**ARCH 3250: BDA Workshop: 3-credits, Mon. & Fri. 1:25-5:25**

**ATMOSPHERES:**
Architecture of the Senses

at·mos·phere, noun
The pervading tone or mood of a place, situation, or work of art.
synonyms: ambience, air, mood, feeling, character, tone, tenor, aura, quality

“Atmosphere . . . This singular density and mood, this feeling of presence, well-being, harmony, beauty . . . under whose spell I experience what I otherwise would not experience in precisely this way.”¹ - Peter Zumthor, Atelier Zumthor

**INSTRUCTOR**
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Phone: 612 624-9017 (voice mail); E-mail: guzow001@umn.edu
Office hours: Mondays 11:00-12:00 or by appointment, room 151B, Rapson Hall
If you cannot make these office hours please see the Mary to make an appointment. Office hours can be used to discuss course work, review work in-process, get additional readings, or to talk about the subject matter in relation to your personal interests.

**OVERVIEW: Architectural Atmospheres**
Architectural atmosphere – or the mood and feeling of space - is inherently ephemeral, transient, and qualitative. Related concepts include architectural ambiance, character, quality, and presence. Atmosphere is experienced through feelings that have emotive qualities such as “calm,” “safe,” “contemplative,” “playful,” and “festive.” An atmospheric approach to design places the user at the center of a dialogue between the qualitative and quantitative aspects of architecture. The human experience, along with program needs, guides the development of desired qualities, tones, and moods in a space or sequence of spaces. In his essay on atmosphere, Gernot Böhme emphasizes the importance of the user’s proprioception of space and movement:

“Architecture always has produced atmosphere, for instance atmosphere of holiness and power. But architecture beyond

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modernity rediscovers the perspective of the user. It is not only about the building as such, but it is dealing with felt space, mindful bodily presence." Atmosphere is also connected to the haptic, kinesthetic, and synesthetic human sensory experiences and an "architecture of the senses." Finnish architect Juhani Pallasmaa emphasizes the role of the bodily senses in relationship to atmosphere: "I am thinking of tactility in an existential sense, as an experience of one’s being and sense of self. This is why the tactile, or haptic, experience becomes the integration of all the sense modalities, and that is why I regard it as the most important of our senses. It is this haptic sense of being in the world, and in a specific place and moment, the actuality of existence, that is the essence of atmosphere." Whether from a poetic or a practical perspective, the essential concerns of human experience, shelter, and comfort are inseparable from the atmospheric quality of space. This workshop will explore the relationship between architectural design strategies and the "9 Elements of Atmosphere" as proposed by architect Peter Zumthor, including: The Body of Architecture, Materials, Sound, Temperature, Surroundings, [in] Between, Interior/Exterior, Intimacy, and Light.

During the first half of the workshop, students will collaborate in a small team using Zumthor’s "9 Elements of Atmosphere" to study and assess the atmospheric qualities one “atmospheric case study” by a contemporary “Master Architect,” including the works of Tadao Ando, Steven Holl, Kengo Kuma, Kazuyo Sejima and Ryue Nishizawa (SANAA), Peter Zumthor, among others. A variety of media will be used to study the master case studies, including diagramming, physical models, photography, and timelapse computer lighting simulations. During the second half of the workshop, students will work individually to explore the “Lessons of the Master” through iterative design interventions to one select room from the “atmospheric case study” to explore and document the effects of altering strategic atmospheric elements such as the room materials, color, surface reflectivity, envelope, windows, and design details.

Objectives
The objectives for the course are to:
1. Explore atmospheric case studies by master architects through the lens of Peter Zumthor’s “9 Elements of Atmosphere.”
2. Consider how the desired atmosphere and quality of space are related to the architectural design intentions and program activities.
3. Investigate how the atmospheric quality and experience of space change with time, seasons, and lighting conditions.
4. Enable students to develop a personal design theory, process, and method to integrate architectural atmosphere into their design practice.

Course Framework
The workshop will investigate contemporary case studies through the lens of Peter Zumthor’s “9 Elements of Atmosphere” using a combination of: 1) brief lecture-presentations of principles and topical concepts, strategies, and issues; 2) discussion of related readings; 3) in-class exercises, 4) project reviews and critiques to compare and contrast design lessons and strategies from exemplary architects; and 5) field studies to gain hands-on experience of atmospheric concepts and strategies in local architecture.

