



APDESIGN

**THE COLLEGE of
ARCHITECTURE, PLANNING & DESIGN // K-STATE**

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Volume 3, Issue 1



A Message From the Dean

In my three years here, I have taken to displaying a rare book from the superb collection of Weigel Library on the desk in my office. This serves a number of purposes. First, the selected tome takes up space that would otherwise be filled with stacks of paper and administrative detritus. Second, it promotes the wonderful Weigel collection, built over years and continuing to grow as a great resource for our students and faculty. And of course, it allows me to gain a little more insight into the history and potency of design through the ages. While I have had much larger books on my desk, my current selection is fitting in that it focuses on a great period of building in our country, when resources were applied to “fit the needs of humanity in general.” The work, entitled: *Public Buildings: Architecture under the Public Works Administration 1933-1939* by C.W. Short and R. Stanley Brown is a compendium of works completed across our great nation, serving the public good by providing much needed infrastructure and affording employment in the building industry in a depressed time. Airfields, auditoriums, armories, bridges, courthouses, dams, docks, city halls, forests, hospitals, housing, laboratories, lighthouses, libraries, memorials, museums, parks, recreation buildings, schools, sewer treatment plants, state administrative buildings, tunnels, warehouses, waterworks and zoos to name a few building types. Interestingly, the projects were not solely infrastructural in nature, necessary rudiments to sustain our existence, but were also aimed at enriching our lives and thus improving the quality of our existence. Never in the history of civilization was so much accomplished for so many.

The introductory text of the book resounds today as it did when published in 1939: *“Architecture like all art is never static but is undergoing a continual process of change. This change is due not only to the developments of new*

needs, new materials, and new methods of construction but also to the desire, inherent in successive generations of man, to produce something better and different from that accomplished by the preceding generations, something that will outlast the short span of a lifetime and will remain as monuments for the generations to come.... So it is that this vast building program presents us with a great vision, that of man building primarily for love of and to fulfill the needs of his fellowman.”

So, why are we here? Why have the talented individuals teaching here, and those on our staff administering to our students’ needs, chosen this life, dedicating their talents to APDesign? It has to do with that last quoted line. We realize and are motivated by the fact that the best way for us to contribute to the betterment of our culture and society, is to prepare our students, our ‘public works,’ to address the most pressing issues of our time including, 1) Stewardship of the environment, 2) Social equity, 3) Economic viability, and 4) Visual delight. Those of us dedicated to design and planning education at APDesign realize that to have the greatest impact is to prepare our students to make a deep and profound difference on the quality of life in our society through good design and planning. We are motivated in knowing that this is a great time to be a design thinker, a time when we must address both the necessities and qualities of our designed environment, an epoch when our decisions will have a profound impact on the course of human existence.

For us to continue to have the greatest impact, we must garner significant resources, both public and private, over and above those currently provided by the State of Kansas and through tuition and fees generated by our students. Too often it is assumed that the quality of education is related solely to classroom or design

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Credits

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Message from the Dean (continued)

laboratory activities, the ‘necessities’ of education, without considering all of the other factors that contribute to the development of the ‘qualities’ of design professionals. While the traditional venues of learning, the classroom and laboratory are important in establishing a foundation, conveying critical knowledge and helping our students to define a course of study, it is our wide array of educational enrichment opportunities that ultimately allow our students, shepherded by our faculty and staff, to mold their expertise and apply their passion in alignment with their trajectories of practice and leadership.

Educational enrichment in APDesign comes in many forms, be it engagement in international study, internship, field study, access to state of the art equipment and software, mentoring programs, lectures, exhibitions, visiting critics or library resources, to name a few. This enrichment is equally important to our faculty and students as they engage in our tripartite mission of learning, research and service.

With the support of K-State President Kirk Schulz and his administration, we are well into the process of seeking additional support from the State of Kansas through a ‘Targeted Enhancement Request’ of \$5 million per year. Needless to say if successful, this funding will be transformational! These monies, coupled with an equal amount generated annually by APDesign will allow us to build on our distinguishing activities while transforming our Seaton home into a 21st century learning and research facility. In making our case, we have committed to generating a very significant increase in sustained philanthropic support of our activities by our alumni and friends in the

form of excellence funds, scholarships, chairs and professorships. In the following pages you will find great examples of how our faculty and staff have stewarded this support in enriching our students’ educational experience in service to advancing our disciplines.

