Contemporary art exhibition by UO faculty members adds to museum’s winter schedule

Artists and faculty members in the Department of Art regularly present their professional art practice across the nation and often around the globe, but rarely at home. We will have the chance to see the work of these twenty-two artists and educators at the Jordan Schnitzer Museum of Art in 2012. The museum will host the exhibition from January 21 to April 8, 2012.

The evening opening reception is scheduled for Friday, January 20. The White Box, a visual laboratory space located at the UO in Portland White Stag Block, will present a different iteration of the exhibition shown on campus.

Since the last exhibition of faculty work at the museum in 2006, almost half of the artists are new to the University of Oregon faculty. For many museum visitors and alumni, this exhibition will demonstrate the vitality and creative practice of the department’s core faculty members and provide a provocative engagement with critical ideas in contemporary art.

Stamatina Gregory, an independent curator and critic based in New York, has been commissioned to collaborate on the concept of the exhibition with the exhibiting artists. With credentials well honed in contemporary art, Gregory participated as the Whitney Lauder Curatorial Fellow at the Institute of Contemporary Art at the University of Pennsylvania in 2007–9. Her most recent exhibition, “Yevgeniy Fiks: Communist Conspiracy in Art Threatens American Museums” was on view in fall 2010 at the Tyler School of Art in Philadelphia, Pennsylvania.

“We are excited to openly engage with a curator who can embrace a collaborative role and act as a catalyst for this exhibition and the forms it might assume,” says department head, Laura Vandenburgh. Exhibiting artists include Carla Bengtson, Tannaz Farsi, Surabhi Ghosh, Brian Gillis, Ron Graff, Craig Hickman, Colin Ives, Anya Ivkarsik, Sana Kruise, Sylvan Lionni, Charlene Liu, Donald Morgan, John Park, Dan Powell, Jan Reaves, Jack Ryan, Michael Salter, Ying Tan, Kartz Ucci, Laura Vandenburgh, Terri Warpinski, and Amanda Wojick.—Karen Johnson
Letter from the Dean

“To bring harmony out of this most complex and involved civilization of ours is, certainly, the outstanding challenge of this generation.”
—Ellis F. Lawrence (circa 1930)

As we plan for our new building complex, we took this year as a defining moment for the School of Architecture and Allied Arts (A&AA). Faculty and staff members seized this time as an opportunity to reflect on the school’s mission, understand who we are as an academic and creative community, and project into the future a shared aspirational vision for both the school and for critical and creative education in the twenty-first century. Our visioning journey was led by Bruce Mau Design in conjunction with Arup and the Yazdani Studio of Cannon Design. You can see our findings and process on the A&AA Visioning blog at aaablogs.uoregon.edu/aaavisioning.

Their report underlined some things that were obvious, others that we took for granted, and still others that clarified a powerful direction. All of their descriptions demonstrated a school vibrating with excitement and deep intellectual curiosity.

This school is an enabling environment where students and faculty members are able to nurture and test ideas. They mentor one another in multiple systems of instruction, create pathways across and outside campus, and encourage local and international engagement.

At A&AA, in Eugene, it’s safe to be radical. Beyond Eugene, in Portland and internationally, A&AA is translating this experimental environment to other settings, engaging with context, and connecting students to scholars, practitioners, and industry leaders from Oregon to Hong Kong. Our creative and critical methodologies are rooted in a community of teachers and learners that consider and design for humankind. We nurture a critical understanding of art, policy, planning, and architectural and design practice as it relates to history, culture, and society.

The team followed their research with key elements summarizing who we are:

RADICALLY INCLUSIVE
We are expansive and include all-of-life in our pursuits.

DEEP AND EXPERIMENTAL
We nurture expertise while testing new boundaries.

AGGREGATOR
We work together, creating greater capacity to tackle complexity.

FOR LEARNING
We foster creative citizens that study, experiment, critique, reflect, make, and design for a new world.

In translating these ideals into a building form, we are looking at how to integrate the way students and faculty and staff members work with ways we can connect to networks and communities both locally and globally. We have multiple modes of inquiry that include physical and digital making, reading-gathering, writing, presenting, lecturing, socializing, collaborating, leading, and more.

As the fundraising campaign begins, our imaginations are being fueled by spaces that enhance our articulated programs. We will draw together residencies and media “heaths,” integrate topical studios with connections to world-class professional and academic experts, and engage our Portland location as an international portal with access to industry, government, and other universities. We will include in the building project opportunities to have socially equitable spaces that encourage overlapping of programs with shared or intersecting zones bringing unexpected constituencies together. We will connect public event space with our commitment to environmental accountability and to an ecology of learning, building, and engagement where community, our alumni network, public and private partnerships are central.

We want to physically make space for all parts of the UO within A&AA and enlist the campus as a community of learners. We will shape creative learning neighborhoods and showcase our work processes. We want to inspire the UO with A&AA as a beacon for radical experimentation and meaningful research.

We plan to physically and visually reinforce the “alliance” of architecture and the arts and amplify A&AA’s unique identity using the new building itself as a communication device.

Research is key to our mission and we will support dedicated scholarly and creative inquiry with incubation zones, support risk with media mash zones (materiality and the digital), intermix departments to discourage silos—and enable diversity.

Our new campus facilities will be “smart” in their use of resources, and be an exemplar of a green and healthful way of living and thinking.

Our new A&AA will continue to encourage risk and growth, facilitate nimble, agile behaviors, make experimental spaces that can be re-purposed and are responsive to needs and projects, and to make it possible for the campus and community to see A&AA as a “work in progress.” Join us.

Frances Bronet
Dean
Clifford Ackley has been a curator for more than forty years at the Museum of Fine Arts, Boston (MFA), a career that has him keeping company with prominent artists and patrons as he continues to build one of the world’s great collections of art on paper.

Ackley oversees some 200,000 prints, drawings, watercolors, illustrated books, and posters ranging from the mid-fifteenth century to the present. His official job titles at MFA are the Ruth and Carl J. Shapiro Curator of Prints and Drawings and chair of the Department of Prints, Drawings, and Photographs. A 1959 UO art history graduate, Ackley traveled from Boston to Eugene in June to accept the 2011 Ellis F. Lawrence Medal for distinguished alumni.

Initially hired at the MFA to work with Old Master prints and drawings—he had spent two years studying seventeenth-century Dutch printmaking in Amsterdam and London—Ackley also brought an interest in modern and contemporary works and photography. His eclectic interests have helped him develop a wide range of exhibitions over the years. His favorite show gathered works across the museum’s collection from 4000 BC to the 1950s. Called “Drawing: A Broader Definition,” the 2007–8 exhibition’s intent “began with my curiosity about how a brush drawing by Goya would look next to a brush drawing by Hokusai,” he says.

The accomplishment he’s most proud of is the 1980–1 exhibition and catalogue Printmaking in the Age of Rembrandt, still the only comprehensive study of Dutch printmaking from the late sixteenth century to 1700. “I was able to do this exhibition because I’d spent two whole years looking at Dutch prints,” he says. The catalogue was awarded the College Art Association’s Alfred Barr Award for outstanding museum exhibition catalogues.

Ackley’s other significant achievements include Rembrandt’s Journey: Painter, Draftsman, Etcher, a blockbuster exhibition and catalogue in 2003; Rhythms of Modern Life, a catalogue and exhibit on early twentieth-century British modernist prints; and a series of contemporary print exhibitions. From 1967 to 2000 he also served as the museum’s unofficial photography curator, which resulted in “photography” being added to his department’s name.

His work at the MFA has allowed Ackley to grow personally along with his list of accomplishments. “I was very nervous about working in a museum because of the political and social aspects,” he says, “but over the years, I found I can also be a fund raiser and developer.”

One of his “fondest acquisitions” is a 1946 work by Matisse, Reclining Nude, a charcoal drawing by an artist known most for his use of color.

Ackley also helped design the museum’s Morse Study Room, where one of his “greatest pleasures” is to see art students responding to selections from the collection. While a student himself, Ackley received a Fulbright and earned a graduate degree from Harvard. His academic career began in 1955 at the UO, where he discovered the field of art history, which “combined many of my other interests—literature, history, and mythology—with my primary interest in art.”

His fascination with printmaking began in a UO lithography studio.

“The class was supervised by a graduate student who was absorbed in making a labor-intensive twenty-four-color lithograph of a stuffed duck,” he recalls. “We did everything—ground the stone, drew on it, etched it, and printed it. I loved the whole thing and produced several black-and-white lithographs.”

The UO is also where he met an influential advisor and art history professor, the eminent architectural historian Marion Dean Ross, who encouraged Ackley to pursue graduate work at Harvard.

“I didn’t realize then that this was destiny,” he says. “When I was hired by the Museum of Fine Arts in 1966 they only thought of calling one place (to find applicants): Harvard.”

Clifford Ackley receiving the Lawrence Medal with Dean Frances Bronet

Lawrence Medal honoree Clifford Ackley
recognized for his museum expertise

This Matisse print is one of Clifford Ackley’s “fondest acquisitions”

Henri Matisse (1869–1954)
Reclining Nude, 1946
Charcoal on cream laid paper

Ackley credits his time at the UO for showing him more than black-and-white answers to complex artistic inquiries and assumptions. For a kid from Tillamook, the university opened up a big new world with offerings ranging from foreign art films to professors whose philosophies sent him down sometimes conflicting trajectories.

“This was my first inkling that different art requires different approaches,” he says.