Meeting Times
The workshop meets on Monday and Friday from 1:25 pm-5:25 p.m. in the BDA studio. Please make every effort to be to class on time as this will help to maintain and build community and minimize class disruptions.

COURSE WORK & GRADING
The Nine Elements of Architectural Atmosphere: Case Study Assessments and Interventions
A select group of case study buildings of contemporary “master architects” will be compared and contrasted to gain insight into Peter Zumthor’s “9 Elements of Atmosphere” and related design principles, concepts, strategies, and lessons. Throughout the workshop, additional case studies and fieldwork will be introduced to further enrich students’ experience of architectural atmosphere and related design strategies.

To gain an understanding of each master architect’s approach to architectural atmosphere, students will be asked to critique, compare, and contrast the other architects and atmospheric case studies through in-class pin-ups, hands-on exercises, and class discussions. This will enable students to learn from their select “master architect” and to explore varied approaches to atmospheric design by other architects.

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3  Ibid., 100.
PART ONE: Atmospheres: Case Study Assessments
Weeks 1-4 Learning from the Masters
The first half of the workshop will explore case studies of select architects as a vehicle to investigate and compare and contrast atmospheric design concepts and strategies at the site, building, room, and detail scales. The exercises will develop incrementally over the first half of the workshop. A standardized graphic format will be used to easily compare design explorations and variables:

**Exercise 1: The 9 Elements of Atmosphere** (3 weeks): Using iterative diagramming, computer rendering, physical modeling, and photography, each team will develop an assessment of the case study through the lens of Peter Zumthor’s “9 Elements of Atmosphere.” As a class, we will compare and contrast the case studies to develop an understanding of the distinct architectural attitudes and approaches used by each of the case study architects related to architectural atmosphere.

**Exercise 2: Atmospheric Context and Program** (1 week): Students will work in a team to develop a contextual and programmatic overview of the project, including the architect’s theoretical perspective, design concepts and goals; climate, site, cultural context; program critique; and overall atmospheric strategies related to the building context and program.

PART TWO: Atmospheres: Case Study Interventions
Weeks 5-8: Inspiration from the Masters
The second half of the workshop will involve individual student explorations of design interventions to one select case study room to compare and document the atmospheric effects of iterative alterations of select atmospheric elements.

**Exercise 3: Atmospheric Interventions** (3+ weeks): In Exercise 3, students will work on individual design interventions to a select room from the “master case study” to test the atmospheric effects of incrementally altering design-related elements. Each student will be asked to select at least “3 Elements” from Zumthor’s “9 Elements of Atmosphere” as the focus of their design interventions. Students will develop one physical model that can be easily modified and altered throughout the remainder of the workshop. Physical and computer models, photography, diagramming, and timelapse lighting simulations will be used to assess the atmospheric effects of the design explorations. The final presentation will include a critique of the lessons from both the original case study and the design interventions.

GRADING SUMMARY
The course grade is tentatively based on the following weighting of participation and course exercises over 7 weeks:

<table>
<thead>
<tr>
<th>Individual</th>
<th>PARTICIPATION: Class participation, preparation, reading, and collaboration 20%</th>
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<tbody>
<tr>
<td>Team</td>
<td>PROJECT ONE: Case Study Assessment 45%</td>
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<tr>
<td>Exercise 1: The 9 Elements of Atmosphere (3 weeks)</td>
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<tr>
<td>Exercise 2: Atmospheric Context and Program (1 week)</td>
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<tr>
<td>Individual</td>
<td>PROJECT TWO: Case Study Interventions 35%</td>
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<tr>
<td>Exercise 3: Atmospheric Interventions: (3 weeks)</td>
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<td>100%</td>
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Credit Workload Expectations
According to the University of Minnesota’s academic policies, one credit is defined as equivalent to an average of three hours of learning effort per week (over a 15-week class) or six hours a week (for a 7-week class) necessary for an average student to achieve an average grade in the course. For example, a student taking a three-credit course for 7-weeks should expect to spend a minimum of 18 hours per week to receive an average grade.

Required Software
We will work with Velux Visualizer to develop atmospheric timelapse and seasonal lighting studies (free online: http://viz.velux.com/).

