INSTRUCTION
Cory Olsen, Assistant Professor  coryo@uoregon.edu
Office: 476A Lawrence *Remote*  Office Hours: Zoom meeting by request

COURSE DESCRIPTION
Advanced studio exploration in furniture design. A focused inquiry of material, the relevancy & pursuit of craft, and ergonomics. The course will be remotely delivered due to ongoing pandemic conditions, with a potential fabrication workshop.

COURSE MEETING
This course meets MWF 1 - 4:50p via a recurring Zoom meeting. Independent local field trips will occur during class time as you are able and comfortable.

TEXT
There will be no required textbook purchase for this course. Supplemental readings and handouts will be provided digitally. Timely completion of required readings is paramount for the effectiveness of studio discourse and debate.

REFERENCES
The following texts, among others, contribute to the core structure of the course. Focused excerpts will be provided to drive studio discussion but you are encouraged to obtain full copies for your own collection if you desire.

Cranz, Galen. *The Chair: Rethinking Culture, Body, and Design.*
Crawford, Matthew B. *Shopcraft as Soulcraft, An Inquiry into the Value of Work.*
Hoadley, R. Bruce. *Understanding Wood.*
Becksvoort, Christain. *With the Grain.*
Nakashima, George. *The Soul of a Tree.*
Korn, Peter. *Why We Make Things and Why It Matters.*
Sennett, Richard. *The Craftsman.* *Full digital copy available through UOLibraries*
Langlands, Alexander. *CRÆFT.*

SOFTWARE
The course will utilize Rhinoceros to generate three dimensional digital work in this studio, paired with VRay render platform. Adobe CS will additionally be leveraged for drawings and graphics. If needed, free access is pre-arranged through UO Virtual Labs high performance computing lab.

CONTACT
Official course content, messages, and announcements will be curated via Canvas. You are individually responsible for checking Canvas regularly and linking to an active email account.

COURSE OBJECTIVES
Methods of teaching will include presentations, readings, group discussion, videos, field observation, experimentation, ‘desk’ critique, group critique, and projects.
- Gain an understanding of wood/material properties, vocabularies, and finishes.
- Understand shop process and workflow with a focus on safety and best practices.
- Learn and apply woodworking technique and joinery.
- Document and apply anthropometrics to ergonomic solutions.
- Realize the usefulness and application of jigs in design and fabrication.
- Generate effective working shop drawings as an iterative design tool.
- Successfully design and explore a furniture piece for competition entry.
EVALUATION
Success will be based on in-class presence and involvement, comprehension of readings through active discussion, timely completion of assigned tasks and projects, and the rigor and resolution of your process. This studio is evaluated on a pass/fail basis, though the rubric below will be referenced to determine quality of work.

DEADLINES
Assignment deadlines are to be considered firm, unless explicit extension is offered. Incomplete work is preferred over late work, though you are encouraged to take all projects to completion. Particularly with our final projects, the goal is to have resolution. Please plan accordingly and gauge your time and commitments honestly.

RUBRIC
Process:
- Rationality/Logic: The final work comes from a clear evolution of thinking relevant to the project.
- Depth and Breadth of Process: The issues engaged by the student have been explored in a meaningful manner both broad and in-detailed research.

Resolution:
- Craft/Precision: The ideas are clearly presented and contain critical, proper and elegant use of spelling, grammar and language, representation, and/or building (drawings and models).
- Synthesis: The narrative of the presentation through text, any verbal presentations and images is readily clear. The project effectively resolves ideas, concepts, and research from the Process phase.

A: Excellent work demonstrates that the student has excelled in satisfying all objectives and work methods. The work is exquisitely and iteratively developed, intellectually and formally. The work is completed on time and executed with impeccable craftsmanship that demonstrates a continuously evolving and rigorous process. The presentation strategies exhibit a superior quality of verbal, graphic and intellectual enthusiasm that carry the work beyond the goals of the assignment. The work also demonstrates a clear willingness to engage in the critical dialogue of design with both faculty and peers. Strong evidence of habitual study is present. An abundance of new work is present on every studio date.

B: Above Average work demonstrates that the student has satisfied all objectives and work methods, and has often exceeded those expectations for the course. The work is well developed intellectually and formally. The work is completed on time and executed with excellent craftsmanship that demonstrates a continuous engagement with the design process. The presentation strategies exhibit a good quality of verbal, graphic and intellectual curiosity. The work also demonstrates a willingness to engage in the critical dialogue of design with both faculty and peers. Good evidence of habitual study. New work is present on every studio date.

C: Average work demonstrates that the student has adequately satisfied all course objectives and work methods. The work is developed intellectually and formally. The work is completed on time and executed with competent craftsmanship. The presentation strategies demonstrate an average effort on the part of the student who is engaged with the design process. The work demonstrates an ability to listen and respond to the critical dialogue of design with both faculty and peers. Evidence of habitual study. New work is present on every studio date.