Nowadays, appreciation for Ackley has extended into the era of Web 2.0, with a recent Facebook post by Boston artist Ann Marie Scott that simply states “BTW that was a GREAT article about the magnificent Cliff Ackley in Art New England! Cliff . . . you rock!”—Marti Gerdes
The Oregon Folklife Network connects with statewide cultural resources

The Oregon Folklife Network (OFN) has had a busy first year as it builds connections with state cultural organizations and folk artists with the goal of preserving and sharing Oregon's folk art traditions.

Concerned about the future of public folklore in the state, stakeholders across Oregon decided to establish a newly re-envisioned Oregon Folklife Network on the UO campus to continue the mission to document, sustain, and promote Oregon's folkloric and cultural heritage through research and public programming.

"By having the hub of the Oregon Folklife Network at the University of Oregon, students will be integral to sustaining Oregon's cultural heritage," says Doug Blandy, UO professor of arts and administration and cofounder of the OFN.

The OFN's work will provide opportunities for hands-on experience in the field of folklore, particularly for students in the folklore program in the College of Arts and Sciences and the Arts and Administration Program in the School of Architecture and Allied Arts.

Five students in Assistant Professor John Fenn's class, Public Folklore and Cultural Programming, in the Arts and Administration Program are working on two projects that are supported by the OFN.

Students in one project are restarting the traditional artist apprenticeship program. The program, a cornerstone of most state folklife programs, connects expert craftspeople with students willing to carry on the traditions of that craft or practice. Folklorists will document the training sessions to capture the process. Students in Fenn's class helped OFN staff members and are getting practical, hands-on experience in the process. This included tasks like creating processes and forms and recruiting artists to participate.

Students in the second project worked on *Hooks, Yarns, and Bars*, an exhibit of the artwork of prisoners incarcerated at the Oregon State Correctional Institution. The exhibit will be held on the UO campus in the fall.

"Students will be integral to sustaining Oregon’s cultural heritage"

Fenn believes he will always include OFN-related projects in this course in the future. "This class is a laboratory for how to make this connection with the OFN work."

Outside of the classroom, the OFN offers internship and graduate research fellowships to students, primarily in the Arts and Administration and Folklore Programs. This year, these students made contact with other folk art organizations in an effort to build the network.

"By reenvisioning it as the network, I see us trying to make use of the resources that are already here in the state," says Emily Afanador, interim program manager of the OFN. "There are many heritage, cultural, and arts organizations in the state and we're trying to make partnerships."

To this end, the OFN has begun a series of listening sessions around the state to find out what cultural resources already exist. "We're trying to create this network from the bottom up. We want to go to people and find out what they need and how we can collaborate," says Lisa Gilman, director of the UO Folklife Program.

The first listening session, held in the Many Nations Longhouse on the UO campus in April 2011, brought together members of Oregon's native tribes. "The listening session was positive; people were excited about the process," says Jeff Painter, director of Siwash Resources and cofacilitator of the listening session.

In May, the OFN received a $40,000 grant from the National Endowment for the Arts to continue this kind of research and public programming.

The presence of the OFN on campus will also be valuable to students not directly involved in creating a statewide network of cultural organizations. Students will also benefit from access to objects the Oregon Folklife Program has acquired from the Oregon Historical Society collection on a three-year loan. The materials, which include photos, slides, and recordings, preserve the heritage and practices of folk art in Oregon and will be a valuable resource to students and faculty members on campus.—Dave Amos

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Photo: Stephanie Davis
Sustainable Cities Initiative’s focus on Salem wins award for the UO

Two studios, one in architecture and one in interior architecture, engaged in cross disciplinary cooperation with clients, professionals, and each other last fall. Their project was a part of the Sustainable Cities Initiative’s (SCI) collaboration with the City of Salem, Oregon. The work will have a real-world impact on the Salem Civic Center campus and has earned them a national award.

The Sustainable City Year is a partnership between SCI and one city in Oregon per academic year in which a number of courses from across the university focus on assisting that city with its sustainability goals and projects. This year, these studios, along with twenty-three other classes, put in nearly 80,000 hours moving projects forward in Salem.

The fall term students focused their efforts on Salem’s existing Civic Center building. Set on a government campus along with the library and fire department, it was built in 1972 and is showing its age. The police station is currently located in the Civic Center building and needs to move due to seismic concerns with the current structure. The City of Salem asked Instructor Josh Hilton and Associate Professor Christine Theodoropoulos’s architecture studio to design a new police station and Associate Professor Linda Zimmer’s interior architecture studio to recommend improvements to the Civic Center building.

The studios were unique because students of two disciplines were working alongside each other. “Both studios worked with the city of Salem and consultants, and our final work was different but complementary,” says Leah Fuller, an interior architecture student.

Students did practical work, as the city will use their completed projects as part of an effort to ask citizens of Salem to pass a bond measure to pay for the projects. The studios received guidance from architects and designers from Zimmer Gunsul Frasca Architects (ZGF) and CB|Two Architects, hired by the city as consultants on the project.

The consultants and students shared information and ideas throughout the ten-week studios. After the studios ended, consultants incorporated student work into the analysis they will give Salem ahead of the bond measure. “It was great to have the contact with the consultants and the back and forth between them and our studio,” says Zimmer. “CB|Two and ZGF have come up with a schematic proposal that includes some of the strategies that were widely used by our students.”

The collaboration between students and professionals was recognized by the National Council of Architecture Registration Boards (NCARB). The NCARB Prize award honors projects that “wholly integrate practice and education in an academic setting.” The UO project was one of forty-five submissions and the only prize given to a school in the western United States.

Leaders at the City of Salem agree with NCARB’s assessment of the SCI program and its positive impact on the community. “As a result of this work, we will have well researched designs and plans to present to the community and the City Council,” says Linda Norris, Salem city manager. “We think this program is a great model for encouraging additional future collaboration between Oregon universities and Oregon cities.”—Dave Amos

Students win planning award for local food project

The American Institute of Certified Planners named the “Lane County Local Food Market Analysis” the winner in applied research for its analysis of how food grown, processed, distributed, and sold in the county can boost the local economy. The UO entry garnered one of only three awards given in the AICP Student Project Awards.

“We will all look back in ten years and point to (this) study as one of the major factors that greatly improved the local food economy, making Lane County one of the national leaders in food relocalization,” said Mike McKenzie-Bahr, former coordinator of Lane County Community and Economic Development, a project partner.

The students produced the report during the Community Planning Workshop (CPW), a required two-term course that gives students real world experience assisting communities in planning and public policy issues.

The study concluded that only 5 percent of food consumed in Lane County is produced locally. Given that $1.2 billion is spent on food annually, a 1 percent increase in local production could equate to $12 million more in local sales.

Since the study was completed in August 2010, Lane County has distributed $400,000 to local food projects to expand distribution facilities, hire a part time local food coordinator, and pay for start up expenses for a grain mill, among other projects. The Eugene Water and Electric Board secured land for a ninety-acre demonstration farm and has pursued grants to assist farmers in protecting water quality while increasing revenue.

An Economic Development Agency grant, the City of Eugene, Lane County, and EWEB funded the project.—Marti Gerdes
When architecture professor James Tice and art history associate professor James Harper cocurated the exhibition Giuseppe Vasi’s Rome: Lasting Impressions from the Age of the Grand Tour, they not only produced an extremely well-received show, they proved that cross-disciplinary collaboration can produce stunning results.

The first-of-its-kind traveling exhibition celebrated the 300th anniversary of Vasi’s birth. The show, which attracted over 11,000 visitors, ran at the Jordan Schnitzer Museum of Art (JSMA) from September 24, 2010, to January 2, 2011, before moving on to the Princeton University Art Museum from March 26 to June 26, 2011. Both curators acknowledged that the exhibition would not have been as successful as it was without the close collaboration across disciplines. “Each of us brought a very distinct set of talents and experience to the table,” says Harper. “The exhibition is very different than an exhibition that I would have done alone or Jim would have done alone.”

Tice’s knowledge of architecture, cartography, and Rome led him to the work of Giuseppe Vasi, an eighteenth-century artist who documented Rome through his vedute, postcard-like views of the city. Tourists purchased these prints as mementos of their visit to Rome during their Grand Tour of Europe. Vasi’s work added a third dimension to the cartography of contemporary Gianbattista Nolli, who produced a detailed map of Rome in the mid-eighteenth century.

Taken together, Vasi and Nolli present a rich, layered view of Rome. From 2003 to 2007, Tice collaborated with Allan Ceen at Studium Urbin in Rome and Erik Steiner at the University of Oregon’s InfoGraphics Lab to produce the Nolli Map website, nolli.uoregon.edu, and Giuseppe Vasi’s Grand Tour of Rome, vasi.uoregon.edu, interactive guides on the work of these two masters.

During the process of creating the website, Tice had been in contact with Harper, himself an expert on Rome in the eighteenth century, about the possibility of creating an exhibition on this work. After the Vasi website launched, they both agreed that an exhibition could present the work of Vasi in a whole new way. “We needed to not only have some bright, beautiful objects in the room, we also needed to show Vasi in the context of his time. It was important to have paintings,” says Harper, speaking from years of experience in museums. To secure the works of Vasi’s contemporaries, he organized a trip in 2008 to pay visits to his former colleagues in the Harvard Art Museums, the National Gallery of Art in Washington, D.C., and the Philadelphia Museum of Art. Museums can be hesitant to loan pieces, but Harper successfully acquired eye-catching pieces that added another dimension to the exhibition.