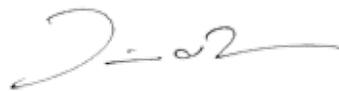
Thus it is, an investment, both public and private, in a great college at Kansas State University like those works of the WPA, will have a profound impact not only on the term of each of our students’ time in APDesign but in the society they serve after leaving the halls of Seaton. In this way they, like you, are our ‘monuments for the generations to come.’

Surely it is not hyperbole for us to consider the following line, applied today, from the same text,

“Perhaps future generations will classify these years as one for the epoch-making periods of advancement in the civilization not only of our own country but also of the human race.”

On behalf of the faculty, staff and students of APDesign, I thank you for your continued support and involvement.

Sincerely,



Designed for Excellence: APDesign Boasts Three Top 10 Programs

To get a design education at the College of Architecture, Planning & Design at Kansas State University is to get one of the best in the country.

DesignIntelligence magazine ranked all three of the college's eligible programs among the top 10 graduate programs in the nation, according to the "America's Best Architecture & Design Schools 2012" issue. The Landscape Architecture program is No. 3 in the country; the Architecture program is No. 5; Interior Architecture & Product Design ranks as the seventh best program in the U.S.

"These rankings, based on the perceptions and experiences of design professionals across the nation, are testament to the work ethic, intellectual rigor and seriousness to purpose of our students and faculty, as well as the wonderful support of our administrative team," said Tim de Noble, dean of the College of Architecture, Planning & Design. "In this case, perception is reality; these rankings and skill assessments are clear indicators of the vitality of the allied design professions housed in our college and the potency of our interdisciplinary collaboration."

The DesignIntelligence data is compiled by surveying professional practice leaders about which schools are best preparing students for successful careers in the design professions. A total of 277 professional practice organizations participated in the research for the 2012 rankings.

The Landscape Architecture program is the third-ranked graduate program in the country and the highest ranked graduate program in the Midwest. The Landscape Architecture graduate program has placed in the top 8 every year since DesignIntelligence began ranking Landscape Architecture programs in 2005.

The Landscape Architecture program was also ranked third nationally in educating students in design skills

by professional firms. One hundred percent of K-State Landscape Architecture students polled rated the quality of the program as excellent or above average.

"We are thrilled to have such a strong vote of confidence from today's employers," said Stephanie Rolley, Head of the Department of Landscape Architecture/Regional & Community Planning. "This ranking recognizes the dynamic combination of the long-standing strength of our traditional post-baccalaureate master's degree track and our new innovative, first-in-the-country non-baccalaureate master's degree track. Our students and faculty are very deserving of this wonderful recognition."

The Architecture program is the fifth-ranked graduate program in the U.S. and the highest ranked graduate program at a public institution. The Architecture program has been ranked on DesignIntelligence's list 10 out of 13 possible times, either on the graduate list or the undergraduate list, prior to the conversion to the five-year non-baccalaureate master's program in 2006. The K-State graduate program also was selected as best in the nation by firms in the Midwest.

In assessing skills preparation, professional firms selected the Architecture program as the best in the country at educating student in sustainable design practices and principles, and second in developing analysis and planning skills, construction methods and materials training, and cross-disciplinary teamwork. The firms ranked the program third in the country in design skills and communication skills, and fourth at computer applications skills.

"It is great to see the effort undertaken by our students to learn and develop a broad range of skills so important to practice is being gracefully translated into their professional endeavors," said Matt Knox, Head of the Department

of Architecture. "A strong and passionate faculty, coupled with motivated and passionate students, makes for the consistent production of graduates able to contribute to practice and become leaders in architecture and design locally, regionally, nationally and beyond."

The Interior Architecture & Product Design program was chosen as the seventh best graduate program in the nation in the Interior Design rankings, and it is one of only three ranked graduate programs that is Council for Interior Design Accreditation accredited. Interior Architecture & Product Design is also the highest ranked graduate program in the Midwest. The program has been ranked in the top 8 in 12 of 13 years, either on the graduate list or the undergraduate list, prior to the establishment of the five-year non-baccalaureate master's program in 2006.

The firms selected the program as the second best nationally in preparing students in the area of cross-disciplinary teamwork and third in communication skills.

"The faculty and staff of the Department of Interior Architecture & Product Design are very proud of this recognition, and our students and alumni should be as well," said Katherine Ankersen, Head of the Department of Interior Architecture & Product Design. "We have intertwined the three distinct areas of interior architecture, product design and furniture design into a strong program of study where innovation and the art of 'making' intersect, and where evidence-based design plays an increasingly important role in the education of students who we know will contribute mightily to the design professions."

