

AN ERA OF CHANGE: MID-TWENTIETH CENTURY ARCHITECTURAL
EDUCATION AND THE UNIVERSITY OF OREGON, SCHOOL OF
ARCHITECTURE AND ALLIED ARTS

by

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THESIS ABSTRACT

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Title: An Era of Change: Mid-Twentieth Century Architectural Education and the University of Oregon, School of Architecture and Allied Arts

This study focuses on the development of architectural education at the University of Oregon's School of Architecture and Allied Arts (A&AA) in Eugene, Oregon.

Applying a historic preservation perspective, this study examines how architectural perceptions are manifested through institutional changes in architectural education.

Beginning with a focus on the A&AA under the administration of Dean Ellis F.

Lawrence and Professor W. R. B. Willcox, this study transitions into an exploration of Dean Sidney W. Little's decidedly modernist alteration of the curriculum and building in the mid-twentieth century. During this period, the A&AA underwent a major shift from a curriculum and building based on the principles of the Arts and Crafts movement to a radically different approach that fully embraced the philosophy of modernism and actively rejected any allegiance to past architectural forms.

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For my husband, Peter

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CHAPTER I

INTRODUCTION

Statement of Research Problem

This study was written during a pivotal period in the history of the University of Oregon's School of Architecture and Allied Arts (A&AA) in Eugene, Oregon. Approximately every two decades, the A&AA embarks on a substantial reimagining of its physical plant. Each reimagining has been naturally accompanied by a shift in the educational approach and curricula of the separate programs and departments. As a result, the building has come to fully embody the A&AA's evolving teaching philosophy. In recent years, the A&AA has sought to incorporate current educational approaches into the design of a new facility. According to the promotional material, this potential new facility is intended to embrace a "dynamic learning environment" and promote "research, inquiry, and collaboration."¹ From a historic preservation perspective, such a move has major implications on the fundamental organization of the seven departments and programs of the A&AA.² In order to facilitate the design of a building that better fits the needs of these current departments and programs, it is vital that the A&AA celebrate its history. This celebration begins with an examination of the philosophy, curriculum and building, and more specifically the transitional periods that helped shape the unique educational environment of the A&AA. One of the more dramatic transitional periods

¹ Frances Bronet, "Message from the Dean: Summer 2010," School of Architecture and Allied Arts, <http://aaa.uoregon.edu/info/deansoffice/message> (accessed October 2012).

² Department of Architecture; Department of Art; Department of the History of Art and Architecture; Department of Landscape Architecture; Department of Planning, Public Policy and Management; Arts and Administration Program; Digital Arts Program; Historic Preservation Program; Interior Architecture Program; and Product Design Program.

occurred in the mid-twentieth century under the administration of Dean Sidney W. Little from 1947 to 1958.³ A full understand of this period of dramatic upheaval and change necessitates an exploration of the original philosophy of the A&AA from 1914 to 1947 under the administration of Dean Ellis F. Lawrence and Professor Walter R. B. Willcox.⁴ Therefore, this study explores the development of architectural education at the A&AA between 1914 and 1958.

The decades between 1914 and 1958 were characterized by a series of challenging events that forced many Americans to question their basic value systems and worldviews. On a national scale, the United States was wracked by a series of extreme shifts in attitudes fostered by the profligacy and affluence of the 1920s, the collapse of the American economic machine in the 1930s, and the commitment to war sacrifices and restrictions in the early 1940s. During this period, the University of Oregon's A&AA was founded, grew in size and national importance, endured the restrictions of World War II and then prepared for the onslaught of returning veterans. As the A&AA was beginning to address issues associated with the large influx of World War II veterans, Lawrence and Willcox's deaths caused grief-stricken disorientation among faculty, staff and students. This disorientation was simultaneously paired with a growing need to redirect the A&AA away from a primarily Arts and Crafts approach toward a more modernist method in both its curriculum and facility. As a result the A&AA was faced with making the difficult transition from comfortable traditionalism of the past to unpredictable modernism of the future.

³ See Illustration 4, Page 112.

⁴ See Illustrations 1-3, Pages 109-111.

The focus of the study shifts from an overview of the initial development of the A&AA to the transitional and controversial mid-twentieth century modern period. During the mid-twentieth century, the A&AA underwent a major transformation from a curriculum and building that embraced a sense of the past to a radically different approach that actively rejected any allegiance to past architectural forms. Little, a well-respected architect and World War II lieutenant colonel, was hired to replace Lawrence. Despite strong opposition during his appointment, Little managed considerable measures of institutional, administrative, curricular and physical change that helped begin the A&AA's transition into the post-World War II era.

Although a small number of general A&AA histories exist, this formative period remains largely overlooked and under-explored.⁵ In an effort to address the current imbalance in the understanding and appreciation of this significant era, this study primarily focuses on the changes that occurred to the architecture program under Little's administration from 1947 to 1958. These changes included the development of a streamlined modernist architecture curriculum, as well as the construction of a new modernist addition to the A&AA's physical plant. Largely buried by subsequent additions, this mid-twentieth century addition was arguably never the most spectacular architectural example. Nonetheless, both this portion of the building and the changes to the curriculum deserve recognition as representative of an incredibly formative,

⁵ Past studies and promotional materials mainly focus on the formation of the A&AA and the legacy of Lawrence and Willcox. See Michael Schellenbarger, ed., *Harmony in Diversity: The Architecture and Teaching of Ellis F. Lawrence* (Eugene, OR: Museum of Art and the Historic Preservation Program, University of Oregon); Don Genasci and David Shelman, eds., *W.R.B. Willcox: His Architectural and Educational Theory* (Eugene, OR: Department of Architecture, School of Architecture and Allied Arts, University of Oregon, 1980); and Michael J. Clark, "The History of the Department of Architecture, University of Oregon, Eugene, Oregon," <http://www.hoalantrangallery.com/Archdept.htm> (accessed July 2012).

transitional period in the development and institutionalization of the A&AA, as well as the broader sphere of architectural education in the United States.

Statement of Significance

In terms of historic preservation, this study is significant for several reasons beyond the potential consequences of a new facility. In the last decade, increased scholarly interest in the implications of the mid-twentieth century in the United States has initiated a rise in the appreciation of modernist architecture's significance. According to a recent article in *Forum Journal*, preserving the recent past has become "a widespread, grassroots-driven activity" that has "captured the interest of scholars of architecture, landscape architecture, and urbanism as much as it has drawn thousands of young men and women into the preservation fold."⁶ Architectural historians and historic preservationists are generally moving beyond the long-standing negative bias against the design philosophy and architecture of post-World War II modernism. This negative bias largely resulted from the dominance of post-modernism and the subsequent characterization of modernist architecture as devoid of cultural meaning. As Leland Roth has suggested, modernist architecture was often perceived as "reductive and exclusive, eliminating untidy functions to conform to a vision of society as the architects thought it *ought* to be, rather than according to the way it *was*."⁷

Coinciding with a growing disregard for post-modernist architecture, the recent embrace of modernism by architectural historians and historic preservationists overlaps

⁶ Richard Longstreth, "I Can't See It; I Don't Understand It; And It Doesn't Look Old to Me," *Forum Journal* 27, no. 1 (Fall 2012): 35.

⁷ Leland Roth, *American Architecture: A History* (Boulder, CO: Westview Press, 2001), 413.

with a recognized need to interpret, preserve and protect mid-twentieth century buildings as indicators of a significant historical period. Additionally, many of these resources are crossing the fifty-year age requirement for listing in the National Register of Historic Places, which necessitates the development of sufficient historic context through publication of scholarly texts and documents.

Recognition of mid-twentieth century modernist architecture as a legitimate and valuable aspect of the historic built environment has resulted in a nationwide interpretation and preservation effort. Consequently, numerous publications, architectural surveys, conferences, exhibits, websites and groups are dedicated to mid-twentieth century architecture. One such group, DOCOMOMO_US is an international nonprofit, educational and charitable organization that strives to promote documentation and conservation of buildings, sites and neighborhoods of the modern movement. The mission of a chapter of this group, Docomomo WEWA, is to “promote appreciation and awareness of Modern architecture and design in Western Washington through education and advocacy.”⁸ This group has compiled an ongoing website that allows visitors to research individual Northwest modernist architects, styles and neighborhoods.

Despite the increased interest in mid-twentieth century modernism, a number of significant areas remain relatively unexplored. One of these is the correlation between post-World War II modernist architecture and architectural education. Understanding the development of modernist architecture in the United States requires exploration of the education of the architects. No matter what era, knowledge of architectural education is

⁸ DOCOMOMO_US is the acronym for an international working party for the **documentation and conservation** of buildings, sites, and neighborhoods of the **modern movement** in the United States. Docomomo WEWA is the acronym for Documentation and Conservation of the Modern Movement, Western, WA. See Docomomo WEWA, “Embracing Northwest Modernism: About Us,” Docomomo WEWA, <http://docomomo-wewa.org/about.php> (accessed April 2012).

important to understanding architectural design. Although the relationship between architectural education and architecture is widely accepted, discussion is often limited to phrases such as, “she studied at...” or “his work was largely impacted by the hours spent with his mentor and teacher.” Scholars rarely delve into the less glamorous intricacies of curricular requirements and pedagogical approaches used in architectural education. Yet, it is these requirements and approaches that begin to shape the minds and ultimately the designs of the architect. As Joan Ockman recently argued, these requirements and approaches also begin to teach methods necessary to negotiate and incorporate the multiple identities of the architect as “craftsman, technician, and creative artist; professional and intellectual; public servant and businessman.”⁹

Modeled after the complexities of architectural practice, the educational settings of architecture schools in mid-twentieth century United States were unique for their basic emphasis on exploratory learning. Encouraged to undertake increasingly complex design problems, students were incrementally introduced to the knowledge and skills of the discipline. Instructors were expected to “respond critically to, rather than deliver, the primary coursework, which [was] produced by the students.”¹⁰ In an educational setting, the architect was socialized into the “cult” of architecture and taught the principles, theories, ethics, materials and skills of the profession. Through coursework architects learned how to continue their education beyond the constraints of the classroom into the professional setting. It was also where prospective architects began to form the

⁹ Joan Ockman, ed., *Architecture School: Three Centuries of Educating Architects in North America*, Association of Collegiate Schools of Architecture (Cambridge, MA: MIT Press, 2012), 10.

¹⁰ Madlen Simon, “Design Pedagogy: Changing Approaches to Teaching Design,” in *Architecture School: Three Centuries of Educating Architects in North America*, Association of Collegiate Schools of Architecture, ed. Joan Ockman (Cambridge, MA: MIT Press, 2012), 276.

foundation for their understanding of appropriate architectural design, whether innovative and daring or conservative and traditional.

The popular embrace of mid-twentieth century modernism encouraged architecture schools across the country to abandon the educational principles of the past. Buoyed by a flourishing economy and strong national identity, administrators capitalized on the general optimism of the era. Architecture schools re-tailored their programs to compliment and nurture the philosophy of modernism. Although many schools were forced to make major changes in order to remain current, the ideological shift was less abrupt for the more radical and innovative schools. Since their establishment, these architecture schools, including the A&AA, had somewhat unwittingly embraced basic modernist teaching principles. This is not to imply, however, that these schools did not also experience growing pains as they fully transitioned into a modernist agenda.

Research Design and Methodology

Applying a qualitative analysis to explore the curriculum, organization and pedagogy of architecture schools, this study explores the social and professional climate of the architecture program at the A&AA as a representative case study. The research for this study was largely based on archival documents and primary sources accessed at the University of Oregon Libraries Special Collections and University Archives. The Special Collections and University Archives retain a large collection of administrative documents dating to the formation of the A&AA. Although these administrative documents are surprisingly complete, there were several informational gaps and discrepancies. As a result, these documents were enhanced by collections of personal papers authored by Lawrence, Willcox and other relevant individuals that are also maintained by the Special

Collections and University Archives. Administrative records and personal papers were further supplemented by an examination of architectural publications, the University of Oregon catalogs, the University of Oregon student yearbooks, as well as several relevant secondary sources.

Future Research

Although fairly comprehensive, this study represents a narrow exploration of mid-twentieth century changes in the A&AA's architecture program. Research was focused on existing archival documents and primary sources rather than informal interviews with surviving architecture professors and students who taught at or attended the University of Oregon's architecture program. The decision to not conduct interviews was not intended as a dismissal of their importance to a full understanding of the period, but rather to reasonably limit the scope of study. Therefore, if possible, future studies should make a serious effort to record and transcribe the memories of those individuals who contributed to mid-twentieth century modernism in the Pacific Northwest. Collected interviews should be archived for future research or video recorded and edited in documentary format.¹¹

¹¹ An example of such a documentary, *Modern Views: A Conversation on Northwest Modern Architecture*, focuses on the modernist designs and philosophy of a remarkably cohesive group of University of Washington alumni.¹¹ This documentary combines visually striking footage with informative narrative and allows viewers to appreciate the beauty and meaning behind mid-twentieth century modernism. The Montana State Historic Preservation Office (Montana SHPO) produced another example of a simple, yet effective way to generate public interest and appreciation in mid-twentieth century modernism. In an effort to encourage awareness of the significance and beauty of modernism, the Montana SHPO recorded and transcribed interviews with several of leading Montana modernist architects, many of whom studied at Montana State University. The Montana SHPO then used these interviews to organize a traveling exhibit entitled *Montana Modernism*. This exhibit featured stunning photographs paired with straightforward text, which allowed a variety of audiences to appreciate the philosophy of mid-twentieth century modernism. See Boaz Ashkenazy et al., *Modern Views: A Conversation on Northwest Modern Architecture*, DVD-ROM, directed by Boaz Ashkenazy and Amy Enser (Seattle, WA: Studio/216, 2011).

In addition to the need for a serious effort to record the first-hand accounts of mid-twentieth century modernism before the loss of countless stories, future research should also be completed on the development of the A&AA. This study does not fully explore the implications of subsequent additions and changes to the architecture curriculum and physical plant. The transitional periods following Little's resignation were also extremely influential to current understandings of architectural education on a local, regional and national level, and deserve further exploration.

General Historic Context

In a 1953 architectural portrait of mid-twentieth century modernism, the Western Section of *Architectural Record* featured Eugene as architecturally interesting for several reasons:

The average age of its practicing architects [was] a good deal younger than that in most communities. The number of architects in practice there [was] above average for the size of the community What relics remain[ed] of the days when the first settlers came to the banks of the Willamette [were] lost sight of in the surprisingly large number of new buildings. The surprise, however, [came] not so much from the newness of the buildings as from the fact that so many [were] obviously architect-designed, and that almost all of them [were] contemporary in design.¹²

The abundance of architects and architect-designed buildings in Eugene was undoubtedly related to the A&AA's strong presence in the local community. Furthermore, the overarching preference for modernist design is revealing of both the A&AA's focus and the community's interests. Architecture schools, architects and members of the general public across Oregon and the broader Pacific Northwest largely embraced modernism in the mid-twentieth century. In April 1953, *Architectural Record* featured an entire section

¹² "Eugene, Oregon: An Architectural Portrait," *Architectural Record: The Western Section* (May 1953): 48.1.

devoted to the “Architecture of the Northwest” and whether there was an “indigenous Northwest architecture.”¹³ These articles posited that the “Pacific Northwest [was] exerting a new influence upon the development of modern architecture.”¹⁴ According to *Architecture Record*, modern architecture was quickly accepted in the Northwest, because of its appeal to the “freedom to build for the conditions at hand, lack of obeisance to styles of the pasts, [relation] of indoor to outdoor space, [and] natural use of materials.”¹⁵ Out of these features grew a regional architectural expression of modernism that responded to the needs of the client, land and climate. As a result, a new expression of mid-twentieth century modernism emerged that was characterized by dramatic views; asymmetrical, pitched rooflines; wide overhanging eaves; unpainted, natural cedar siding; expanses of uninterrupted glazing; and intricate exposed exterior and interior posts, beams, trusses and boards.¹⁶

The general embrace of modernism in the Pacific Northwest resulted from a combination of social and economic factors similar to those faced by Americans across the country. Following World War II, Americans sought a new architectural identity that paralleled rapid technological advancements. Buildings types such as churches, public buildings, institutional facilities and residences helped to further define the distinguishing stylistic characteristics of mid-twentieth century modernism. Modernist architects

¹³ “Architecture of the Northwest,” *Architectural Record* 197 (April 1953): 133; and Paul Thiry et al., “Have We an Indigenous Northwest Architecture?,” *Architectural Record* 197 (April 1953): 140-146.

¹⁴ “Architecture of the Northwest,” 133.

¹⁵ Ibid.

¹⁶ Harry Martin and Dick Busher, *Contemporary Homes of the Pacific Northwest* (Seattle, WA: Madrona Publishers, 1980), 9-10.

broadly sought to design buildings that were applicable to mid-twentieth century interpretations of economy, efficiency, flexibility, convenience and aesthetics.

Characterized by a series of different stylistic and theoretical architecture movements, mid-twentieth century architecture was dominated by what Henry-Russell Hitchcock and Philip Johnson had earlier identified as the “International style” in their seminal exhibition and 1932 publication: *The International Style: Architecture Since 1922*.¹⁷ Hitchcock and Johnson stated that the following three underlying aesthetic principles defined the International Style:

[1] emphasis upon volume—space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity; [2] regularity as opposed to symmetry or other kinds of obvious balance; and, lastly [3] dependence upon the intrinsic elegance of materials, technical perfection, and fine proportions, as opposed to applied ornament.¹⁸

Despite its genesis and formalization in Europe in the 1920s, the functionalist theories and forms of the International style, were not fully embraced by architects in the United States until the late 1930s and post-World War II period. Following World War II, modernist architecture came to represent cultural supremacy, industrial prowess and technological innovation as open floor plans, flat roofs, expanses of glass, pre-fabricated materials and modular construction overtook architects’ drafting tables throughout the United States. The design aesthetics and underlying philosophy of the International style complemented the nation’s societal values and expanding culture of consumerism. Modernism symbolized the mentality of progress, confidence and individualism. Newly trained and registered architects soon began to show considerable promise with work that

¹⁷ Hasan-Uddin Khan, *International Style: Modernist Architecture from 1925 to 1965* (Italy: Taschen, 1998), 7.

¹⁸ Ibid.

successfully embodied the notions of mid-twentieth century modernism.¹⁹

Chapter Overview

Overall, the following chapters are arranged thematically and chronologically into a historical narrative. The organization is intended to encourage the reader to understand the evolution of particular topics within a larger framework. It also encourages a natural comparison of similarities and differences between the main topics, which allows the reader to observe recurring themes and variations.

Chapter II serves as an introduction to collegiate architectural education in North America. Arranged chronologically, it briefly examines the European foundations of architectural education in the United States, as well as its development from an unregulated apprenticeship-based system to a carefully organized program founded on a series of educational philosophies. This chapter examines how the evolution of architectural education mirrored the increased emphasis on professionalization in the architecture field. With greater depth, it also explores how the emergence of mid-twentieth century modernism generally impacted collegiate architectural education across the nation.

Chapter III transitions into an examination of the history, curriculum and philosophy of the architecture program at the University of Oregon's A&AA under the highly influential administration of Lawrence and Willcox (1914 to 1946). It explores how the unique teaching philosophy and methods developed by Lawrence and Willcox compare to the larger sphere of architectural education in the United States. Their

¹⁹ Henry-Russell Hitchcock and Arthur Drexler, eds., *Built in USA: Post-war Architecture* (New York: Museum of Modern Art, 1952), 11-12.

philosophy placed a strong emphasis on creating a minimally restrictive educational atmosphere that encouraged development of the individual's creative potential. This approach significantly differed from other architecture schools in the nation, which typically used more traditional and conventional teaching methods based on European principles. This chapter also discusses the major changes that occurred at the A&AA during World War II with the departure of a large portion of the male student body to join the war effort, as well as the subsequent changes resulting from the implementation of the Servicemen's Readjustment Act of 1944 (the G. I. Bill).

Chapter IV explores the administration and curriculum of the A&AA's architecture program from 1947 to 1958 under the administration of Little. During this period, Little implemented major changes at the A&AA in an effort to address unnecessary inefficiencies in the curriculum and organization of the architecture program. He also developed strategies that addressed the continued problems associated with increased enrollment rates and worked to launch the A&AA into the modernist era. This chapter examines the implications of these strategies and their significance within the wider realm of architectural education in the United States.

Chapter V concludes this study with an exploration of major alterations to the A&AA's physical plant that occurred under the administrations of both Lawrence and Little. These alterations were intended to advertise the overall design philosophy and intent of the A&AA as a state-of-the-art facility that fully promoted the practical application of interdisciplinary collaboration. This chapter begins with a brief discussion of Lawrence's Arts and Crafts addition to the original A&AA building then transitions into a detailed examination of the controversial modernist addition completed under the

guidance of Little. In conclusion, the mid-twentieth century alterations to the physical plant, curriculum and organization are discussed from a historic preservation perspective in terms of their broader, contemporary implications.

CHAPTER II

AN OVERVIEW OF COLLEGIATE ARCHITECTURAL EDUCATION IN THE UNITED STATES

In the years following World War II, architectural education in the United States experienced dramatic changes as it evolved to incorporate innovative approaches with long-practiced, traditional methods. It was a period of early experimentation that hinted at the approach of social revolution. Some educators endeavored to resist change, attempting instead to explain it using past definitions and understandings. Others embraced change, incorporating it into their curricula and facilities. During this period, the University of Oregon's A&AA, already oriented in a radical direction, hired Little who was a strong advocate for change and modernism. Little had a considerably different approach than his predecessor, Lawrence, whose embrace of modernism was more incremental and accommodating of previous idioms.

Little was a member of the Commission for the Survey of Education and Registration for the American Institute of Architects from 1949 to 1954. Tasked with collecting and compiling “statistical and philosophical” research on the education and registration of architects in the United States, the commission was comprised of ten members of the architecture profession—educators, practitioners, State Board members, and a representative of the Accrediting Board.¹ These selected members visited schools of architecture across the country, held conferences with leading citizens and debated the “nature of architectural practice and the principle aptitudes and skills necessary to

¹ T. C. Bannister, ed., *The Architect at Mid-Century: Volume One of the Report of the Commission for the Survey of Education and Registration of the American Institute of Architects* (New York City, NY: Reinhold Publishing, 1954), xvii-xviii.

perform them effectively.”² The result of this extensive study was *The Architect at Mid-Century: Evolution and Achievement*, a two-volume comprehensive examination of the “function and place” of the modern architect. Through statistical and qualitative analysis, the report revealed the aims and perceptions of architectural education in the mid-twentieth century. At the time of this long-awaited publication, architectural education was perceived by the Commission as an inclusive process that provided untrained individuals the opportunity to transition into full membership in the profession, while aiding continued growth in professional skill and knowledge.³ Architectural education was administered in a variety of methods that developed out of a diversity of educational systems.

Development of Collegiate Architectural Education in the United States

Collegiate architectural education in the United States was largely founded on Western European educational practices and conceptions of form, volume and space. Prior to the mid-nineteenth century, few practitioners were professionally trained. Those who did receive technical training acquired it abroad in the academic institutions of England, France and Italy. Therefore, until around 1860, the core of North American architectural education was limited to an unregulated apprenticeship system of training.⁴ Overall, there was little consistency, oversight, or direction in training methodology.

² Ibid., xviii.

³ Ibid., 82.

⁴ Arthur Weatherhead, “History of Collegiate Education in Architecture in the United States” (Ph.D diss., Columbia University, 1941), 13.

Professional standards throughout architectural practice were relatively low with little apparent regard for professional ethics.⁵ In 1926, the architect C. H. Blackall stated:

There were no professional draftsmen and no corps of Beaux-Arts men to draw from. The architects who had studied abroad could almost be numbered on the fingers of one hand ... We had no kodaks, no phonographs, and, in fact, measured by the standards of today, we fifty years ago were a pretty poor profession, with few experienced builders to back up our ideas, no aggregations of capital to draw on and a very restricted possibility in clients and in opportunity.⁶

Architectural apprenticeships in the eighteenth- and nineteenth-centuries traditionally involved an experienced architect or builder. This individual offered instruction to the aspirant for a formally agreed-upon number of years. The apprenticeship typically lasted from four to seven years, depending on the teaching philosophy of the teacher. During these years, aspiring architects would learn primarily through observation and imitation. As Dell Upton has described, the majority of their technical education was typically gathered independently through travel, architecture books, public lecture series and drawing schools offered by architects and builders.⁷ Although lecture series and private drawing schools indicated increasing national momentum toward formal architectural education, according to T. C. Bannister even those courses offered by highly recognized individuals “lacked scope and resources and were primarily means of augmenting practitioners’ incomes.”⁸ More widely available than drawing schools, which were typically limited to larger cities, architecture books

⁵ Dana Cuff, *Architecture: The Story of Practice* (Cambridge, MA: MIT Press, 1991), 26.