Tice used his skills as an architect to design the exhibition installation at the JSMA, with help from the museum staff members, and Harper’s knowledge of exhibitions. “The idea was to reconstruct what the experience would have been like in the setting for which Vasi imagined his work to be shown,” says Tice.

The InfoGraphics Lab’s Ken Kato and his team added a digital element to the exhibition. Four iPads were strategically positioned near artwork so museum-goers could zoom in on pieces of art or compare Vasi’s work to that of his contemporaries. Two interactive computer kiosks designed by Steiner allowed visitors to take a walking tour of Rome comparing Vasi’s views with contemporary photographs. Also included in the gallery space was the video installation, “Cinema Roma,” which featured a series of short documentaries devoted to Vasi’s life and times, designed by Jason Way.

“All the digital elements were carefully designed to enhance rather than compete with the original works of art” says Tice. “From the very start, there was an idea about making the material accessible and engaging to a broad audience, not just to scholars.”

Harper and Tice hosted an international symposium on Vasi’s work in November 2010 that featured prominent scholars in the field. Many of the speakers also contributed essays to a 200-page catalog that featured over 100 pieces of art from the exhibition. The catalog was extremely well received; it appears in over 140 libraries worldwide. Copies are still available at the JSMA store and the Duck Store in Eugene.

The exhibition was a testament to the hard work and expertise of Harper and Tice. “The Vasi exhibition was interdisciplinary, it incorporated new technology in exciting and interactive ways,” says Jill Hartz, executive director of the JSMA. “Its scholarly catalog and symposium as well as its tour to Princeton set the standard for future ambitious JSMA programs.”—Dave Amos
Flat pack designs shine at international furniture fair

This year’s twenty-third annual International Contemporary Furniture Fair (ICFF) served as a coming out party for the University of Oregon’s Product Design Program. The student work highlighted the program’s focus on innovative, sustainable products.

Held in New York City, the ICFF is North America’s premier showcase for contemporary design and features renowned exhibitors from all over the globe presenting their designs. This year’s event selected the work of fourteen UO students in product design, along with the work of eight other universities. All schools won their place at the fair through a competitive selection process.

The work on display at the ICFF came out of three product design classes that gave students a simple assignment: design a piece of furniture out of plywood that could be flat packed. Flat packing furniture saves space and reduces shipping costs; the method was popularized by Swedish furniture giant IKEA. The furniture is designed to be reassembled after shipping, and the student’s pieces were designed to minimize the number of fasteners needed. Some eliminated fasteners altogether.

The concern about fasteners wasn’t just about ease of assembly. Students were also asked to look at the total environmental impact of their furniture by doing a life-cycle analysis (LCA) calculation. This metric looks at everything from materials and glue to the environmental cost of shipping and disposing of the piece.

The LCA analysis featured prominently in the UO booth at the ICFF. The booth was organized by product design students Matt Kennedy, Damien Menard-Oxman, Britney Rekate, and Alyssa Wasson, all of whom attended the fair, along with several other students whose work was on display. The student work received incredible exposure by being shown alongside some of the best furniture designers in the world.

“It’s been crazy getting ready for this, but it’s all been so worth it,” says Wasson, who designed a foldable flat-pack chair. “It’s a huge reward for us to be able to go and showcase our work. We got to network and get feedback on our designs on an international scale, something we probably couldn’t have done anywhere else.”

In addition to the feedback from professionals at the fair, influential design blogs and news outlets have written at least a dozen articles highlighting the UO booth. Reed Krakoff, executive creative director at Coach, mentioned the UO project in an article for the culture blog Nowness. “These designers are obviously engaged with the practicalities of shipping and construction,” said Krakoff. “All the furniture packs flat, and it appears there’s no hardware. I like that it all looks raw; I like the integrity of that.”

Jason Sheftell of the New York Daily News paid a compliment to the entire product design program. “More smart flat-pack, this time from the University of Oregon, which in just three years has created an industrial design department that has become a force in furniture manufacturing.”

When the students weren’t defining the next trends in furniture design, they were learning about them from all of the other designers presenting. The event hosted more than 550 exhibitors from over forty countries, featuring everything from accessories to wall coverings. This gave students an immense amount of inspiration to take with them when they returned to Eugene.

“This is one of the best shows in design,” says Kiersten Muenchinger, associate professor and director of product design and the faculty organizer of the project. “It’s a harbinger of trends, and having our students involved in the conversation of what’s happening with current trends is important.”

“It was completely overwhelming,” said Kennedy. “I can’t wait to go back and make stuff; it was really inspiring.”

—Emily Wilson and Dave Amos

After the ICFF, students (left to right) Alyssa Wasson, Jake Fromer, Damien Menard-Oxman, Annalee Kessler, and Tara Nielsen showed their flat-pack furniture at Modern in Eugene, Oregon.
International collaboration reveals patterns and possibility for urban settings

International collaboration has become the norm for architecture professor Howard Davis. In summer 2010 he led a group of eleven UO students on a research trip to Guangzhou, China, and in July 2011 he traveled to Tokyo to set up a project with a Japanese architecture school. In September 2011 he took a dozen more students to London.

Turning his focus internationally was a gradual process, at first. In 2005, already developing an interest in Chinese urban morphology, Davis met Matt Brown, then an undergraduate who had completed a UO exchange program at the University of Hong Kong (HKU). Given Davis’ interest in vernacular architecture, mixed-use building types, and urban morphology, Brown and Davis realized a shared research opportunity. A fieldwork project emerged out of their frequent discussions of Guangzhou’s urban conditions and the relationship between buildings, urban form, and, as Davis says, the “ability of the migrants and people ‘at the bottom’ to make their way in the economy.”

Subsequently, a group of colleagues from HKU and Chu Hai College of Higher Education in Hong Kong, guided by Davis and Brown, undertook a research trip. The experience culminated in two papers co-authored by Davis and Brown: first presented at the IASTE Conference, Bangkok in 2006, and another at the International Conference on China’s Urban Transition held at Cardiff University in 2007.

Then, in 2010, Davis and Brown, who was by then an alumnus based in London, led a group of UO students and students and faculty members from the Guangzhou Academy of Fine Arts to document Guangzhou’s physical environment. Their research explored how buildings and urban design support small-scale economic enterprise and how Guangzhou’s urban residents use their social and physical built environment to live, work, develop, and achieve their socioeconomic objectives.

Guangzhou’s large population (estimated between 12 and 15 million) and socioeconomic history provided them with the ideal material to investigate how urban structure and design interrelate with local urban economies. Inspired by Davis’s work on building that combine commercial and residential uses, their analysis focused on “the relationship between urban buildings, urban design, and grassroots urban development.”

Davis and Brown describe a rural-to-urban migration flow during China’s early reform era as migrants, typically without residency permits, arrived in Guangzhou seeking work in new factories. In Guangzhou, special economic zones allowed international investment that, coupled with burgeoning export demand, consequently precipitated explosive growth. The built environment experienced significant change: city hubs shifted, public developments sprouted beyond traditional urban confines, and new commercial districts sprang up. Davis and Brown correlate the sudden influx of capital into Guangzhou with the degradation of the traditional and intricately interwoven urban fabric. Their hypothesis proposed that these new fabrics inadequately provided for Guangzhou’s migrant residents when compared with their more traditional antecedents.

The data collected by the 2010 Guangzhou UO students in summer 2010.

Davis’s analysis focused on “the relationship between urban buildings, urban design, and grassroots urban development.”

research is being analyzed through GIS in cooperation with the UO InfoGraphics Lab for connections between use patterns, building types, and individual experiences. When Davis and Brown identify similar spatial characteristics between building types and the morphological structures of an area and correlate them with residents’ behaviors and uses, the results will inform the discovery of new urban and building prototypes.

In September 2011, Davis and Brown worked in London with the Architecture and Spatial Design faculty at London Metropolitan University. Davis traveled to Tokyo in July 2011 to set up a similar project for 2012 with Meiji University’s School of Architecture.

The implications of Davis’s research extend across diverse study fields, address complex socioeconomic issues, and are applicable to many urban settings. Davis and Brown note that populations struggling in their country’s economy create precarious situations exacerbated by socioeconomic imbalances. Davis hopes their research eventually contributes methodologies for successfully integrating global and individual perspectives. Discovering and interpreting the multiple patterns of a large urban context for use on the individual level is not only an international collaborative academic challenge, but also a humanitarian effort to better understand intersections shaping daily urban existence of a city’s most key and living entity—people.

—Sabina Samiee
Kvarsten family gift continues legacy of public service

Roseda Kvarsten stands on a small, shady dock and expertly fans a handful of small pellets across the surface of the large pond behind her home. Dimples from below the water’s surface and the occasional exuberant splash from a fish’s tail only adds to the tranquility of the quiet rural setting. She has lived on this land since first laying eyes on it more than fifty years ago, when she and husband Wes Kvarsten “wanted a little elbow room” beyond their suburban lot in Salem. Roseda, BS ’52 (general science), knew right away that the fifty-two-acre wooded parcel with its own little mountain was perfect for the couple whose love of the outdoors was all-embracing. “I think we must have climbed to the top of every mountain in Oregon,” Roseda says laughingly of their longtime hiking and climbing lifestyle.

