.

New gift benefits students and nonprofits

An anonymous UO donor and alumna made a generous gift to assess management needs of regional nonprofit organizations and to fund a new course that assists nonprofits with capacity-building reports and services. The gift of $75,000 to the Department of Planning, Public Policy and Management will support this new partnership between students and nonprofit organizations.

During spring and summer terms, PPPM graduate student Casey Kleinhenz and Renee Irvin, associate professor and director of the graduate certificate in nonprofit management, surveyed nonprofit stakeholders in Douglas, Lane and Linn counties to determine the kind of projects most likely to provide assistance to recipient nonprofit organizations.

In the following two academic years, graduate students in the Nonprofit Management Consultancy course will work on projects requested by nonprofits organizations.
Professor’s Peace Corps service deepens his Pacific Islands expertise

Art historian Richard Sundt holds boat made for film by John Anjain.

A recent book jacket and publication credit seemed out of the ordinary when it acknowledged Richard Sundt, UO professor of art history. The book, Consequential Damages of Nuclear War: The Rongelap Report, by Barbara Johnston and Holly Barker, explores the medical and environmental damages from radiation fallout after the United States conducted nuclear testing in 1954 in the Marshall Islands, a series of atolls and islands in the central Pacific Ocean.

Sundt has always had an interest in the Pacific Islands. His career includes research on Oceanic art and culture, and interaction with the Marshallese people. More recently, his work, published in 2008 in The Journal of the Polynesian Society, has focused on indigenous Maori tribes (iwi) in New Zealand along with research on Maori churches.

But Sundt’s involvement in Consequential Damages strays from his academic pursuits and originated more than forty years ago. Seeking to help others, Sundt joined the Peace Corps and in 1968 was assigned to the Marshallese atoll of Rongelap. Sundt spent two years with local residents, guiding efforts to improve and increase the production of coconuts for making copra—the dried coconut kernel used for oil, the people’s chief source of income.

Sundt’s command of the Marshallese language and his friendship with John Anjain, magistrate of Rongelap during Sundt’s service, is what ultimately led to his involvement in the book. Years earlier, Anjain had witnessed the fallout that descended in the hours after the nuclear test on nearby Bikini Atoll on March 1, 1954. With Sundt’s encouragement, Anjain documented his experiences in a series of short essays, or bwewwenatoko.

In these, Anjain recalls that while fishing in the morning of that fateful day, he saw a huge explosion and powder cloud in the distance and the next morning found that the drinking water had turned yellow and ash covered nearly the entire village. Anjain recounted how all the residents were evacuated and then transferred to other islands for three years. Upon their return to Rongelap in 1957, the effects of the fallout had not dissipated. Miscarriages and thyroid problems were common, and increasing numbers of babies were born with deformities.

Consequential Damages intends to educate others about the long-lasting effects of nuclear testing as well as to advocate for more adequate compensation for affected communities like the Marshall Islands. Sundt was able to translate Anjain’s accounts, which are excerpted to demonstrate the severity of nuclear testing.

As for Sundt, his unique experience in the Marshall Islands influenced his teaching career, as he has included courses on Polynesian, Micronesian, and Melanesian art in his curriculum. Sundt often alludes in class to his time spent in the Peace Corps, whether to clarify a point or promote the organization itself. “The Peace Corps was intended to help others, but it also can be extremely self-fulfilling. It allows you to gain a greater sense of world issues today, and often you get more than you give.”

Sundt is set to retire in June of 2010. His unique background has diversified the curriculum since his arrival in 1983, providing students with clear interpretations of important historical issues.

—Reed Kelley

Art history professor re-examines Spain’s overlooked Islamist past

Art history professor Andrew Schulz was off campus last year, studying an overlooked period of Spanish history—1750 to 1820—when cultural contributions of Spain’s Islamic past began to surface in the works of European artists, writers and politicians.

Schulz says he was drawn to that period nine years ago in Madrid while researching his book Goya’s Caprichos: Aesthetics, Perception, and the Body.

“I first became interested in the legacy of Islamic Spain quite by accident in the Spanish national library, when I came across a quite amazing collection of prints made in the eighteenth century documenting the Alhambra and the Great Mosque in Córdoba,” Schulz said. “I came to realize that there was a much larger story that had never been told regarding eighteenth-century fascination with the Islamic past in Spain.”