D: Below average work demonstrates that the student has not satisfied all course objectives and work methods. The work is under-developed intellectually and formally. The work is incomplete and/or executed with inconsistent or flawed craftsmanship demonstrating a lack of effort, lethargy, or inability to engage the design process. The work reflects an unwillingness to listen and respond to the critical dialogue of design with either faculty or peers. Little to no evidence of habitual study. New work minimal or missing between studio meetings.
PROFESSIONALISM
This is a competitive upper level studio. By signing up for this course you indicate that this course topic is of significant interest to you, and you acknowledge your spot precludes others from having access to this instruction. Please be fully invested in all of our activities together throughout the term and challenge your growth & learning.

ATTENDANCE
Your success in this course is your personal responsibility. You remain accountable for any missed content or deadlines. Given the fluid nature of changes possible in our term, please communicate proactively. Cumulative absences in excess of three will require a documented 1 on 1 meeting to determine term viability.

SUPPLEMENTS
- **Course access**: Please let me know within the first two weeks of the term if you need assistance to fully participate in the course. Participation includes access to lectures, web-based information, and in-class activities. The Accessible Education Center is part of the Office of Academic Advising. Students can request an instructor notification letter that outlines possible accommodations and adjustments to class design that will enable better access. For additional assistance with access or disability-related questions or concerns, contact the Accessible Education Center. http://aec.uoregon.edu/

- **Social Justice**: As members of a higher education community we must not condone discriminatory treatment of students or staff on the basis of age, disability, ethnic origin, marital status, race, religious commitment, gender, or sexual orientation in any of the activities conducted on this campus. All students deserve an equal educational opportunity.

- **Religious Holidays**: When members of any religion seek to be excused from class for religious reasons it is requested that written notice and schedule is provided in advance prior to the conclusion of the first week of classes.

- **Inclement Weather**: It is generally expected that class will meet unless the University is officially closed for inclement weather. If it becomes necessary to cancel class while the University remains open, this will be announced on Canvas and by email. Updates on inclement weather and closure are also communicated in other ways described here: https://hr.uoregon.edu/about-hr/campus-notifications/inclement-weather/inclement-weather-immediate-updates

- **Academic Disruption due to Campus Emergency**: In the event of a campus emergency that disrupts academic activities, course requirements, deadlines, and grading percentages are subject to change. Information about changes in this course will be communicated as soon as possible by email, and on Canvas. If we are not able to meet face-to-face, students should immediately log onto Canvas and read any announcements and/or access alternative assignments. Students are also encouraged to continue the readings and other assignments as outlined in this syllabus or subsequent syllabi.

MENTAL HEALTH AND WELLNESS
College on its own can be stressful. Now paired with the state of our physical and political environment it may be even more trying. If you’re facing challenges, you don’t need to handle them on your own—there’s help and support on campus.

University Health Services help students cope with difficult emotions and life stressors. If you need general resources on coping with stress or want to talk with another student who has been in the same place as you, visit the Duck Nest (located in the EMU on the ground floor) and get help from one of the specially trained Peer Wellness Advocates. Find out more at health.uoregon.edu/ducknest.

University Counseling Services (UCS) has a team of dedicated staff members to support you with your concerns, many of whom can provide identity-based support. All clinical services are free and confidential. Find out more at counseling.uoregon.edu or by calling 541-346-3227 (anytime UCS is closed, the After-Hours Support and Crisis Line is available by calling this same number).

An excellent quick reference of all campus services is also available at uoregon.edu/onestop
COURSE MATERIALS & INTELLECTUAL PROPERTY

-Instructional IP: Materials shared to you are for your private consumption alone. You are not authorized to publish any materials given to you for this course in any form (print, web, social media, etc). This includes text from course hand-outs, presentations, assignments, and reading excerpts.

-Archiving: The SAE and Interior Architecture department reserve the right to retain for archival, accreditation, or exhibition purposes any student work executed as part of an instructional program. The school reserves the right to document, reproduce, and publish images of any such student work in collegiate publications, printed or electronic, for the purpose of research, publicity, and outreach. Publication credit will be given to creators of published works.

-Social Media: A release form will be provided to you in order to allow your work to be shared to social media accounts for the school and the instructor’s personal accounts. You may elect to have none of your work shared, or limit personally identifying information at your discretion based on your form elections.

CIDA COURSE OBJECTIVES

CIDA expectations met in this course include but are not limited to:

Standard 5: Collaboration
5a) Students understand the terminology and language necessary to communicate with members of allied disciplines

Standard 7 Human Centered Design
7e) Student work demonstrates the ability to apply human factors, ergonomics, and universal design principles to design solutions

Standard 11: Design Elements and Principles
11b) Student work demonstrates the ability to explore a range of two and three-dimensional design solutions using a variety of media.
11d) Students effectively apply the elements and principles of design and related theories throughout the interior design curriculum to three dimensional design solutions

KEY ACADEMIC DATES

Initial registration: June 2-11, 2020
Week of Welcome: September 25–28
Classes begin: September 29 (no classes are held September 28, 2020, in observance of Yom Kippur)
Last day to drop courses without recorded “W”: October 3
Last day to register or add courses: October 5
Thanksgiving vacation: November 26–27
Fall term final examinations: December 7–11
Winter vacation: December 12, 2020–January 3, 2021