⁶ C. H. Blackall, “Fifty Years Ago,” *American Architect* 129 (January 5, 1926): 7-9, as quoted in Weatherhead, 13.

⁷ Dell Upton, “Defining the Profession,” in *Architecture School: Three Centuries of Educating Architects in North America*, Association of Collegiate Schools of Architecture, ed. Joan Ockman (Cambridge, MA: MIT Press, 2012), 45-49.

⁸ Bannister, 94.

offered aspiring architects and builders the opportunity to learn the fundamentals of architecture and construction. The increasing availability of architectural publications paired with the growing ease of travel, served to further “[blur] the distinction between builders and architects” and to “unite the entire spectrum, from ordinary artisans to those most insistent on their professional singularity.”⁹ Ultimately, the differentiation between the architect and the builder was not technical knowledge, design skill or financial prosperity. Rather, the distinction arose from “the fact that those who called themselves architects strove for social distinction as a component of their professional success.”¹⁰ As Upton describes:

Aspiring professionals craved the authority that went with elevated social standing—the ability to call the shots without being questioned, as those denominated “gentlemen” could do—and this required that they distance themselves decisively from builders. First, they had to shun manual labor Second, architects had to distinguish their working methods from builders’ by using the rhetoric of taste and invention A common distinction between builders or contractors and architects was the latter group’s acquisition of a liberal, nonprofessional education of the sort only available to those who could afford private schooling or happened across it in some less orthodox way.¹¹

The attainment of a collegiate, liberal education quickly became a means of differentiating the “real” architect from self-taught “imposters,” as well as further blurring the distinction between the social status of architect and client. Standardization of architectural expertise through education offered practitioners a straightforward way to justify their capabilities.¹² However, as architects gradually sought to distinguish themselves and transform how society conceived of the architect in relation to the

⁹ Upton, 54-58.

¹⁰ *Ibid.*, 61.

¹¹ *Ibid.*, 61-63.

¹² Cuff, 23.

building industry, many transitioned into a purely advisory role. Professionalization of the architect and increased disassociation from the building industry combined to encourage the public to view the architect's services as an artistic luxury of the wealthy. As a result, the contractor, builder and engineer often assumed the more basic roles of the architect in the minds of the general public.¹³

Despite the limitations of professionalization, architectural organizations placed increasing emphasis on the necessity of formalized education to instill essential values and skills in the aspiring architect. By the early 1880s, former president of the American Institute of Architects, Thomas U. Walter, an avid proponent of professionalization, bemoaned the perceived degradation of the architecture profession. Criticizing the large portion of “uneducated, unskilled, and immature practitioners,” Walter declared that:

... [h]e who attempts to practice architecture without a general knowledge of the elements of nature, and of the sciences which develop their properties, and their purposes, and who has never had special training, in the office of an experienced practitioner of the art, is not prepared to discharge the onerous duties of an Architect whatever may be his scholastic acquirements, or his mechanical skill.¹⁴

Through the leadership of the American Institute of Architects, a professional code of ethical standards of practice were established and recognized. Devised to overcome blatant exploitation and to better define professional standards, this ethical code sought “to improve the professional relations of the architect to his client and to the building trades...and to protect the interests of the client and to inspire mutual confidence among the members of the profession.”¹⁵ Emphasis placed on “professional honor and

¹³ Weatherhead, 73.

¹⁴ Thomas U. Walter, Annual Address to the American Institute of Architects, 1883-1885, as quoted in Weatherhead, 38.

¹⁵ Weatherhead, 73.

dignity” found manifest in “many of the more subtle qualities of the unfolding curriculum of the American schools.”¹⁶

German Polytechnic Model and the French Ècole des Beaux-Arts

Formal, collegiate architectural education arrived during the second half of the nineteenth-century in the United States in two distinct, European varieties: the German polytechnic model and the French Ècole des Beaux-Arts. Both dramatically impacted architectural education in North America, creating an academic culture and further clarifying the distinction between the architect and the builder. The German polytechnic model was fully introduced to the United States by Nathan Clifford Ricker in the School of Architecture at the University of Illinois (Urbana) in 1870. William Robert Ware introduced the French Ècole model in the architecture program at the Massachusetts Institute of Technology, Boston, MA, in 1868.¹⁷ Although both educational systems embraced the aesthetic and technical aspects of architecture, their primary emphasis differed. The polytechnic model emphasized the engineering aspects of architecture, while the Ècole focused on architecture as art within the same realm as painting and sculpture.¹⁸

As demand for formally trained architects in the professional sphere escalated throughout the United States, more architectural programs were founded. Some schools of architecture sought to recreate European educational systems to be more applicable to

¹⁶ Ibid.

¹⁷ Ibid., 25.

¹⁸ Michael Lewis, “The Battle between Polytechnic and Beaux-Arts in the American University,” in *Architecture School: Three Centuries of Educating Architects in North America*, Association of Collegiate Schools of Architecture, ed. Joan Ockman (Cambridge, MA: MIT Press, 2012), 68.

conditions in the United States. Although the majority of architecture programs embraced the teaching methods of the *École des Beaux-Arts*, several programs originally employed basic technical approaches similar to the methods forwarded in the polytechnic model where “years of mathematics and science preceded any serious design work.”¹⁹ This trend toward the polytechnic model was partially due to the immaturity of the North American architectural education system. Although programs attempted to tailor their curriculum to employ and adapt aspects of both the polytechnic and *Beaux-Arts* models, the United States lacked the “sophistication, historical depth and majestic authority” necessary to successfully implement the teaching strategies of either system.²⁰ Despite untiring effort and professional idealism, early architecture curricula remained fundamentally disorganized and largely ineffective. Training offered in the recently established architecture schools prepared students for “little more than work as toilers in the architecture offices of the time.”²¹

Limitations of the polytechnic model and a preference toward the teaching method of the *École des Beaux-Arts* encouraged many architects to travel to Paris, France, in order to receive a formal *Beaux-Arts* education. Carefully designed to support an exploration of the arts, the *École des Beaux-Arts* method of architectural education focused on instruction in design. Students were required to participate at least twice a year in a monthly design competition formulated and judged by the *École*. The *Beaux-Arts* method nurtured two seemingly disparate capabilities: “the ability to make logical

¹⁹ *Ibid.*, 78.

²⁰ *Ibid.*, 80.

²¹ Weatherhead, 71.

plans swiftly and lucidly, and the ability to refine a design—even a pedestrian one—and to adjust its details, moldings and ornament so that it was incapable of further improvement.”²² At certain times during their course of study, the students worked in the *atelier* or “workshop” of an experienced architect where they were mentored by the architect, as well as older students.²³ The general atmosphere of cooperation and the direction of the atelier master were often as important to the development of the students as the more formal aspects of the Beaux-Arts method.²⁴ By the 1880s, around twelve to fifteen architecture students from the United States were enrolled at the *École*.²⁵ These Beaux-Arts alumni often returned the United States to practice, “becoming leaders both in the practice of architecture and in determining the educational policies of the profession.”²⁶

In 1893, there were enough “seasoned Beaux-Arts alumni” to establish a separate association—the Society of Beaux-Arts Architects—which disseminated the principles of the *École* and provided architecture schools with monthly design problems and coveted prizes.²⁷ The overarching goals of the Society of Beaux-Arts Architects are clearly outlined in the following quotation from the 1895 Committee on Permanent Organization

²² Lewis, 78.

²³ *Ibid.*, 80.

²⁴ Joan Draper, “The *École* des Beaux-Arts and the Architectural Profession in the United States: The Case of John Galen Howard,” in *The Architect: Chapters on the History of the Profession*, ed. Spiro Kostof (New York City, NY: Oxford University Press, 1977), 209-237.

²⁵ A. D. F. Hamlin, “The Influence of the *École* des Beaux-Arts on American Architectural Education,” *Architectural Record* 23 (April 1908): 242, as quoted in Weatherhead, 75.

²⁶ Weatherhead, 75.

²⁷ Lewis, 83-84.

Report:

The means we think wise to adopt to our end are as follows: by preserving among ourselves the principles of taste required at the *École des Beaux-Arts*; by endeavoring to propagate these principles among the rising generation of architects and the public in general; by setting our face steadfastly against the vagaries and abuses of architecture as it is too generally practiced in the United States; by affording what encouragement we can to young men desirous of availing themselves of the extraordinary advantages for obtaining an architectural education so generously held out to us by the French government; by enlisting in our ranks, as fast as they return, young men who have had the advantages of such an education; and by working together for ultimate formation of an American school of architecture modeled after the *École des Beaux-Arts*.²⁸

Following the formation of the Society of Beaux-Arts Architects, architecture schools across the nation began to adopt the Beaux-Arts method to the closest extent possible. Many schools went as far as to employ Beaux-Arts trained French architects to instruct and often direct the entire design program. Soon, even resolutely polytechnic schools of architecture began to embrace the Beaux-Arts philosophy. In 1916, the Society of Beaux-Arts Architects was incorporated into the Beaux-Arts Institute of Design (BAID) in an effort to further expand the work of the Society beyond its responsibility for competitions. The BAID “encompassed studies not only in architecture but in sculpture, mural painting, and other decorative arts, all of which followed the pedagogy established in Paris.”²⁹ It is important to note, however, that regardless of its similarities to the French *École des Beaux-Arts*, the BAID was ultimately a product of the United States

²⁸ Report of the Committee on Permanent Organization, *Architecture and Building*, 18 (1985): 167, as quoted in Weatherhead, 77.

²⁹ Anthony Alofsin, “American Modernism’s Challenge to the Beaux-Arts,” in *Architecture School: Three Centuries of Educating Architects in North America*, Association of Collegiate Schools of Architecture, ed. Joan Ockman (Cambridge, MA: MIT Press, 2012), 92-93.

educational system.³⁰ The United States BAID-based design instruction program, however, maintained a fundamental element of the French *École des Beaux-Arts*. This was the emphasis placed on encouraging interschool and intra-school design competition among students.

The rapid and wide-spread popularity of the Beaux-Arts teaching methodology and curriculum, with its evaluated competitions and prizes, led to a centralization of architectural education and subsequently promoted the notion of a national architectural language.³¹ As the American architect, J. Monroe Hewlett stated in 1927, “the progress of the Beaux-Arts Institute of Design was the most important standardizing and unified influence that has yet developed in architectural education.”³² However, although the BAID was enormously influential in the early decades of the twentieth-century, it was poorly structured to naturally adjust to changing social conditions, economic demands and technological advances.³³ Therefore, despite the overarching success and advantages of the BAID, several recurring abuses emerged. At times, the pursuit of medals replaced actual student growth as the ultimate goal, precision of design was abandoned for showmanship, and instructors could not resist “helping” with the most promising projects.³⁴ These disadvantages, and others, led some architecture schools, most notably the A&AA, to attempt to establish a more responsive course of study through their

³⁰ Otto J. Teegen, “The B.A.I.D. – Its Past and Future,” *Journal of The American Institute of Architects* (October, 1953): 182.

³¹ Lewis, 84.

³² J. Monroe Hewlett, “Collaboration and Education,” Minutes of the 14th Annual Meeting of the Association of Collegiate Schools of Architecture (Washington, D.C.: May 9-10, 1927): Appendix D, as quoted in Weatherhead, 76.

³³ Alofsin, in *Architecture School*, 92-93.

³⁴ Bannister, 101.

pioneering efforts to move beyond the constraints of the Beaux-Arts system into a more progressive identity.

In the early 1930s, in an effort to assess the strengths and weaknesses of architectural education in the United States and Canada, the Association of Collegiate Schools of Architecture, funded a survey of forty-nine architecture schools. The Association of Collegiate Schools of Architecture formed in 1912 with the purpose of “stimulating interschool contacts and establishing informal educational standards through control of admission to its membership.”³⁵ The criteria for membership, or the *standard minima*, stipulated general curricula, admission and degree requirements. Many educators argued that these standards stymied natural growth, “destroy[ed] faculty initiative and responsibility, prevent[ed] wholesome variety, and discourag[ed] desirable adjustments to new needs and methods.”³⁶ After eventually discarding the criteria in 1932, the Association of Collegiate Schools of Architecture, in its primary capacity, transformed into a “valuable forum for the discussion of educational problems in which all schools and teachers working in the field [were] welcome to participate.”³⁷

Directed by F. H. Bosworth, Jr. and Roy Childs Jones, the 1930 Association of Collegiate Schools of Architecture survey and analysis cumulated in the publication of *A Study of Architectural Schools*, which examined “the methods and organization” of a variety of architecture schools.³⁸ This study explored a range of practical areas of

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ F. H. Bosworth and Roy Childs Jones, *A Study of Architectural Schools*, the Association of Collegiate Schools of Architecture (New York City, NY: Charles Scribner’s Sons, 1932).

discussion that included a summary of curricular approaches, as well as an examination of the internal and external relationships of the architecture school. It offered a glimpse into growing concerns with the direction of architectural education prior to the instigation of the United States' involvement in World War II and the subsequent social, economic and technological changes. In their final analysis, Bosworth and Jones attempted to expose the origin of the difficulties faced by architecture schools of the era. The following quotation appropriately summarizes their observations:

As a body the schools are very much alive; they unquestionably realize that they are confronted with many problems, and these they are hard to solve. At the present time the profession of architecture is in a state of flux. The schools, for the most part, date from a time when the practice of the profession itself was simpler. Their educational system was devised when the greatest objective was felt to be an aesthetic one. That system is now accused of training draftsmen and designers rather than men who might become leaders of the profession.³⁹

Bosworth and Jones speculated the primary weakness of architecture schools originated from misapplication of the Beaux-Arts educational system. Through “exaggerations, misinterpretations, or omissions,” the underlying principles of the BAID were essentially nullified. Bosworth and Jones’ solution emphasized the need for architecture educators to avoid didactic instruction and instead “help the student to have, for himself, a mind open” to the complexities of modern practice so as to nurture acquisition of a “thinking method.” A “thinking method” encouraged educators to seldom suggest solutions, but rather “a road, or perhaps several roads, by which a solution may be reached.”⁴⁰ In discovering their own solution, it logically followed that the students acquired more than

³⁹ Ibid., 179.

⁴⁰ Ibid., 183-184.

a just a quick fix, they acquired “an attitude of mind and a method of approach.”⁴¹ In conclusion, Bosworth and Jones somewhat conveniently placed the responsibility for finding appropriate solutions on the shoulders of the architecture schools by remarking that ultimately:

No outside agency can do the thinking which schools must do for themselves if they are to be of real educational value to their students There are elements of strength in their present situation which must be kept; elements of weakness that must be overcome. Some schools are awake to these necessities Others are blindly trying to recall a past which has long ceased to exist; or to prepare their students for an unreal profession of their own imagining, whose vague duties and misty obligations have no possible relation to actuality.⁴²

Regardless of this open recognition of the general need for adaptation and change within architecture schools, Bosworth and Jones nevertheless state that “in spite of imperfections and misinterpretations in spots, [the Beaux-Arts teaching philosophy and system] is so firmly and successfully established that it would seem unthinkable for a school to give it up.”⁴³

Although a reluctance to fully abandon the methods of the BAID was widespread in the 1930s, many architecture schools recognized an increasing need to reinvigorate and reform their programs. It was widely acknowledged that architecture schools could no longer simply train draftsmen and designers. According to Anthony Alofsin, the “educational system now had to educate young people to become professional leaders in a modern society.” In order to do so, it was necessary for architecture schools to

⁴¹ Ibid., 184.

⁴² Ibid., 186.

⁴³ Ibid., 183-184.

“provide a more realistic approach to American problems in building.”⁴⁴ They needed to abandon the comforts of long-practiced historical styles, embrace the search of a fresh aesthetic and meet the “new conditions of the profession.”⁴⁵

Emergence and Dominance of Modernism in the Architecture School

Simultaneous to the United States’ increasing reliance on the methods of the École des Beaux-Arts, an innovative, new approach was emerging in Europe—the German Bauhaus program. Aspiring to encourage an all-embracing “modern architechtonic art,” the Bauhaus program reunited “all creative crafts within a new architecture by exploiting forms and principles discovered through direct shop or field experience in modern materials and modern industrial techniques.”⁴⁶ In the mid-1920s to the early-1930s, prior to the hostilities of World War II, when the Bauhaus was at its height, the most progressive architecture schools in the United States were beginning to resist the frustrating constraints of architectural eclectism. Architectural eclectism was the reproduction and often mixture of a variety of decorative elements from a range of different architectural periods, such as Ancient Egypt, Dynastic China, Classical Greece, Roman Antiquity and Medieval Europe. Increasing interest in the tenets of modernism soon penetrated North American architecture schools. Architects, teachers and students around the nation sought to “break with tradition” through rejection of the “inheritance of the past.”⁴⁷ Modernism was believed to “constituted a legitimate answer to the

⁴⁴ Alofsin, in *Architecture School*, 100.

⁴⁵ *Ibid.*, 102.

⁴⁶ Bannister, 105.

⁴⁷ Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge, MA: MIT Press, 1999), 1.

experience of modernity and to the problems and possibilities resulting from the process of modernization.”⁴⁸ Many architects and architectural theorists forwarded the notion that the technology of industry would result in a better world when rationally applied to architecture and urbanism.⁴⁹ They wished to reduce the foundational elements of architecture to their pure form, so as to create a universally applicable architecture that negated national differentiation and employed a set of “internationally accepted ideas, principles, and methods of construction.”⁵⁰ Simply stated, the architects and architectural educators of the modernism wished to create an architecture that was “unbounded by place or culture.”⁵¹ Driven by a shared aspiration to “raise the human condition through a newly designed environment of pure, functional machine-age forms,” these individuals embraced an architecture characterized by its objectivity, directness and simplicity.⁵²

Following the conclusion of World War II, architecture schools across the United States were filled with a positive atmosphere. The general population experienced a surge in development and growth. Architectural education underwent significant change as students embraced new opportunities and architecture curricula began to shift further away from the methods of the BAID. Within architecture schools, increased interest in the philosophical and practical principles of modernism combined with the “development of independent thought and action, and a desire to experiment with individual theories of

⁴⁸ Hilberseimer, 105.

⁴⁹ Khan, 7.

⁵⁰ Hilberseimer, 104-105.

⁵¹ Khan, 13.

⁵² Hilberseimer, 104.

teaching design.”⁵³ The influence of the BAID began to wane as architecture schools discontinued enrollment or participation in its competitions. Soon the modernist methodology and ideology of the Bauhaus seemed a desirable alternative system to those seeking a foundation for new principles.⁵⁴ However, it is important to note that the Bauhaus system was never adopted in its entirety, but rather in concert with other methodologies, theories and approaches.

By the beginning of the 1950s, the number of schools participating in the BAID’s competitions was significantly diminished. Long-practiced architectural education techniques were eventually abandoned as architecture schools searched for new design idioms and philosophies. Architecture educators sought innovative strategies to “harness broad-scale planning initiatives, new technologies and materials, and individual creativity to make their contribution to postwar society.”⁵⁵ Architecture curriculum explored industrial, commercialized building technologies and materials through the adoption of a progressive and modernist pedagogy.⁵⁶

From 1950 to 1951, the Western Section of *Architectural Record* published a series of articles focused on architectural education in the Western United States. Regrettably, the University of Oregon did not participate in the survey—a decision of

⁵³ Teegan, 187.

⁵⁴ For a brief period in 1937 to 1938, the Bauhaus was reconstituted in Chicago, IL, where Lazlo Maholy-Nagy relocated. However, after approximately a year, the lack of financial support forced it to close. See Achim Borchardt-Hume, *Albers and Moholy-Nagy: From the Bauhaus to the New World* (New Haven: Yale University Press, 2006); and Victor Margolin, *The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917-1946* (Chicago: University of Chicago Press, 1997).

⁵⁵ Joan Ockman and Avigail Sachs, “Modernism Takes Command,” in *Architecture School: Three Centuries of Educating Architects in North America*, ed. Joan Ockman, Association of Collegiate Schools of Architecture (Cambridge, MA: MIT Press, 2012), 127.

⁵⁶ *Ibid.*

Little who did not feel that the Western Section had a broad enough audience to warrant participation. Nonetheless, these articles offer insight into the curricula and educational philosophy of a variety of architecture schools and departments. In its discussion of architecture schools of the Western United States, the *Architectural Record* included the following schools: California State Polytechnic College (April 1950); the University of Denver (May 1950); Stanford University (June 1950); the University of New Mexico (July 1950); the University of Washington (September 1950); the University of Southern California (November 1950); Washington State College (April 1951); Montana State College (May 1951); and the University of Utah (November 1951). Characterized by a variety of innovative approaches, these ten schools of architecture exhibited three similar basic educational objectives: the encouragement of imagination, the stimulation of creative thinking and the imposition of “necessary” limitations. In addition to an education in architectural forms, aesthetics and values, these schools hoped to instill in their students a sense of responsibility to society and their profession, and “above all, have a philosophy, a personal sense of their role as human being and as architects.”⁵⁷ Architects could no longer be simply skilled draftsmen; they were also expected to attain the qualities necessary to make them “leader[s] in the cultivation of our cultural as well as our physical environment.”⁵⁸

Similar to architecture schools throughout the United States, architecture programs in the Western United States stressed the importance of real-world design

⁵⁷ “Architectural Education in the West: School of Architecture and Planning, University of Denver,” *Architectural Record: The Western Section* (May 1950): 32.12.

⁵⁸ “Architecture Education in the West: University of Southern California,” *Architectural Record: The Western Section* (November 1950): 32.6.

problems and experience. All of the aforementioned architecture schools, in one way or another, emphasized the necessity of either simulating the architecture office experience or encouraging students to actually participate in the office of a local architecture firm—the University of Denver went as far as to create “a provision in its scheduling of courses for part-time work in offices or on jobs related to the particular field in which the student want[ed] to specialize.”⁵⁹ Many architecture schools, such as California State Polytechnic College, attempted to narrow the perceived gap between architectural education and actual practice by promoting creative, individual thinking and applicable, practical experience. The Western architecture schools used a variety of approaches to provide students with avenues for attaining practical experience. Examples of these approaches included: collaboration with city, county and state officials and planners on actual design problems; employment of well-known architects to give lectures, courses and perform design critiques; and non-competitive systems that encouraged collaboration among students and motivated the desire for personal growth and achievement. Practical experience in the field helped students to observe problems of actual practice and apply theoretical principles. The practical aspects and collaborative nature of the office environment were thought to augment coursework, as well as help students develop an individual method of approach. This objective was readily apparent in the following quotation from the faculty at the University of Denver:

In the past, an entrant to an architectural school has been expected to have considerable background in esthetics. He already had preconceived standards and prejudices about design. This, today, is not wholly an advantage, since we have at present no clear cultural tradition, no universally accepted standards by which to make automatic value judgments. It is probably better, therefore, that our entrants are mainly students without highly developed theories of design. They can be

⁵⁹ “University of Denver”: 32.12.

developed to the point where the student forms his own standards based on an adequate knowledge of contemporary conditions.⁶⁰

The development of an individual method of approach was a common emphasis in post-World War II architectural education. Architecture schools sought to stimulate individual student research and thinking by balancing the technical and aesthetic aspects of their curricula. The resulting curricula were intended to instill in the student “the ability to think creatively at the same time he [was] acquiring technical knowledge and competency.”⁶¹ This emphasis often led to the belief that design problems were most effectively resolved through individual research and analysis. Architecture schools aimed to “stimulate the imagination,” as well as “develop an artist’s sensitivity and discriminating sense of judgment” by bringing together a variety of elements considered necessary to train an architect.⁶² In order to achieve this aim, many schools recognized the need to bring “every new development in technique, in materials and in research” into the scope of the curriculum.⁶³

The emergence of new, innovative architectural education systems in the mid-twentieth century inevitably provoked discussion throughout professional architectural organizations in the United States.⁶⁴ It was widely believed that these new approaches indicated a criticism of established educational methods. However, in their

⁶⁰ Ibid., 32.10.