Library Resources, Moodle, and Online Resources

Weekly readings assignments will be provided with each course exercise. All readings, assignments, and related resource materials can be found on the Moodle website (access through myU). A list of reference books is included at the end of the syllabus. Please feel free to request additional resources and readings during the workshop.
PETER ZUMTHOR: 9 Elements of Atmosphere

1. Body of Architecture
Think about the material presence of an object as a body, literally. Imagine how the materials and spaces create the sensual effect of a bodily mass, covered by a membrane, a fabric, a skin.

2. Material Compatibility
Imagine all the many possibilities that a material entails, how it can be crafted, how it’s used and how it weights. What reaction is going on when composed with other materials?

3. The Sound of Space
Interiors are like instruments; they are collecting sounds, amplifying, transmitting. What will the sound be of a space when you walk through it, and how will it be when you talk to each other. What is the sound of the building itself?

4. The Temperature of a Space
We all remember the coldness of when we touch steel and the radiation of warmth given from wood. But searching for the right mood entails more senses than only touch, it’s also about what we see and feel in a more psychological manner.

5. Surrounding Objects
You could consider buildings just as receptacles to house objects. Beautiful objects, books, instruments, etc. Imagine a future that happens when the architect is no longer there, with the spaces actually in use.

6. Between Composure and Seduction
Remember how a sudden light fall can attract your attention and direct you in a certain direction? Or refrain you from moving? Architecture involves movement... and it creates spaces where you can simply be. Architecture guides, prepares, stimulates, surprises, gives relaxation.

7. Tension between Interior and Exterior
There is a tension between the inside and the outside; enclosure vs. incredible sense of place, private vs. public spheres. How does this transition take shape? Also, think about what you want to see when inside, what you want others to see of you from the outside.

8. Levels of Intimacy
The contrast of the building to the body. Size, mass, gravity of things, proximity and distance, scale. What is it that one space can make you feel humble and small while another can make you feel proud and light.

9. The Light on Things
Imagine how the light falls, where shadows arise? Plan the building as a pure mass of shadow, then, put light in it as you were hollowing out the darkness, as if the light were a new mass seeping in. Look at the way each material reflects the light.
## Tentative Course Schedule

### PART ONE: ATMOSPHERES: Case Study Assessments

#### Week One
- **Friday, add date**
  - **Atmospheres and the Sense Experience**
  - *Field Studies: Experiencing Atmosphere: Rapson HGA Gallery & Courtyard*
  - **9 Elements of Atmosphere: Exercise 1 Assigned (+ Model Construction)**

#### Week Two
- **Monday, add date**
  - **Atmospheric Diagramming**
  - *In-class Exercise: site and building scale: evolutionary diagrams and rendering*
  - **Work period + critiques**
  - *Lab Tutorial #1: Atmospheric Diagramming and Rendering (in-studio)*
- **Friday, add date**
  - **PIN-UP EXERCISE 1: In-process Pin-up; west balcony; Model due (50 points - graded) (west balcony)**
  - *In-class Exercise: building and room scale: exploded axons and inside-out envelope diagramming*
  - **Work period + critiques + Photo-lab visit**
  - *Lab Tutorial #2: Velux Visualizer: Atmosphere in Time and Seasons*

#### Week Three
- **Monday, add date**
  - **Atmospheric Context and Program**
  - *Field Studies: Experiencing Context and Program: Weisman Art Museum and Bruininks Hall (STSS)*
  - **In-class Exercise: atmosphere, context, and program**
  - **Work period + critiques**
  - *Atmospheric Context and Program: Exercise 2 Assigned*
- **Friday, add date**
  - **What's the Story?: Atmospheric Explorations and Storyboarding #1: Exercise 1 + 2**
  - *Mock-up: Pin-up all draft materials: Work period + critiques*

#### Week Four
- **Monday, add date**
  - **Atmospheric Taxonomy: Compare and Contrast Architects and Lessons**
  - *PIN-UP EXERCISES 1 + 2: Critiques: Draft Presentation Due (50 points - graded); west balcony*
  - **In-class Exercise: Masters’ Critique: Atmospheric Patterns, Lessons, and Conclusions**
  - **Work period + critiques**
- **Friday, add date**
  - **PROJECT ONE FINAL REVIEW (Exercises 1+2): west balcony**