That passion for experiencing nature and land drove Wes Kvarsten, BLA ’53 (1924–2001), to be a prolific figure in 1960s and 1970s Oregon land-use planning evolution. With a storied, thirty-five-year career in planning and public administration, Kvarsten’s accomplishments included figuring prominently in the writing of Oregon’s historic Senate Bill 10, passed in 1969. The bill mandated that all of the state’s cities and counties adopt and enact land-use planning laws and zoning ordinances, whereas doing so had previously been an option. Then the executive director of the Mid-Willamette Valley Council of Governments, Kvarsten saw the bill as a vital step toward not only preserving forest and farm lands, but also containing urban boundaries so that city services could be provided as efficiently and cost-effectively to as many as possible. His groundbreaking work and skills in communicating and mediating garnered him the respect of his peers, whether they were for or against the topic at hand. Kvarsten’s investment in his community also extended to another passion—education. He mentored students at North Salem High School as part of a group that reviewed projects and provided professional guidance and feedback.

“He had a special way with young people,” says Roseda. “He made people feel like they were individuals and could think for themselves.”

Today, Kvarsten’s professional legacy, giving disposition, and love for his alma mater are manifested at the University of Oregon’s Department of Planning, Public Policy and Management (PPPM). The Kvarsten Endowment Fund was created with generous funding by the Kvarsten family to support, encourage, and advance faculty research and teaching in the department. This spring, department head Rich Margerum announced assistant professor Colleen Chrisinger as the newest selected recipient. Her research will evaluate local economic development strategies in Springfield, Oregon, that relate to job creation, particularly for its citizens who do not hold a four-year degree.

“The support has provided me the time to meet with local economic development officials, build knowledge of local practices, and generate ideas for ongoing program evaluation and improvement,” Chrisinger says. “I am inspired by the Kvarsten family and honored to carry on their tradition of service to Oregon.”

The family’s support of Chrisinger’s research brings Wes Kvarsten’s legacy full circle. As a new graduate of the UO in the 1950s, Wes laid the groundwork for his ambitious career by working for the City of Springfield on an urban renewal project. His son, Erik, carries on that same tradition of public service.

“Our family was inspired and encouraged by the outstanding faculty at the University of Oregon,” says Erik, city manager of Gresham, Oregon. “We are pleased, through the Kvarsten Fund, to help embolden the next generation of University of Oregon students.”—Cindy Lundeen

Programs recognized with top rankings; dean honored

The University of Oregon’s architecture program stayed atop of the national rankings for sustainable design education and its interior architecture program reached the top—also for sustainable design education—in the 2011 ranking of the nation’s architecture schools.

“Architecture and interior architecture have distinguished themselves again as strong and critical programs”

A special edition of the journal DesignIntelligence placed both the UO’s Department of Architecture and its Interior Architecture Program among the top tier of at least 150 programs nationwide. It also cited Frances Bronet, dean of the UO’s School of Architecture and Allied Arts, as one of the nation’s most admired educators in 2011. “Architecture and interior architecture have distinguished themselves again as strong and critical programs where exceptional students and faculty members are creatively defining the future of the built environment,” said Frances Bronet, dean of the School of Architecture and Allied Arts (AAA).

The UO’s interior architecture undergraduate and graduate programs were voted sixth in the nation, remaining in the top ten this year. Additionally, the graduate program was in the top three accredited programs making the rankings. The program was also ranked first for sustainable design skills, first for design skills, and third for communication skills. The Council for Interior Design Accreditation reports that there are 150 undergraduate interior design programs in the U.S.

Overall ranking for the UO’s undergraduate architecture program is fourteenth, remaining in the top 10 percent of programs. The National Architectural Accrediting Board reports that there are 154 accredited architecture programs in the United States. “Sustainable design and green building are deeply integrated into our programs,” said Christine Theodoropoulos, head of the architecture department. “There is a shared commitment among students and faculty members that every project must be sustainable, in theory and in practice.”

The editors of DesignIntelligence listed the UO landscape architecture program as a “Program of High Distinction” in the ten-year review of programs published in 2010. The Landscape Architectural Accreditation Board states that sixty-eight programs offer accredited landscape architecture degrees.

DesignIntelligence is a monthly publication produced by the Design Futures Council.

—Karen Johnson
A new A&AA moves ahead after visioning project and site selection recommendations

“Is education a design project? Can we imagine experience and education as a design—not an accidental event but a conscious creative act?”
—Bruce Mau

Bruce Mau asked the A&AA community this provocative question at the start of the school’s visioning project: Is education a design project? Can we imagine experience and education as a design—not an accidental event but a conscious creative act?

This year the school has set in motion a remarkable journey as described by Dean Frances Bronet in her message in this issue of the A&AA Review. The visioning process provided a framework for creative thinking about place and experience as the school began looking toward a new educational complex on the UO campus.

In a typical facility design process, it is common to start with programming that determines the types and quantities of spaces and then calculates those needs in terms of square footage and room types. At this time, Dean Bronet and Associate Dean Rob Thal ton wanted to begin this project at a dynamic and creative starting point. “Mau, Cannon, and Arup have extensive experience guiding institutions in finding inspiring paths forward with commitment to high-level conceptualization, emerging from on-site and external research,” said Bronet.

A vision-based process looks at the synergy found between academic knowledge, innovative research, and creative practice and a new design model for defining spaces and the relationships of disciplines, faculty activity, administrative processes, public engagement, and student learning. The desired outcome for a future educational environment for the school points to a dynamic, expansive, inclusive structure. Today’s facilities must be flexible in adapting to ever-changing technologies, evolving learning styles, and the expectations for future generations for a dynamic learning environment.

The need for new facilities for the School of Architecture and Allied Arts hinges on several factors. Currently, departments and programs are split across four principal areas of campus—Lawrence Hall, Millrace Complex, Hendricks Hall, and the Romania facility, and in a total of fifteen buildings. Lawrence Hall is an agglomeration of spaces and has idiosyncratic circulation routes. Students are across Franklin Boulevard or in the adjoining Pacific Hall and on the upper floors of Lawrence Hall and are frequently isolated by discipline groups. Work display and exhibition areas are limited. There is insufficient area for individual private incubation spaces as well as cross-disciplinary communal and collaborative space.

After the results from the visioning process were received in winter 2011, the school shifted attention to the issue of site. The school has examined four sites around campus with the aid of several architecture design studios and the UO Campus Planning and Real Estate Office. These locations could potentially accommodate new modes of learning and a building program as large as 350,000 square feet. These sites include Lawrence and Pacific halls, University Street from East 15th to East 18th avenues, Kincaid and Alder streets between East 13th and East 14th avenues, and across Franklin Boulevard on the Millrace. Analysis of site, building footprint, position on campus, and character and cost of acquisition of space were evaluated. Faculty and staff discussions were intense as the linkage between the vision and specific site options were explored. The pros and cons were analyzed for each of the sites. A poll was taken of the school’s faculty and staff members and the survey resulted in over 50 percent of the core user group favoring the site that includes University Street between East 15th to East 18th avenues. This site was also given unanimous support by the Board of Visitors who voiced their support in a letter to President Lariviere.

Now, the UO and school administration are taking the next steps for bringing this vision forward as they review fundraising and campus planning objectives. There are current conversations with the Student Recreation Center and the Department of Human Physiology to see how a complex of mixed disciplines could share the University Street area.—Karen Johnson

For more details on the visioning process, visit aaablogs.uoregon.edu/aaavisioning. For more on the site selection studies, visit aaablogs.uoregon.edu/newaaa.
1. Christina Larson, graduate student, “The Sage,” Redeveloping South of Mission Street in Salem, Sustainable Cities Year, Professor Michael Fifield and Associate Professor Mark Gillem
2. Jennifer Pecenka, graduate student, Sisters Mobile Artist Studio, Assistant Professor Erin Moore
3. Will Ives, MArch ’11, Confluence: Exploring Eco-industrial Synergies, Hydro Green Energy Building, Portland, Oregon, Associate Professor Gerry Gast
4. Leah Medina, graduate student, hospital patient room, Healing Healthcare Design Studio, Professor Kevin Nute
5. Drew Krauss, MArch ’11, accessory dwelling unit (ADU) site drawing, Instructor David Gabriel
6. Lizzie Falkenstein, BArch ’11, A New UO Urban Campus—Portland, Oregon, Associate Professor Hajo Neis
7. EcoDistrict: Integrated Urban Green Systems with architecture and landscape architecture students, at right, Eva Peterson, MArch ’11, Claudia Sims, landscape architecture graduate student, and Paul Wolfe, MArch ’11. At left, Bennett Hart, MArch ’11, Hank Warneck, MArch ’11, and Renee Wilkinson, landscape architecture graduate student, Associate Professor Brook Muller
8. Tim Kremer, BArch ’11, Salem North Downtown Waterfront Development, Sustainable Cities Year, Associate Professor Nico Larco
PORTFOLIO OF
STUDENT WORK
Art