Schulz spent the year as a visiting scholar in Zamora, Mexico, and as a Getty Scholar at the Getty Research Institute in Los Angeles. A large portion of Schulz’s research leave is funded by a 2008–9 fellowship from the National Endowment for the Humanities.

His research leave will result in a book, Al-Andalus in the Age of Enlightenment: Islamic Art and Culture in the Spanish Imagination. Schulz said the book will correct the perception that European Romantics rediscovered the art and culture of al-Andalus after a long period of Spanish neglect.

—Jim Barlow
Portfolio: Architecture
Present Mac Court building, pictured above, with additions and renovations to create a new A&AA building, designed by Jonas Rake.

1. Matthew Hart, graduate student
2. Sarah Post-Holmberg (M. Arch. '09)
3. Samantha Rusek, graduate student
4. Aiden Humphrey, graduate student
5. Mari Jo, undergraduate student
6. Hun Kyung Kim (B. Arch. '09)
7. Jonas Rake (B. Arch. '09)
8. Stephen Kirmse (M. Arch. ’09)
9. Christopher Kailing (M. Arch. ’09)
10. Brian Squillace (M. Arch. ’09)
Portfolio: Art

1
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7
1. David Siebert, (M.F.A. ’09) painting
2. Thyra Bessette, undergraduate student, metals/jewelry
3. Michael Rutledge, (B.F.A. ’09) printmaking
4. Andrew O’Brien, (M.F.A. ’09) photography
5. Jessica Raetzke, (M.F.A. ’09) photography
6. Jennifer Wall, (M.F.A. ’09) metals/jewelry
7. Damon Harris, (M.F.A. ’09) ceramics
Portfolio: Digital Arts

1. Travis Bachmeier (B.F.A. ’09)
2. Dominic Cardoso, undergraduate student
3. Shawna Huang (B.F.A. ’09)
5. Peter Buston (B.F.A. ’09)
Portfolio: Landscape Architecture

6. Nathan Otani (B.L.A. ’09)
7. Matthew Sillaman, undergraduate student
8. Zachariah Rix, undergraduate student
9. Charlotte Goldman, undergraduate student
Portfolio: Interior Architecture

1. “The Next Maruni,” UO interior architecture furniture design studio projects

2. In order left to right:
   Mary Gallagher, graduate student,
   Jessica Keenary, graduate student,
   Andrea Beall, undergraduate student

3. Jordan Fay, (M.Arch. ’09)
4. Brent Stuntzner (M.Arch. ’09)
Portfolio: Product Design

5. Lloyd Furey, undergraduate student
6. Hilary Swain, undergraduate student
7. Logan Steinfeld, undergraduate student
**Student achievements**

Fulbright scholar **Homero Penteado** is the newest student in landscape architecture’s Ph.D. program, now in its fourth year. Penteado, who is studying landscape ecology in cities, became interested in the UO while researching U.S. schools and taking notice of the program’s prominent faculty, such as Professor Bart Johnson, director of the doctoral program.

“Homero entered the program when he was already a professor in Brazil,” Johnson said. “It’s an example of how a doctoral program can be so beneficial to the department. He not only brings new perspectives from Brazil, but he has already taught and practiced landscape architecture.”

Penteado said the facilities at the University of Oregon are quite a change from his studies in Brazil. “Even the Architecture and Allied Arts Library is three times bigger than the resources available to me in Brazil,” he said.

Penteado’s scholarship is sponsored by the CAPES (Coordination for Improvement of Higher Education Personnel)—Fulbright Program, which “supports educational exchanges at the doctorate level that strengthen understanding and communication between the United States and Brazil.” Penteado is proud of Brazil’s effort to support Brazilian students at U.S. universities. It typically sponsors about sixty to 100 Fulbright Scholars each year. He was the only landscape architecture student in 2008.

On a Saturday night in March more than a thousand people crowded into a ballroom at the Portland Art Museum for **Cut & Paste**, a digital design tournament “…showcasing design as a high-octane spectator sport,” putting graphic designers and digital artists on stage and in battle, racing against the clock in a timed design contest.