⁶¹ “Architectural Education in the West: University of Washington,” *Architectural Record: The Western Section* (September 1950): 32.6.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Bannister, 108.

comprehensive study, *The Architect at Mid-Century: Evolution and Achievement*, the Commission for the Survey of Education and Registration for the American Institute of Architects recognized that change was inevitable:

In a profession in which new problems and materials are constantly appearing, the evolution of the content of its educational teaching has long been accepted Architecture schools have never been static. The lack of a national directing authority has permitted healthy variety, but excessive individualism has been avoided through exchange of ideas between schools, the recruiting of faculty from many sources, and the general recognition of a core of knowledge and skills demanded by professional practice.⁶⁵

Within certain limits, the Commission fully encouraged continued emphasis on the evolution of architectural education. They cautioned, however, against a radical disconnect between the realities of the profession and the ideals of the educational system. Positing that “the very term ‘professional education’ reveal[ed] by its compound form, the necessity of enlightened and harmonious cooperation,” the Commission promoted a close connection between education and practice, stating that schools “will do well to maintain the closest liaison with the profession in order to adjust content and method to the changing needs of practice. And ... the profession, too, must apply its highest wisdom, most sympathetic understanding, and most penetrating vision to the problems of education.”⁶⁶ This close connection between education and practice, as well as the increased emphasis on new methods, was fully realized in the architecture program at the University of Oregon’s A&AA. From its creation, the A&AA embraced an innovative approach to architectural education that influenced its organization, curriculum and underlying philosophy. As a result, it represents an embodiment of the

⁶⁵ Ibid.

⁶⁶ Ibid.

post-World War II transformations in architectural education and exemplifies the overarching philosophies of the era.

CHAPTER III

THE CONCEPTION AND DEVELOPMENT OF THE SCHOOL OF ARCHITECTURE AND ALLIED ARTS

*Most schools of art and architecture follow what we call the old “Beaux-Arts system. We kicked all that out the window. Our method is: “no grades, no competition, no honors, no honoraries.” Students are responsible for their own education to a large degree, and we maintain close collaboration among all the arts.*¹

- Dean E. F. Lawrence, 1945

*Competent practicing architects, possessed with imagination, the ability to solve functional, technical and structural problems of building, to judge the influences determining the character of the structures, and to appreciate the relation of architecture to socialized life, are the aim of this department. Pure artistry is also fostered in the interest of handsome and appropriate architecture.*²

- Professor W. R. B. Willcox, 1934

Established in 1914, the University of Oregon’s A&AA rose to national prominence under the sound direction of Lawrence, founder and dean of the A&AA, campus planner and university architect. Lawrence served as dean longer than any other person on the University of Oregon campus.³ At the suggestion of Allen Eaton (artist and craftsman), the University of Oregon president, Prince L. Campbell tasked Lawrence with bringing art and architectural education to University of Oregon students, whom he

¹ Northwestern Electric Company & Pacific Power & Light Company, “Northwest Neighbors,” Radio Program No. 432, June 13, 1945, in the School of Architecture and Allied Arts Scrapbook 1944-1945 (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. UA077).

² W. R. B. Willcox, as quoted in David Shelman, “Freedom and Responsibility – The Educational Philosophy of Walter Willcox,” in *W.R.B. Willcox: His Architectural and Educational Theory*, eds. Don Genasci and David Shelman (Eugene, OR: Department of Architecture, School of Architecture and Allied Arts, University of Oregon, 1980), 29.

³ “AAA Dean Travels South on Vacation,” March 28, 1942, in the School of Architecture and Allied Arts Scrapbook 1942-1943 (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. UA077).

described as “typical western Americans, knowing and caring little about aesthetics at this stage of their community life.”⁴ It is rumored that in order to further entice the successful Portland-based practicing architect to head an art and architecture school at the University of Oregon, Campbell also asked Lawrence to act as campus planner and university architect. Lawrence held all three of these roles and also maintained his architecture practice in Portland. Rarely taking a vacation, he traveled by electric inter-urban train, routinely arriving in Eugene on a Tuesday and returning to Portland on a Thursday, until his untimely death in 1946.⁵

Originally modeled after the Massachusetts Institute of Technology’s architecture curriculum, the University of Oregon’s architecture program initially employed the methods and design competitions of the BAID.⁶ However, it ultimately became one of the first architecture programs in the nation to abandon the Beaux-Arts method, particularly the competitiveness between students. Concerned at the prospect of limiting his students’ professional opportunities, Lawrence initially decided to avoid “antagonizing the eastern schools and influential Portland architects...who believed that Beaux-Arts training was fundamentally right.”⁷ In 1916, Lawrence stated that despite its numerous faults, the BAID would “probably ultimately be the best medium through

⁴ Michael Shellenbarger, “Chapter 1: Ellis F. Lawrence (1879-1946): A Brief Biography,” in *Harmony in Diversity: The Architecture and Teaching of Ellis F. Lawrence*, ed. Michael Shellenbarger (Eugene, OR: Museum of Art and the Historic Preservation Program, University of Oregon, 1989), 14.

⁵ Ibid.

⁶ Ibid., 14-15.

⁷ Ibid., 16.

which to work.”⁸ However, as the years progressed, Lawrence continued to struggle with the methods of the BAID. His struggle is demonstrated in the following passage,

... at first I felt competition was the very essence of success but ... are we justified to make a sudden change in methods? I hope to go gradually at our organization That does not mean however that I am altogether a radical against the Beaux Arts Institute of Design. I [would] rather correct its system than ... destroy it.⁹

Lawrence further exhibited his dissatisfaction in April of 1919 after the architecture program was formally accepted into the Association of Collegiate Schools of Architecture. In an article entitled “Experiment in Architectural Education,” Lawrence attempted to explain his new approach toward architectural education: “the usual academic problems ... have been largely supplanted by practical problems given under much the same conditions as exist in general architectural practice ... [including] specific conditions of the site.”¹⁰

The replacement of the often unrealistic, large-scale academic problems and competitions developed by the BAID with practical challenges demonstrated Lawrence’s desire to address increasing disparities between education and practice. The curriculum of the A&AA architecture program featured a clear preference toward “practical problems given under much the same conditions as exist[ed] in general practice.”¹¹ In order to further immerse his students in the conditions of professional practice, Lawrence

⁸ Ellis Lawrence to Fred Hiron, Correspondence, May 2, 1916, in the Ellis Fuller Lawrence papers (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. AX 056), as quoted in Shellenbarger, 16.

⁹ Lawrence to Emil Lorch, Correspondence, July 9, 1918, in the Ellis Fuller Lawrence papers (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. AX 056), as quoted in Shellenbarger, 17.

¹⁰ Lawrence, as quoted in Shellenbarger, 16-17.

¹¹ Don Genasci and David Shelman, eds., *W.R.B. Willcox, 1867 – 1947: His Architectural and Educational Theory* (Eugene, OR: Department of Architecture, University of Oregon, 1980).

used his position as university architect to “integrate his academic program with the university’s building program to a degree that he reported as unique among architecture schools.”¹² Students took courses from the University of Oregon’s chief of construction and mechanical engineer, discussed their projects with construction workmen, hosted social events, made frequent site visits to construction sites, and even helped produce the architectural ornamentation that characterizes many of the University of Oregon’s buildings.¹³

Under Lawrence’s progressive guidance, the A&AA was also one of the few architecture programs entirely disassociated from architectural engineering (the engineering school was transferred to Oregon State University in Corvallis the same year that the A&AA was founded). Unlike many architecture schools, the A&AA architecture program was instead intended to serve “a large virgin field, hardly touched by the art message as yet.”¹⁴ Lawrence sought to emphasize the underlying artistic qualities of architectural practice by blending the architecture program with “professional and semi-professional courses in painting, sculpture, design, and the crafts.”¹⁵ This emphasis on complete collaboration between the arts was fully supported by Campbell, who wholeheartedly believed that architecture, fine arts and the crafts should be integrated into one school. Originally conceived as a single collaborative unit, the separate specialties of the A&AA were fully united and integrated. However, as the A&AA expanded, it evolved into a group of distinctive professional and semi-professional

¹² Shellenbarger, 15.

¹³ Ibid., 16.

¹⁴ Lawrence, as quoted in Weatherhead, 127.

¹⁵ Weatherhead, 127.

curricula.¹⁶ Eventually the A&AA exhibited characteristics of a distinct college that functioned as a single administrative department comprised of a non-departmentalized consolidation of professional and non-professional creative fields. This lack of formal departmentalization was considered beneficial to the study of the arts. It fostered dynamic integration of the staff on parallel and joint courses and offered students a varied background to increase their creative versatility.¹⁷

The organization was intended to facilitate a teaching policy that supported collaboration between architecture and the allied arts. Students were encouraged to combine resources and insights from multiple creative fields to address and solve assigned common design problems.¹⁸ Incorporating architecture with the arts was not an effortless task. According to Professor Percy Adams, in the beginning there was not “much art in the new school and most of the teaching attention was focused on architecture. But before long the staff was enlarged and art took a more prominent place in the curriculum.”¹⁹ Although other schools in the United States were indirectly connected to related art departments; the architecture program at the University of Oregon was the first to “establish a positive program of collaboration” between

¹⁶ Shelman, in *W. R. B. Willcox: His Architectural and Educational Theory*, 20.

¹⁷ Sidney Little to Elizabeth Kendal Thompson, Correspondence, April 6, 1950, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 00,037, Box 5 of 6, Folder: Architectural Record 1954-1959).

¹⁸ Walter Gorden to Jay Soeder, Correspondence, May 1961, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: School Organizational Material).

¹⁹ Josephine Morre, “Percy Adams Remembers When the University was Young and Gay,” January 1945, in the School of Architecture and Allied Arts Scrapbook 1944-1945.

architecture, fine arts and the allied crafts.²⁰ Architecture students were encouraged to develop their knowledge of the “standards and processes of painters, sculptors, designers, and craftsmen” through a noncompetitive exchange of ideas and techniques with students in the allied arts.²¹

In the fall of 1922, following the appointment of Willcox as head of the architecture program, the A&AA became one of the first schools in the United States to “completely and successfully” adopt several fundamental characteristics of the Modern movement in architectural education.²² Similar to Lawrence, Willcox believed that “each person was a unique individual, and that within that individual there existed an inherent urge to create These energies simply needed to be nurtured and given refinement by acquiring a sense of style.”²³ He also felt that:

... architecture was, along with the other arts, an expression of the values, aspirations and character of the society which produces it. Therefore it is incumbent upon the architect that s/he have a broad understanding of the culture and times in which s/he works, and beyond this, to be an influence in forging those values, aspirations and character.²⁴

After careful study of the existing curriculum at the A&AA, Willcox joined efforts with Lawrence to restructure the architecture program. Willcox resolutely agreed with Lawrence’s disillusion with the methods of the BAID. He wholeheartedly believed the primary weaknesses of the Beaux-Arts method were its assumptions that “individuals of the same level of training were also of equal ability,” and that the “prospect of

²⁰ Weatherhead, 194.

²¹ See Illustrations 5 and 6, Page 113.

²² Ibid., 127.

²³ Shelman, 24.

²⁴ Ibid.

recognition was the highest motive for creative effort.”²⁵ He also advanced the notion that the Beaux-Arts method was a “system to produce draftsmen” equipped at creating drawings, rather than architects able to “direct the draftsman what to draw.”²⁶

Willcox, with Lawrence’s support, instead thought the “aim of architectural education” should be to encourage “personal growth and maturity, a broad cultural understanding, fluency with basic skills of expression, basic knowledge in the fundamentals of the profession, [and] a clear, rational problem-solving method.”²⁷ The architect should do more than “merely draw up plans for a building,” his education should be broad and encourage an understanding of the “larger social values of the time and place in which he works.”²⁸ Additionally, Willcox recognized that a “sympathetic environment was fundamental to the learning process.”²⁹ As indicated in the following quotation, he believed each person possessed creative expression that would naturally flourish when fostered in an accommodating and responsive climate:

... education is growth. It requires that the roots of one’s being go down into the soil of life. These cannot be forced down. All that another can do is to fertilize that soil, to expose the student plant to the sunshine of intellectual curiosity, water it with sympathy and with insight into the nature of the individual plant, prune it of dead or dying interests, and protect it from the blights which either limit its contact with fields of human thought, or constrain it to develop according to the choice or limitation of the teacher. The cabbage cannot become a chrysanthemum, but by regarding its peculiar nature it may become a fine cabbage. By the same

²⁵ Ibid., 22.

²⁶ W. R. B. Willcox, “Memorandum on the Department of Art and Architecture, University of Oregon - - for Dr. Boyer,” March 31, 1934, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: Willcox Material).

²⁷ Shelman, 24.

²⁸ University of Oregon, *The 1948 Oregana* (Eugene, OR: The Associated Students, 1948), 42.

²⁹ Shelman, 25.

token, a chrysanthemum cannot become a cabbage, but it may become a weak, ungainly chrysanthemum by disregard for its inherent propensities of growth.³⁰

In order to create this fertile soil, Willcox sought to organize the architecture program's curriculum to better appeal to the intellectual, social and physical needs of the students. The result was an architecture program that followed Campbell's maxim on the nature of education and cultivated "the minimum of restraint and the maximum sense of responsibility."³¹ Willcox and Lawrence chose to endorse a non-competitive, "no-grade" system. Following the conclusion of World War I, Lawrence and Willcox fully departed from the competitions of the BAID. Instead they elected to create a program where the students were "self-governed and taught to make their own decisions—with teachers acting as advisors and counselors."³² Students were each given a series of increasingly complex individual problems that incorporated principles of planning and design. They were then expected to take as much time as necessary to explore a "genuine solution" through research and study, and to "devote only such time to presentation drawings as required to make a clear exposition of his subject."³³ Members of the instructional staff were expected to "assume the obligation to assist and encourage each student to discover the well-springs of his creative powers and to aid him in developing his design

³⁰ Willcox, as quoted in Shelman, 24-25.

³¹ Prince Lucien Campbell's axiom was secured above the entry to the School of Architecture and Allied Arts Building.

³² University of Oregon, *The 1940 Oregana* (Eugene, OR: The Associated Students, 1940), 230.

³³ Willcox, "Memorandum on the Department of Art and Architecture, University of Oregon - - for Dr. Boyer," March 31, 1934.

capacity.”³⁴ Inherent to this obligation was a “maintained respect for the essential sacredness of the individual, and a recognition of responsibilities towards the society of mankind.”³⁵ The effectiveness of this somewhat utopian system of architectural education depended on a sense of shared responsibility. It was necessary for each individual to think in terms of community by collaborating, sympathizing and communicating with one another.

Students attending the A&AA architecture program were expected to contribute to their own education. For example, in one lower division architectural design course, failure was impossible and instead credit was given according to the amount and excellence of the work. Although a requisite for all interior, landscape and architecture students:

... there [was] no roll call; the students [could] cut to have cokes at the Anchorage, or just use their time as they [saw] fit Through lectures and individual problems, the staff attempt[ed] to orient the student in the principles, methods, concepts, and ideals of architectural design Six members of the architecture staff [were] on hand at all times to advise on or try to explain the students’ problems. Faculty members were proud of this experiment as a way of educating in judgment, reliance, and responsibility as well as in architectural design.³⁶

Considering the freedom of the non-competitive, no-grade system, it is natural to assume there was a need for strong disciplinary action. However, this was not the case, the

³⁴ Wallace Hayden, “Brief Statement on the Conceived Aims and Objectives of the School of Architecture and Allied Arts,” October 19, 1945, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: Special Report to the President 1945).

³⁵ Ibid.

³⁶ Mayre Brownlee, “Young Architect ‘On Their Own’ to do Work in Novel Drawing Class: 20-Year Experiment in Teaching Technique lets Students Come, Go, Study Whenever They Wish,” February 20, 1945, in the School of Architecture and Allied Arts Scrapbook 1944-1945.

student was expected to “assume a mature attitude towards his work and himself.”³⁷ As a result, students were largely self-regulated and loyal to the code of conduct, “The Coin of the Realm,” devised by Willcox:

The Coin of the Realm is Consideration for others; the more put into circulation, the better for carrying on the work of the school. The Coin is of three denominations: consideration of another’s Time; another’s Property; another’s Nerves.

Time:

There is too little of it at best. Thoughtlessness, squandering of another’s time cannot be repayed. And there’s one’s own. Have a Will!

Property:

Few have more than they want. If one borrows, let him restore in full. As one values his own property, so let him value another’s. Have a Care!

Nerves:

The noise one makes himself bothers him little, but it may annoy many others. Have a Heart!³⁸

Lawrence and Willcox believed “design should be taught by means of individual problems adjusted to the needs, interests and pace of each student, who would no longer compete for grades—there were no grades at all—but be motivated by the challenge of personal growth.”³⁹ As a result, studio assignments were treated as personal explorations and evaluation was based entirely on the quality and concept of individual design projects.⁴⁰ The merits of this distinct educational system and organization were avidly endorsed throughout the School’s promotional literature. For example, in the 1941

³⁷ Hayden, “Brief Statement on the Conceived Aims and Objectives of the School of Architecture and Allied Arts,” October 19, 1945.

³⁸ Willcox, as quoted in Shelman, 27.

³⁹ Bannister, 102.

⁴⁰ Alofsin in *Architecture School*, 95.

University of Oregon student yearbook (*Oregana*):

Students may do their own thinking and make their own decisions, thereby responsibility for achievement is placed upon the student. Instructors are not employed to force knowledge upon the beginner, but to direct his flow of ideas into channels of creation. Departments of the school are thought of as one unit, in which each student is treated as an individual and given the chance to succeed in the field of his choosing.⁴¹

In the 1942 *Oregana*:

Democracy being the first in the heart of every American Here, democracy rules, and the students are free to work at their own speed, in their own manner, constructively, guided and directed by the staff The progressive and liberal ideals for which the school has become famous can well be used as a lesson in practical democracy. The philosophy upon which the School operates as much as possible is that of no grades, no quizzes, no prerequisites, and asking of questions is encouraged. It is due to this philosophy that no prizes are given and no honoraries are established in the art school.⁴²

In the 1943 *Oregana*:

... the University of Oregon School of Architecture and Allied Arts continues instruction in design and planning with characteristic confidence in its non-competitive educational system. It firmly upholds the belief of its dean, Ellis Lawrence, that, "here, like the kind of democracy we like to strive for, is the minimum of restraint and the maximum of responsibility."⁴³

Lawrence and Willcox ultimately sought to create an educational system designed to train young men to "develop their ability to think and to analyze and to understand their duty and their privilege in democratic communities."⁴⁴ They perceived grades, honors, prizes, and competitions as false motivators, which should be replaced with a focus on individual

⁴¹ University of Oregon, *The 1941 Oregana* (Eugene, OR: The Associated Students, 1941), 135.

⁴² University of Oregon, *The 1942 Oregana* (Eugene, OR: The Associated Students, 1942), 29.

⁴³ University of Oregon, *The 1943 Oregana* (Eugene, OR: The Associated Students, 1942), 124.

⁴⁴ Lawrence to Kenneth Reid, Correspondence, July 29, 1944, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: Ellis F. Lawrence).

development through self-motivation and open guidance from teachers and fellow students.

In order to further facilitate the success of their unique educational system, Lawrence and Willcox developed close parental relationships and made extra efforts to mentor their students. Lawrence and Willcox's devotion to their students was exemplified by what Lawrence referred to as "the backbone of the school."⁴⁵ Every Wednesday from seven in the evening until dawn, Willcox would host "Club Night," an opportunity for students, faculty and guest speakers to meet informally and engage in "discussion and cordial debate of any issue of current relevance or controversy."⁴⁶ There were no time limits, topics were not pre-announced or restricted, and participation was encouraged. It was a forum, outside of the drafting room for students to openly express their ideas without fear of ridicule. As a 1941 invitation to "any and all club members" states:

If you have something to say, come there to say it. If you are minded to listen, come hear what others may have to say. If you are in an argufying frame of mind, call around and discuss to your heart's content. If you have a picture to show, a book to read, or a story to tell, spring it there. Tobacco is not taboo. Canned music of a sort is always on tap. There is a kitchen, dishes, and a range at members' disposal. Drop in if you feel like it and bring along any non-member friends you may have in tow.⁴⁷

Lawrence and Willcox created something truly unique at the University of Oregon. They managed to establish a program that responded to the emerging tensions in architectural education. Although perhaps not their foremost intention, Lawrence and

⁴⁵ Shelman, 26.

⁴⁶ Ibid.

⁴⁷ "Club Night," School of Architecture and Allied Arts Scrapbook 1940-1941 (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. UA077).

Willcox's combined philosophies helped inspire other architecture schools to abandon the Beaux-Arts method and embrace the theories and language of modernism.

The School of Architecture and Allied Arts and World War II

The onset of World War II had a dramatic impact on architecture schools across the nation. Student enrollment substantially decreased, women dominated the student body, programs were accelerated, engineering offerings were increased, campuses were reportedly overrun with uniformed personnel, and architecture faculty were expected to teach courses on aircraft design and mechanical drawing.⁴⁸ Documented by a series of yearly scrapbooks filled with newspaper clippings, announcements, holiday letters and correspondence, the A&AA experienced changes similar to other collegiate architecture schools in the United States. While World War II was underway, the men and women of the A&AA were motivated to participate in the war effort. Consequently, the scrapbooks were filled with newspaper clippings and letters regarding the feats, promotions and activities of architecture students and alumni. The A&AA administrators and faculty were “mighty proud” and “deeply interested” in the “whereabouts and doings” of their students. Male architecture students were expected to join the war effort in whatever possible capacity to employ their architectural training and talents. Architectural training qualified the architecture program's students to work as engineers, aeronautical engineers, naval engineers, draftsmen, and architects. Several members of the faculty and professional staff requested a one-year leave-of-absence in order to hold positions in defense architecture and military housing projects.

⁴⁸ Ockman and Sachs, 123.

The A&AA was intent on contributing to the war effort and as Lawrence stated in his 1943 Christmas letter to former students in service and defense work,

The Army has captured the campus pretty much; the boys march to classes. The Dean [Lawrence] says he can't sleep or arise, now, unless he hears the bugle call. Wally Hayden, Eyer Brown and George Jette are all helping in the military program Harlow Hudson and Fred Cuthbert are on leave with the Housing Authority. Art Riehl is an architect for Boeing in Seattle. Ed True is helping with synthetic rubber plants and now is in some very special research work at M.I.T Eyer Brown and the Dean have been working on Post-War Planning School enrollment is down to around 130, of which but eight are men. When you come back, our guess is you will find us still going strong and we expect a big enrollment when the war is over We are mighty proud of the record you all are making and our card catalog of your activities is bulging over. Do drop us a line giving your whereabouts and doings, we are deeply interested. We pray you may have the best of luck and that we may soon have peace once more.⁴⁹

Through Christmas cards, letters and visits, A&AA administrators and professors continued to maintain close relationships with current students and graduates participating in the war effort. In 1942, architecture students employed in Seattle, Washington, at the Boeing airplane manufacturing plant, invited Instructor Wallace S. Hayden to visit them. While in Seattle, Hayden stayed with the students and “had the opportunity to talk to each one of them individually.”⁵⁰ According to the article, the students informed Hayden that, “training in the project method ... helped them adjust readily to the work production method used in industry The project method encourag[ed] each student to do his work independently.”⁵¹ Hayden reported on the meeting and summarized, for administrative purposes, which courses the students had

⁴⁹ Lawrence, Christmas Letter to Students, January 30, 1943, in the School of Architecture and Allied Arts Scrapbook 1943-1944 (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. UA077).

⁵⁰ “Architect Visits Defense Artists,” April 3, 1942, in the School of Architecture and Allied Arts Scrapbook 1941-1942 (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. UA077).

⁵¹ Ibid.

found most useful. This information was applied to the architecture program's curriculum in order to further tailor the courses offered to better fit the needs of the nation.⁵² After the success of Hayden's visit, it was determined that at term intervals an instructor from the A&AA would make the trip to Seattle to keep in contact with the former students.

In direct response to the growing demands of World War II, the A&AA also tailored courses to train students in applicable subjects. For example, a mechanical drawing course, instructed by Professor Adams, offered "basic fundamentals for designing ships and airplanes."⁵³ Instructor George Jette acted as Assistant Academic Director of a mechanical drawing training program for 170 soldiers.⁵⁴ Another course, dedicated to the "Art of Camouflage," was offered from 1942 to 1943. Led by Hayden, this course was a "combined effort of the departments of architectural design, landscape architecture, painting, sculpture, and drama."⁵⁵ The course's mission, according to Hayden, was "to enable students to have some knowledge of the field so that they may apply for special service in it if they wish when they enter[ed] the armed forces."⁵⁶

⁵² (Lawrence?), "Biennial Report to the President: 1941-1942, School of Architecture and Allied Arts," in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: Biennial Report 1941-1942).

⁵³ July 9, 1942, School of Architecture and Allied Arts Scrapbook 1941-1942.

⁵⁴ (Lawrence?), "Biennial Report to the President: 1943-1944, School of Architecture and Allied Arts," in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: Biennial Report 1943-1944).

⁵⁵ Glenn Hasselrooth, "Art Of Camouflage Studied By Oregon Architecture Students," April 16, 1943, School of Architecture and Allied Arts Scrapbook 1942-1943.