1

2

3
1. Max Earnest, undergraduate student, *20 Abstracts*
2. Spencer Stucky, BFA '11, Photography
3. Sonia Sinton, at left, MFA '11, and Peter Pazderski, MFA '11
4. Allison Hyde, MFA '11
5. Julie Berkuegler-Poremba, MFA '11
6. Ryan Paxton, BFA '11, *(Untitled) Treehouse*
1. Noelle Bullock, BIArch ’11, axonometric diagrams for alternative school design
2. Stephanie Hebert, BIArch ’11, hotel lobby fireplace perspective
3. Hyejin Shin, undergraduate student, sketch
4. Kristin Kelsey, graduate student, section perspective, “Eugene Kitchen” incubator
5. Allison Hirzel, graduate student, view of Montessori school atrium
1. Brian Aebl, BFA ’11, thesis project
2. Lauren Seiffert, BFA ’11, thesis project
3. “Dreamality,” Trevin Swick, undergraduate student, Experimental Animation class project
4. Braeden Cox, BFA ’11, thesis project
5. “Dangerous Assumptions,” Angelic Sather Hodgetts, undergraduate student, Experimental Animation class project
1. Eric Robinson, BLA ’11, comprehensive project, Washburn State Wayside, Monroe, Oregon, Professor Rob Ribe
2. Jonathan Haller, Jay Pezzotti, undergraduate students, and Michael Weir, graduate student, Minto-Brown Island Park Landscape Plan, Salem, Oregon, Sustainable City Year, Park Bus Stops, Assistant Professor Deni Ruggeri
3. Chris Guiley, BLA ’11, comprehensive project, Valley River Place, Eugene, Professor Rob Ribe
4. Carolina Delgado Del Hierro, graduate student, Friendly Place Lucia Housing Plan, Eugene, Instructor Justine Lovinger
5. Renee Wilkinson, graduate student, Mendocino Woodlands, Professor Robert Melnick
1. Brittney Rekate, undergraduate student, flat-pack chair design, Assistant Professor John Arndt, Adjunct Instructors Wonhee Arndt, and Jen Wall

2. Student design exhibition of simple, sustainable products, Assistant Professor John Arndt and Adjunct Instructor Wonhee Arndt, curated and designed the exhibit

3. Damien Menard-Oxman, Charlie Hartzell, and Ian Kenny, undergraduate students, MELAS LED streetlight for Salem’s city parks, Product Design: Efficient Public Lighting Options for Salem, Oregon, Sustainable Cities Year, Assistant Professor Jason O. Germany

Student achievements

Student develops innovative new glazes

Rachel Sturino, an undergraduate student in art, developed an eye-catching new glaze that appeared in the summer 2011 issue of Clay Times magazine.

Last year, Sturino enrolled in a glaze-fire intensive two-term course in firing practices and glaze chemistry. Sturino’s research into the world of glazing began after she mistakenly fired an electric kiln at the wrong temperature. The mistake produced an interesting series of results on the surface where the glaze had melted to produce circular colored spots.

The result of her work is a startlingly unique blend of glaze methods that are far from the usual paint-on and fire-up method of glaze-to-kiln ceramics. Her signature glaze creates multicolored halo-like figures on the piece of pottery.

“Her work is both original and rigorous, and results in surfaces we have not seen before,” says art professor Sana Krusoe, who worked closely with Sturino as she developed her work.

“The glaze I was working on is unique because it uses a soluble material (borax) that has been sintered and used as an unsieved component in the glaze,” explains Sturino.

“I’m sure this new discovery will lead to further experimentation with this glaze, but for now, mixing the glaze at the time of glazing or using sintered borax have both provided me with the results I want.”

Her work with this new glazing method didn’t go unnoticed. Krusoe recommended she write and submit her unique glazing research to Clay Times, a ceramics and pottery magazine that welcomes pioneering ideas and new tools and techniques.—E.W.

Government jobs for new graduates

Nick Garcia and Kate MacFarland are defying the dismal nationwide employment picture: They are headed to Washington, D.C., for well-paying, demanding jobs for two years and, if all goes well, permanent career-track positions with the federal government.

The two were shining stars in the UO’s Community and Regional Planning master’s program in the Department of Planning, Public Policy and Management, which helped them apply to become Presidential Management Fellows (PMF).

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The PMF program is the flagship leadership development program for advanced degree candidates interested in federal careers. The program was created to develop leaders in federal service through a rigorous two-year fellowship that includes a job with a federal agency, 160 hours of formal classroom training, optional job rotations in other federal agencies, and the potential for accelerated promotions.

Garcia will serve as a community planner for the Federal Transit Administration and MacFarland, as a renewable energy coordinator with the U.S. Forest Service.

Garcia and MacFarland were two of seven UO finalists chosen from 9,100 nominations for the prestigious and highly competitive program, which only accepts about 10 percent of applicants.—M.G.

Landscape architecture student authors book on homesteading

Gardeners and those thinking about starting a garden have a new resource, thanks to newly published author and University of Oregon landscape architecture graduate student Renee Wilkinson.

The book, Modern Homestead: Grow, Raise, Create provides readers with information on how to turn whatever space they have, from back yard to fire escape, into a productive homestead. She offers advice on everything from raising chickens to canning and preserving.

Her homesteading was influenced in part by her studies as a student in landscape architecture. “The MLA program places great emphasis on thoughtful, sustainable, ecological design,” says Wilkinson. “My studies in landscape architecture have further enriched the content of my book and expanded my mindset when it comes to modern homesteading.”

Modern Homestead is available for purchase at powells.com and amazon.com.—D.A.
Architecture student caps UO career with awards for his green design expertise

Graduate architecture student Matt Hogan's work in green design has earned him several awards this year. He received the Dean's Graduate Fellowship and presented his research at the 2011 National Solar Conference. In addition, the Architectural Research Centers Consortium recently awarded Hogan the King Student Medal for Excellence in Architectural and Environmental Design Research.

“I’ve always been interested in housing designs,” explains Hogan. “How people live, how people interact with their dwelling; and then as I started practicing, I became more and more interested in green energy.”

After winning a green building design competition during his undergraduate years, Hogan honed in on how best to create energy-efficient housing. He focused on the overall envelope of housing through re-thinking insulation, heat-recovery ventilators, solar hot water heaters, window replacement, and other strategies. Hogan used energy modeling software and onsite visits to help his understanding of the building envelope.

“[He] traveled across the country three times last summer to attend the Passive House training sessions and beautifully executed his thesis,” says Alison Kwok, professor and chair of Hogan’s thesis committee. “He has been great to work with the past two years.”—E.W.

Two art students win prestigious Windgate fellowship

Two University of Oregon art students are among only ten selected nationwide for a prestigious $15,000 Windgate Fellowship, one of the largest awards offered nationally to art students. The UO was also the only school with more than one winner.

Art majors Alida Bevirt, in the UO's metalsmithing and jewelry program, and Zoe Sargent, in the fibers program, were selected from ninety-four applications across seventy universities for the annual award from the Center for Craft, Creativity, and Design, based at the University of North Carolina, Asheville. Applicants—all graduating seniors—submitted artwork and a narrative describing how the fellowship would fund and enhance their career. Bevirt proposed a research trip through Spain and Italy along with continued study and experimentation. For Sargent, the fellowship would allow her to attend the 2011 Surface Design Association conference in Minneapolis and a two-week class at the Penland School of Craft in North Carolina. With the remaining funds, she plans to create and outfit an arts studio.

“This whole application process was completely surreal,” says Bevirt. “It’s incredible to receive this kind of opportunity, and now I’m excited to see where it will take me.”—E.W.

‘Simple’ napkin holder wins Zinc Challenge award from Interzinc

At her product design class’s final pin-up, undergraduate Tara Nielsen said her project didn’t receive any votes for favorite design. But her simple yet dynamic “Billow Napkin Dispenser” later won a bigger award: one of three Zinc Challenge awards from Interzinc, a zinc industry-marketing group. Nielsen earned $2,000 for her design and the product design program netted another $1,000.

“Anyone would be surprised to get a $2,000 check in the mail,” said Nielsen. “It’s given me the confidence to kick start my last year. I’m excited to get back into it.”

The competition was open to any student design that specified zinc in the design of a dispenser.

Nielsen’s design came out of her Objects and Impacts class, where she and her fellow students were challenged to redefine the humble napkin dispenser. Nielsen said she focused on the simplicity and familiarity of the everyday dispenser and avoided any automated or electronic gadgetry.—T.M.

Desmond Tutu HIV Foundation (DTHF), based in Cape Town.

During her internship, she set to work at DTHF helping to market the opening show event, featuring Pieter-Dirk Uys, South Africa’s world-renowned drag queen. Hall worked to gain sponsors, organized the donor database, helped write a grant, and did promotional work to advertise the event.

Hall also spent two weeks in Ethiopia before her time in Cape Town, volunteering in a medical clinic in rural stretches of the country, where she distributed medical aid to low-income residents.

“I would definitely consider going back,” says Hall. “It was not the Africa I expected; it was like nothing I’d ever experienced.” Hall received her MPA degree this spring.—E.W.

Internship takes student to South Africa

An unconventional internship led second-year public administration graduate student Tiffany Hall on a global trek to South Africa last summer. After winning the Department of Planning, Public Policy and Management’s Catalyst Grant Award, Hall spent six and a half weeks interning for the nonprofit Desmond Tutu HIV Foundation (DTHF), based in Cape Town.

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Faculty achievements and creative work

Crossdisciplinary Work
The Partners for Livable Communities awarded professors Marc Schlossberg, Nico Larco, and Robert Young the Bridge Builders award at the organization’s Celebration of Vision and Community Spirit in Washington, D.C., in December. The award recognized their work as the cofounders of the Sustainable Cities Initiative.

Architecture
Professor Howard Davis won the 2011 Thomas F. Herman Faculty Achievement Award for Distinguished Teaching for his “contributions to the study of architecture, to the development of an understanding of the role of buildings and place within culture, and to the careful mentoring of future architects.” Davis was also awarded the School of Architecture and Allied Arts’ Van Evera Bailey Faculty Award.