### PART TWO: ATMOSPHERES: Case Study Interventions

#### Week Five
- **Monday, add date**
  - **Atmospheric Interventions #1: 3 Elements in Focus**
  - **Atmospheric Interventions #1: Exercise 3A Assigned**
  - **In-class Exercise: Selecting the 3 Elements of Atmosphere**
- **Friday, add date**
  - **PIN-UP: Exercise 3A Small group pin-up and critiques**
  - **In-class Exercise: Atmosphere Charette (interventions and photography)**
  - **Work period + critiques**

#### Week Six
- **Monday, add date**
  - **Atmospheric Interventions #2: 3 Elements in Time**
  - **In-class exercise: Time and the Dynamic Quality of Atmosphere**
  - **Atmospheric Interventions #2: Exercise 3B Assigned**
  - **Work period + critiques**
- **Friday, add date**
  - **Work period + critiques**
  - **PIN-UP: Exercise 3B: In-process; west balcony**

#### Week Seven
- **Monday, add date**
  - **What's the Story?: Atmospheric Explorations and Storyboarding #2: Exercises 3.A + 3.B**
  - *Mock-up: Pin-up all draft materials: Work period + critiques*
- **Friday, add date**
  - **PIN-UP EXERCISES 3A+B: “Final Presentation” Critiques; Draft Presentation Due (50 points - graded)**
  - **In-class Exercise: Intervention Critique: Atmospheric Patterns, Inspirations, and Lessons**
  - **Work period + critiques**

#### Week Eight
- **Monday, add date**
  - **PROJECT TWO FINAL REVIEW (Exercise 3 + 1-2): west balcony**
SELECT REFERENCE MATERIALS: Architectural Atmospheres
Listed below are reference books on architectural atmospheres that are on reserve in the College of Design library for your reference. Reading assignments will be provided for each exercise (located on the class website on Moodle). See Moodle site for reading articles and links to additional online resources.

CDes Library

Online

BDA DESIGN WORKSHOP: Shared Statements and Policies
Bachelor of Design in Architecture, School of Architecture
Questions or concerns should be directed to BDA program director
The overarching objective of the BDA major is to expose students to a broadly based approach to the design process as it relates to architecture, but not necessarily tying the process to traditional building scale or building systems. This academic program is in response to the evolving role of architects as design professionals who require new types of expertise, including:
- synthesizing knowledge gained from analytic research
- incorporating data from various other disciplines
- generating knowledge specific to an architectural issue, question or project

BACKGROUND
While there is a growing interest in architecture as a discipline, there is also an emergence of two types of students. The first and most traditional student is one who wants to become an architect. The second is the student who is keenly interested in design, thinking and creative arts, but whose interest tends to bridge architecture with another design discipline (architecture and digital fabrication/film/furniture design/graphic design/etc.) or as an area of focus marginal to or within architecture (fabric structures, portable structures, prefabrication). The excitement that follows these less-traditional applications of architectural thought has fueled the development of the Bachelor of Design in Architecture program in the School of Architecture. The design workshops are the backbone of this unique program.
GENERAL OBJECTIVES FOR ALL BDA DESIGN WORKSHOPS

BDA design workshops are organized to develop an essential, experimental, collaborative and critical discourse within the School of Architecture. Workshops encourage students and faculty to step outside the rigors of the very precise discipline of architecture in order to research specific issues, test professional boundaries and experiment with emerging practices. Future design professionals must be prepared to collaborate through networks and to bring sufficient knowledge to bear on these important contemporary and emerging issues. They must be able to critically assess the viability of that knowledge and be able to employ that knowledge. The design workshops provide hands-on introduction to the processes, conditions and principles of design as it relates to these issues that permeate the field of architecture.

Workshops will be generally offered to cover all areas of the School of Architecture curriculum, and are organized around five practice communities: Conceptual/Spatial Practices, Material Practices, Digital Practice, Community Design Practices and Global Practices. Students are encouraged to curate workshops that both support their interests and challenge their development as a young designer and critical thinker. Workshops are based in the studio model but are more flexible in both content and curricular structure than a traditional building-focused class. All workshops involve hands-on, project-based learning through an iterative design process. Students are required to develop a rigorous way of thinking and inventive graphic means of communicating their explorations.