Of the four competitors on stage in the three-dimensional (3D) category, three were well-known professionals with more than thirty years of design experience between them. The fourth was **Dominic Cardoso**, a UO student in the Portland Digital Arts Program, who won the crowd over with his inventive designs and grace under pressure. Cardoso placed second and won the title Overall Fan Favorite.

Now in its fifth year worldwide, Cut & Paste debuted in Portland this year. Qualifying rounds began in February, with each winner beating dozens of designers for a spot at the live event.

Cardoso and his three competitors in the 3D category took to the stage in two rounds of twenty minutes each. For each round contestants were given a word in advance that would be the theme of their design. For “hybrid,” Cardoso designed what he calls a “mechanically engineered chili pepper.” For the “vice” theme, Cardoso said, “I went back to my gambling roots and thought of blackjack. I deal blackjack and run craps tables for corporate parties.” He designed stacks of chips and dice, seen in 3D from below.

Cardoso says he’s perfectly happy with second place. His prizes included a Wacom tablet, graphic design software, and an iPod Touch, but he says the biggest reward was just competing. “As long as I get my work out, that’s what matters.”

As a child, **Gail Hammerich** visited grange halls for dances, fairs, and other celebrations in the rural countryside of Putnam County, Illinois. But Hammerich found she was one of only a few UO historic preservation students who recognized the word “grange.” Hammerich took it upon herself to spread the word. By preserving Eugene’s Willakenzie Grange Hall, she has become a local resource on granges and their halls.

Willakenzie Grange #408 of Eugene built the local Willakenzie Grange Hall in 1918 and named the hall after the area’s Willamette and McKenzie rivers. While the old meeting hall does not need much work, Hammerich wanted to explore its history and share the story with her colleagues and the community. “I had a general knowledge of granges, but I didn’t know the extent of their influence,” said Hammerich.

In her program’s national register class, she learned how to evaluate and nominate historic buildings to the National Register of Historic Places, a program administered by the National Park Service. “It’s a long process to actually nominate a structure,” she said. “Each nomination has to pass review about four times.”

In October 2008, the grange was officially nominated, and in February was listed on the National Register. As an outgrowth of her coursework, Hammerich continued her research on Lane County granges for her master’s terminal project, which she completed in June. “There’s actually not a lot of information out there,” she said. She surveyed and created an inventory of existing historic Lane County halls. By her count, there are twenty-eight historic grange halls in Lane County alone; all but one of them are fully functional.

Art History student **Adam Lesh** won a 2009 Undergraduate Research Award for his paper “Mont Sainte-Victoire: the Enduring Motif.” Written for professor Sherwin Simmons’ survey of modern art, Lesh’s research explores Paul Cezanne’s many paintings of the mountain ridge located in southern France.

“I sought to elucidate the relationship of Paul Cezanne to the motif of Mont Sainte-Victoire, which he painted more than seventy times in his life. I think the most compelling issue in art creation is the impulse that drives an artist to create, and I think that Cezanne’s creative impulse was rooted in a complex relationship between content and form.”

Simmons felt that the paper exemplified stellar work. “It was superb on all levels, framing the historiography well, and moving wonderfully between formal and contextual analysis.”

Seven students from A&AA received Dean’s Graduate Fellowships. Top row (l to r): Jennifer Wall (jewelry/metalsmithing), Katharine MacKendrick (PPPM), Thomas Collins (architecture), Stephanie Bailey (landscape architecture); bottom row (l to r): Stephanie Ciminio (historic preservation), Leonard Yui (architecture). Not pictured: Timothy Brass (PPPM)

Undergraduate architecture student **Allyson Oar** shared top prize in the “Story About a Place” video competition sponsored by The Society for Moving Images About the Built Environment. “Adapt” won a First Place Student Entry with footage and interviews at Dignity Village, a homeless camp in Portland.
Faculty exhibitions

1. Jan Reaves, *L’aire*
2. Josh Faught, *Triage*
3. Sana Krusoe, *flap* (detail)
4. Terri Warpinski, *Rooster Comb*

Steens Mountain

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**John Arndt**, assistant professor, product design
- Exhibitions include *ADX furniture Dig* and *Call + Response*, Museum of Contemporary Craft, Portland
- Upcoming lecture and workshop at Tatung University Taiwan Taipei and the University of Wisconsin, Madison