⁵⁶ "Students Learn Camouflage Art," December 31, 1942, School of Architecture and Allied Arts Scrapbook 1942-1943.

Apparently, “the timeliness of camouflage attracted many students, and the pressing need to solve its problems while under the threat of coastal air bombings and reconnaissance proved an incentive” for student participation and hard work.⁵⁷

Post-World War II Transformation of the School of Architecture and Allied Arts

Following the surrender of Germany and Japan to the Allied Forces and the subsequent conclusion of World War II, the United States emerged a major superpower, rivaled only by the Union of Soviet Socialist Republics. The return of millions of veterans to civilian status triggered a period of economic prosperity and unleashed a “new consumer-driven economy and an eager pursuit of the upward mobility promised by higher education.”⁵⁸ This economic boom largely resulted from the implementation of the 1944 Servicemen’s Readjustment Act (commonly referred to as the G.I. Bill), which allowed veterans the financial freedom to pursue college or vocational education. Naturally, as expected, universities across the United States were inundated with students. Student populations surpassed the total enrollment prior to World War II and soon an entirely new, unique applicant pool overtook architecture schools.⁵⁹

As men and women returned from participating in the war effort, matured from their experiences, many recognized the importance of obtaining a college degree. No longer limited by financial restraints, student populations became recognizably more diverse.⁶⁰ Many veterans were “convinced that the most generous opportunity offered by

⁵⁷ Hasselrooth, “Art Of Camouflage Studied By Oregon Architecture Students.”

⁵⁸ Ockman and Sachs, 122.

⁵⁹ Ibid., 123.

⁶⁰ Ibid., 126.

the country in recognition of their wartime service [was] that for education.”⁶¹ These veterans were not necessarily trying to regain missed “nameless and vague opportunities” or find answers to “philosophical or socio-economic questions, which trouble them in the depression and war years.”⁶² Instead, they often sought to acquire technical and professional skills “in order to increase their chances for reinstating themselves in our unsympathetic economic society.”⁶³ Veterans inherently understood that education was directly correlated with job possibilities and that the “trained man” was the most likely to get a well-paid job. Many of these veterans, driven by a “technological spirit” associated professional specialties, such as engineering and architecture, with economic success.⁶⁴ As a result, enrollment numbers rose dramatically in architecture schools across the nation.

In response to increased demand, numerous universities established new architecture schools, many of which employed new, modern teaching techniques. Enrollment at established architecture schools, doubled, tripled, or even quadrupled by 1950.⁶⁵ Demands for space to accommodate the rising student population caused architecture schools to spread out across their university campuses. At the A&AA, in order to accommodate the record number of students (from 391 total students in 1940 to 219 total students in 1944 to 455 total students in 1946), several architecture studios were

⁶¹ Howard Mumford Jones, *Education and World Tragedy: The Rushton Lectures* (Cambridge, MA: Harvard University Press, 1946), 174.

⁶² Ibid.

⁶³ Ibid., 175.

⁶⁴ Ibid.

⁶⁵ Ockman and Sachs, 122.

separately located from the main building in temporary Quonset huts and other unused spaces.⁶⁶ However, with nearly every department on campus vying for more space, it was often difficult to find unclaimed rooms. When an opening did emerge, it frequently resulted in heated interdepartmental discussions.

In addition to the above changes, the A&AA also underwent significant administrative transformations. Shortly after World War II in 1946, Lawrence unexpectedly passed away. His death was met with great sadness. Countless family, friends, colleagues and students mourned the death and celebrated the life of the enormously inspirational architect and educator. In a resolution adopted at the March 12, 1946 meeting of the State of Oregon Board of Higher Education, it was agreed that:

... in the death of Dean Ellis F. Lawrence, the School of Architecture and Allied Arts ... the University of Oregon, and in truth, higher education everywhere suffered a severe loss As an apostle in behalf of the place of the fine arts in liberal education, Dean Lawrence was unique as a university professor and dean. In an era gripped by a pragmatic philosophy ... the work of Dean Lawrence created a movement. The doctrine activating this movement affects the return of the fine arts and subjects of the allied fields to a place of prominence among the humanities offered by liberal arts colleges and universities. In the University of Oregon, this return to classical ideals as a practical step in modern life has been achieved, through his leadership, as in few other institutions.⁶⁷

The following year, Willcox passed away. Considered the guiding mind for the professional courses of the A&AA, Willcox had remained strong in his convictions throughout his career. His philosophy inspired faculty, staff and students, and his powerful character shaped the instructional methods of the architecture program. His

⁶⁶ See Illustration 7, Page 114.

⁶⁷ "Copy of a resolution adopted at the March 12, 1946 meeting of the State of Oregon Board of Higher Education," in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: Ellis F. Lawrence).

death was “felt keenly by both staff and students who had learned to lean heavily on his personal relationships, his philosophy and his skill in design.”⁶⁸

Hired to replace Lawrence as dean of the A&AA in 1947, progressive-minded Little immediately set about tackling what he perceived as the major problems with the existing organization and curriculum. Although Lawrence and Willcox had endeavored to remain current with rapid changes in post-World War II architectural education, Little represented a fresh, outside perspective. The decision to hire Little, a military man fluent in the language of post-World War II modernism, represented a desire to rapidly shift into a new approach to architectural education. Interestingly, around this time, a noticeable change occurred in the primary focus of the A&AA scrapbooks. The scrapbooks abruptly became nearly devoid of greeting cards, thank you notes and announcements. Instead they were primarily filled with newspaper clippings of A&AA events and achievements.⁶⁹ Although Little cared for the academic welfare of the students, he was less devoted to establishing close, parental relationships. His intention was to make the A&AA as effective and efficient as possible by resolving problems with the administrative organization and curriculum.

⁶⁸ (Little, Sidney?), “Biennial Report to the President, 1946-1948: School of Architecture and Allied Arts,” in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: Biennial Report 1946-1948).

⁶⁹ School of Architecture and Allied Arts Scrapbooks 1940 – 1960 (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. UA077).

CHAPTER IV
THE SCHOOL OF ARCHITECTURE AND ALLIED ARTS ADMINISTRATION
AND CURRICULUM CONCEPTS

Modeled after architectural practice, the educational settings of architecture schools in the United States are unique for their basic emphasis on exploratory learning. Encouraged to undertake increasingly complex design problems, students are incrementally introduced to the knowledge and skills of the discipline. The emphasis on self-exploration fully emerged with the introduction of modernist design pedagogy to architecture schools after World War II. As discussed in the previous chapter, the A&AA was early to look beyond the limitations of established methodology and embrace innovative teaching principles. Lawrence and Willcox were successful in creating an educational environment that encouraged creative design and individual thought. Their efforts helped inspire countless students, professionals and educators to embark on a new era in architectural education. In many ways a testament to their strength, the spirit of Lawrence and Willcox's innovative educational principles remain in effect at the A&AA's architecture program. However, it must be acknowledged that according to the A&AA Advising handbook, they "did not work alone, but with a willing group of faculty collaborators."¹ It is a truly insurmountable task for an architecture program to achieve "its potential without consensus and teamwork."²

¹ "Section 1: History of the Department and School," School of Architecture and Allied Arts Advising Handbook, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 11468, Box 2 of 4).

² Ibid.

Dean Sidney W. Little and the School of Architecture and Allied Arts

When Little arrived at the A&AA, the 1947 *Oregana* celebrated his “many years of educational work and professional practice, as well as new ideas and plans for the future of the School.”³ Little did not intend to invalidate Lawrence and Willcox’s carefully nurtured philosophies. He instead sought to guide the A&AA “in its progress toward greater scholarship and achievement with only such modifications as may be essential for keying courses to meet modern techniques and practices.”⁴ The success of such an endeavor required a discerning perspective and willingness to remove anything restricting the architecture program’s progress into the modern era.

In his years as dean of the A&AA, Little met with resistance from the faculty and students. Still reeling from Lawrence’s recent death, the faculty and student population felt a strong loyalty to his educational philosophy. The resistance to dramatic change was further augmented by the subsequent death of Willcox. According to the 1946 to 1948 biennial report, in the same year, the A&AA was also faced with a retirement and two unexpected resignations, which left a “serious gap in the mature instructional staff.”⁵ This gap was amplified by the limited choice of replacements due to “difficulties of competition between schools and professions plus the problem of low salaries.”⁶ As a result, the “staff was at a low ebb both in number and morale,” and there was a “natural

³ University of Oregon, *The 1947 Oregana* (Eugene, OR: The Associated Students, 1947), 203.

⁴ (Little?), 1946-1948 Biennial Report.

⁵ Ibid.

⁶ Ibid.

student resistance to a new administration in the School of Architecture.”⁷ In other words, both the faculty and students demonstrated a clear aversion to the changes implemented by Little’s administration and were not entirely on board with his new approach. This negative sentiment resulted in several rebellious incidents. It is rumored that the students once stacked their desks in front of Little’s office so as to block his entrance and demonstrate their contempt. In another incident, several students, under the pseudonym “Gil Farnshow,” wrote a letter urging their fellow students to hold a protest “strike” against the decisions of Little’s administration.⁸

Little was faced with an extremely complicated situation. He had to find a way to be sensitive to the legacy of Lawrence and Willcox, while also addressing outdated and redundant aspects of the architecture program and the entire A&AA. The resulting sequence of events was clearly documented in the 1945 to 1959 *Oreganas*, as well as the A&AA’s biennial reports to the University of Oregon President. The *Oreganas* present an opportunity to examine how the A&AA publically advertised its mission, organization and its “well-established battle for perfection” to the outside world, as well as to current and prospective students.⁹ The biennial reports, on the other hand, allow for an exploration of how the A&AA promoted itself and justified its actions to the larger administrative organization of the University of Oregon.

By 1948, the *Oregana* reported that the “serious staff losses in the past two years have been gradually replaced by outstanding professional men from all over the

⁷ Ibid.

⁸ “Strike Call Fizzles Out: Architecture Staff Ignores Protests,” September 30, 1957, in the School of Architecture and Allied Arts Scrapbook 1957-1958 (Eugene, OR: University of Oregon Libraries, Special Collections & University Archives, Accession No. UA077).

⁹ University of Oregon, *The 1946 Oregana* (Eugene, OR: The Associated Students, 1946), 26.

country.”¹⁰ There is no mention of alterations to the curriculum or overarching educational philosophy of the A&AA. The 1946 to 1948 biennial report on the “progress and problems of the new administration” offers a different perspective on what it refers to as a major reorganization of the A&AA.¹¹ In this “frank reference to previous conditions,” Little carefully states that the observations and assertions of the biennial report “should not be construed as criticism but rather as recognition of a series of circumstances over a period of years that were immediately evident to a newcomer as actual and potential factors tending toward deterioration of professional morale among students and staff.”¹²

Little started his appointment with some basic housekeeping tasks that were intended to improve the general operation of the A&AA. According to the biennial report, when Little arrived, the programs had grown increasingly separate and were “actually operating as a group of strongly individualized departments.”¹³ As a solution to this informal departmentalization, one of Little’s first aims was to formally centralize the administrative activities of all programs. Centralization of administrative tasks and records allowed the programs to concentrate on other responsibilities and increase their collaborative efforts. As a result, according to the 1948 *Oregana*:

... more than ever before the School of Architecture has integrated courses within the school itself, so that no matter which specific field the student might choose he will gain knowledge of related fields before he is considered to have satisfactorily completed his work.¹⁴

¹⁰ 1948 *Oregana*, 42.

¹¹ (Little?), 1946-1948 Biennial Report.

¹² Ibid.

¹³ Ibid.

¹⁴ 1948 *Oregana*, 42.

The 1948 *Oregana* also briefly mentioned what Little described as “one of the major problems confronting the School” when it optimistically stated: “from a relatively small school before the war, the great increase of students has made the School of Architecture one of the largest in the country. Yet it retains many of the advantages previously found in the smaller student body.”¹⁵

Solutions to Post-World War II Expansion

In the late 1940s, the A&AA was still struggling to accommodate the influx of students following World War II. When Lawrence and Willcox first implemented their radical objectives, the A&AA had been a relatively small school. Since “instruction methods in all fields ... call[ed] for the maintenance of continuous and intimate surveillance over the individual projects of each student,” this small student population was critical to fostering natural growth and creativity.¹⁶ With a limited number of students, instructors were able to accommodate development in creative design by providing individual attention to each student.

After World War II, the dramatic increase of students transformed the A&AA, rapidly overcrowding the architecture program. Triple the normal enrollment, the number of students “strained the facilities of the physical plant, budget and staff.”¹⁷ Unfortunately, despite acknowledgement of the potential for a dramatic increase in enrollment, no requests had been made for additional instructors to meet the unprecedented expansion. At the same time, continued demand for “personnel trained in

¹⁵ (Little?), 1946-1948 Biennial Report.

¹⁶ Ibid.

¹⁷ Ibid.

the professional areas” of the A&AA necessitated the “admittance of a sufficiently large group of new students each year” to adjust for the high rate of attrition. Therefore, Little did not believe that the “simple expedient of limiting enrollment” was the solution.¹⁸ In order to quickly resolve the problems resulting from excessive enrollments in lower-division courses and the need for additional instructional staff without decreasing the number of graduating students, courses were consolidated and “more regimented procedures” were implemented. Little fully recognized this temporary solution as “detrimental to creative effort” and quickly began to search for other options.¹⁹

Another interesting challenge resulted from the sudden influx of government-subsidized students. All veterans interested in pursuing architecture were not necessarily suited for the profession. The A&AA could not reasonably deny these veterans their well-earned opportunity, but it also could not ethically overlook their deficiencies and “clutter” the professional architecture societies with “incompetent architects or dissatisfied draftsmen.”²⁰ As a result, the A&AA faculty advisors sought to persuade these students to “combine architecture with business so that they [could] be a Friend of Architecture.”²¹ This strategy was later formally included in the 1954 to 1955 University of Oregon catalog as “Business and Construction,” a five-year program of study under the joint supervision of the A&AA and the School of Business Administration.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Francis Bellamy, ed., “The Conversation in Eugene, University of Oregon, February 16, 1951,” in *The Architect At Mid-Century: Conversations Across the Nation: Volume Two of the Report of the Commission for the Survey of Education and Registration of the American Institute of Architects*, ed. Francis Bellamy (New York City, NY: Reinhold Publishing Corporation, 1954), 142.

²¹ Ibid.

“Business and Construction” offered students the opportunity to “combine sound training in business methods and in the structural phases of architecture.”²²

By 1948 to 1950, in order to address continued difficulties with accommodating the large student enrollment, faculty numbers were increased and “the tradition of the old philosophy of design instruction ... had to be slightly modified to accept part of the equally valid methods of the new staff.”²³ At the same time, the architecture curriculum underwent “modification to bring it up to post-war standards.”²⁴ Resulting opposition from the experienced staff was diluted by the “careful selection of new staff members” with more contemporary training and perspectives.²⁵

On February 16, 1951, as a segment of *The Architect at Mid-Century: Conversations Across the Nation*, the American Institute of Architects hosted a conversation at the University of Oregon with leading intellectuals. This discussion focused on “the immediate future of our country and the kind of professional education ... that future calls on our educators to provide for our young men and women.”²⁶ One of the questions asked was, “What should be the basis of preparation of men and women for professional leadership in such a society, with special reference to the place of

²² Oregon State System of Higher Education, “University of Oregon Catalog Issue: 1954-1955” (Eugene, OR: Oregon State System of Higher Education, 1954), 172.

²³ (Little?), “Biennial Report to the President, 1948–1950: School of Architecture and Allied Arts,” in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: Biennial Report 1948-1950).

²⁴ Ibid.

²⁵ Ibid.

²⁶ Edwin Burdell, preface to *The Architect at Mid-Century: Conversations Across the Nation: Volume Two of the Report of the Commission for the Survey of Education and Registration of the American Institute of Architects*, ed. Francis Bellamy (New York City, NY: Reinhold Publishing Corporation, 1954), ix.

architecture in that society?” In response, Harry Newburn, the president of the University of Oregon, and James Gilbert, the former dean of the Liberal Arts College, emphasized the importance of implementing an upper-division status. Both believed it necessary for students to get a “general broad education before they specialized in the professions ... to broaden themselves out into a human cultural being before they narrowed themselves down into a doctor, lawyer or architect.”²⁷

Therefore, in accordance with changing university policies regarding its professional schools, the major curricula at the A&AA were re-organized on an upper-division and graduate basis. The A&AA had previously operated on an informal “upper-division basis,” due to difficulties accommodating increasing student numbers.²⁸ One of the first professional schools to accept upper-division status, the A&AA willingly forfeited a large portion of its autonomy from the University of Oregon. The administration believed such an adjustment represented a more permanent solution to problems with high enrollment and would ultimately help the A&AA maintain its underlying principles. When combined with increased faculty numbers, instructors would be able to, once again, devote the time and energy necessary to individually encourage their students’ creativity and design capacity.

In the upper-division system, lower-division students gained experience in creative work, as well as a “thorough background of General Education courses.”²⁹

²⁷ Bellamy, 140.

²⁸ (Little?), “Biennial Report to the President, 1950–1952, School of Architecture and Allied Arts,” in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: Biennial Report 1950-1952).

²⁹ (Little?), 1948-1950 Biennial Report.

Incoming freshman who intended to achieve a degree in architecture or the allied arts were enrolled in the College of Liberal Arts for two years. During these two years, they pursued a “program combining liberal arts courses with introductory pre-professional courses.”³⁰ These lower-division, pre-professional courses were intended to “provide continuity of training and experience in several major fields.”³¹ When the student completed his lower-division work, if his “skills and interests” were adequate, “he may be accepted as a major student in the School to pursue a major course in any one field or a minor in any other.”³² According to Little, this plan permitted:

... earlier student experimentation without commitment to themselves or the School and also ... enable[d] more general University students to avail themselves of the School studies. The plan further [permitted] ... more contact with general education material at the lower division level which [permitted] wide selection of advanced social science and humanities courses at the upper division level and hence deepen[ed] [the students’] concepts for translation into creative expressions.³³

Unfortunately, the actual outcomes of the upper-division status were different. Considering the substantial revision of curricular offerings and the resulting loss of autonomy, the A&AA administration felt that in return the College of Liberal Arts (the College) should recognize “creative work or the content work” of the A&AA as “valid in a program of General Education.”³⁴ Instead, the College refused to fully incorporate creative work into its curriculum. However, in an attempt to address the A&AA’s

³⁰ Oregon State System of Higher Education, “University of Oregon Catalog Issue: 1950-1951” (Eugene, OR: Oregon State System of Higher Education, 1950), 165.

³¹ Ibid.

³² (Little?), 1948-1950 Biennial Report.

³³ Ibid.

³⁴ Ibid.

accusations of an unwillingness to “cooperate on even an experimental give-and-take trial basis,” the College did include a course in Art History. Perceived as somewhat patronizing, Little felt that the inclusion of a single Art History course did not constitute a good faith “recognition that creative work was valid in general education.”³⁵ He wholeheartedly believed the “failure to make this recognition violat[ed] the basic concept of upper division status.”³⁶ As a result, Little claimed that for the A&AA the upper-division status represented an:

... artificial administrative device which complicat[ed] records, confus[ed] the advising and counseling program, tighten[ed] the curriculum in all nine divisions, and (more importantly) fail[ed] completely to provide either recognition of any creative work parallel to the “sophomore option” in the College or to make any creative experience possible for the general college student except on the old casual elective basis.³⁷

In the 1953 to 1954 academic year, after a four-year trail, when enrollments finally reached a new normalcy, the A&AA faculty and staff voted to repeal the upper-division status and return to the previous mode of operation. Although not intended as an indication of disinterest in the “broad opportunity and need for general education within the professional curricula,” this action was the result of several factors, many of which involved the architecture program rather than the allied arts. The College had proved unable to organize a “satisfactory operational procedure” regarding records and student advising, and had displayed insufficient interest in incorporating creative studio work into general education.

³⁵ (Little?), 1950-1952 Biennial Report.

³⁶ Ibid.

³⁷ Ibid.

The primary reason, however, that the A&AA wanted to abandon their newly acquired upper-division status was their general consensus that the College was “not really servicing general education in its broad sense Instead of providing selectivity and adjustment to individual needs ... the trend [was] rigidity in a program of required courses.”³⁸ Before the change to upper-division status, the A&AA had sought to evenly spread study of the “humanities and social sciences throughout the curriculum instead of bunched at the lower division level where the student [could not] supplement parallel development in architecture.”³⁹ The A&AA faculty and staff believed that by concentrating technical work at the end of their studies, students were not provided sufficient opportunity to mature creatively or prepare for advanced work.

Despite the vote, the A&AA was unable to withdraw from upper-division status. Prior to admission as professional majors in the A&AA, students continued to be required to “satisfy all University and College of Liberal Arts requirements.”⁴⁰ Partially in response, in 1956 the A&AA increased the number of courses required for admission to an upper-division major in architecture to include: Design Studio I, Graphics I and II, Drawing, Design Studio II: Architecture, Construction Materials, Construction Theory, Mathematics and Essentials of Physics.⁴¹

³⁸ (Little?), “Biennial Report to the President, 1952–1954, School of Architecture and Allied Arts,” in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: Biennial Report 1952-1954).

³⁹ Ibid.

⁴⁰ 1949-1959 University of Oregon Catalogs.

⁴¹ Oregon State System of Higher Education, “University of Oregon Catalog Issue: 1956-1957” (Eugene, OR: Oregon State System of Higher Education, 1956), 176.

Implications of Curricular Change

Designing an architecture curriculum is an intricate and complicated process.

According to Arthur Weatherhead in his comprehensive history of collegiate education in architecture in the United States:

Habits of exact and thorough thinking are emphasized from the first of the curriculum. Comprehensive projects are evolved out of everyday, physical and technical reality, rigorously training the student in solving the complexities and the niceties of modern requirements within the pattern of his unfolding aesthetic concepts and his growing awareness of the cultural of his time. Starting in this manner, with a clear understanding of the essentials of life, the student is lead onto power and imagination in modern architecture.⁴²

Courses need to be “clearly envisioned as to optimize scope, objectives, content, skills, methods, standards, relationship with all other courses, teaching materials and facilities, and staff capabilities.”⁴³ In order for an architecture curriculum to encourage the development of well-rounded, competent professionals, its component courses must be carefully organized in a “lucid, logical, and integrated manner.”⁴⁴ Whenever possible new material, skills and ideas should be reinforced in concurrent or later courses through increasingly intensive design problems. In order to succeed, students must be encouraged to develop a high degree of commitment and self-motivation, as well as a strong group identity.

By 1949, the same year the A&AA shifted to upper-division status, Little had established enough political leverage and support to implement dramatic changes to the architecture curriculum. These changes are readily apparent in the text and format of the

⁴² Weatherhead, 245.

⁴³ Bannister, 159.

⁴⁴ *Ibid.*, 147.

1950 to 1951 University of Oregon catalog. When compared to the 1945 to 1946 curriculum, this new modernist curriculum offered a refurbished, streamlined list of lower- and upper-division core courses.⁴⁵ Intended to “strengthen the over-all offerings of the professional work,” these changes were primarily in response to the shift to upper-division status. As a result a number of courses were consolidated, revised or discarded.⁴⁶

The entire new post-World War II modernist curriculum took five-years to complete for students of average preparation and ability. Students who had superior preparation and ability, through examination or the presentation of design work, could graduate in less than five years.⁴⁷ The lower-division courses, which provided the foundation for pre-professional architecture students, were formed by four closely integrated courses taught during the first and second year in conjunction with the general requirements of the College. These four courses were intended to provide students with the “more elementary aspects of architecture” and were organized to ensure “continuity with the professional work begun in the third year.”⁴⁸

During the first two years, students were exposed to elements of design common to the professional programs of the A&AA, as well as the allied arts. Similar to the Graduate School of Design at Harvard University, the purpose of the lower-division course of study was to “create a well-rounded professional whose education was founded on fundamentals that involved basic design, considerations of site and shelter, and the

⁴⁵ See Appendix A, Page 98.

⁴⁶ (Little?), 1948-1950 Biennial Report.

⁴⁷ 1950-1951 University of Oregon Catalog, 168.

⁴⁸ Ibid.

principles of construction.”⁴⁹ These four fundamental, pre-professional courses were: Basic Design, Graphics, Lower-Division Drawing, and Construction and Design. All students intending to major in any field within the A&AA were required to complete Basic Design. Graphics, Lower-Division Drawing, and Construction and Design were mandatory to students pursuing degrees in architecture, landscape architecture and interior design.