By the end of each workshop, students should have:

- Developed critical thinking skills, including an ability to ask meaningful questions, to investigate from multiple perspectives, and to discern relevance and value as a framework for decision-making
- Practiced the design process as a dialogue between divergent and convergent making and thinking, and between explorations and propositions
- Developed both verbal and visual skills of representation and presentation
- A greater awareness of how operating through a lens of architectural design can address a broad range of issues within architecture and as a bridge with other disciplines
- A greater awareness of their own skills and interests, and areas of challenge that improving

COMMUNITY AND STUDIO SPACE

The designated space for the BDA Design Workshop is in 251 Rapson Hall. This is a community space (also known as a “hot seat” studio) that requires students to share workspace, pin-up space and storage. There are working surfaces and storage areas that allow students to work in the studio while other workshops are in session. Students must take responsibility for cleaning up after each work session and leaving the area welcoming for other students. BDA students have 24-hour access to the studio and working in studio is highly encouraged. Studies show that students who work in studio are more likely to embed the tacit knowledge of others, and the studio space can operate like a small city, where the diversity of ideas and serendipitous meetings enhance creativity. During, and certainly at the end of each workshop, your process and final work should be documented for your portfolio, and—unless retained by the instructor—should be removed from the studio. Anything left in studio from a half-semester workshop will be discarded one week after grades have been issued.

SCHOOL of ARCHITECTURE STATEMENTS and POLICIES

LATE WORK POLICY

Design students are expected to continually improve project work based on interim feedback up to the final due date or final project review. Late work or missing a review will have a significant impact on assignment or review grade. Out of fairness to all students, no extra credit assignments or projects are allowed to improve grade past each assignment due date. No late work will be accepted, except in the case of bona fide emergencies. Granting work extensions raises issues of fairness all students. Perceptions of unfair treatment should be directed to the instructor and/or the program director.

ATTENDANCE POLICY

There is a zero tolerance for unexcused absence in studios and workshops, and students are expected to be on time at the beginning of class even for scheduled work days. The final course grade will be lowered for even one unexcused absence, or for repeated late arrivals/early departures. Absence from any scheduled review is very serious and should be avoided. Any students with three or more unexcused absences may be asked to withdraw from the course if the instructor feels they are falling too far behind. This decision will be left to the discretion of the faculty and the program director. In case of an emergency, contact your instructor as soon as possible (ideally before the class period missed.)
WORKLOAD
At the University of Minnesota, one credit represents 42-45 hours total (i.e., including lectures, recitations, field work, assignments in and outside of class, and so on) for an average student to meet minimal course requirements and achieve an average grade (C). Professional norms and the nature of design studio activities may require more than an average three hours per week per credit to minimally meet course requirements. A good way to consider minimal workload is to double the contact hours (class time). Thus:

- **2 cr, module:** 6 contact hours, **8-12** hours each week to minimally meet expectations (C grade)
- **3 cr, module:** 9 contact hours, **12-18** hours each week to minimally meet expectations (C grade)
- **4 cr, full semester:** 6 contact hours, **8-12** hours each week to minimally meet expectations (C grade)

The related university policy is available at: [http://policy.umn.edu/Policies/Education/Education/STUDENTWORK.html](http://policy.umn.edu/Policies/Education/Education/STUDENTWORK.html)
More information on BDA workload is available at: [http://arch.design.umn.edu/programs/bda/students.html](http://arch.design.umn.edu/programs/bda/students.html)

GRADES and GRADING
Grading Standards: The nature of design work is highly dependent on evaluations that can only be done when the work is complete. While every attempt will be made to identify and warn students who are working at a level below that required for a passing grade, passing review grades imply only the expectation of a passing final grade, not a guarantee. Grading criteria are based on the following standards:

**A** Excellent work that not only fulfills the stated objectives of the studio syllabus and project statements, but extends them through new discoveries, insights and proposing issues beyond the stated scope. Students who earn this grade demonstrate through their work a high degree of rigor, a love of exploration, open-mindedness and resourcefulness. They also demonstrate that they have developed the ability to build upon a variety of feedback and excel independently. The resultant sequence of work clearly shows educational progress, is rigorously thought-through, well crafted and clearly communicates the breadth and depth of their daily investigations.