**Colleen Choquette-Raphael**, adjunct instructor, photography
- Exhibit of photographs and video work at the Seattle Art Museum Gallery (May)

**Tannaz Farsi**, assistant professor, sculpture
- *Echomaker*, solo exhibition, at Old Dominion University, Virginia
- 2009 Northwest Biennial at the Tacoma Art Museum, Washington
- *Hands Remain Still*, Tacoma Contemporary, Washington
- *Architecture of Fragments*, New Art Center, Massachusetts
- Summer residency, Bemis Center for Contemporary Arts, Nebraska

**Josh Faught**, assistant professor, fibers
- *On the Pleasure of Hating*, Lisa Cooley Gallery, New York, group show (July - August)
- *Call + Response*, Museum of Contemporary Craft, Portland
- Exhibit in October as part of winning the 2009 Betty Bowen Award, Seattle Art Museum

**Brian Gillis**, assistant professor, ceramics
- Exhibitions at the Ice House in Phoenix, Tacoma Contemporary and the Urban Institute for Contemporary Arts in Michigan
- Presentation at National Council on Education for the Ceramic Arts (NCECA) conference, "Transdisciplinarity: Multiples in Practice"
- *An Expeditionary Journal*, with Mike Miller, White Stag Block, Portland

**Anya Kivarkis**, assistant professor, metalsmithing and jewelry
- *Adornment and Excess: Jewelry in the 21st Century*, Miami University Art Museum
- *Call + Response*, Museum of Contemporary Craft, Portland (June - October)
- *The Sting*, Manchester Art Gallery, United Kingdom
- *OBJECT Rotterdam*, Gallery Rob Koudijs, Rotterdam, Netherlands
- Visiting lectures at California College of the Arts, San Francisco, and Oakland, and the San Francisco Museum of Craft + Design

**Sana Krusoe**, associate professor, ceramics
- *flutter & hum*, solo exhibition of sculpture in ceramics and mixed media at Davis & Cline Gallery, Ashland (June - August)
- Co-author of a series of articles for *Clay Times*

**Donald Morgan**, visiting assistant professor, painting
- Solo show at RocksBox Fine Art, Portland
- Exhibited at the Dark Fair in Cologne, Germany, with the General Store (April)

**Jan Reaves**, career instructor, art
- *Elemental Humours*, exhibition at Laura Russo Gallery, Portland (May)

**Jack Ryan**, assistant professor, art
- WPA Experimental Media Series, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, The Phillips Collection and MICA.
- Screening a collection of video works
- Dublin Electronics Art Festival, Ireland
- *Crawl Space*, *Centennial*. Juried by Jeffery Mitchell, Seattle. Received the Centennial Jurors Award
- *Art Papers Invitational*. Atlanta, Georgia

**Kartz Ucci**, assistant professor, digital arts
- *TILT export: kartz ucci*. Solo exhibit of an opera for one, Portland Community College Rock Creek Helzer Gallery (September - October)

**Terri Warpinski**, professor, photography
- *From One Place to Another*, one-person show at the UO Knight School of Law (January – June)
- Visiting Professor, New Mexico State University, Las Cruces, New Mexico (Spring)
- Yuma Symposium, Thirty-Year Retrospective exhibition and catalog, Yuma, Arizona (February)
- National Conference Cochair, *Sprawl*, the forty-fifth conference of the Society for Photographic Education, Dallas, Texas (March)
- Visiting Artist, University of Iowa, Iowa City, Iowa (April)
Portland architecture studio becomes global classroom

For their two-term final studio, fifteen undergraduate and graduate architecture students in Portland shadowed an ongoing international design competition for a concert hall, conference center, and hotel in Malmö, Sweden.

Assistant professor Lars Uwe Bleher said his hope for the studio was that his students “will enter into the international design discussion.” Students designed as if entering the competition. Entrants had to address being a decent urban ‘neighbor’ and to tangle with a park, public open space, historic preservation and plans to introduce a new below-grade bullet train, all on the site the size of six Portland city blocks. They also had to create a master plan for the site on former industrial land in Malmö, a southern port city and the third most populated city in Sweden.