Lower-division students, who already decided which field they wish to pursue, were able to begin course work in that field. However, they were also required to complete Basic Design, an “abstract,” no-grade course. In practical terms this course embraced “an entire series of earlier short freshman courses in an attempt to cluster all the needs into one omnibus effort.”⁵⁰ As a result, it “permitted mass instruction at the most crowded student level and served as a preliminary screening for entering students.”⁵¹ This course was added to the curriculum to encourage all lower-division students to gain an understanding of design in the basic visual arts.⁵² Through individual projects in a series of studio assignments, students gained familiarity with the methods and philosophies of “all the professional fields of the school.”⁵³ Taught cooperatively by all members of the A&AA faculty, new students were fully exposed to the different elements common to basic techniques in architecture, landscape architecture, interior

⁴⁹ Anthony Alofsin, *The Struggle for Modernism: Architecture, Landscape Architecture, City Planning Harvard* (New York City, NY: W. W. Norton & Company, 2002), 197.

⁵⁰ (Little?), 1952-1954 Biennial Report.

⁵¹ Ibid.

⁵² See Illustration 8, Page 114.

⁵³ 1950-1951 University of Oregon Catalog, 167.

design, drawing and painting, sculpture, ceramics, weaving, art history and art education. A close reflection of the A&AA's spirit of interdisciplinary collaboration, Basic Design allowed architecture students to form relationships with students majoring in other fields.

Originally separated into two courses (Graphics I and II), Graphics introduced lower-division students to problems in mechanical and freehand perspective, orthographic projection, as well as shades and shadow techniques as they applied to design. Students were also taught the media, methods and techniques of design presentation. The primary aim of a course in Graphics was to develop students' abilities in graphic representation. When paired with Lower-Division Drawing, students gained an understanding of the tools, methods and techniques available for the realization and communication of their architectural ideas and designs.

On a weekly basis students were expected to spend the majority of their time in Construction and Design. Prior to Little's curricular revisions, Construction and Design was divided into Construction I, Construction II and Lower Division Architectural Design. Focused on the properties, applications and design qualities of construction materials, this no-grade course employed short design problems that "integrate[d] the basic principles of design in analytical solutions of typical problems in architecture, landscape architecture, and interior design."⁵⁴ Concentration on "materials and process in correlation with elementary design" allowed the A&AA to "offer a stronger pre-professional training course ... which [could] also serve as a terminal course for students whose interest [would] never be carried to upper division work toward a professional

⁵⁴ (Little?), 1948-1950 Biennial Report.

degree.”⁵⁵ The lower-division curriculum heavily relied on the College to provide the intellectual groundwork for professional training. Students were only admitted into the A&AA as professional majors after they had satisfied all the regular lower-division liberal arts and pre-professional requirements.

In 1949, Little’s administration also simplified and streamlined the required upper-division courses. Similar to the previous administration, the foundation of the upper-division coursework, offered by the architecture program, was Architectural Design, Theory of Structures, and Building Construction. Another core course sequence was in Architectural History, which was offered by the art history program.⁵⁶ The upper-division curriculum placed extra emphasis on the Architectural Design sequence of courses. This no-grade, intensive sequence of studio courses was structured into a series of problems in architectural design and professional planning. Throughout the sequence, students embarked on design problems of increasing complexity that required continuous application of new skills and knowledge. Studio instructors “model[ed] appropriate behavior, values, design strategies, and thought processes.”⁵⁷ These members of the architecture faculty and staff, often joined by guest lecturers, would offer formal and informal individual critiques of student solutions to design problems. Architectural Design studios served as the core of the architectural curriculum. With each subsequent year, students were required to focus more of their time and energy on Architectural

⁵⁵ Ibid.

⁵⁶ The courses in architectural history were taught by Marion Dean Ross, head of the Art History division, who was trained as an architect under Gropius at Harvard and was licensed as an architect in Louisiana. Though Ross added many courses and new faculty to the Art History program, it had from the start a strong component in architectural history as taught by an architect.

⁵⁷ Cuff, 121.

Design. Architecture students, with the individual guidance of their instructors, were able to develop personal approaches to design, experiment with new forms, formulate solutions and determine their own professional course.⁵⁸ When taught in conjunction with courses in Theory of Structures, Building Construction and Architectural History, the Architectural Design studio offered students the opportunity to experiment with their design solutions within the confines of reality. Students were able to apply their knowledge in various structural materials and construction methods, as well as their understanding of historical architectural solutions.

Dean Sidney W. Little and the Architecture Faculty

Due to faculty resistance and the constraints of the University system, Little was unable to make all of the changes he felt were necessary to successfully transition the architecture program into the post-World War II era. For example, ten years prior to his resignation he recognized the distinct limitations the lack of departmentalization had in a school the size and complexity of the A&AA. The non-departmentalized approach encouraged intra-school discord in both academic and procedural matters. However, the faculty refused to abandon one of the A&AA's founding traditions. It was not until 1961, under the guidance of Dean Walter Gordon, that the A&AA Advisory Committee agreed that a formal departmental organization would allow the separate curricula to have independent authority and responsibility. At that time, due to its encouragement of greater efficiency and clarity of responsibility, departmentalization was finally perceived

⁵⁸ See Illustrations 9-11, Pages 113-114.

as a solution to functional problems.⁵⁹ It is reasonable to infer, from this and similar examples, that the additional separation from the Lawrence and Willcox administration allowed Gordon to succeed at tasks that Little could not begin to approach.

The opposition of several members of the faculty to Little's administrative decisions is demonstrated in a highly critical letter addressed to the architecture faculty on May 26, 1958. The letter was authored by Norman J. Jolmston, a clearly disgruntled architecture instructor who could not "refrain from the luxury of expressing opinions from a vantage point none of [the architecture staff] share[ed]: both a resignation and departure from Oregon without pique."⁶⁰ Although this letter is considerably overzealous and hyperbolic in its criticism of the administration, it likely holds some measure of truth.

Jolmston asserted that the A&AA failed to fully realize the potential of its "considerable autonomy, collaboration possibilities with the arts, a tradition of integrity, dedicated faculty (though insufficient in number), students (no shortage here), and new physical plant." He attributed this failure to the "consequence of a viewpoint, long latent but increasingly dominant—Architecture at Oregon [was] not a profession but a cult."⁶¹ The resulting methodology apparently eroded presumed values and traditions and encouraged divisive tactics that "weakened both the faculty and students in their actual

⁵⁹ School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder "School Organizational Material").

⁶⁰ Norman Jolmston to the Architecture Faculty, Correspondence, May 26, 1958, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: School Organization Material).

⁶¹ Ibid.

endeavors to teach and to learn.”⁶² According to Jolmston, the school was characterized by “tentativeness, indecision, a lack of conviction and direction” that emerged from disagreements on the ultimate purpose or orientation of the A&AA. This lack of decisiveness encouraged unprofessional, careless and disrespectful behavior in the students. Jolmston concluded his critique with a thinly veiled insult to Little’s administration:

Here I turn simply to hope and best wishes: Hope that the new dean will be a man of wisdom and direction, one of professional stature and vigor, and that, through his influence, his leadership of the faculty, and its cooperation with him, this School will come to a renewed unity, purpose, and excitement; to fresh approaches to old problems; and to a sense of the contributions from many directions to the art of architecture and its study—truth out of which can really come both freedom and architecture. And with that hope go my best wishes.⁶³

In 1958, Little resigned in response to the reluctance of the school faculty to have “any person or any group have administrative supervision over them” and new difficulties from “unbalanced enrollment problems” with no foreseen solution in the near future.⁶⁴ Although he had initially intended to return to teaching, research and professional practice, he promptly accepted a position as dean of the College of Fine Arts at the University of Arizona. There, as head of the new architecture program, he was able to use his experiences from the University of Oregon and implement his educational philosophies without the constant struggle against the memory or traditions of his predecessors.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ (Little?), “Biennial Report to the President, 1956-1958: School of Architecture and Allied Arts,” in the School of Architecture and Allied Arts Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder “Biennial Report 1956-1958”).

Little was hired during a difficult period in the development of the A&AA. As demonstrated by Jolmston's rant, his strategies were not without fault. Despite this opposition, he managed to set the architecture program on a new trajectory. During his years as dean of the A&AA, he made significant changes to the organization and curricula of the interrelated programs. In many ways, these changes helped transition the A&AA and maintain the architecture program's reputation as a unique educational environment founded on long-standing innovation. Little's changes to the curriculum and organization of the architecture program embodied his educational philosophy and demonstrated his underlying intent. Although he employed a different approach than Lawrence and Willcox, Little ultimately sought to incorporate new strategies designed to encourage the development of individual creative potential.

In addition to his changes to the organization and curriculum of the A&AA, Little also significantly impacted its physical plant. He was instrumental in obtaining funds for the design and construction of the "school of architecture's dream of an ultra-modern, elaborately equipped building" that reflected the spirit of the A&AA and symbolized its transition into a new social and economic era. In many ways, the design of this new addition and its heavy use of modern, prefabricated, machine-made materials represented a rejection of the Arts and Crafts aesthetic of the previous administration. After its completion, Little "felt that with the addition to Lawrence Hall, now a thing of reality, and the school entering a new age," it would be a suitable time to submit his resignation and allow for the continued evolution of the A&AA's educational philosophy.⁶⁵

⁶⁵ "Art School Dean Resigns Position," February 12, 1958, in the School of Architecture and Allied Arts Scrapbook 1957-1958 (Eugene, OR: University of Oregon Libraries, Special Collections & University Archives, Accession No. UA077).

CHAPTER V

CONCLUSION:

THE SCHOOL OF ARCHITECTURE AND ALLIED ARTS' PHYSICAL PLANT

Cultural and societal values are often reflected in architectural design. Similar to garments, body markings, language or gestures, architecture is used to promote social cohesion and clearly define boundaries. According to Walter Taylor:

Buildings spring from the very roots of social needs, aspirations, and capacities. They reflect inevitably the underlying conditions imposed by time and place, they disclose the purposes, preoccupations, and susceptibilities of those for whom they are built. They clearly reveal the varying degrees of technical knowledge, resources, skill, and imagination commanded by their builders.¹

The connection between architecture and social, cultural, political and economic values allows it to function as an analytical framework in an examination of underlying motivations and changing perceptions. As a tangible symbol of values, architectural forms can be used to explore the ideology of a group of individuals, institution or period.

Collegiate buildings, as institutional architecture, function similarly. They are often, if not always, intended to relay the underlying philosophy of the university or college. This concept holds particularly true for buildings that contain architecture schools. In his recent essay on the evolution of architecture school buildings, Marc Treib observed that the basic formulation of collegiate architecture buildings has not changed dramatically over the years.² Changes that have occurred are often in accord with the “pedagogy and image of the school as well as new trends within the architecture

¹ Walter Taylor, *The Commission for the Survey of Education and Registration*, American Institute of Architects, Department of Education and Research (USA: Kingsport Press, Inc., 1954), 3.

² Marc Treib, “Architecture School Buildings: The Architecture of Architecture Schools,” in *Architecture School: Three Centuries of Educating Architects in North America*, Association of Collegiate Schools of Architecture, ed. Joan Ockman (Cambridge, MA: MIT Press, 2012), 232.

profession.”³ Architecture schools that were established prior to World War II rarely occupied facilities specifically constructed for their programs. According to the 1950 Survey of Education and Registration of the American Institute of Architects, the majority of these programs, including the architecture program at the A&AA, were “forced to inhabit dilapidated cast-off academic slums,” which “though occasionally refurbished [could] in no sense be considered as assisting the teaching program, except in the very negative way of pointing out what should be avoided.”⁴

By around the time of Little’s arrival to the A&AA, the students and faculty were beginning to feel the constraints of the existing physical plant. In 1945, the students were asked to consider the most “desirable” post-World War II changes to the A&AA. Most recognized potential for increase in enrollment numbers following the conclusion of World War II and acknowledged a need for more teaching staff and “additional wings” on the building. This need was paired with the desire for modern facilities better suited to the needs of the modern architecture and art student. Several students were particularly adamant about the need for larger, modern facilities:

We need more windows but we especially want some air A bigger library. We have an adequate staff which is very good. The staff can take care of itself—it’s the building that’s about to go to pot!

Modern improvements in the building. The trend in art and architecture is toward modern, I don’t see how anyone can study without good modern buildings.

I like it the way it is. There should be a better lecture room with good acoustics. It would be nice to have a lounge. We could always use more teachers to get more and different opinions.

³ Ibid.

⁴ Bannister, 211.

We need a whole new art school. The present building was never designed for art or architecture; it was supposed to be a heating plant. We have made good use of what we had. There is a definite need for a student discussion room as some classes meet very informally. There is only one good classroom in the whole building. We need a library with an exhibit room. At the present time the ceramics room has no windows.⁵

The above quotations reveal recognition of the relationship between inspiration and surroundings. Students emphasized the need for the A&AA to inhabit a building indicative of the architectural and artistic design principles of the era. Although the pressing need for additional space and modern improvements was recognized in 1945, the A&AA would have to wait another decade before expansion was considered absolutely necessary.

Since its formation, the A&AA has occupied what was once the northeastern corner of the University of Oregon campus. Surrounded by stylistically disparate buildings, the A&AA building functions as a transitional building between the “old” campus and “new” campus. Situated to the west are the romantic grounds of the original campus plan, bordered by the Second French Empire style Villard Hall, the Second French Empire and Italianate style Deady Hall, the Italianate style Fenton Hall and the Neo-Classical style Johnson Hall. On its eastern side are a series of modern and contemporary buildings, primarily built during the decades following the conclusion of World War II in response to rapid increase in student population. The A&AA building is itself a transitional building comprised of a conglomeration of seemingly unrelated architectural elements. Architecturally, the A&AA building has evolved to fulfill its function. It has undergone a metamorphosis from primarily revival style to primarily

⁵ Annamae Winship, “AAA Students Want New Building, More Instructors for Post-War School,” May 10, 1945, in the School of Architecture and Allied Arts Scrapbook 1944-1945.

modernist, while also retaining stylistic and structural elements from each phase.

Therefore, the building fully embodies the developmental history of the A&AA's evolving teaching philosophy.

Dean Ellis F. Lawrence and the School of Architecture and Allied Arts' Physical Plant

Surprising combinations of stylistic elements characterize Lawrence's nonresidential architectural designs. He freely and skillfully merged "different styles and shapes, traditional details with modern, and Beaux-Arts formality with American informality."⁶ While dean of the A&AA and campus architect, Lawrence designed and built twenty-five buildings, which exhibit his mastery of harmonizing a wide range of stylistic combinations. Appreciated for their stylistic unity, these buildings have sustained relatively few alterations since their construction. According to the 1989 *Ellis Lawrence Building Survey*, only one building designed by Lawrence has suffered outright demolition, the arts wing of the A&AA.⁷ Perhaps one of the most significant campus buildings designed by Lawrence, the arts wing of the A&AA exemplified his teaching philosophy and shaped the "character of his school."⁸

Designed, drawn and submitted only three weeks after a fire destroyed the old university gym and annex—the location of a portion of the A&AA—the addition to and renovation of the existing A&AA building was fairly simple, modest and inexpensive in design. After the appointment of Willcox as the head of the architecture program,

⁶ Michael Shellenbarger, "Chapter 3: Ellis F. Lawrence: Nonresidential Designs" in *Harmony in Diversity: The Architecture and Teaching of Ellis F. Lawrence*, ed. Michael Shellenbarger (Eugene, OR: Museum of Art and the Historic Preservation Program, University of Oregon, 1989), 43.

⁷ Michael Shellenbarger and Kimberly Lakin, *Ellis Lawrence Building Survey* (Salem, OR: Oregon State Historic Preservation Office, 1989).

⁸ Shellenbarger, "Ellis F. Lawrence: Nonresidential Designs," 54.

Lawrence undertook the major “renovation and enhancement” of the existing A&AA facilities.⁹ Expanding upon the original, connected 1901 Mechanical Hall (designed by Edgar Lazarus) and 1914 Architecture Building (designed by William Knighton), Lawrence designed an arts wing to accommodate the art studios and gallery.¹⁰ This wing, built from 1923 to 1924, joined the original 1901 and 1914 portions of the building to form a courtyard enhanced by an arcaded ambulatory.

In addition to the arts wing, Lawrence added a second story to the 1914 one-story addition connecting the original two buildings. This addition served as a second-floor main drafting room with a library located directly beneath. In an attempt to stylistically unify the resulting amalgamation and bring all the disparate parts together into a better harmony, Lawrence removed the Mechanical Hall’s cupola and applied heavily textured stucco and low color tones to the entire building.¹¹ The decorative features and the stucco exterior treatment combined to give the A&AA building a “uniform, Mediterranean-style appearance” that strongly exhibited the simple, refined aesthetics of the Arts and Crafts movement.¹² Throughout the design process Lawrence sought Willcox’s advice. Correspondence between Lawrence and Willcox regarding the renovations and additions to the A&AA building reveals the importance Lawrence placed on a unified architectural style. At the University of Oregon, due to a limited budget, the

⁹ Ed Teague, “The Architecture of the University of Oregon: A History, Bibliography, & Research Guide,” University of Oregon Libraries, <http://library.uoregon.edu/guides/architecture/oregon.html> (accessed May 2012).

¹⁰ See Illustrations 12-15, Pages 117-118.

¹¹ “Historic Resource Survey Form: Lawrence Hall,” in the University of Oregon Cultural Resources Survey, Summer 2006, <http://oregondigital.org/cgi-bin/showfile.exe?CISOROOT=/archpnw&CISOPTR=5413&filename=5414.pdf> (accessed September 2012).

¹² Teague, <http://library.uoregon.edu/guides/architecture/oregon.html>.

A&AA building was one of the only buildings on campus that required Lawrence to incorporate existing buildings into a new design scheme. When combined with the need to keep design and construction budgets low, the renovation of the A&AA building caused Lawrence significant inner turmoil.

Willcox helped assuage Lawrence's fears about the design's unusual style.¹³ In a letter addressed to Willcox, Lawrence stated, "I would like to sit down with you and analyze the plans and elevations for the style is so unusual thereabouts that I want to feel absolutely sure of what I am doing so that my conscience at least is clear, then the critics can howl their heads off for all I care."¹⁴ In response Willcox reassuringly wrote:

The building comes along fine, really Give your Puritan conscience a rest! Don't worry about the style, it has it. It is based on the verities of the situation, multiform uses, necessary economy. It goes directly to a reasonable solution of the problem, which it effects (sic) with aesthetic interest and, I believe, distinction.¹⁵

According to the newspaper accounts, Lawrence had no reason to agonize over whether the building had a unified, successful style. As a 1923 newspaper clipping noted, "no students can cross the courtyard, simple and unostentatious as it is, without being impressed by the basic principle of unity upon which the school is founded."¹⁶

Lawrence's design for the "new" A&AA building exemplified his and Willcox's educational philosophy. Similar to their curriculum, Lawrence and Willcox worked

¹³ Shellenbarger, "Ellis F. Lawrence: Nonresidential Designs," 54-55.

¹⁴ Lawrence as quoted in Shellenbarger, "Ellis F. Lawrence: Nonresidential Designs," 55.

¹⁵ Willcox as quoted in Shellenbarger, "Ellis F. Lawrence: Nonresidential Designs," 55.

¹⁶ "May 20, 1923," in the School of Architecture and Allied Arts Scrapbook 1922-1923 (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. UA077).

together to create a design that embodied the spirit of the A&AA.¹⁷ The design of the A&AA's courtyard encouraged students from all programs to interact socially in a shared common area. The surrounding ambulatory, as well as the unified design connected architecture and the allied arts, symbolically binding the separate programs together.¹⁸ A tangible symbol of collaboration, Lawrence purposely allowed for the addition of future student and faculty art works throughout the interior and exterior of his design.¹⁹ The courtyard was intended "to be used by the department as an outdoor exhibit of brick, tile, and terracotta."²⁰ The decorative detailing on the arts wing and in the courtyard was primarily student and faculty work.²¹ For example, students developed the design for the entrance to the new arts wing. Based on classical proportions, the entrance exhibited regionally inspired details with "Oregon grape, acorns, and pine cones replacing the more usual egg and dart or acanthus."²² In 1940, the original, classical, low relief panel created by the sculpture students in the 1920s was replaced with a new stone panel. Inscribed on this panel were the two guiding principles of the A&AA: "A school of architecture should be a happy home where students are helped to educate themselves—Saarinen" and "Here, like the kind of democracy we should strive for, is 'the minimum of restraint and

¹⁷ See Illustration 16, Page 119.

¹⁸ See Illustrations 17-28, Pages 119-127.

¹⁹ See Illustrations 29-32, Pages 128-131.

²⁰ "A Court Yard For the Architecture Building," Newspaper Article, January 18, 1916, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 00037, Box 1 of 6, Folder: Architecture School Records General 1915-16).

²¹ Shellenbarger, "Ellis F. Lawrence: Nonresidential Designs," 56.

²² Lawrence to Joseph Schafer, Correspondence, June 28, 1926, Ellis Fuller Lawrence papers (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. AX 056), as quoted in Shellenbarger, "Ellis F. Lawrence: Nonresidential Designs," 56.

the maximum sense of responsibility’—Prince Lucien Campbell.”²³ Both of these phrases consistently appear in the A&AA’s promotional literature during the Lawrence and Willcox administration.

Dean Sidney W. Little and Lawrence Hall

*One might point to this high percent utilization and occupancy of space as being administratively efficient, but the consequences to the educational program are inevitable. Beyond a certain percentage of occupancy and space saturation, operation of the principle of diminishing returns sets in and the summations to be made in effectiveness at a year’s end is bound to show losses in total learning experience for the student.*²⁴

Prior to the arrival of Little, the A&AA administration had fully recognized the constraints of the Mediterranean style building. It was noted that greatly increased enrollments created a demand for an “increase in the size of the drafting room; at least one extra studio, and preferably two, for drawing and painting; enlargement of the provisions for sculpture; enlargement of the library space,” as well as more space for staff and administrative offices.²⁵ Similar to other architecture schools across the nation, in order to accommodate the influx of students the A&AA’s architecture program had to occupy temporary studio space in other buildings and structures across campus. Although necessary, these temporary quarters discouraged intra-school collaboration and were, therefore, in direct opposition to the primary objective of the A&AA. The more

²³ Shellenbarger, “Ellis F. Lawrence: Nonresidential Designs,” 56.

²⁴ “Report of Meeting of Curricular Heads,” Memorandum, December 9, 1955, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 11434, Box 2 of 2, Folder: Construction-Space Needs 1955-1956).

²⁵ (Lawrence?), “Biennial Report to the President: 1944-1946, School of Architecture and Allied Arts,” in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 1 of 3, Folder: Biennial Report 1944-1946).

physically spread out the A&AA became, the more complicated it was to maintain cross-disciplinary studio courses or design problems.

Following Little's appointment as dean, the needs of the A&AA were considered in a study of the campus plan. After the A&AA determined that the "area for students was ... roughly 50% the area recommended by National Accrediting Associations," the university administration agreed that the expansion and rehabilitation of the A&AA's physical plant would be the "first item of the ten-year [building] program for the campus."²⁶ The campus planning committee, which included Little, decided that modification and rehabilitation of the current facility was the best option for the A&AA. It was recognized that with present costs it would be impossible to construct a new building in a different location. Additionally, the committee acknowledged the "old building with its strong sentiment and tradition were factors playing an important part in the development in creative work."²⁷

The first step toward the reunification of the A&AA's physical plant was completed early in the spring of 1952 with the remodeling of the neighboring "old boiler plant." This "East Wing" provided permanent facilities for ceramics, jewelry and metal work, weaving, as well as a drafting room for architecture that permanently housed the third year design students.²⁸ These facilities were apparently well-equipped and boasted large studio spaces and beautiful lighting. However, the original portion of the A&AA

²⁶ (Little?), 1946-1948 Biennial Report.

²⁷ Ibid.

²⁸ (Little?), 1950-1952 Biennial Report.

building that continued to accommodate the bulk of instruction was still desperate for attention. According to Little's 1950 to 1952 biennial report:

... many portions of the old building were hasty additions made years ago on a temporary basis. The so-called art annex to the south is held together by the ivy and it is possible to see the separation of stucco exterior from frame extending through its two stories. The balconies are so rotted that one had to be removed to avoid collapse. The first floor is full of dry rot and the whole area shakes when only one person walks across the floor Temporary partitions and poor construction make these ... areas eligible for condemnation as hazardous.²⁹

Although likely somewhat hyperbolic, the above quotation undoubtedly underlined the necessity of major rehabilitation. The list of hazardous "architectural defects" of the existing building was extensive, the electric wiring was inadequate, the floors were spongy, the foundation was rotten, the plumbing was failing, and the stucco was leaking. There were even complaints that the second floor toilets were overflowing and damaging the slide collections below.³⁰ Yet, no matter how poor the building's conditions were, Little's clear declaration that portions of the "old building" were temporary and hasty additions indicates his philosophical approach. Although rapidly designed and constructed to meet pressing demands of the A&AA and a limited budget, Lawrence's additions were not overtly considered "temporary." Based on his correspondence with Willcox, Lawrence went through considerable effort to ensure stylistic continuity with the purpose and philosophy of the A&AA. Therefore, Little's declaration of the temporary nature of Lawrence's additions reveals his attitude toward the prior administration and the Arts and Crafts character of Lawrence's building.