**B** Very good that work not only fulfills the stated objectives of the studio syllabus and project statements, but also further expands the stated issues by allowing those issues to direct the investigations and developments in the work. Students who earn this grade demonstrate a medium degree of inquisitiveness, systematic rigor and limited resourcefulness. They show that they are developing the ability to build upon a variety of feedback and their emerging independent voice. The resultant sequence of work is competently thought through, well crafted and clearly communicates the breadth and depth of their daily investigations of the issues presented in the projects.

**C** Adequate work that fulfills and clearly demonstrates the stated objectives of the workshop syllabus and projects statements. The school expects that everyone entering a BDA workshop is capable of this level of performance. Students who earn this grade demonstrate less self-critical and self-motivated attitude and their work development requires excessive guidance on what to do next. C work lacks personal authorship manifested through additional and related contributions to the investigations of a project. The adequate student’s work demonstrates an understanding of the problem but show deficiencies in basic design or communication skills, time management, or the lack of breadth and depth of daily investigations.

**D** Deficient work that does not demonstrate how the stated objectives of the studio syllabus and project statements have been fulfilled. The work is fragmentary, not synthesized, incomplete, and does not show the ability to learn from one’s own mistakes. D work may be the result of a lack of self-confidence, a closed-minded attitude, a lack of time management skills, or not being able to prioritize academic work.

Incompletes: Per university policy, a grade of “Incomplete” can only be assigned “at the discretion of the instructor when, due to extraordinary circumstances (as determined by the instructor), the student who has successfully completed a substantial portion of the course’s work with a passing grade was prevented from completing the work of the course on time.” In such a case, the instructor will specify the due dates and other conditions for resolving the Incomplete. Grades of Incomplete automatically lapse to an “F” after one year from the end of the course, unless the instructor agrees to an extension, which will be limited to no more than one year.

For more information on grading, see: [http://policy.umn.edu/education/gradingtranscripts](http://policy.umn.edu/education/gradingtranscripts)

SUBJECT TO CHANGE
Because the nature of design and design instruction can be unpredictable, some of the intended exercises and assignments are subject to change with advance notice, as deemed appropriate by the instructor. Major deadlines, grading standards and policies are not subject to change.
MENTAL HEALTH, WELL-BEING and STRESS MANAGEMENT
As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University of Minnesota services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: http://www.mentalhealth.umn.edu.

SCHOLASTIC CONDUCT
Academic dishonesty in any portion of the academic work for a course shall be grounds for awarding a grade of F for the entire course. See information and help defining and avoiding dishonesty, see University Office of Student Conduct and Academic Integrity: http://oscai.umn.edu/avoid-violations/avoiding-scholastic-dishonesty/

DISABILITY SERVICES and ACCOMMODATIONS
Every effort will be made to accommodate students with diagnosed disabilities. Please contact the instructor to initiate a discussion about how we can best help you succeed in this class. This syllabus can also be made available in alternative formats upon request. Further information is available from Disabilities Services (230 McNamara) or at University Disability Accommodations Statement: https://diversity.umn.edu/disability/

SEXUAL HARASSMENT
"Sexual harassment" means unwelcome sexual advances, requests for sexual favors, and/or other verbal or physical conduct of a sexual nature. Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive working or academic environment in any University activity or program. Such behavior is not acceptable in the University setting. For additional information, please consult Board of Regents Policy: http://regents.umn.edu/sites/regents.umn.edu/files/policies/SexHarassment.pdf

EQUITY AND DIVERSITY
The university provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy: http://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity_Diversity_EO_AA.pdf

RETENTION OF WORK
The College of Design has the right to retain any student project for display, accreditation, archive, documentation or any other educational or legal purpose. In addition, the college reserves the right to reproduce and publish images of any such student work in collegiate publications, printed or electronic, for the purposes of research, scholarship, teaching, publicity and outreach, giving publication credit to the creator/student. Students may be requested by the instructor or program director to submit materials (including process work) for course/program archives. For additional information on copyright ownership of student work, see: https://policy.umn.edu/research/copyright

ADDITIONAL UNIVERSITY OF MINNESOTA POLICIES
University of Minnesota policies can be found posted in the studio and with more detail at: http://www.policy.umn.edu/Policies/Education/Education/SYLLABUSREQUIREMENTS_APPA.html