America's Best Architecture & Design Schools 2012 Rankings of APDesign Programs

5

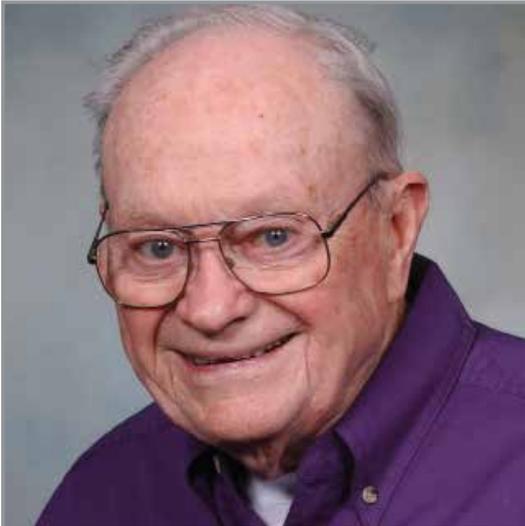
Architecture

7

**Interior Architecture
& Product Design**

3

**Landscape
Architecture**



Donor Profile: Cleve Humbert

There are many different formulas for success; everyone has their own idea of the right blend of attributes and actions that add up to accomplishment. For some, it's as simple as a lot of hard work—and a little bit of help from others.

APDesign alumnus Cleve Humbert, Manhattan, Kan., knows just what can be achieved with both. His father earned his way through K-State by living and working on a dairy farm, and the GI Bill made Cleve's K-State education possible. After earning his degree in Architecture, Cleve went on to pursue a successful career in the construction industry.

A native of Arkansas City, Kansas, Cleve has supported a number of scholarships at K-State in the College of Architecture, Planning & Design as well as the College of Engineering, including a scholarship to honor Sallie, his late wife whom he first met while they attended K-State.

Through a combination of a charitable gift annuity—an arrangement that provides a lifetime income and current tax benefits—and a charitable bequest, Cleve is providing additional funding for his scholarships. To him, earning a guaranteed income from the annuity, enjoying significant tax savings and the opportunity to make a difference at K-State is a sound

plan that fits his personal, financial and philanthropic goals.

"I enjoyed my time at K-State as well as the opportunity to serve on the Dean's Advisory Council for a number of years," Cleve said. "Because I don't have any close family to whom I can pass my estate, the annuity and the bequest are great ways to settle my affairs and be able to help a lot of students who need financial help at K-State."



Donor Profile: Larry and Sarah Walling

Larry Walling's path to Kansas State University wasn't traditional. Before he ever set foot on its campus, he spent two years in junior college in Independence, Kansas, followed by three-and-a-half years in the U.S. Navy. He had first heard about landscape architecture as a profession while in high school and began to research schools with reputable programs in the discipline.

He admits that he didn't think he'd return to Kansas to pursue studies in landscape architecture—but was pleasantly surprised to find that K-State had a well-established program with an excellent national reputation. When he left the Navy, Larry and his wife Sarah moved to Manhattan and he enrolled at K-State. It proved to be a good choice.

"Having been in the service and married, I was pretty settled and motivated to excel in the program,"

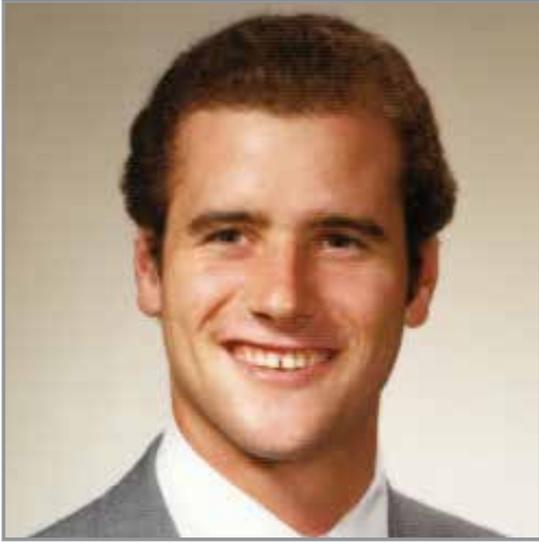
Larry said. "I felt like K-State had a really solid program that would expose me to all facets of the profession and I could go in many directions once I graduated, and that was certainly true."