²⁹ Ibid.

³⁰ "Needs on Hazard Basis – Architectural Defects," in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 2 of 3, Folder: Architecture – New Building).

Much to the disappointment of the “students, faculty and the active profession,” despite a “last minute rally and an unprepared professional effort,” it was not until 1956 that the A&AA “witnessed the tearing down of the south wing of the architecture building.”³¹ Budgeted to cost approximately \$500,000, the modification, renovation and expansion of the A&AA building was a collaborative effort between the students, faculty, administration and the professional architecture firm, Annand, Kennedy and Boone. There was general consensus among the inhabitants that the “old buildings ... had a useful life and that their demolition would not represent a tremendous loss to the University.”³² This approach was indicative of the period’s general dismissal of historical architecture forms and reverence for development and expansion. However, it was not financially feasible for the A&AA to completely divorce from its past and demolish the entire complex. Instead the plan called for the demolition of the Lawrence and Willcox addition, the extensive renovation of the oldest portion (designed by Lazarus and Knighton), and the construction of a consolidated, primarily independent structure to house the professional programs.

Demolition of Lawrence and Willcox’s stucco, Mediterranean style building represented a major shift in the A&AA’s administrative ideology. Characteristic of the modernist era’s disregard for historical references, many of the decorative elements were removed and destroyed. Ambitious students and faculty members were only able to save

³¹ (Little?), 1952-1954 Biennial Report; and University of Oregon, *1956 Oregoniana*, (Eugene, OR: The Associated Students, 1955), 49. See Illustration 44, Page 137.

³² Douglas Shadbolt, “Comments on Student Proposals 1 – 5 Inclusive, for a New Building for the School of Architecture and Allied Arts, University of Oregon,” Memorandum, August 20, 1955, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 2 of 3, Folder: Architecture – New Building).

a few items. These decorative pieces remain distributed throughout the University of Oregon campus. The construction of the “three-story building ... [with] a reinforced concrete frame and skin-type of construction with the walls of transparent and opaque panels and corrugated metal” symbolized the beginning of a new era and advertised the A&AA as a modern educational institution for a modern society.³³

Design and Construction of a “New” Building

As the design of this “ultra-modern ... magnificent three-story building” became a reality it underwent several stages of evolution. These stages demonstrate the spirit of collaboration fostered at the A&AA, as well as the attempt to provide practical, real-world architectural problems and opportunities for the students. Acting as the consulting architect, Little made the early preliminary drawings of the proposed rehabilitations and additions to the A&AA.³⁴ One of the more developed drawings illustrated how the proposed new building would interact with the newly dedicated “International Style” Science Building (1952) when viewed facing northwest.³⁵ This drawing clearly demonstrates the intent to launch the A&AA into a new era. Simplified into defined geometric volumes, the proposed design features ribbons of windows that stretch across a clean, undecorated façade. The building was not intended to blend the red brick revival style buildings of the old campus. Stylistically united with the scale and design of the massive, neighboring Science Building, the design was instead intended to provide a

³³ University of Oregon, *The 1956 Oregana* (Eugene, OR: The Associated Students, 1956), 49.

³⁴ (Little?), 1950-1952 Biennial Report.

³⁵ See Illustration 33, Page 132.

“bridge between the old campus and new campus areas.”³⁶

In a 1955 summer session course, five teams of advanced students and assigned faculty critics created multiple sketch solutions of the new building.³⁷ All participation was strictly voluntary and motivated by a “genuine interest in the future of the school.”³⁸ The five schemes submitted represented “a history of an exhaustive exploratory investigation of the maximum potential of an architectural design problem through group energy.”³⁹ As a total design experience that dealt with a real situation, the project represented a rare, educational opportunity for the participating students to “[think] through a preliminary design problem,” while “acting in the simultaneous capacities of recommending body and user clientele.”⁴⁰ The inclusion of student groups in the early stages of the design process demonstrated Little’s desire to design a building suited for its purpose. Combined with the faculty, the students were able to offer keen observations on the needs of the A&AA from the viewpoint of the inhabitants.⁴¹ This decision was fairly uncharacteristic of the period, and might be described as a precursor to the user groups recommended in *The Oregon Experiment*, which essentially codified the University of

³⁶ Wallace Hayden, Participating Summer Session Staff and Students to Little, Correspondence, August 16, 1955, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 2 of 3, Folder: New Building to November 10, 1955 – Demolition of Old Portion). See Illustrations 34-42, Pages 132-136.

³⁷ Little, News Release, November 10, 1955, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections & University Archives, Accession No. 10245, Box 2 of 3, Folder: New Building to November 10, 1955 – Demolition of Old Portion).

³⁸ Hayden, Correspondence, August 16, 1955.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ See Appendix B, Page 107.

Oregon's planning policy after the early 1970s. Many of the buildings constructed during the 1950s, 1960s and early 1970s did not incorporate student or faculty perspectives in the design process, which eventually lead to general protest among the campus community and the implementation of *The Oregon Experiment* recommendations.⁴²

After the submitted design solutions were evaluated, it was decided that "Scheme 3" was "the most realistic, as it recognized that the whole plant [could] not be built for the budget," but rather as a two-phase project.⁴³ Additionally, the faculty reviewers believed that Scheme 3 unified "architecture into one building ... in no way dependent on the old structure."⁴⁴ Segregation of architecture from the rest of the allied arts allowed for future adaptations unrestricted by requirements of the non-professional fields. According to Scheme 3, "the absolute minimum should be done to the existing old building, except that the various sections should be brought to the same life expectancy, say for a maximum five or ten-year period, and the budget set up now accordingly for its early replacement."⁴⁵

⁴² *The Oregon Experiment* was a campus community planning method employed at the University of Oregon. Written in 1975 by award-winning University of California (Berkeley) professor, Christopher Alexander, and collaborators Murray Silverstein, Shlomo Angel, Sara Ishikawa and Denny Abrams, *The Oregon Experiment* was commissioned in response to growing social and political tensions at the University of Oregon. Alexander was hired to design a process that allowed the University community to participate in the creation of its own spaces. Considered extremely experimental and progressive in the 1970s, the principles of the study continue to be used in the University of Oregon's current planning processes. See Campus Planning and Real Estate, "University of Oregon's Campus Planning Process, October 2005," University of Oregon, <http://uplan.uoregon.edu/plandoc/planexp.html> (accessed November 2012); Campus Planning and Real Estate, "Frequently Asked Questions about the University's use of the Pattern Language," University of Oregon, <http://uplan.uoregon.edu/faq/FAQPatternLanguage.html> (accessed November, 2012); and Campus Planning and Real Estate, "Campus Plan Second Edition 2011," University of Oregon, http://uplan.uoregon.edu/plandoc/CampusPlan/CampusPlan2011_updated5_2012/CampusPlan2ndEdition2011Updated_5_2012FULL.pdf (accessed November 2012).

⁴³ Shadbolt, "Comments on Student Proposals 1 – 5 Inclusive."

⁴⁴ Ibid.

⁴⁵ Ibid.

Based on the faculty comments, the student groups were presumably encouraged to formulate designs that utilized newly developed materials, construction techniques, and conceptions of contemporary school design.⁴⁶ All of the student proposals featured somewhat experimental systems of prefabrication with curtain-walls, expanses of glazing and other modernist features. Most likely the result of a lack of communication with university authorities on the exact nature of the building or budget, none of the student proposals planned for the long-term reuse of the existing building. It was also apparently unclear as to whether the new building was to be a “permanent building . . . of the same type and matching quality as the new structures recently completed” or more of an “experimental laboratory, built of new materials, with the most recent techniques, on an experimental basis under observation as a school project.”⁴⁷ As a result, the student proposals seem to push the limits and exhibit a distinct inclination toward highly contemporary and experimental design.

After the faculty selected an approved plan, architecture professors Robert Ferens and Lionel Chadwick adjusted the details to correspond with the budgetary requirements.⁴⁸ The preliminary design that resulted from the combined student and faculty efforts was then forwarded to Annand, Boone and Lei for the completion of the final plans and contractual arrangement. Later the involved staff and students visited the architects, gave them all five of the schemes, and reported on the “feelings of the staff

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Little, News Release, November 10, 1955.

and students regarding the future development of the project.”⁴⁹ In order to ensure that “complete interpretation of the design” was properly accomplished, the A&AA advisory committee continued to closely consult with the architecture firm.⁵⁰ Judging by the subsequent documentation, this was likely a frustrating task for the employed architecture firm and the A&AA committee. Annand, Boone and Lei had to find a way to respect the needs and wants of the A&AA, while also incorporating budgetary restraints and their own design prerogatives. As a result, it took several attempts for all parties agreed upon a final solution.⁵¹ This struggle is fully demonstrated by a September 28, 1955 letter written by Little, addressed to Jack Annand of Annand, Boone and Lei:

I am also somewhat more than casually embarrassed to have to tell you that the staff ... now find the interior areas of our proposal not to their liking I am sure you understand the importance of having a staff vote of confidence on the efforts of the summer, even if the vote might involve some shifting space I am going to insist that two of the members of the Advisory Committee (Hayden and Ferens) bring it to Portland and present it to you so there can be no valid feeling on anyone’s part that a design concept had been violated.⁵²

After years of working to resolve what Little described as the “tortuous chore of settling ... housing for the school with so many design ideas proposed by so many people and so much compromise ... between pure aesthetics and a limited budget,” the design and

⁴⁹ Lionel Chadwick, “Minutes of Staff Meeting for Discussion of New Building,” Memorandum, September 26, 1955, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 11434, Box 2 of 2, Folder: Construction – Space Needs 1955-1956).

⁵⁰ Little, News Release, November 10, 1955.

⁵¹ Chadwick, “Minutes of Staff Meeting for Discussion of New Building.”

⁵² Little to Jack Annand, Correspondence, September 28, 1955, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 11434, Box 2 of 2, Folder: Construction – Space Needs 1955-1956).

construction of the new A&AA building was finally completed in 1957.⁵³ It provided greatly increased library space as well as more offices, seminar rooms and studios. According to Little, the space was sufficiently equipped and proportioned for the needs of the expected populations, the faculty were “better housed in offices than any other school” he had visited, and the library was large enough to accommodate double its reference material. The old portion of the building was “virtually gutted and rebuilt to fit entirely new standards” equivalent to the new building.⁵⁴ The new building consolidated all the school facilities under one roof and provided segregated working space for each division of the A&AA. Once again, after fourteen years of being physically divided across the University campus, the programs of the A&AA were concentrated and interconnected.

The newly completed building exhibited simplicity of design characteristic of mid-twentieth century modernist architecture.⁵⁵ Ornament was subtle and rationalized. Colors were limited to abstract murals. Structural elements were not disguised. Materials were intended to express their function. The elements of the building were machine-made, precise, repeating and balanced. The design relied on contrasting geometric forms, angles, textures, repetition, reflections and shadows as visual interest. What was retained from Lawrence’s previous design was the central courtyard, now dynamically dominated by irregular “free-form” and circular features that offset the angular lines and shapes of the building. The different parts of the building were united

⁵³ (Little?), 1956-1958 Biennial Report. See Illustrations 44-48, Pages 137-139.

⁵⁴ Ibid.

⁵⁵ See Illustrations 45-54, Pages 138-146.

by unembellished connections. There was no attempt to match or alter the design of the remaining original buildings to create a unified style. Instead, it seems the intent of the new building was to produce a sense of balanced tension. For example, the opposing horizontal and vertical lines appear in both harmony and in conflict. Vertical concrete pilasters that stretch from the foundation to the flat roof carefully offset horizontal ribbons of windows and aluminum panels. The building was both vertically elongated and horizontally grounded. Exterior corridors and covered walkways united all the separately designated areas of the building reemphasizing the importance of interdisciplinary collaboration. The lower level of the exterior was intentionally designed to encourage the installation of student murals and mosaics, many of which still exist today. Soon after the completion of the new building, students and faculty worked to “relieve the ‘institutional’ quality of fresh plaster walls and new paint” with experimental murals, artwork, books and drawings.

In an overwhelming and unanimous effort, the new building was named “Lawrence Hall” in celebration and memory of its founder. Educators, civic leaders, architects, artists and alumni arrived at the University of Oregon in April of 1958 to attend the formal dedication ceremonies for the new A&AA building. A festive affair with streamers augmenting the flowering trees in the spring sun, the dedication focused on commemorating the contributions of Lawrence and Willcox and connecting the new, modernist building with the innovative, radical approach long fostered at the A&AA. It included the unveiling of a bronze memorial plaque, which read:

This building is named in memory of Ellis F. Lawrence, FAIA, Dean of the School of Architecture and Allied Arts from its founding in 1914 until his death in 1946. His vision brought the school into being; his devotion to architectural

education inspired its faculty and students with his own idealism, and dedication to beauty and civic service.⁵⁶

The dedication also included the presentation of “a monolith, bearing the sculptured head of W. R. B. Willcox” and the reading of a April 2, 1958 letter written by architect Frank Lloyd Wright,

Walter Willcox was a man of vision who ‘saw it coming’ and put his faith in an organic architecture. His work at the University of Oregon was a beacon-light for the young architect long before general recognition came. I remember him with affection, admiration, and respect.⁵⁷

Little was applauded for his contributions to the future of the A&AA. In the concluding paragraph of his final biennial report, Little seemed content. After a difficult, at times frustrating three-year period of planning and construction, he was proud to leave his administrative post with “this beautiful and effective teaching facility available to the faculty of the School of Architecture and Allied Arts.” In many ways, the new building was Little’s largest contribution to the A&AA. It was through Little’s efforts that the curriculum and facilities of the A&AA’s architecture program began to finally meet the demands of the post-World War II modern era.

The School of Architecture and Allied Arts: Preservation Perspectives

The A&AA represents only one story in the history of United States architectural education. This story is often forgotten in the light of the educational philosophies and pedagogy of the larger, eastern schools of architecture. Despite its location and size, the

⁵⁶ Design Proof of Bronze Memorial Plaque for Lawrence Hall, in the School of Architecture and Allied Arts Administrative Records (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives, Accession No. 10245, Box 2 of 3, Folder: Architecture New Building to November 10, 1955-Demolition of Old Portion).

⁵⁷ “At UO Architecture School: New Lawrence Hall Rites Attract Many,” April 13, 1958, School of Architecture and Allied Arts Scrapbook 1957-1958.

A&AA has been extremely influential in the development of architectural education. Since its conception, it fostered unbridled creativity and progressive design. Long on the forefront of change, the A&AA's architecture program inspired architecture schools across the nation with its unique curriculum, advanced facilities and exceptional faculty.

In recent years, the A&AA administration and faculty have been seriously discussing the need for expanded facilities to address their increasing spatial and technological needs. Similar to the needs faced by the A&AA following World War II, the A&AA is currently seeking to incorporate their current educational philosophy into a design scheme that embraces the goals of the future. In the words of the current dean, Frances Bronet:

We [the current A&AA administration] envision a new complex that would connect professors, students, staff members, and laboratories for learning. We want to describe design principles to help the school manage challenges at varying scales – creating a dynamic learning environment to convey and promote research, inquiry, and collaboration. We want the environment to support rapidly shifting modes of work, to foster informal social interaction, and to house individual and group activities. As part of this visioning exercise we need to understand the learning and work processes of the disciplines and the ways we conduct outreach beyond the campus by students and members of the faculty and staff.⁵⁸

Assuming that the necessary funds are raised to construct an entirely new facility in a separate location and adapt the current building for a new use, such a move would require substantial reorganization of all the A&AA's departments and programs. In many ways, the philosophies and approaches of the past and current A&AA are directly tied to Lawrence Hall. Despite advancements in communication tools that enable long-distance collaboration, nothing can replace the benefits of close physical proximity. In some cases, proximity alone is what continues to unite increasingly unrelated fields of study.

⁵⁸ Bronet, <http://aaa.uoregon.edu/info/deansoffice/message>.

Even if several of the non-professional departments and programs remain at Lawrence Hall, their physical separation will represent a major departure from past educational principles.

Prior to the actualization of a new facility or the renovation of the current building, the A&AA administration needs to seriously consider a host of preservation issues. Based on the interior layout and exterior appearance of the current building, it seems that past administrations had relatively little regard for underlying philosophies of previous additions. This apparent disregard has cumulatively impacted the organization of and interaction between the A&AA's faculty, staff and students. Whether these cumulative impacts are positive or negative, it is important to openly recognize their significance. As the A&AA moves forward towards a new vision that more elegantly corresponds to its current philosophical approach, it is important to remember the past. Such a move has major implications for the A&AA's architecture program, as well as for the future use of Lawrence Hall. In terms of historic preservation, whether or not the building is retained by the A&AA for future use, it is important to recognize the value of the current facility.

Continuously occupied for nearly one hundred years, Lawrence Hall, much like the curriculum, has grown to fulfill the needs of the separate fields of study and to promote interdisciplinary collaboration between Architecture; Art; History of Art and Architecture; Landscape Architecture; Planning, Public Policy and Management; Arts and Administration; Digital Arts; Historic Preservation; Interior Architecture; and Product Design. Numerous additions have transformed the original building into a labyrinth of corridors, classrooms, studios, workshops, and communal spaces. The only

feature of the building that has remained fairly constant throughout the years of alterations is the existence of a central courtyard. Nonetheless, this conglomeration of additions is entirely suited to its current program. Each addition clearly describes its architectural intent and period of conception. Although stylistically inconsistent and disjointed, these additions are somehow complementary. The stucco-covered buildings constructed in 1901 and 1914 blend with the 1923, 1924, 1940, 1957, 1971 and 1991 additions. Each addition represents an important stage of evolution in the history of the A&AA and, therefore, necessitates detailed study.

Current interpretations of the history of the A&AA seem to overlook, disparage and, at times, entirely ignore the period immediately following Lawrence and Willcox's deaths. It is important to remember, however, that this period was instrumental in the formulation of current understandings of architectural education on a local and national level. While the radical administration of Lawrence and Willcox was an incredibly formative period, it is equally necessary to recognize the significance of Little's administration to the current philosophical approach employed in the A&AA's architecture program. Through his changes to the curriculum, organization and building, Little had a dramatic impact on the A&AA. He largely shouldered the burden of a grieving, reluctant faculty and simultaneously confronted the substantial issues associated with the end of World War II and the subsequent period of dynamic growth and optimism.

Under Little's administration, new faculty were hired with innovative approaches, new perspectives were applied to the architecture curriculum, and students were encouraged to embrace and apply the principles of modernist, specifically International

style, architecture. Little not only enveloped the architecture students in a streamlined modernist curriculum, he surrounded them in a building that illustrated the materials, construction and layout of modernist architecture. His changes to the curriculum and building exemplified the social, cultural, political and economic values of the era and fully represented two of the grounding principles of architectural design in the mid-twentieth century: “form always follows function” with the assurance that “less is more.”⁵⁹

⁵⁹ “Form always follows function” is the famous maxim of Louis Sullivan. Ludwig Mies van der Rohe often proclaimed the dictum “less is more.”

APPENDIX A
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
SUGGESTED CURRICULUM AND COURSE DESCRIPTIONS IN
ARCHITECTURAL DESIGN

Suggested Curriculum (1945 to 1946)¹

First Year

Graphics I (6 term hours)
Architectural Drawing (2 term hours)
Architectural Modeling (3 term hours)
Lower-Division Architectural Design (3-6 term hours)
Landscape Architecture (3 term hours)
Construction I (1 term hour)
Essentials of Physics or Mathematics (9-12 term hours)
English Composition (9 term hours)
Military Science or Health Education (3 term hours)
Physical Education (3 term hours)

Second Year

Introduction to Construction (9 term hours)
Graphics II (6 term hours)
Lower-Division Architectural Design (3-6 term hours)
Lower-Division Drawing (6 term hours)
Lower-Division Landscape Design (3-6 term hours)
Construction II (3 term hours)
Essentials of Physics or Mathematics (6-12 term hours)
Physical Education (3 term hours)
Military Science (3 term hours)

Third Year

Architectural History I (6 term hours)
Construction III (9 term hours)
Upper-Division Architectural Design (12 term hours)
Upper-Division Drawing (3 term hours)
Pen and Pencil (3 term hours)
Domestic Architecture I (3-6 term hours)

¹ UO Catalog 1945 – 1946, 150-151.

Group requirements (12 term hours)

Fourth Year

Architectural History II (6 term hours)
Construction IV (6 term hours)
Upper-Division Architectural Design (18 term hours)
Upper-Division Drawing (3 term hours)
Construction V (6 term hours)
Architectural Practice (3 term hours)
Electives (6 term hours)

Fifth Year

Upper-Division Architectural Design (30 term hours)
City Planning (6 term hours)
Upper-Division Drawing (3 term hours)
Architectural Physics (3 term hours)
Construction VI (6 term hours)

Course Descriptions (1945 to 1946)²

Lower-Division Courses

Graphics I: Principles of orthographic projection or descriptive geometry; application to the construction of plans and elevations, projections of points, lines, and planes, and correct location of shades and shadows.

Introduction to Construction: Study of mathematics as related to building construction, including the elements of algebra, trigonometry, and calculus.

Construction: Introduction to architectural elements by means of individual research and observation. Sketching of existing examples, with class discussion.

Mechanical Drawing: The use and care of instruments; geometric drawing; practical applications of the principles of orthographic projection to drafting-room practice.

Architectural Modeling: The student studies architectural forms and details by actually creating the forms in clay, and thus strengthens his perception of three dimensions for work on problems in design.

² UO Catalog 1945 – 1946, 158-159.

Architectural Drawing: A course in freehand perspective, intended to develop skill in depiction of imagined forms in planes and solids.

Graphics II: Completion of work in shades and shadows, applications of descriptive geometry to drawings of linear perspectives. Practical methods of constructing perspectives.

Architectural Rendering: Use of India ink and water color in making rendered drawings; application to architectural-design problems.

Construction II: Introduction to building materials; materials in design, properties of materials, specifications.

Interior-Design Elements: Introduction to the scope, aim and technique of interior design, with emphasis on interior planning, interior color theory, textile design and flower arrangement.

Lower-Division Architectural Design: No-grade course. Through lectures and individual problems, the staff attempts to orient the student in relation to the principles, methods, concepts, and ideals which make up the field of architectural design and planning.

Upper-Division Courses

Domestic Architecture I: The principles and requirements of domestic architecture applied to the execution of plans and elevations of residential buildings, and to the landscape design of the property.

Field Practice I: Field problems in surveying, grading and layout work for construction.

Office Practice: Professional ethics, office management and principles of superintendence.

City Planning I: History and significance of city planning; modern achievements in zoning, housing, and city and regional planning.

Field Practice II: A continuation of Field Practice I, the fieldwork being correlated with a major design problem.

Upper-Division Landscape Design: No-grade course. Design of suburban and country estates, school grounds and parks, cemeteries, golf courses, housing developments and subdivisions.

Plant Composition: No-grade course. Design of planting of trees, shrubs, and flowers.

City Planning II: No-grade course. Course in civic design.

Special Studies

Senior Thesis

Senior Assigned Reading

Senior Seminar

Suggested Curriculum (1950 to 1951)³

Lower-Division Required Courses

Basic Design – AA 195 (6 term hours)
Graphics – AA 211, 212, 213 (9 term hours)
Lower-Division Drawing – AA 291 (3 term hours)
Construction and Design – AA 285, 286, 287 (12 term hours)
Mathematics (12 term hours)
Physics (9-12 term hours)

Upper-Division Required Courses

Architectural Design – AA 387 (12 term hours)
Architectural Design – AA 487 (18 term hours)
Architectural Design – AA 587 (24 term hours)
History of Architecture I – AA 337, 338, 339 (9 term hours)
History of Architecture II – AA 340, 341, 342 (9 term hours)
Theory of Structures I – AA 368, 370, 371 (9 term hours)
Theory of Structures II – AA 469, 470, 471 (12 term hours)
Architectural Physics – Ph 369, 370, 371 (3 term hours)
Building Construction I – AA 417, 418, 419 (6 term hours)
Building Construction II – AA 420, 421, 422 (6 term hours)
City Planning I – AA 353, 354, 355 (6 term hours)
Surveying for Architects – AA 317 (2 term hours)
Architectural Practice – AA 529, 530, 531 (3 term hours)
Art Studio Course – Drawing, Painting, Sculpture, Weaving, or Ceramics (6 term hours)

³ UO Catalog 1950 – 1951, 167-168.