Professor Michael Fifield has been elected to the College of Fellows in the American Institute of Architects (AIA). Fellowship is one of the highest honors the AIA bestows and is in recognition of Fifield’s excellence in teaching and research, as well as his work as a practicing architect. Fifield and associate professor Mark Gillem received the Special Achievement in Planning Certificate of Merit Award in 2011 from the Oregon Chapter of the American Planning Association for their Portland Courtyard Housing Competition administration and management.

Associate Professor Mark Gillem received an Outstanding Federal Planning Project Honor Mention from the American Planning Association’s Federal Planning Division for his Fort Lewis Master Plan. As director of the International Association for the Study of Traditional Environments, Gillem was cochair of the association’s conference in Beirut, Lebanon, in December 2010.

Professor Alison Kwok has been named the director of the architecture department’s new PhD program. The program will focus on the art and science of sustainable buildings.

Nico Larco has been promoted to associate professor and granted tenure.

Professor Kevin Nute, together with students from the class, presented the work from his winter 2011 design studio, Healing Health-Care Spaces, to the Northwest Architecture for Health Panel meeting in August held at Oregon Health and Science University. His exhibition, The Mirror and the Flame, marking the centenary of the birth of the celebrated Northwest modernist designer and conservationist John Yeon (1910–94), was shown at three venues during the year—the American Institute of Architects in Portland, the UO’s White Stag Block in Portland, and the Hayden Gallery at the UO.

Art
Carla Bengtson, associate professor, painting
Recipient, Ucross Residency Animals/People, group show, Pop Gallery, Queensland College of Art, Australia
• Stimulus, solo exhibition, San Francisco Fine Art Fair
Michael Bray, instructor
• It was never about the audience, Fourteen 30 Contemporary Gallery, Portland
• Time Machine, Fourteen 30 Contemporary Gallery, Portland
Isami Ching, instructor
• Song of the Willamette River, White Box Gallery, Portland
Tannaz Farsi, assistant professor, sculpture
• Recipient, McDowell Colony Fellowship and the 2011 Dean’s Award for Faculty Research and Creative Work, School of Architecture and Allied Arts, University of Oregon
• Beacons, group show, Urban Institute for Contemporary Art, Grand Rapids, Michigan
• Chain Letter, group show, Shoshana Wayne Gallery, Los Angeles, California
• Lectures at Henry Art Gallery, Seattle, Washington, and Lewis and Clark College, Portland, Oregon
Brian Gillis, assistant professor, ceramics
• Art and Addiction, group show, Florida State University Museum of Fine Arts, Tallahassee, Florida
• Week 8, group show, Sarah Lawrence Art Gallery, Bronxville, New York
• Research and Development Residency, Egerlab, Rockford, Illinois

“New Artists Feature” in Culturehall
• “So Much Local Art It Hurts: 14! Shoved” in The Stranger
• “Catch This: NO! at the Kirkland Art Center” in cityartsmagazine.com
• “Marginal” and “This Hand is Your Hand” in Ceramics Art and Perception
• Lectures and workshops at Humboldt State University, Arcata, California; Lewis and Clark College, Portland, Oregon; Henry Art Gallery, Seattle, Washington; Kirkland Art Museum, Kirkland, Washington; Ox-Bow School and Artist Residency, Saugatuck, Michigan; and Red Deer College, Red Deer, Alberta, Canada

Ron Graff, associate professor, painting
• Color/Colour, group show, Cannon Gallery of Art, Western Oregon University

Craig Hickman, professor, digital arts
• Complex Numbers, online exhibition (work in progress), dryreading.com/pictures/complexnumbers

Anya Kivarkis, assistant professor, jewelry and metalsmithing
• Collect, Saatchi Gallery, London, United Kingdom
• Sienna Gallery, Lenox, Massachusetts
• Neo-Palatial Objects of Virtue and Vice, The Metal Museum, Memphis, Tennessee
• 20/20, Inaugural Exhibition, School of Art and Design Gallery, University of Illinois, Urbana-Champaign, Illinois
• “A Concise History of Northwest Art,” Tacoma Art Museum, Tacoma, Washington
• SOFA Chicago, Sienna Gallery, Chicago, Illinois

The Space Between Utopia and Dystopia: Dimensions Variable (interactive panels, utopic and dystopic views)
1. Carla Bengtson, The Space Between Utopia and Dystopia: Dimensions Variable
2. Brian Gillis, Disobedience, Abstraction, and the Opposable Thumb (Safe Dialer)
3. Michael Fifield, FAIA, Live/Work studio
New faculty members add depth to art history, product design research, and creative work

Nicola Camerlenghi, art history

Nicola Camerlenghi’s interest in Rome during the Middle Ages stems from growing up there and time spent in Rome working on his dissertation. “Rome has always been a part of me and my memories… it is a unique city that offers an incredible amount of high-quality culture.”

Camerlenghi teaches a broad range of courses set in the Middle Ages and a survey course, History of Western Architecture I.

Albert Narath, art history

Albert Narath’s courses in the history and theory of modern and contemporary architecture reflect his interests in nineteenth- and twentieth-century architecture in Germany and Austria, as well as the history of sustainability in architecture.

Narath is currently working on two book manuscripts, one on the reception of the Baroque within German architecture and other on Taos Pueblo and modern architecture.

Jason Germany, product design

Jason Germany brings a background in industrial design and interest in mobile computing to his work as a new faculty member in product design. “Product design often requires a designer to sit at the intersection of humanity and technology—a fun place to be.”

Germany taught a course on “sustainable streetlights” in which students were asked to design lighting schemes for Salem with SCI.

Trygve Faste, product design

Trygve Faste brings experience working with clients like Pepsi, John Deere, and Kraft Foods to his teaching as a new faculty member in product design. Faste is teaching Design Drawing, Design Process, and a Senior Studio. “Educating intelligent designers makes an important positive impact on the objects that are created in the future,” says Faste, whose research interests are at the intersection of art and design.
In brief

Class fuses music and visual arts
In its first year, a brand-new audio-visual performance project class fused music and visual arts and offered a glimpse into the future of installation work. The twenty-four students in the course came from a variety of music and art backgrounds and had to submit a proposal detailing the audio-visual work they wanted to pursue. Students were given nine weeks to assemble and rehearse their audio-visual performance, which ranged from electronic music with shadow puppets to piano alongside painted works.

The course was cotaught by Jack Ryan, assistant professor from the Department of Art, and Molly Barth, assistant professor from the School of Music and Dance. “I like the idea of artists without specificity,” said Ryan. “We’re trying to expand how they [students] think of themselves as makers. Over the course of this new curriculum, students have become completely involved in their projects and it’s incredibly exciting to see how musicians and visual artists have meshed together.”—E.W.

Master planning LCC
Lane Community College (LCC), built in the 1960s, has never had a master plan or guide for its growth. When its leadership decided to create a distinct vision for the future of their campus, they brought in the University of Oregon’s Urban Design Lab (UDL).

Over the course of three years and three architecture and landscape architecture studios, students and the Urban Design Lab have produced a conceptual vision document and countless ideas for the future of LCC. All of the student work culminated in a master plan document the UDL presented to the LCC Board of Education this summer.

Architecture and landscape architecture students in a 2009–10 terminal studio began the process by proposing buildings for the LCC-owned land around its central core that could generate a more sustainable revenue stream for the college. Architecture students in a winter 2011 studio began the master plan process, and landscape architecture students in a spring studio looked at developing landscape ideas for the LCC property.

The work of the terminal studio was recognized with a student award from the American Society of Landscape Architects, Oregon chapter. Mark Gillem, director of the UDL and associate professor of architecture, hopes that this project can serve as a model for other community colleges facing financial problems.—D.A.

Main streets get new energy
RARE (Resource Assistance for Rural Environments), an Americorps program administered through the Community Service Center in the planning, public policy and management department, has partnered with the Oregon Main Street program to rejuvenate downtown areas through historic preservation, commercial revitalization, and improved design.

The partnership has led to projects in La Grande, Pendleton, The Dalles, Toledo, and Astoria. A local supervisor in each community works with and provides support for ongoing projects, whether it be organizing a holiday parade or installing bike racks on the sidewalk. The program aims to work with the existing community infrastructure and help it move forward.

Within the RARE program at the university, one participant is working with each of the communities listed above, with two others working with the Creswell and North Plains communities who are currently applying to the Main Street program. The participants work to help with community projects, organize communities, arrange for funding, assist with grant writing, and provide technical assistance.

“Having a strong downtown is important to the social fabric of the community,” says Megan Smith, RARE director. “We want to instill this new energy into developing communities that wouldn’t otherwise have the ability to staff a team to do it.”—E.W.

Changes come for Rome program
This year marked the twenty-fifth anniversary of the Department of Architecture’s Summer Rome Program, an event that was celebrated with a reception in the fall at the Jordan Schnitzer Museum of Art. Alumni and faculty members took time to look back at the program, which began in 1984 in the Palazzo Pio, overlooking the Campo de’ Fiore. This year’s Rome program will feature two changes that set it apart from the first twenty-five years.

For the first time, art history students will join architecture and landscape architecture students in an expanded Rome program. James Harper, associate professor of art history, and Roxi Thoren, associate professor of architecture and landscape architecture, will lead an interdisciplinary program to benefit students from multiple disciplines.

Continued on next page
and from the city,” says Thoren.