In March, Bleher and eight of his students traveled to Malmö and presented their designs to city planning staff and other stakeholders. This included the city’s planning office program architect, Cecilia Hansson, and Malmö Symphony Orchestra director, Lennart Stenkivist. Students gave a digital presentation of their work, brought a six-foot-long site model, and showed fifteen individual models. “The students went during spring break and on their own money,” said Bleher. “I think it was a stretch for some of them, and it shows tremendous commitment to the project and their education.”

By all accounts the presentation went very well; the city officials took the students’ work seriously and were impressed. “They were excited to see our projects,” said graduate student, Rebecca Littman-Smith. “I think it showed them the potential of the site, and it gave them an idea about what they can expect to see from the five professional teams in the competition.”

There was also a rare chance for the students to visit the project site. “I spent ten weeks (prior) thinking about the place,” said Littman-Smith, “Now I can say I know what it means to really be there. Being on the site had a strong influence on me. And learning about their plans for the place, their hopes for the future and what it will look like in four or five years, that was really helpful.”

“The lessons learned will be very powerful,” said Professor Bleher, “since the students will look at those [competition] designs with the eyes of young designers that have studied the same project for all most all half a year.”

Bleher said he sees potential for further young designers that have studied the project site. “I think it becomes global classroom,” said Bleher. “I think it gives students a goal of zero net energy use. They can expect to see from the five projects, their hopes for the place, their plans for the place. These projects are a main goal of the Oregon Way Advisory Group. The group members are going to be very important for those grant dollars and to identify opportunities to use formula dollars for projects that promote Oregon’s “green” leadership.

“By my appointment by the governor to serve on the Oregon Way Advisory Board is an exciting opportunity to join university research to public and private efforts that will insure Oregon’s economy not only recovers but does so in new, innovative, sustainable directions,” Young says. His work at UO is in the fields of urban and regional planning, sustainable economic development, and urban ecology.

Faculty achievements

Architecture

“Zero-Sum Gained: Moving Our Existing Building Stock Toward Net Energy Equilibrium,” a project led by professor Donald Corner, has been awarded a $35,694 grant from the Meyer Fund for a Sustainable Environment. In a series of research seminars, students will seek to establish a case reference base for the rehabilitation of specific building types toward a goal of zero net energy use.

Mark Gillem, who holds a joint appointment in the Departments of Architecture and Landscape Architecture, was recently promoted to associate professor and granted tenure. He received the 2009 Outstanding Sustainable Planning award from the American Planning Association’s Federal Planning Division for his Historic Downtown Area Development Plan for Fort Lewis, Washington. He was also the conference cochair for the ninety-seventh annual meeting of the Association of Collegiate Schools of Architecture (ACSA) hosted by the UO in Portland. He received a $25,000 grant from Lane Community College to develop a perimeter master plan for the campus as part of his 2008-2010 terminal studio.

Professor Alison Kwok was recently awarded $5,000 as part of a group of grants awarded to thirteen schools throughout the world by the American Society of Refrigeration and Air-conditioning Engineers (ASHRAE). The grant will fund a project named Plugged In!, which will encourage student awareness of plug loads. As part of Plugged In!, students will “shop” for electrical appliances, determine the plug loads of each appliance, and calculate their short-term and long-term energy implications.

Art

Kenneth O’Connell, professor emeritus, spoke on the panel, “What is Lost and Found in Foundations Programs?, at the national Foundations in Art: Theory and Education (FATE) conference held in Portland.

Art History

Associate professor James Harper received a Summer Research Grant of $4,500 from the UO Office of Research and Faculty Development. His research, entitled, “Ideology and Identity in the Reconstruction of Raguza/Dubrovnik: The Contribution of Cardinal Francesco Barberini,” will inform his Winter term class The Cross-Cultural Encounter in Renaissance & Baroque Art.

A. Dean McKenzie, professor emeritus, delivered two lectures and loaned Russian icons from his personal collection which are included with icons acquired by Gertrude Bass Warner in the rededicated A. Dean and Lucile I. McKenzie Russian Icon Gallery. This icon gallery is now permanently housed in the Jordan Schnitzer Museum of Art.

Arts and Administration

Patricia Dewey has been promoted to associate professor and granted tenure.