Course Descriptions (1950 to 1951)⁴

Lower-Division Courses

Basic Design – AA 195: No-grade course. Through individual projects in a series of studio assignments, the student achieves an understanding of design in the basic visual arts, and a familiarity with all the professional fields of the school.

Graphics – AA 211, 212, 213: Problems in mechanical and freehand perspective, orthographic projection, shades and shadows, as applied to graphic presentation of architectural design. Media of graphic presentation. Methods and techniques of design presentation.

Construction and Design – AA 285, 286, 287: No-grade course. A basic pre-professional sequence dealing with materials, their properties, design qualities, and applications to design. Principles of light construction in wood and masonry. Short design problems planned to integrate the basic principles of design in analytical solutions of typical problems in architecture, landscape architecture, and interior architecture.

Upper-Division Courses

Domestic Architecture – AA 311, 312, 313: Fundamental analysis of factors influencing domestic design. Short studio problems and discussions.

Surveying for Architects – AA 317: Elements of plane surveying adapted to the needs of architects; field practice in the use of steel tape, level and transit; determination of building-plot contours and their interpretation on plot-plan drawings; methods of calculating excavations and fills for building purposes.

Theory of Structures I – AA 369, 370, 371: Application of mathematics to the design of building structures. Wood and steel construction; beams, columns, trusses and simple frames; the relationship of structural design to architectural design.

Architectural Design – AA 387: No-grade course. A series of problems in architectural design, beginning a three-year sequence of intensive study of professional planning. Major problems in planning and design; sketch problems, individual criticisms by the entire staff.

Housing – AA 411, 412, 413: Needs and problems of public and private housing. General principles governing siting and design of housing projects.

⁴ UO Catalog 1950 – 1951, 168-170.

Building Construction I – AA 417, 418, 419: The preparation of working drawings, including scale and full-sized details; architectural specifications; field supervision of building construction.

Building Construction II – AA 420, 421, 422: Mechanical accessories to buildings; plumbing, heating, ventilation, electric lighting, acoustics.

Theory of Structures I – AA 469, 470, 471: Wood and steel building trusses, reinforced-concrete building construction; retaining walls, footings and foundations for buildings.

Theory of Structures II – AA 472, 473, 474: Continuous frames, rigid frames, and their effects on architectural design. A series of problems, presented in conjunction with fifth-year architectural design.

Architectural Design – AA 487: No-grade course. A series of architectural problems of increasing complexity, with emphasis on analysis in planning and design. Individual criticisms by the entire staff.

Special Studies – AA 401

Senior Assigned Reading – AA 405

Senior Seminar – AA 407

Suggested Curriculum (1957 to 1958)⁵

First and Second Years

Design Studio I (6 term hours)
Graphics I (6 term hours)
Graphics II (6 term hours)
Survey of Visual Arts (9 term hours)
Design Studio II: Architecture (3 term hours)
Construction Materials (3 term hours)
Construction Theory (3 term hours)
Mathematics (12 term hours)
Essentials of Physics (9 term hours)

⁵ UO Catalog 1957 – 1958, 181.

Third Year

Architectural Design (12 term hours)
Mechanical Equipment of Buildings (9 term hours)
Theory of Structure I (9 term hours)
History of Architecture I (9 term hours)
City Planning I (6 term hours)

Fourth Year

Architectural Design (15 term hours)
Working Drawings, Specifications and Estimating (6 term hours)
Theory of Structures II (9 term hours)
History of Architecture II (9 term hours)
Surveying for Architects (2 term hours)

Fifth Year

Architectural Design (18 term hours)
Ethics and Practice (Architecture) (2 term hours)
Electives (15 term hours)

Course Descriptions (1957 to 1958)⁶

Lower-Division Courses

Graphics I: A general exploration of the principles of light, color and space representations in typical architectural forms. Use of various media and methods, and manipulation of instruments. Perspective, shades and shadows, projection and sectioning.

Construction Materials: Materials and techniques of construction used in buildings and their furnishings. Materials utilized in framing, fabrication, enveloping, surfacing and finishing. Aspects of color, scale, texture; techniques for use. Manufacture, distribution, availability, maintenance and depreciation. Field trips, demonstrations, illustrated lectures and laboratory investigation.

Design Studio I: No-grade course. Human environment and design processes. Integration of natural materials with man-made materials in studio exercises. Color phenomena and their use in architectural design. Three-dimensional design applied to structural space. Model construction.

⁶ UO Catalog 1957 – 1958, 182-184.

Graphics II: Continuation of Graphics I, with emphasis on the precise study of systems of drawing. Orthographic projection, descriptive geometry. Integration of the media and methods controlling delineation and other expressions of architectural subjects.

Construction Theory: Structural materials used today; structural systems, both historical and modern; simple ideas of force and counterforce; survey of trends in structural design, with regard both to new materials and new methods.

Design Studio II (Architecture): No-grade course. Design and planning processes by which architectural structures are conceived and executed. Site location, function, organization of space and form, scale, proportion, etc. Review of executed models and drawings.

Upper-Division Courses

The House: The home and its environs, with emphasis on its importance to the individual, the family and the community; the concepts and principles of house design.

Surveying for Architects: Elements of plane surveying adapted to the needs of architects; field practice in the use of steel tape, level, and transit; determination of building-plot contours and their interpretation on plot-plan drawings; methods of calculating excavations and fills for building purposes.

Mechanical Equipment of Buildings: Principles of plumbing, heating, ventilation, lighting, acoustics.

Theory of Structures I: Application of mathematics to the design of building structures. Wood and steel construction; beams, columns and simple frames; the relationship of structural design to architectural design.

Architectural Design: No grade course. Planning and design, beginning a three-year sequence of intensive study in programming, theoretical analysis and problem solution.

Working Drawings, Specifications, and Estimating: The preparation of working drawings, including scale and full-sized details; architectural specifications; field supervision of building construction.

Building Materials and Construction: Study of the materials and methods of building construction. Contract documents and their use. Materials and labor estimating methods used by contractors and material dealers.

Building Materials: Critical study of materials used in construction, with special reference to their design significance.

Theory of Structures II: Wood and steel building trusses, reinforced-concrete building construction; retaining walls, footings, and foundations for buildings.

Theory of Structures III: Continuous frames, rigid frames, and their efforts on architectural design. A series of problems, presented in conjunction with fifth-year architectural design. Elective for design majors, required for structural majors.

Architectural Design: No-grade course. Second year of design sequence. Students work in the drafting room under individual observation of staff members.

Special Studies

Senior Assigned Reading

Senior Seminar

APPENDIX B

CONCLUSIONS DRAWN BY STUDENT PARTICIPANTS IN PRELIMINARY DESIGN EFFORT FOR THE 1957 ADDITION TO THE SCHOOL OF ARCHITECTURE AND ALLIED ARTS

I. Site Selection:

- Conclusion that the present site is the most suitable:
 - Location with respect to other campus facilities;
 - Accessibility;
 - Quantity of available space;
 - East-west orientation, providing maximum north light exposure for drafting room and studio space, which make up the bulk of space needs.

II. Campus Planning:

- A building, with its semi-public and public function, is so located that it provides effective transition between the old campus end and the university street wall, and begins to establish an epicenter for campus as a whole;
- A building extending into and terminating the old campus without a closure...providing a “bridge” between the old campus and new campus areas;
- A development which provides a unifying interplay of the more massive, vertical, opaqueness of existing buildings, with a lighter, horizontal openness of the School, for mutual enhancement of all the buildings;
- We strongly recommend that the allowance for landscape funds be extended to include development of fringe areas, beyond the “property lines” of the School.

III. Site Planning:

- Recognition of the 3 major approaches to the School, and organizing the all school, all university, and public functions near the focus or convergence of these approaches;
- Simplification of major public circulation within the area;
- Maximum use of adjacent ground areas for school activities;
- Development of court-type area, for all-school use, with public relations value;
- Connecting links between rehabilitated existing buildings and new construction, be designed to the appropriate expectation of their usefulness;
- Minimum loss of trees.

IV. Internal Planning:

- Pull together all the school functions into a unified whole;
- Organize and localize the all-school functions, with ready access to and from studio and drafting room areas, as well as public functions;
- Organize the whole toward a maximum flexibility-linear “give and take;”
- Simplified circulation system;
- Art education to be an integral part of the school, but with direct public access;
- Keep all years and phases of design, architecture, liberal arts, interior and basic, as close as possible;
- Group applied arts, activities;
- Interior spaces organized to make fullest use of exterior ground studio areas;
- Group activity functions to take advantage of natural light and view;
- Group and distribute utility stairs and storage functions in cores where natural light not important, and to serve as orientation points;
- Height of building should be determined by a maximum utilization of land. Two or three stories seem to show the greatest potential in this respect. A three story structure has the cost advantage;
- A max amount of the appropriation funds should be converted to new construction, accompanied by a maximum functional use made of existing buildings.

V. Structural and Finish:

- Recommend that advantages be taken of prefabrication of structural and enclosure units (prefabricated/precast/pre-stressed);
- Finishes:
 - Exposed and openly expressed structural and curtain wall materials;
 - Plumbing and lighting elements can be exposed and handled in an imaginative way in drafting rooms and studio spaces;
 - Acoustical treatment;
 - Effective use of color for ruder construction materials, take advantage of texture and form.⁷

⁷ Participating Summer Session Staff and Students to Little, Memorandum, “Project AAA, 1955,” 16 August 1955, School of Architecture and Allied Arts Administrative Records, Accession No. 10245, Box 2 of 3, Folder “Architecture: New Building to November 10, 1955 – Demolition of old portion” (Eugene, OR: University of Oregon Libraries, Special Collections and University Archives), accessed May 2012.

ILLUSTRATIONS



Illustration 1

Dean Ellis F. Lawrence (c. 1945)
University of Oregon, *The 1945 Oregana*
(Eugene, OR: The Associated Students, 1945)



Illustration 2
Professor Walter R. B. Willcox (c. 1945)
University of Oregon, *The 1945 Oregana*
(Eugene, OR: The Associated Students, 1945)



Illustration 3

Ellis F. Lawrence and W. R. B. Willcox in courtyard of
the School of Architecture and Allied Arts Building (c. 1940)
Building Oregon: Architecture of Oregon and the Pacific Northwest, "Art and
Architecture Building, University of Oregon," University of Oregon Libraries,
Architecture and Allied Arts Library, [http://oregondigital.org/cdm4/item_viewer.php?
CISOROOT=/archpnw&CISOPTR=9159&CISOBX=1&REC=19](http://oregondigital.org/cdm4/item_viewer.php?CISOROOT=/archpnw&CISOPTR=9159&CISOBX=1&REC=19)
(accessed May 2012)



Illustration 4
Dean Sidney W. Little (c. 1947)
University of Oregon, *The 1947 Oregana*
(Eugene, OR: The Associated Students, 1947)



Illustration 5
“The Arts Library” (1943)
University of Oregon, *The 1943 Oregana*
(Eugene, OR: The Associated Students, 1943)



Illustration 6
“Don Clauson and Jim Ince make preliminary sketches
for a construction problem” (1948)
University of Oregon, *The 1948 Oregana*
(Eugene, OR: The Associated Students, 1948)

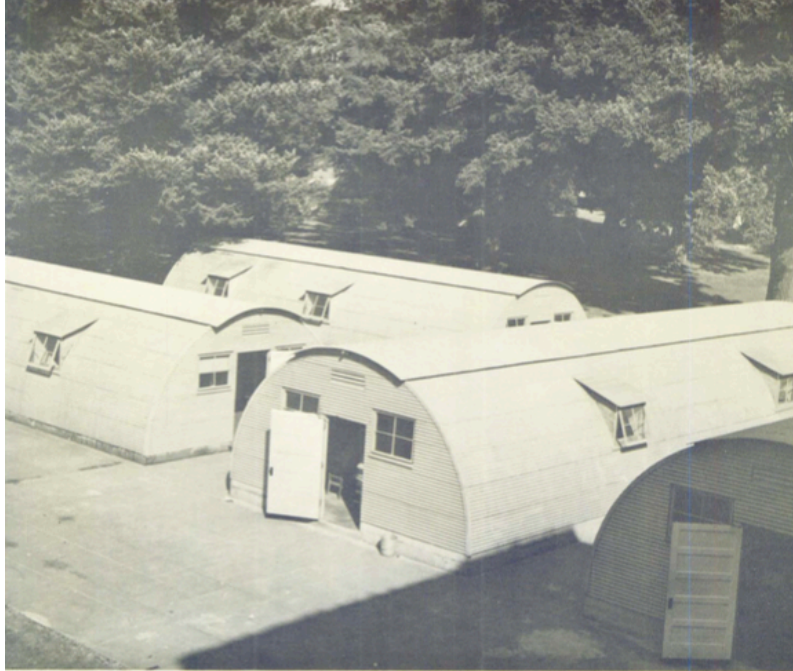


Illustration 7
“Firs, cedars and redwoods shade Quonsets” (1948)
University of Oregon, *The 1948 Oregana*
(Eugene, OR: The Associated Students, 1948)



Illustration 8
“Students in Basic Design labor long over delicate models” (1948)
University of Oregon, *The 1948 Oregana*
(Eugene, OR: The Associated Students, 1948)



Illustration 9

“Architectural drawings receive careful scrutinization in the Little Art Gallery” (1949)
University of Oregon, *The 1949 Oregonian*
(Eugene, OR: The Associated Students, 1949)



Illustration 10

“There may be something amusing about this problem,
but somebody probably stayed up all night to finish it” (1952)
University of Oregon, *The 1952 Oregana*
(Eugene, OR: The Associated Students, 1952)



Illustration 11

“Architecture students call these hallowed halls home—
they even occasionally sleep here” (1952)
University of Oregon, *The 1952 Oregana*
(Eugene, OR: The Associated Students, 1952)

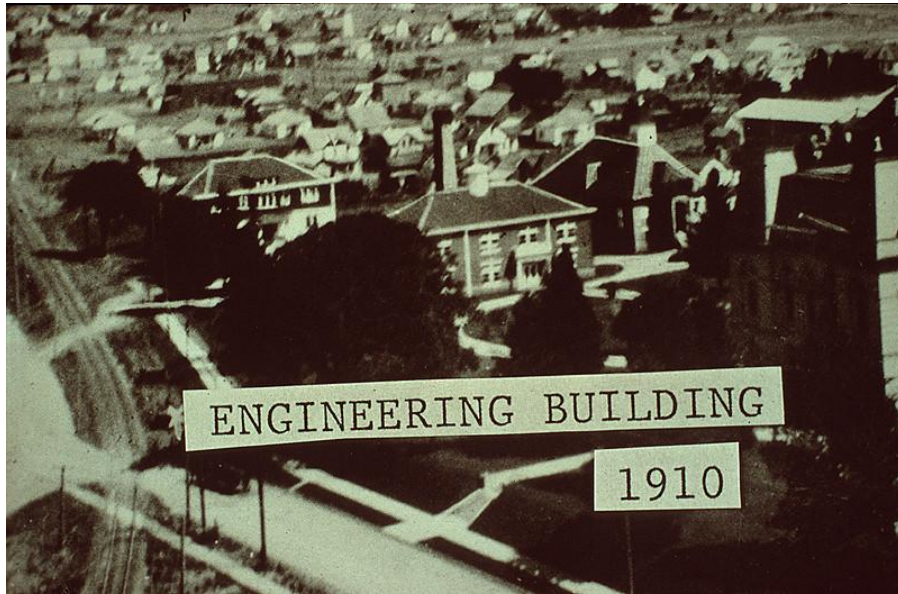


Illustration 12

Engineering building (1910)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries, Architecture and Allied Arts Library, Visual Resources Collection



Illustration 13

New East Wing of the Art and Architecture building from east (c. 1914)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries, Architecture and Allied Arts Library, Visual Resources Collection



Illustration 14

Art and Architecture building from the northwest (1921)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 15

Art and Architecture building from directly west (c. 1920)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 16

Lawrence Hall model 1924 to 1957

Ed Teague, "The Architecture of the University of Oregon: A History, Bibliography, & Research Guide," University of Oregon Libraries, <http://library.uoregon.edu/guides/architecture/oregon/lawrence.html> (accessed May 2012)



Illustration 17

School of Architecture and Allied Arts building, construction,
view of courtyard facing northeast (c. 1923)

"Art and Architecture Building, University of Oregon," University of Oregon Libraries, Architecture and Allied Arts Library, Visual Resources Collection



Illustration 18

School of Architecture and Allied Arts building,
view of courtyard facing northeast (c. 1925)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 19

School of Architecture and Allied Arts building,
view of courtyard facing northeast (c. 1925)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 20

School of Architecture and Allied Arts building, view of courtyard facing west (c. 1930)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

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Illustration 21

School of Architecture and Allied Arts building, view of courtyard facing east (c. 1925)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 22

School of Architecture and Allied Arts building, exterior view facing east (c. 1925)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

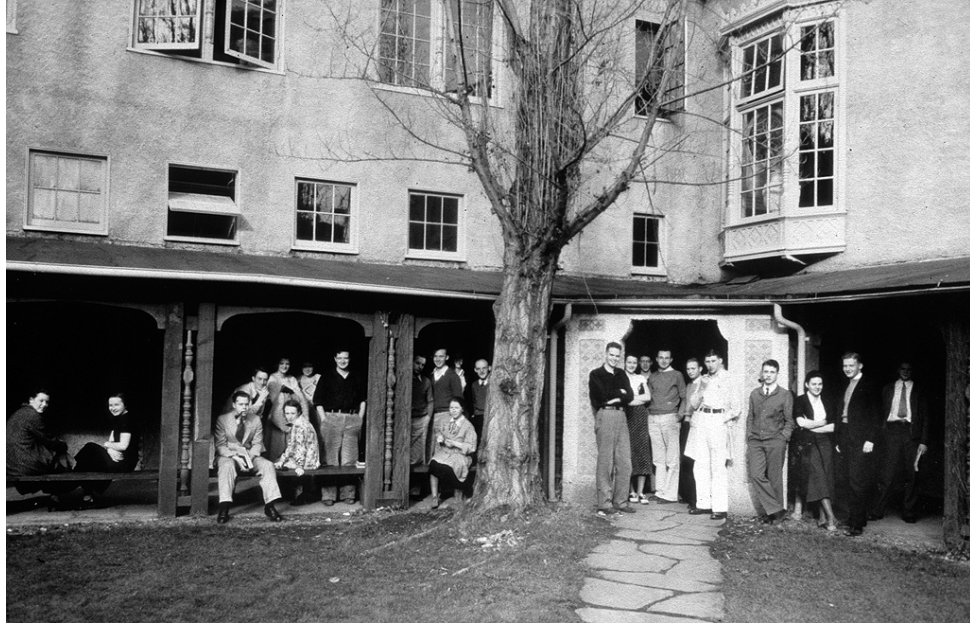


Illustration 23

School of Architecture and Allied Arts students, view of courtyard facing northwest
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection
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Illustration 24

School of Architecture and Allied Arts building, arts wing facing northeast
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 25

School of Architecture and Allied Arts building, courtyard entrance facing northeast
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

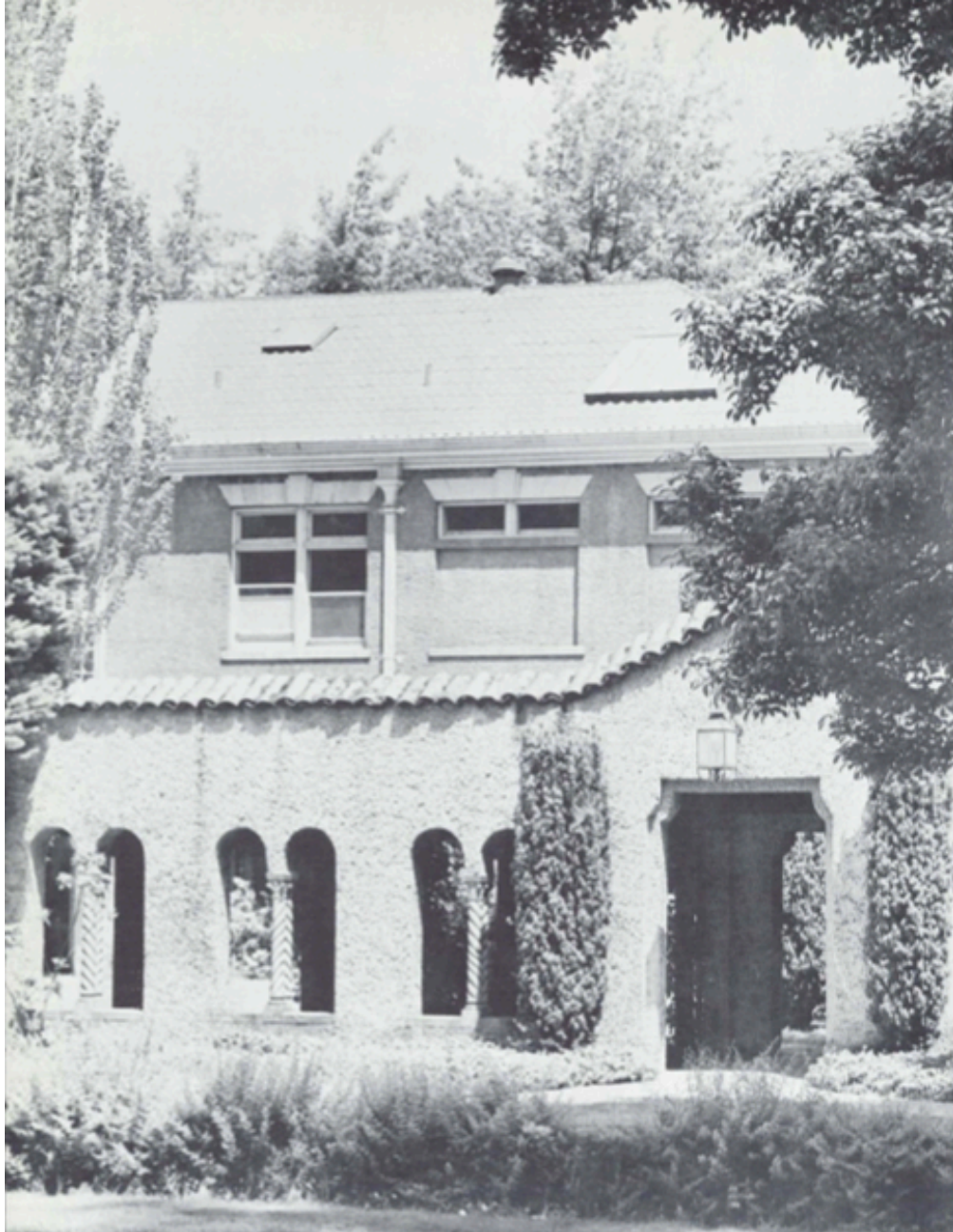


Illustration 26

School of Architecture and Allied Arts building (1956)
University of Oregon, *The 1956 Oregoniana*
(Eugene, OR: The Associated Students, 1956)



Illustration 27

School of Architecture and Allied Arts building, arts wing facing southwest (c. 1924)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 28

School of Architecture and Allied Arts building, arts wing facing west
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 29

School of Architecture and Allied Arts building,
courtyard walkway mural (1939)

Building Oregon: Architecture of Oregon and the Pacific Northwest, "Art and
Architecture Building, University of Oregon," University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection,
[http://oregondigital.org/cdm4/item_viewer.php?CISOROOT=/archpnw&CISOPTR=177
86&CISOBX=1&REC=15](http://oregondigital.org/cdm4/item_viewer.php?CISOROOT=/archpnw&CISOPTR=17786&CISOBX=1&REC=15) (accessed May 2012)



Illustration 30

School of Architecture and Allied Arts building, interior mural (1932)
Building Oregon: Architecture of Oregon and the Pacific Northwest, "Art and
Architecture Building, University of Oregon," University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection,
http://oregondigital.org/cdm4/item_viewer.php?CISOROOT=/archpnw&CISOPTR=17789&CISOBX=1&REC=18 (accessed May 2012)



Illustration 31

School of Architecture and Allied Arts building, interior mural
Building Oregon: Architecture of Oregon and the Pacific Northwest, "Art and
Architecture Building, University of Oregon," University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection,
http://oregondigital.org/cdm4/item_viewer.php?CISOROOT=/archpnw&CISOPTR=9160&CISOBX=1&REC=20 (accessed May 2012)