Students will learn about Rome from a new home this year, as the program moves from Palazzo Pio to nearby Palazzo Cenci. Classrooms are in a beautifully restored sixteenth-century wing of the medieval and Renaissance Cenci palace, which is centrally located near the Pantheon, Piazza Navona, the Campidoglio, and the Tiber River.—T.M. and D.A.

A&A-business team recognized

In just fifteen days of nearly round-the-clock work, a team of UO landscape architecture, architecture, and business administration students completed a comprehensive design-development project in a competition, producing an entry that was singled out for excellence in sustainability.

The UO team’s entry, “Water Scapes,” won an honorable mention “For Comprehensive Thinking about the Water Cycle” in a competition that drew 153 entries from sixty universities competing for $80,000 in prizes.

“Being about urban design and financial feasibility, it’s one of the rare opportunities for a dialogue across disciplines,” noted landscape architecture assistant professor Deni Ruggeri, team advisor.

The ULI/Gerald D. Hines Student Urban Design Competition asks graduate students to form teams of five students across three disciplines. This year’s competition asked how a site in Seattle could capitalize on its new light rail station.

UO team members included Roberto Bio, master of landscape architecture; Andy Fenstermacher, master of business administration; Vanessa Nevers, master of landscape architecture and master of architecture; Brian Rajotte, master of business administration; and Lauren Schwartz, master of landscape architecture and master of business administration.

Nevers said the competition validated her choice of career. “It’s not often that we get rewarded for what we love in life. I feel fortunate to be doing what I’m doing.”—M.G.

Portland riverfront redesigns

Portland architecture students helped the city, private industry, property owners, and residents envision future redevelopment on the riverfront during their terminal studio projects this year. Their projects are part of a two-year collaboration with the City of Portland’s Office of Healthy Working Rivers.

The focal point of the projects was along the “North Reach” of the Willamette River, particularly the St. Johns, Swan Island, and Northwest Portland areas. Students were asked to transform the Willamette river edge into a high value, attractive riverfront where industry, residential neighborhoods, and recreation coexist and thrive.

Specific student projects include a manufacturing plant for water turbine generators, an incubator industrial complex, an aquaculture demonstration and production facility, an Oregon Brewing Center, and a public building on the St. Johns waterfront.

“The studio projects illustrate the high public value of the river to the city’s economy and living quality,” says Gerald Gast, professor and studio instructor.

As a part of the collaboration with the city, Portland mayor Sam Adams participated in two student reviews and the work was exhibited in Portland City Hall over the summer.—D.A.

New nonprofit management degree

The University of Oregon joins a handful of major universities around the world this fall when it initiates a master’s degree in nonprofit management.

The new degree is a two-year professional program with a skills-based curriculum focusing on nonprofit sector financial, revenue development, and management skills.

The program requires a core curriculum plus electives that allow students to concentrate in areas such as community development, environmental policy, international development, and arts management, among other options. It also requires project-based internships and service-learning components, which benefit community nonprofit organizations.

“The nonprofit sector requires increasingly professionalized leaders who are up to the challenge of meeting society’s complex needs,” says Renee Irvin, associate professor.

“The master of nonprofit management degree will prepare our students to do just that.”

The program is offered by the planning, public policy and management (PPPM) department in the School of Architecture and Allied Arts.—M.G.

New faculty members bring expertise in design, policy

Colleen Chrisinger, planning, public policy and management

Colleen Chrisinger joins the PPPM department with research interests in workforce development and the availability of jobs for workers without college credentials.

This year, Chrisinger supervised four capstone course projects spanning topics from housing foreclosure to health care reform. Student groups presented their recommendations at a city council meeting, an international academic conference, and to client organizations.

The program is offered by the planning, public policy and management (PPPM) department in the School of Architecture and Allied Arts.—M.G.

Gerardo Sandoval, planning, public policy and management

Gerardo Sandoval’s interests in economic and community development and equity and housing initiatives over into a Sustainable Cities Year course in Salem. His course, Public Engagement in Diverse Communities, teamed up students with the City of Salem to develop participatory outreach strategies for engaging the growing Latino community. Sandoval also taught a class in which students developed strategies to help sustain emerging Latino businesses in Eugene-Springfield.

The program is offered by the planning, public policy and management (PPPM) department in the School of Architecture and Allied Arts.—M.G.

Grant Jacobsen, planning, public policy and management

Grant Jacobsen’s research focuses on renewable energy, energy efficiency, and climate change. He teaches two courses on these topics, Environmental Policy and Climate Change Policy, as well as teaching Quantitative Methods for Planning, Public Policy and Management.

The program is offered by the planning, public policy and management (PPPM) department in the School of Architecture and Allied Arts.—M.G.

 Architect, landscape architect, and urban designer Deni Ruggeri used his diverse set of skills and experiences to develop a new model for landscape architecture studio pedagogy centered on multidisciplinary collaboration.

Ruggeri led a Sustainable Cities Year studio in which students proposed designs for Minto Brown Island that will be used as a foundation for future master planning efforts for the entire island.

Mark Donofrio, architecture

After contributing to the design of towers in Dubai and Seoul, Mark Donofrio joins the faculty to lend his structural expertise. His research interests include fostering collaborative relationships between architecture and structural engineering through a continued development of digital design media.

Donofrio is co-teaching the structures courses and teaching Engineering Complexity.

Renee Irvin and Laura Leete, faculty members in the nonprofit management master’s program

The program is offered by the planning, public policy and management (PPPM) department in the School of Architecture and Allied Arts.—M.G.

Erin Cunningham, interior architecture

Erin Cunningham brings with her research interests in social settlement houses, vernacular architecture, and public housing interiors. Cunningham explores interior space from a sociocultural perspective, concentrating on issues of race, gender, and class.

This year, she taught Interior Architecture History Ill and a studio, Retrofitting the Learning Environment, which focuses on the adaptive reuse of Chapman Hall, home of the UO Clark Honors College.
Alumni Notes
Send your notes to aaarev@uoregon.edu

Architecture
Johnpaul Jones, B.Arch ’67, partner in Jones and Jones, Portland, was appointed the Belluschi Visiting Professor at the UO for fall term. He was recently awarded the AIA Seattle Medal.

Larry Bruto, B.Arch ’67, and Gene Sandoval, B.Arch ’89, were part of the ZGF project team that received the 2010 AIA Merit-built award for Twelve | West in Portland, Ore.

Robert Shirley, B.Arch ’70, has been named a 2011 AIA Fellow. He serves as the dean at the University of Buffalo School of Architecture and Planning.

Michael Wilkes, B.Arch ’71, has been with his architecture firm Beltway Wilkes Rodgers Barker for forty years. He is the chief executive officer and also serves on the Foundation Board of Trustees at the University of Oregon.

Stewart Ankrom, B.Arch ’72, partner in Ankrom Moison Architects, designed the Arts and Communication Magnet Academy Performing Arts Center in Beaverton, Oregon, and received the 2010 AIA People’s Choice Award.

Thomas Pene, M.Arch ’74, principal of BOORA Architects in Portland, Oregon, has been named a 2011 AIA Fellow.

William Leddy, B.Arch ’75 and Marsha Maytum, B.Arch ’77, principals at Leddy Matum Stacy and associates, M.Arch ’01, completed the Sharon Simpson Center at the Bruns Amphitheater in Coral Gables, Florida Shakespeare Theatre. They also designed the Ed Roberts Campus in Berkeley, California.

Roderick Ashley, B.Arch ’77, as part of the project team for TVA Architects, received the 2010 AIA Craftsmanship Award for a private residence in Incline Village, Nevada.

Lawrence Kasparowitz, M.Arch ’83, MLA. ’83, is an urban designer for the County of Santa Cruz, California. He just finished four years serving on the Planning Commission, where he assisted on the Santa Cruz 2030 General Plan.

John Holmes, B.Arch ’82, and Cory Hawecker, M.Arch ’03, served on the project team for Holst Architecture, which received a 2010 AIA Merit-built award for the design of ZIBA World Headquarters in Portland, Oregon.

Renee Kroupa, B.Arch ’83, was promoted to associate principal at Dull Olson Weekes Architects in Portland, Oregon. She is also the sole architect appointed by the governor to serve on the newly formed Oregon Exhibited Primordial Algorithm at the Edward Cella Art+Architecture Gallery in Los Angeles, California, from April 23 to June 28, 2011.

Paul Adamson, BFA ’80, has been named a 2011 American Institute of Architects Fellow.

Margaret Cole, B.FA. ’81, and Betz Cole, M.FA. ’89, were awarded Artist Residencies in Brittany, France. They held an exhibit of their paintings, Painting in Brittany, at the Karin Clarke Gallery in Eugene, Oregon.

Gene Sandoval, B.Arch ’89, and Bob Snyder, B.Arch ’91, were on the project team for ZGF Architects that designed the John E. Jaqua Academic Center for Student Athletes at the University of Oregon. The team received the 2010 AIA Honor-built award.

Jamin Aasum, M.Arch ’94, and the Mahlum Architecture project team received the 2010 AIA Sustainability Award for the design of Hayes Freedom High School in Camas, Washington.

Jamie Watson, B.Arch ’97, was promoted to associate at SRG Partnership in Portland, Oregon. She has worked on projects including Linfield College’s Northrup Hall and Shriners Hospital for Children.

Alan Groves, M.Arch ’98, joined Arkubble Cotic Architects as a project architect in March 2011. His current projects are the Academy Building in Dallas and the extension work for Philomath School District.