Landscape Architecture

Assistant professor Roxi Thoren received a Summer Research Grant of $4,500 from the UO Office of Research and Faculty Development. She researched the ecological urban design of the Pacific Northwest that is noticeably absent in the rest of the nation. The project studies small-scale urban redevelopment projects to provide models for ecological restoration through urban development.

The Junior Climate Initiative, led by Rob Ribe, professor of landscape architecture, and Bob Doppelt, director of the Climate Leadership Initiative at the UO’s Institute for a Sustainable Environment, has been awarded a $14,108 grant from the Meyer Fund for a Sustainable Environment. The partnership supports youth and adult community members in reducing greenhouse gas emissions and increasing energy efficiency in their everyday lives. The youth program will be piloted in Lane County, building on the successes of the Climate Master Program and the Oregon State University Extension’s Wildlife Stewards program.

PPPM

Jessica Greene has been promoted to associate professor and granted tenure.

In brief

Double Belluschi
Two renowned architects served as Pietro Belluschi Distinguished Visiting Professors in 2009. Each architect led a housing studio, taught a seminar and lectured in Eugene and Portland.

Will Bruder of Will Bruder+Partners in Phoenix, Arizona, partnered with assistant professor Nico Larco on a studio for an affordable housing tower in Portland. Thanks to the Belluschi endowment, thirty-two students had the opportunity to learn from the architect of the acclaimed Phoenix Central Library. "Will would often draw from some of his own work. It was great to see early sketches, process, and stages of work from their office and how it turned into architecture," said graduate student Sean Land. "He brought a lot of enthusiasm and it was obvious why he has been successful." Michael Pyatok, FAIA, of Pyatok Architects in Oakland, California, led a studio and seminar in the spring. His lecture, "The U.S. Housing Crisis: The Role of Design," reiterated his career-long commitment to affordable housing and its importance during economic uncertainty. Since he opened his office in 1984, he has designed over 35,000 units of affordable U.S. housing. The Pietro Belluschi Distinguished Visiting Professorship in Architectural Design was created in 1993 as a perpetually endowed fund to foster and promote architectural education.

For the public good
The Department of Planning, Public Policy and Management conducted the spring symposium in Portland "Deliberative Democracy: Building Public Will for Action on Critical Problems." Moderated by professor emeritus Ed Weeks, the symposium featured a keynote address by Matt Leighninger, executive director of Deliberative Democracy Consortium. Researchers and practitioners shared their findings with the goal of improving public discourse, focusing on priority-setting and public finance.

Proud tradition begins
Longtime leader and advocate for historic preservation in Oregon, James Hamrick received the inaugural McMath Award for 2009. For twenty-five years Hamrick led the state of Oregon's heritage conservation efforts. Venerable Group, Inc. and the UO give the award each year to an individual who exhibits life-long commitment to historic preservation. It was jointly presented by Art DeMuro of Venerable Group and Kingston Heath, director of the Historic Preservation Program. An Alabama native, Hamrick received a master's degree in the history of architecture from the UO in 1979 and was hired by the Oregon State Preservation Office. Although he retired in 2008, he recently worked for Oregon 150, the non-profit organization charged by Governor Kulongoski with coordinating the 2009 Oregon Sesquicentennial. The award honors the late architect and preservationist George McMath, one of the most important figures in the preservation and restoration of Portland's historic buildings. Proceeds from the McMath Award luncheon provide financial aid for students in the historic preservation program.

City fish
In February the University of Oregon hosted the first "Salmon in the City" event in five years, organized by nonprofit Salmon Safe. Experts spoke to a packed room in the White Stag Block in Portland about efforts to restore salmon populations and habitat. Associate architecture professor Brook Muller and his colleague, ecologist and environmental designer Josh Cerra of Herrera Environmental Consultants, presented student designs that incorporated restored habitats. Muller reiterated one of the event's themes: though sustainability and energy efficiency are more common in design, he said ecology is the missing piece. Muller, recently promoted and granted tenure, was honored with a Civic Engagement Award from Oregon Campus Compact, a statewide organization promoting civic engagement and community partnerships with higher education. He received the 2009 Judith Rameley Faculty Award. Muller is also the first director of the new interdisciplinary graduate Ecological Design Certificate Program, which he helped develop.