TENTATIVE COURSE ACTIVITY SCHEDULE

WEEK 1: [Craft & Ethics Week] Course introduction, Tree Identifications, Craft Introductions
WEEK 2: [Wood Week] Craft Discussions, Wood Properties, Milling Intro, Joinery Research
WEEK 3: [History & Making Week] Craft cont., Furniture/Joinery Survey, Lumberyard, Precedents
WEEK 4: [Ergonomics Week] Precedents continued, Rhino exercises, Anthropometrics/Ergonomics
WEEK 5: [Beginning of the End] Rhino & Grasshopper instruction, Schematic Design
WEEK 6: Design Development, Study Models, Augmented Reality & Scale
WEEK 7: Design Development, Serial Difference, Further Rendering Instruction
WEEK 8: Design Finalization, Fabrication Strategies
WEEK 9: Final Presentation/Poster Development, Competition Preparation
WEEK 10: Final Reviews & Competition Entry
Assumption of Risk / Release & Indemnification of All Claims / Covenant Not to Sue

PLEASE PRINT

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In consideration of being permitted to participate in any way in the above-described activity (hereinafter called the “Activity”), I, for myself, my heirs, personal representatives and assigns, do hereby release, waive, discharge, and covenant not to sue the State of Oregon, the Board of Trustees of the University of Oregon, and the University of Oregon (collectively, hereafter called the “University”), their officers, employees, and agents from liability from any and all claims including the negligence of the University, its officers, employees and agents, resulting in personal injury, accidents or illnesses (including death), property loss, and damages arising from, but not limited to, participation in the Activity.

Name of Participant (please print legibly): ____________________________________________________________

Signature of Participant: __________________________ Date: __________________________

Assumption of Risks: Participation in the Activity carries with it certain inherent risks that cannot be eliminated regardless of the care taken to avoid injuries. The specific risks vary from one activity to another, but the risks range from (1) minor injuries such as scratches, bruises, and sprains (2) major injuries such as eye injury or loss of sight, joint or back injuries, heart attacks, and concussions to (3) catastrophic injuries including paralysis and death.

I have read the previous paragraphs and I know, understand, and appreciate these and other risks that are inherent in the Activity. I hereby assert that my participation in the Activity is voluntary and that I knowingly assume all such risks.

Indemnification and Hold Harmless: I also agree to INDEMNIFY, DEFEND, AND HOLD the University and its officers, employees, and agents HARMLESS from any and all claims, actions, suits, procedures, costs, expenses, damages and liabilities, including attorney’s fees brought as a result of my involvement in the Activity and to reimburse them for any such expenses incurred.

Medical Treatment Authorization: I understand that an emergency may develop which necessitates the administration of medical care. In the event of injury or illness, I authorize the University to secure appropriate treatment including the administration of an anesthetic and surgery. I understand that such treatment shall be solely at my expense. Notwithstanding this paragraph, I understand and agree that the University has no obligation to provide or seek out any medical treatment for me.

Revised May 2018
UO Risk Management
Assumption of Risk / Release & Indemnification of All Claims / Covenant Not to Sue

Severability: The undersigned further expressly agrees that the foregoing waiver and assumption of risks agreement is intended to be as broad and inclusive as is permitted by the law of the State of Oregon and that if any portion thereof is held invalid, it is agreed that the balance shall, notwithstanding, continue in full legal force and effect.

Acknowledgment of Understanding: I have read this waiver of liability, assumption of risk, and indemnity agreement, fully understand its terms, and understand that I am giving up substantial rights, including my right to sue. I acknowledge that I am signing the agreement freely and voluntarily, and intend by my signature to be a complete and unconditional release of all liability to the greatest extent allowed by law.

PLEASE READ THE ENTIRE AGREEMENT BEFORE SIGNING.

Name of Participant (please print legibly): ____________________________________________

Signature of Participant: __________________________ Date: __________________________

IF THE PARTICIPANT IS UNDER 18 YEARS OF AGE, A PARENT OR LEGAL GUARDIAN MUST AGREE TO AND SIGN BELOW.

NAME OF PARENT OR LEGAL GUARDIAN (please print legibly): __________________________

PARENT OR LEGAL GUARDIAN SIGNATURE: __________________________ DATE: ________________
Model Release

I, the undersigned, irrevocably grant the University of Oregon permission to publish, republish, adapt, exhibit, reproduce, modify, make derivative works, distribute, or display my name, image, voice, written testimony, and biographical information in connection with any university product or service. This permission applies to all markets and in any media or technology now known or hereafter developed. The university may exercise any of these rights itself or through any commercial or nonprofit successors, transferees, or licensees.

I waive any right to inspect or approve any work that bears my name, image, voice, written testimony, and biographical information.

Please indicate agreement by signing below. Any releasee under age eighteen must have parent or guardian cosignature.

Name (please print) ________________________________

Phone _________________________________________

E-mail address ________________________________

Signature ______________________________________

Parent or guardian cosignature (if releasee is under age eighteen)

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Notes

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Office use

Date _________________________________________

Artist _______________________________________

Project ____________________________________