David Toder, M.Arch ’99, created the first zero-net energy homes in the United States. He is the founder of BOLDIER Architecture in Highland, New York.

Scott Mooney, M.Arch ’03, is the project architect for the Thomas Hacker team that is designing a 14,700-square-foot exhibit and conference center in South El Monte, California. The center will be constructed using green technologies to conserve resources.

Nicholas Bittner, M.Arch ’06, has received his license to practice architecture in Ohio and is a co-founder of PNDHBE, formerly Panich, Noel & Associates of Athens, Ohio.

Daniel Meyers, M.Arch ’07, as part of the Skylab Architecture project team, received a 2010 AIA Citation-built award for the Flavor Paper Building in Brooklyn, New York.

Tracy Bacon, M.Arch ’09, joined Rowell Brokaw Architects in Eugene, Oregon, as a designer. She is currently pursuing her structural engineering license.

Maurice Reid, M.Arch ’10, was hired at Rowell Brokaw Architects in Eugene, Oregon, as a designer.

Interior Architecture
Margo Grant Walsh, B.Arch ’60, organized an exhibit of her silver collection at SFO Museums in San Francisco on April 9, 2011.

Historic Preservation
Brandon Spencer-Hartle, MS ’10, was appointed the new field programs manager for the Historic Preservation League of Oregon.

Art
Susan Trueblood Stuart, M.FA. ’67, displayed Painting My Way through Cancer at David Wilson Studio in Salem, Oregon, from May 3 to 31, 2011.

Brad Miller, B.FA. ’77, exhibited Primordial Algoritms at the Edward Cella Art+Architecture Gallery in Los Angeles, California, from April 23 to June 28, 2011.

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Harry Van Oudenallen, M.Arch ’71, passed on June 18, 2011, after a short battle with cancer. After earning his BA from Harvard College, Harry earned his master’s degree from the UO in 1971. He joined the faculty of the School of Architecture and Urban Planning at the University of Wisconsin at Milwaukee in 1979. His teaching abilities earned him a UWM Undergraduate Teaching Award and the ACSA Distinguished Professor Award.

Frank Webb, B.Arch ’72, passed away on June 17, 2011, after a brave battle with pancreatic cancer. He founded TeamFWA, a commercial architecture firm in Los Angeles and Fullerton, California. While studying architecture at the UO, Frank and a group of fellow students lived in a house on Fairmont Boulevard in Eugene that was lovingly called the “Fairmont Freak Farm.” The group established a student scholarship for architecture students. Frank was a member of the school’s Board of Visitors.

Robert Vail Cole Jr., B.Arch ’85, died on August 3, 2011, after a battle with cancer. He was a principal of the New York firm Swayne Hayden Connell Architects and oversaw restoration works that included New York City’s Hall of Records and Criminal Courts and the West Virginia State Capitol.

In Memoriam
Professor emeritus of architecture, John Briscoe, died on July 8, 2011. He served on the UO faculty from 1953 to 1987. Briscoe taught structures, design studio, mechanical systems, surveying, landscape construction, and seminars on seismic forces on buildings. He was funded by the National Science Foundation to prepare a book on Earthquake Forces on Buildings. He was a member for Architects in 1980–81. Briscoe was a partner in Briscoe & Berry Architects and had a professional practice in Eugene, Oregon. He was president of the AIA Southwestern Oregon chapter and Oregon Council of Architects.

Brian McCarthy, B.L.A. ’77, after a lengthy battle with pulmonary dysfunction, passed away on November 3, 2010. Brian worked with the City of Portland Planning Bureau and the U.S. Forest Service. He later served as managing partner for Cameron, McCarthy, Gilbert & Schiebe. He was involved with A&A&A, leading a discussion with faculty member Nico Larco on the Urban Environments of Tomorrow. As Brian foresaw retirement, he turned over his share of CMGS to the remaining partners.

Kaz Aizawa, Class of ’83, won an Emmy Award for Outstanding Individual Achievement in Animation for his work as a background painter on the Nickelodeon show T.U.F.F. Puppy.

Richard Wilhelm, M.FA. ’84, transformed his design company into a film production company and has produced nearly thirty films, including Imagining Home, a feature-length documentary that was shown at the Eugene International Film Festival on October 9.

Heidi Schwegler, M.FA. ’83, was awarded a $250,000 Hartford Fellowship in the Visual Arts and two grants from the Oregon Arts Commission.

Nick Dong, M.FA. ’02, was selected to display his work in the Renwick Gallery of the Smithsonian American Art Museum. The exhibit, 40 Under 40, highlights the work of forty artists born since 1972 and will open July 2012.

Peter Happel Christian, M.FA. ’03, received one of the 2011–12 McKnight Artist Fellowships for Photography.

Erin Rose Gardner, B.FA. ’08, jeweler, earned an Oregon Arts Commission Career Opportunity Grant of $1,500 to support a solo show and the publication and distribution of a catalogue to museum curators.

Arts and Administration
Lynda Hadeen, B.S. ’71 (art education), retired after thirty years as the special projects manager at the OU Duck Store. She was responsible for the inaugural Art Products Tools of the Trade Show in 1981, now on its thirtieth year.

Art History
James Cuno, MA. ’78, has been named president and CEO of the J. Paul Getty Trust.

Mollie White, BA. ’08, is the fair director for Scope Art Fair, an international contemporary art fair in New York City.

Landscape Architecture
Robert Shrobsree, B.A.A. ’78, of Site Workshop in Seattle was elevated to the American Society of Landscape Architects Fellows for 2011.

James Figurski, B.A.A. ’82, was selected as a 2011 Fellow of the American Society of Landscape Architects.

David Elkin, B.A. ’02, has rejoined GreenWorks PC, after three years at the City of Portland’s Bureau of Environmental Services, Sustainable Storm-water Division.

Planning, Public Policy and Management
Susan D. Schlosser Shenk, BCSPA ’71, received the distinguished alumna award from the department in 2011. Shenk recently retired from the Napa Valley Community Housing Agency in her role as director.

Lawrence Ward, BS ’86, MUP ’92, was elected president of the American Planning Association’s Wisconsin Chapter.

Kristen Karle, MCIRP ’01, was honored in June with the department’s distinguished recent alumna award. Karle is the director of housing development at St. Vincent de Paul Society of Lane County, Oregon.
100 Stories

Architecture alumnus wins travel scholarship for work with timber construction

“Don’t worry, you won’t see any beavers in this collection.”

When alumna Tallmadge Doyle, MFA ’93, was developing an exhibit of etched copper plate animals and plants of the Pacific Northwest for the new Ford Alumni Center, she made one careful exception.

“Don’t worry, you won’t see any beavers in this collection,” says the artist and UO printmaking adjunct professor.

In late spring 2011, Doyle installed twenty-one copper plates of regional flora and fauna on the Cheryl Ramberg Ford and Allyn Ford Alumni Center’s Hearth Room wall. She was commissioned by the State of Oregon’s One Percent for Art in Public Buildings Program for the project. By statute, at least one percent of the money spent on major state building projects must be directed to public art.

From turtles to bats to owls, the permanent exhibit surrounds a fireplace in the reception atrium.

Doyle says her fascination for the outdoors and nature are most influenced by the Pacific Northwest. Animals in particular are used frequently in her work, and from the numerous children’s animal picture books and nature magazines in her studio, she doesn’t lack in inspiration.

Doyle, who has an extensive background in metal-working, says her idea for the exhibition was a natural evolution. Previous inspirations for her work were influenced by the symbology of nature, organic elements, alchemy, astronomy, constellations, geometry, and the idea of science and history.

The process of creating each piece involves four to five phases including drawing, cutting, etching, and inking to make each plate unique. She has formulated and perfected the idea of creating plates on metal inserted into woodwork.

“It’s been a big undertaking,” says Doyle, holding up a finished copper plate of an octopus with green ink glossing the front. “But it’s nice, because unlike having a gallery exhibition that gets taken down after a few months, this will be a permanent fixture at the university. And that’s a pretty rewarding thing.”

Duo wins honors in preservation challenge

Seventeen years ago, a class project by landscape architecture students laid the groundwork for award-winning work in 1980. Two alumni received second place honors in the Historic American Landscapes Survey (HALS) Theme Park Challenge.

In 1993, as students in Professor Kenneth I. Helphand’s History of Landscape Architecture course, Jean Senechal Biggs, MLA ’95, and Cathleen Corlett, MLA ’96, were part of a five-member student team that also included September Vhay, BA ’93, Sarah Lewis, BA ’94, and former landscape architecture student Michael Warren. The students chose to study The Enchanted Forest, a storybook theme park that has been continually owned and operated by the Tofte family since 1964.

“Kenny was enthusiastic about our choice for the assignment to document an Oregon landscape. Disneyland may be the best known of all U.S. theme parks, but the Enchanted Forest is distinctly Oregon and is treasured by many,” says Senechal Biggs.

Seventeen years after their class project, Helphand connected Corlett, now an adjunct faculty member in landscape architecture, and Senechal Biggs with HALS Liaison Laurie Matthews, BLA ’00, MLA ’01, who encouraged them to enter the Theme Park Challenge. The two realized that their student work was the foundation for a HALS submission. In June 2010, they revisited the site and interviewed the park’s founder, Roger Tofte, to complete their inventory.

Now in its tenth year, the HALS program is a partnership between the National Park Service, the American Society of Landscape Architects, and the Library of Congress. The program depends on volunteers to systematically document a variety of historic American landscapes.
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