Illustration 32

School of Architecture and Allied Arts building, interior mural (c. 1957)
Building Oregon: Architecture of Oregon and the Pacific Northwest, "Art and
Architecture Building, University of Oregon," University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection,
[http://oregondigital.org/cdm4/item_viewer.php?CISOROOT=/
archpnw&CISOPTR=12616&CISOBX=1&REC=4](http://oregondigital.org/cdm4/item_viewer.php?CISOROOT=/archpnw&CISOPTR=12616&CISOBX=1&REC=4) (accessed May 2012)

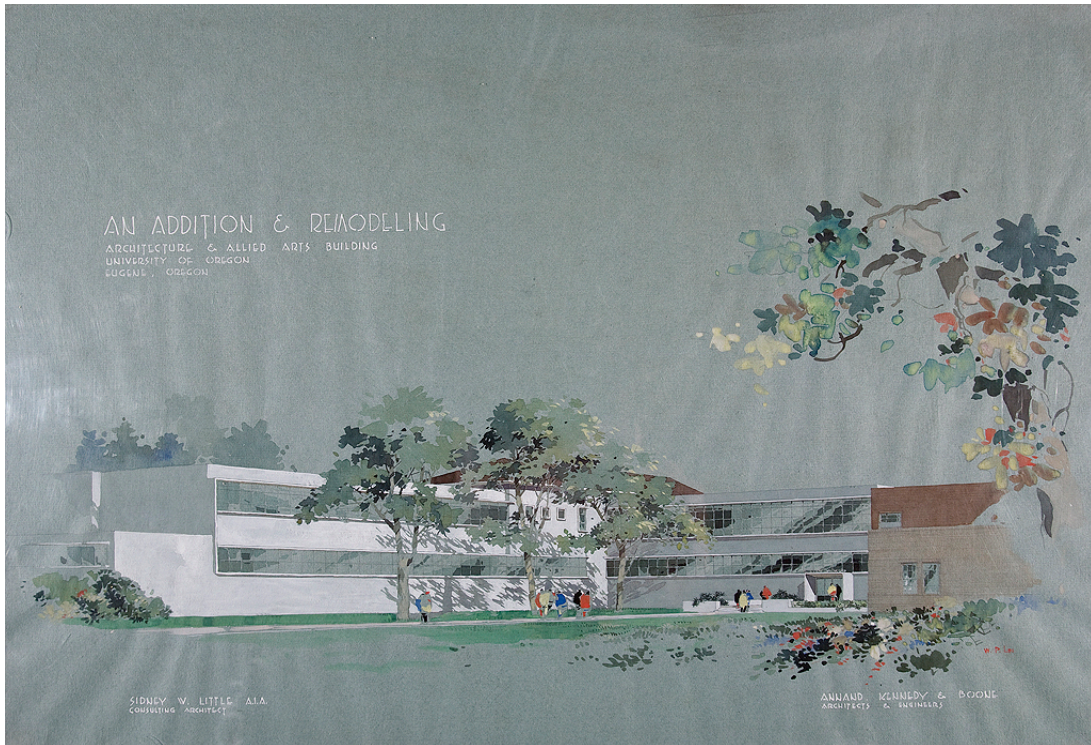


Illustration 33

School of Architecture and Allied Arts building,
concept drawing, exterior view (c. 1953)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection
© Sidney W. Little

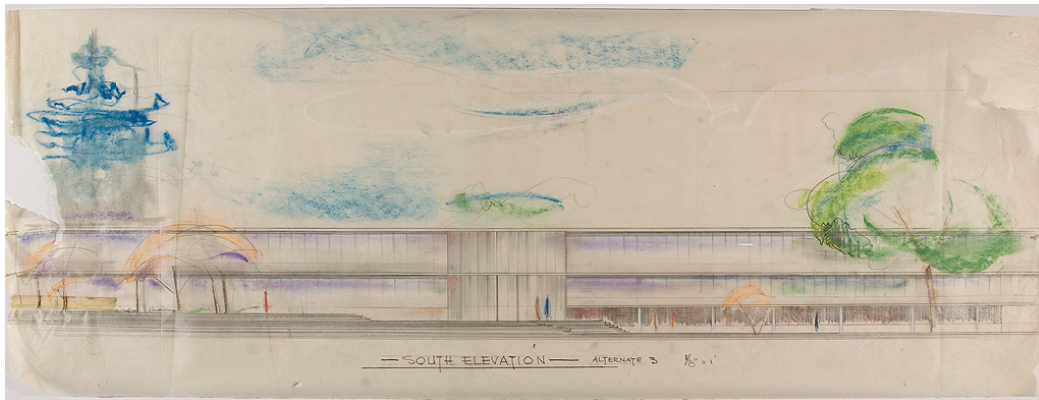


Illustration 34

School of Architecture and Allied Arts building,
concept drawing, alternate 3, view of south elevation (c. 1955)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

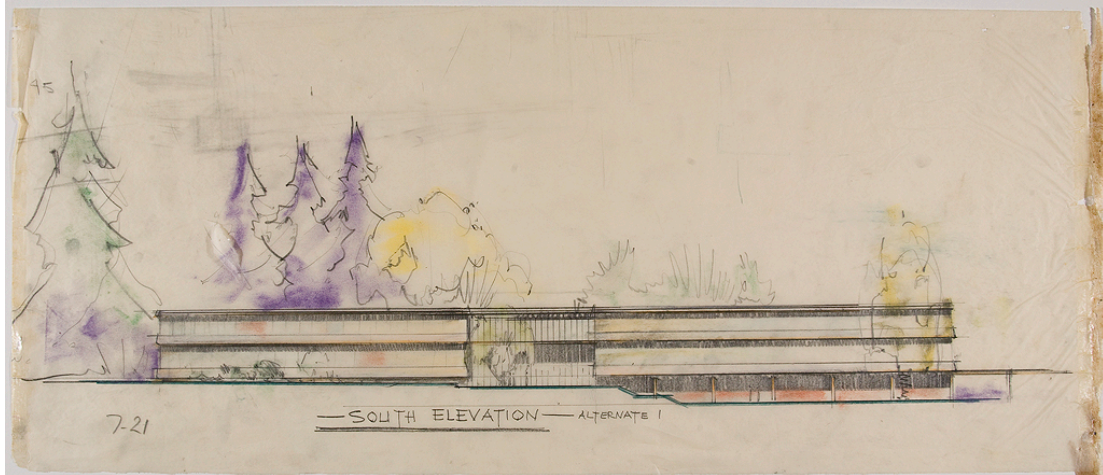


Illustration 35

School of Architecture and Allied Arts building,
 concept drawing, alternate 1, view of south elevation (c. 1955)
 “Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
 Architecture and Allied Arts Library, Visual Resources Collection

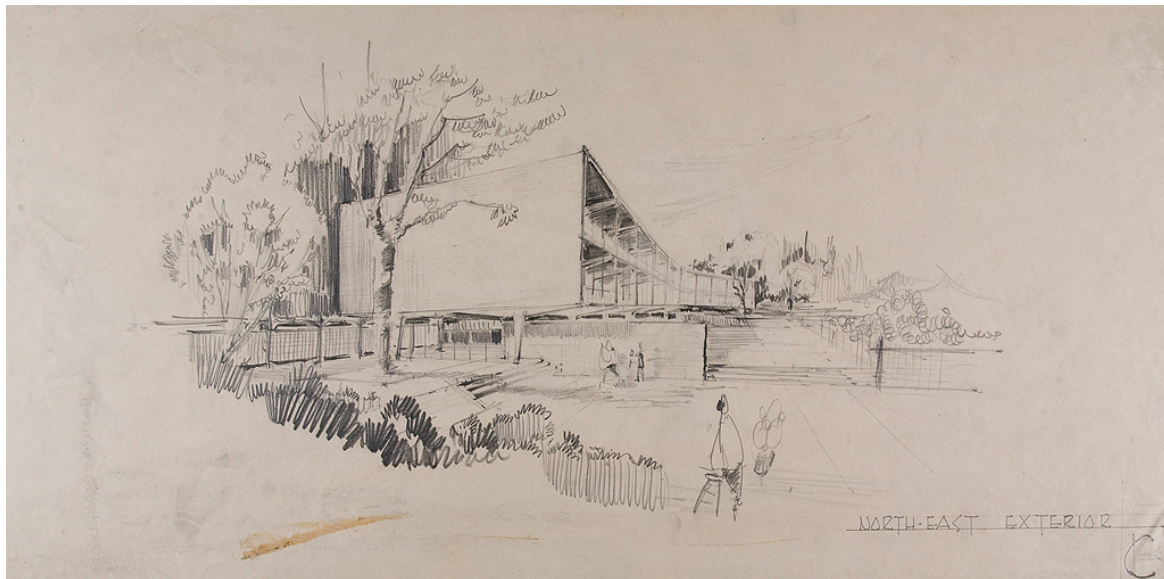


Illustration 36

School of Architecture and Allied Arts building,
 concept drawing, northeast exterior view (c. 1955)
 “Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
 Architecture and Allied Arts Library, Visual Resources Collection

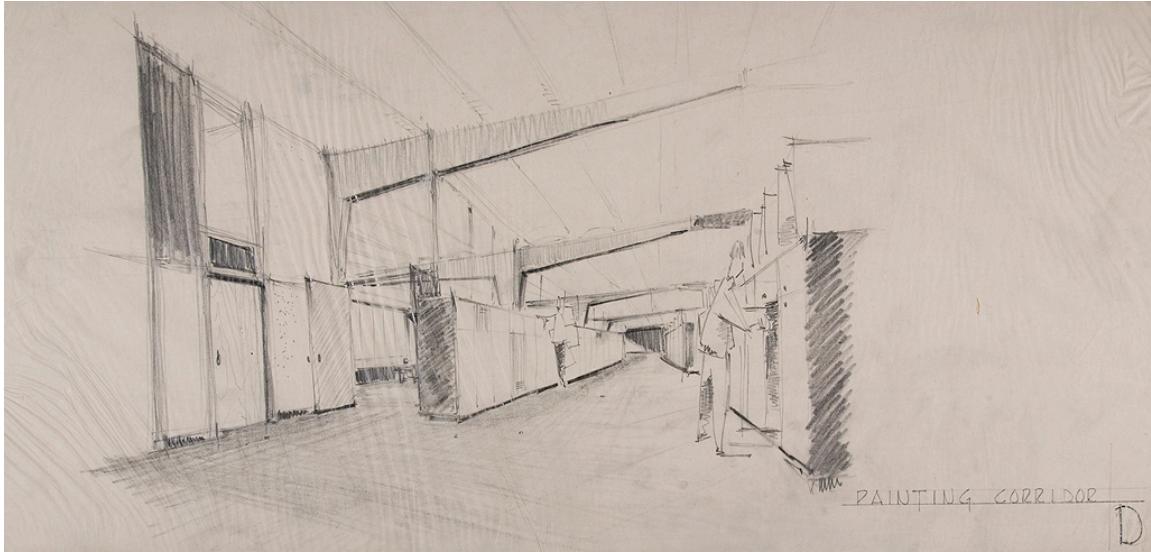


Illustration 37
School of Architecture and Allied Arts building,
concept drawing, interior view of painting corridor (c. 1955)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

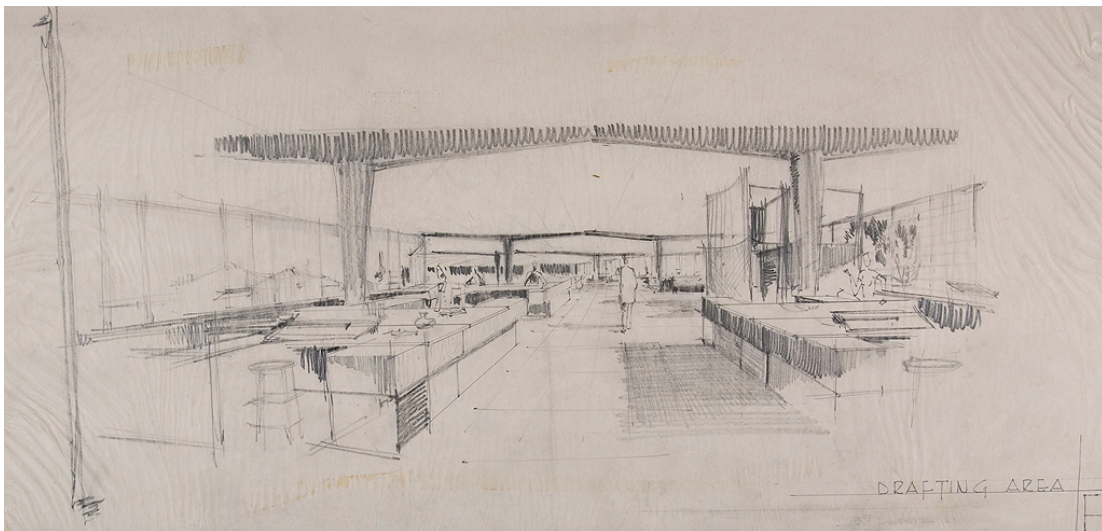


Illustration 38
School of Architecture and Allied Arts building,
concept drawing, interior view of drafting area (c. 1955)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

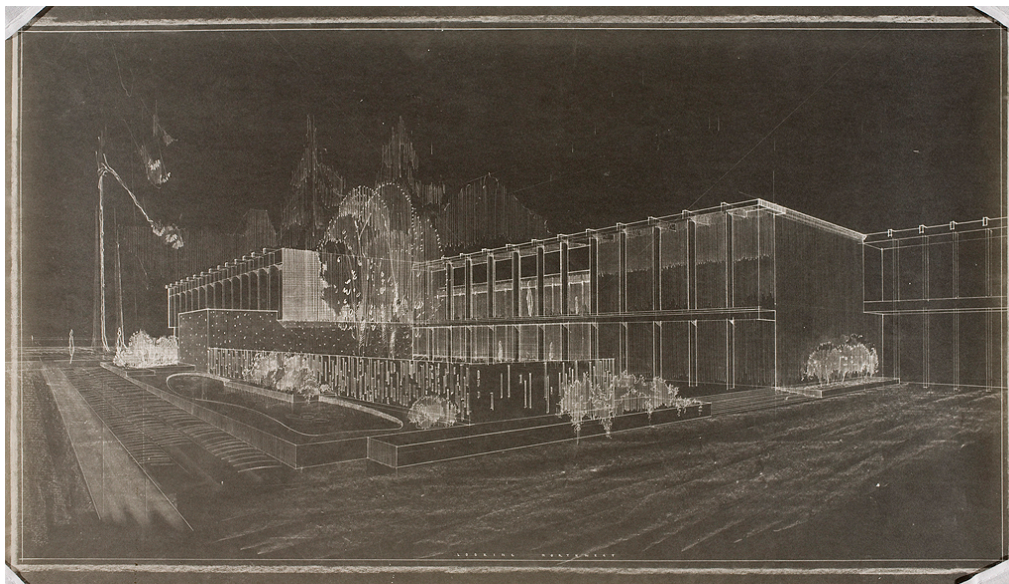


Illustration 39

School of Architecture and Allied Arts building,
concept drawing, exterior view (c. 1955)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

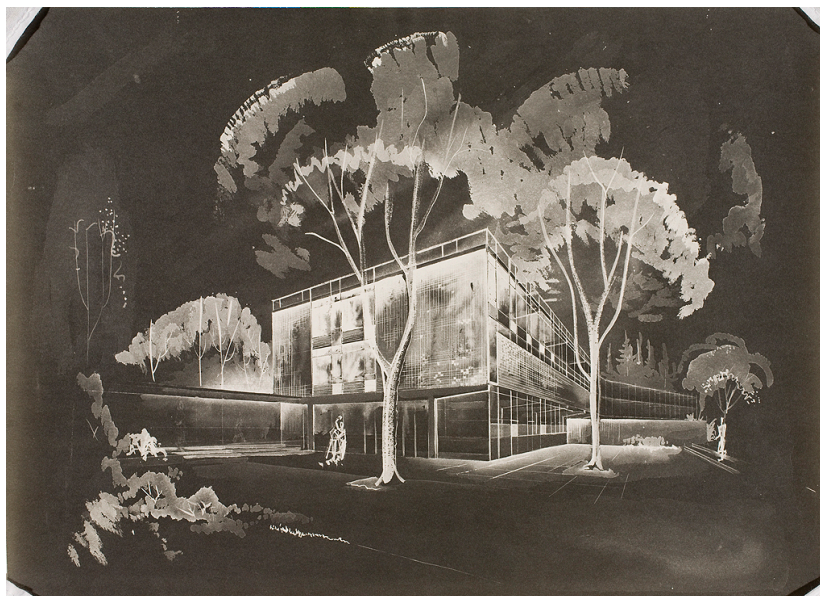


Illustration 40

School of Architecture and Allied Arts building,
concept drawing, exterior view (c. 1955)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

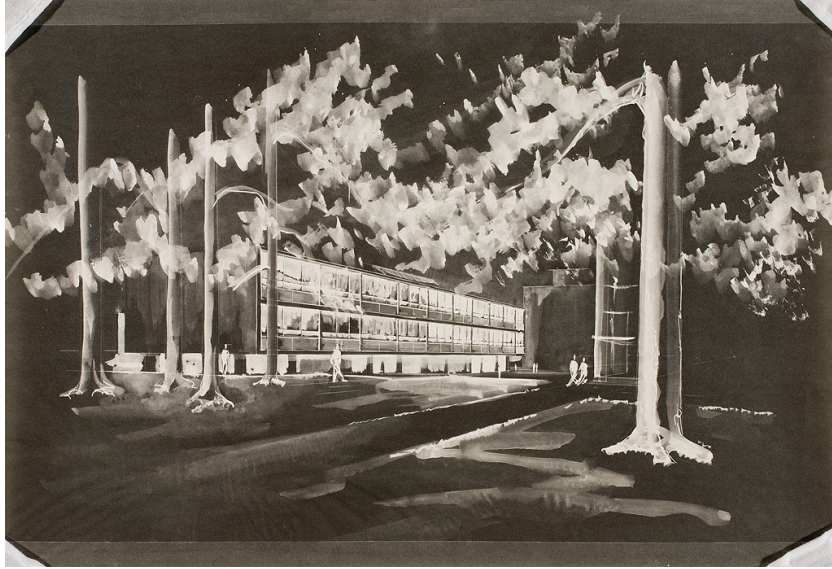


Illustration 41

School of Architecture and Allied Arts building,
concept drawing, exterior view (c. 1955)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

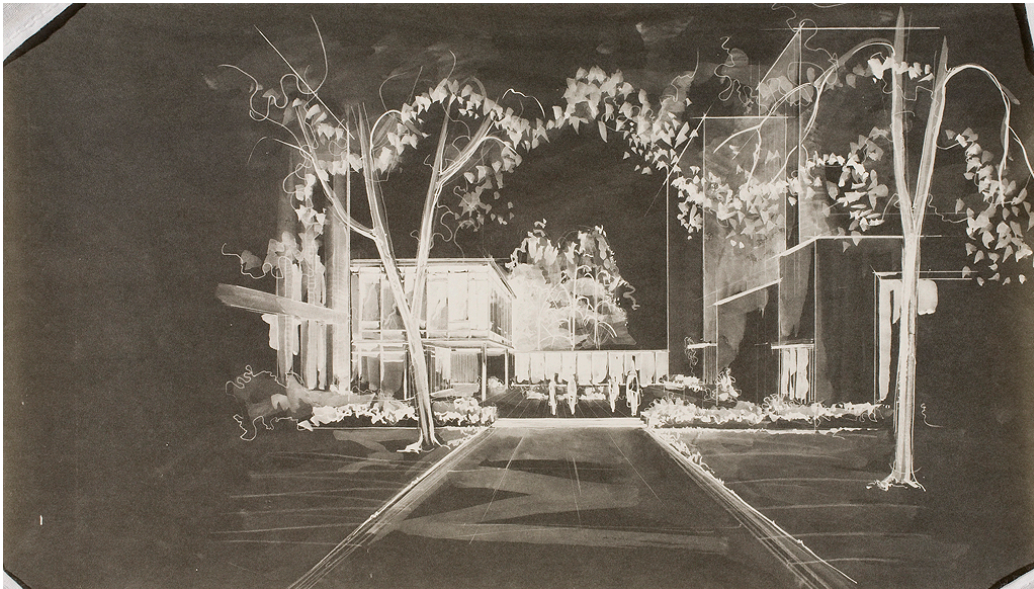


Illustration 42

School of Architecture and Allied Arts building,
concept drawing, exterior view (c. 1955)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

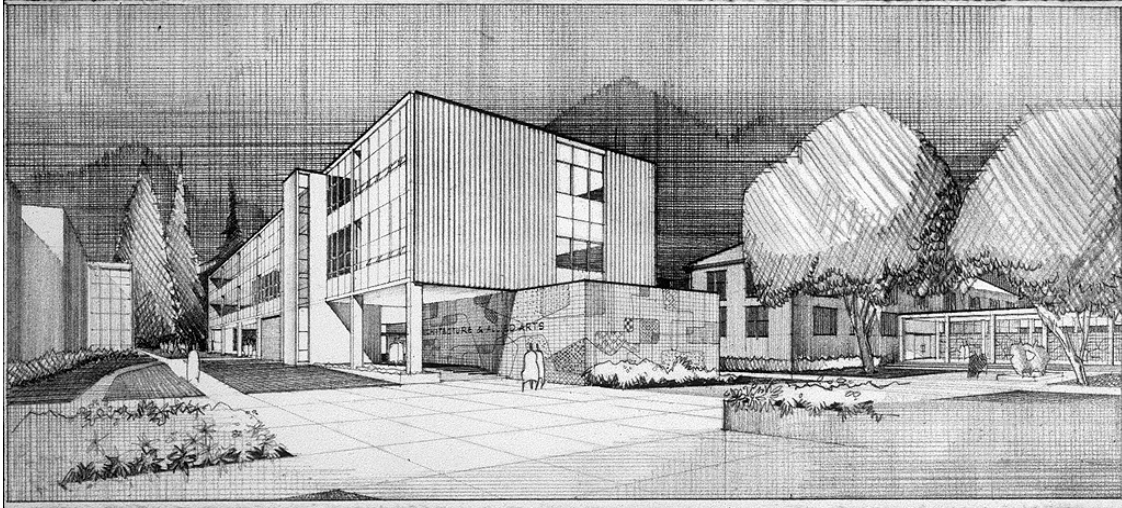


Illustration 43

Lawrence Hall (c. 1957)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

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Illustration 44

School of Architecture and Allied Arts building, demolition (c. 1957)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection

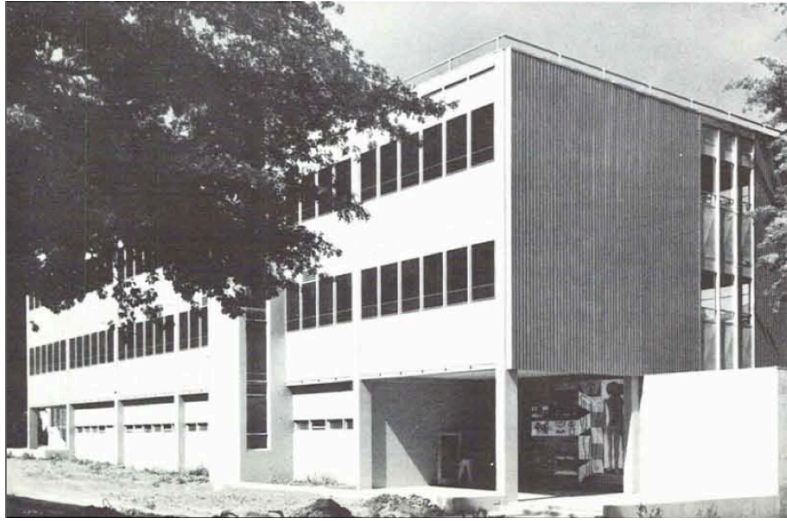


Illustration 45

Lawrence Hall, exterior view facing northwest (c. 1957)
University of Oregon, *The 1958 Oregon*
(Eugene, OR: The Associated Students, 1958)



Illustration 46

Lawrence Hall, exterior view facing west (1958)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 47

Lawrence Hall, exterior view facing northwest (1958)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 48

Lawrence Hall, exterior view facing east (1958)

“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 49

Lawrence Hall, exterior view facing northeast (1958)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 50

Lawrence Hall, exterior view facing northeast (1958)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 51

Lawrence Hall, exterior view facing northwest (1958)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 52

Lawrence Hall, exterior view facing southwest (1958)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection



Illustration 53

Lawrence Hall, exterior view facing south (1958)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
Architecture and Allied Arts Library, Visual Resources Collection
© Frank A. Cuthbert



Illustration 54

Lawrence Hall, exterior view facing northwest (1958)
“Art and Architecture Building, University of Oregon,” University of Oregon Libraries,
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