New courses at White Stag
The Historic Preservation Program offered two courses to UO students this spring at Portland's White Stag Block, a response to growing interest in preservation education and training. "Preservation and Sustainability" was taught by architect Paul Falsetto of Portland's Carleton Hart Architecture. Jessica Engeman taught "Preservation Economics," an overview of funding mechanisms for cultural heritage projects. Engeman works for Venerable Properties in Portland, specializing in commercial rehabilitations involving tax credits.

Shedding light on J.M.W. Turner
Art history professor Kathleen Nicholson delivered the thirty-first annual Kurt Pantzer Memorial Lecture at the Paul Mellon Centre for British Art in London in April. In the lecture, entitled "Turner In The 21st Century" Nicholson spoke of J.M.W. Turner as a historic cultural icon, emphasizing the artist's current appeal to an increasingly broad audience. Evidence of a 'new' Turner ranges from the first retrospective prepared for American museums, to his influence upon a new generation of artists. Nicholson also contributed the essay "Turner, Claude, and the Essence of Landscape" to the catalog for the current Turner and the Masters exhibition at the Tate Britain.

Hibbard’s stellar research
Longtime PPPM professor Judy Hibbard has retired. Hibbard, who joined the UO faculty in 1982, will continue her research and consulting. As an international expert on consumerism in healthcare, during the past twenty-five years she has studied consumer decision-making and how consumers, through their choices and actions, can have a higher quality of care. Her research examines such topics as how consumers understand and use health care information and how health literacy affects choices and enrollment behavior within consumer-driven health plans. Hibbard holds a master's degree in public health from UCLA and a doctoral degree from the School of Public Health at the University of California at Berkeley. She is also a clinical professor in the Department of Public Health and Preventive Medicine at Oregon Health & Science University. She is the lead author of the Patient Activation Measure (PAM), a survey that assesses an individual’s skill, knowledge, and confidence in managing health and healthcare. She is the author of more than eighty-five peer-reviewed publications.

In memoriam
David Stannard died in August after a year-long battle with brain cancer. A master craftsman, inventor, geology and soils expert and true humanist, David taught ceramics in the UO art department from 1964 until his retirement in 1980. He studied chemistry and biology at the University of Redlands and earned an M.S. at Oregon State University. After retiring he returned to Alaska, where he'd served as potter-in-residence during a two-year sabbatical in 1972. He later ran for state senate with the Green Party. David worked with local materials but thought with universal understanding.
In Memoriam
Alfred Staelh, FAIA, B.Arch. ’55, an accomplished member of the Portland architecture and historic preservation community, passed away on May 4. After serving in the Air Force in the 1950s, he worked for Broome, Selig, and Oringdulph for ten years, which later became Broome, Selig, and Oringdulph. He was an architectural historian who graduated in 1974 with a bachelor’s of fine arts in sculpture, uses this old farm as inspiration for his behemoth, steel public art piece. The $10,000 prize will support his research travel to Stimulus in Lennox, Massachusetts, in summer 2009.

Ron Wigginton, M.F.A. ’07, was executive director and CEO of Oregon Food Bank. She was recognized by Feeding America with the 2009 Dick Goebel Public Service Award and received the department’s distinguished alumnus award in June.

For his project to create the first “living building” on Bainbridge Island, Washington, turning his home into the greenest building ever built, Mueller was presented with the 2009 Group Show in Seoul, Korea. 

He devoted himself to the care and performance of two classic Porsches, which he raced until late last year when he was diagnosed with a brain tumor. Bruce served on the A&AA Board of Visitors. Linda Williamson, B.S. ’73, died peacefully on March 25 in Eugene. Linda was diagnosed with amyotrophic lateral sclerosis (ALS). Linda graduated from the UO with a degree in art education. She held many jobs including lifeguard, movie ticket-taker, ski area snow packer, junior high art teacher, graphic designer, wedding officiant, small business owner, river rafting guide, trek leader and international corporate trainer. A talented artist, she created elegant collages primarily with paper. Larry Sommers, M.F.A. ’78, died suddenly on April 2 of a heart attack. He was a longtime member of the Book Arts Guild and served as president for several years. Larry taught printmaking and papermaking and was an instruction technician in the School of Art at the University of Washington since 1985. He was a founding board member of the Seattle Print Arts and owned and operated Inky Dink Press since 1982.

Sculptor creates public art
On an old dairy farm in the secluded town of Sedalia, Colorado, there is an overwhelming feeling of nature. There are big, blue skies. There are the Rocky Mountains to the west. There are goats roaming in the fields. But there is one fairly unnatural corner of this farm—the artist’s corner.

Bill Mueller, who graduated in 1974 with a bachelor’s of fine arts in sculpture, uses this old farm and its surroundings as inspiration for his behemoth, steel public art creations. The industrial-looking pieces may seem out of place, but Mueller says his work always responds to the surroundings. His sculptures are geometric, folded forms of metal that are sharp and clean-cut in shape. The angles attempt to play with the light in the area. “They look very free-form, but they’re very precise pieces,” said Mueller. “It’s kind of like putting together a 3-D puzzle.”

Mueller also uses glossy, bold hues to manipulate light. “I use the colors more indigenous to the area,” said Mueller. “The way the light interacts with the glossy pieces is just amazing.”

Currently, his pieces are scattered all over the west coast. Towns in Oregon, Idaho, and Colorado own a number of these large-scale works. In March Mueller unveiled his latest commission for the public library in Redding, California.
Commitment to education leads Governor's chief of staff to serve

Chip Terhune’s commitment to education has been evident since his days as a student, allowing him to ascend to the position he now holds. Since 1996 he has served as chief of staff to Oregon Governor Ted Kulongoski.

Terhune received his master’s degree in public affairs from the University of Oregon in 1989. He credits the staff, professors and engaging coursework as the platform for his successful career. The guidance and lectures of Bill Simonsen, former professor of planning, public policy and management, influenced Terhune to pursue a career in public service. As a former lobbyist for the Oregon Education Association, Terhune stresses the importance of education, particularly at the college level.

“I learned that the sum is greater than the parts, and that a collaborative effort is the most effective kind,” Terhune says of his time at UO.

“The students, professors, and administration offer an amazing support network once you graduate,” adds Terhune.

Terhune’s advice for both students and graduates stresses self-confidence, flexibility, and patience, as he feels these attributes contribute to one’s success once they leave the university.

With regard to the Kulongoski administration, Terhune states, “It will always be a primary focus for the governor to support higher education in the state of Oregon and at the University of Oregon. Having the proper resources and access to stable education is always a top priority.”

The Opulent Project redefines luxury with discarded materials

Most people do not think of recycled light panel covers and used plastic nametags when they think of opulence. However, Erin Gardner and Meg Drinkwater. 2007 graduates of UO’s metalsmithing and jewelry program, are changing that mindset. The two entrepreneurs are redefining lavishness with their young jewelry company that integrates mass production with luxury.

Gardner and Drinkwater are founders of The Opulent Project—the successful jewelry line known for its earrings that appear as silhouettes of chandeliers and jewels. The two designers are currently planning additional products such as rings, pins, and pendants.

“We attempt an analysis of the nature of luxury culture and the notions from which it is constructed,” reads The Opulent Project’s mission statement.

The use of discarded industrial materials for luxurious-looking accessories challenges the idea of commodification while also creating a commodity. And they’ve definitely created a high-demand commodity.

Initially, the pair designed their popular earring sets for the art department’s annual Cheap Jewelry Sale. The earrings, the first laser-cut products at the sale, sold out. Gardner and Drinkwater knew the project was a gem.

It did not take long for the project to flourish. Soon after graduating, the Smithsonian decided to sell the artists’ earrings at the Cooper-Hewitt National Design Museum. The October 2008 issue of Italy’s Glamour magazine featured the accessories in a spread on museum gift shops.

The Miami University Art Museum has invited The Opulent Project to a 2010 exhibition where visitors can hope to see the newest additions to the trendy jewelry line, which are sure to be grand, divine and, above all, opulent.
New lab opens at UO in Portland

The White Box is open
12 p.m. - 6 p.m., Tues. - Sat.

The UO in Portland is proud to announce the opening of the White Box. The White Box is dedicated to creating a laboratory for the exploration of contemporary creativity and critical inquiry. For more information on exhibitions and programs, call 503-725-3696

Upcoming exhibitions at the White Box:
Inspiration China through Nov. 20
Getty Sketchbooks Jan. 23-Feb. 20
Of Walking… Feb. 23-Mar. 21