After graduating in 1975, he went on to pursue a career with the National Park Service that took him from Kansas to Arkansas and Colorado, where he and Sarah retired. During his career, he served on the advisory council for Landscape Architecture/Regional & Community planning at K-State for 13 years. According to Larry, his close association with the college, department heads and faculty members helped him gain a greater perspective on the resources needed to advance K-State into the future—and how to make it happen.

As a result, Larry and Sarah established a scholarship for students in Landscape Architecture, and with a charitable bequest, they'll contribute

additional funds to the scholarship. Larry believes that including K-State in their estate plan is a natural progression from his time as a volunteer leader within the college.

"When we started out, we had a family and didn't have a lot of discretionary money — but I did have the time I could contribute to K-State," Larry said. "Once we were in a position to create a scholarship, we did so through annual pledges, and then the next step was to find a way to increase those funds over time. Making a contribution through our estate plan was just the right fit for us, and it's consistent with our philosophy of giving back to K-State."



Donor Profile: Dick and Jeanne Earle

Many times in life, we find joy hidden in hardship. Such is the story of David Earle, an aspiring architect whose life and legacy has inspired a generation of designers, builders, creators and dreamers at K-State.

During an internship in the summer prior to his senior year, David died in a tragic worksite accident. His parents, Dick and Jeanne, were inspired to do something that would honor David and his passion for life, and the David R. Earle Memorial Scholarship was created.

Fast-forward to present day: 27 students in the department of Interior Architecture & Product Design have been awarded the scholarship. And now, by including K-State in their estate plans with a \$500,000 bequest, the Earles have not only ensured that David's scholarship will be permanently endowed—the college will be able to increase the amount and number of scholarships it awards students.

To Dick and Jeanne, there's been no greater reward and no better way to carry forward David's legacy than to make available scholarships every year to students.

"When we started thinking about estate planning, we decided that it would best help the college by creating more scholarships instead of increasing the amount of one award," said Dick. "We wanted to structure our plan so that we could provide more benefits to students at K-State who have the same qualities that

made David such an extraordinary young man."

The recipients have gone on to distinguished careers that are not just recognized by K-State, but also nationally by industry organizations, design publications and peer groups. A few of them shared reflections on their time at K-State, carrying forward David's legacy, and the impact of scholarships.

Gregory Miller, an APDesign alumni honoree, became the first-ever recipient of the David R. Earle Memorial Scholarship in 1985 and graduated in 1988. He resides in Portland, Oregon, where he has been designing and building furniture since 1998.

"It was an honor to be the first recipient, especially after hearing all of the good things about David and his extraordinary work ethic," Miller said. "Scholarships not only help you financially; they help you make more of a commitment. I feel a debt of gratitude to K-State, and for my scholarship."

Randy Brown, the second recipient of the scholarship, has operated RBA (Randy Brown Architects) in Omaha, Nebraska, since 1993. He is a Fellow with the American Institute of Architects (AIA) and has won 14 national AIA honors and awards during his 20-plus years in business.

"I can truly say that this scholarship is and will always be one of my most meaningful accomplishments," Brown said. "It certainly helped with the

financial cost of college, but the real value for me was in the confidence it gave me, which is the single most important trait you can learn in college."

Ryan Fronick, vice president of design at ANSWERS, Inc., in St. Louis, Missouri, was awarded the scholarship in 1997. An APDesign alumni honoree, Ryan also operates Hyphen LLC and mentors high school and college students interested in architecture and other design fields.

"David's story is an inspiration to any student who is striving for excellence," Fronick said. "This scholarship is a testament to the type of family the Earles are. It increased my hunger to learn and perform better in academia. When a reward is available for students who are willing to develop themselves, a win-win culture is created."

Brian Pelcak received the scholarship in 2001. He currently lives in St. Louis, Missouri, and is employed by PGAV Destinations, whose clientele includes SeaWorld, Al Ain Wildlife Park & Resort, Biltmore Estate and Kennedy Space Center.

"The way in which Dick and Jeanne Earle celebrated the spirit of their son and perpetuated his memory is inspirational," said Pelcak. "It speaks to the amazing amount of personal strength the Earles possess and level of esteem they hold for K-State and the IAPD program. I am humbled and forever grateful to have received such an award in honor of David."

Regnier Distinguished Visiting Professorship Brings the World to Manhattan



Victor A. Regnier, Catherine M. Regnier and Robert D. Regnier. Photo courtesy of the Henry W. Bloch School of Management.

After completing his undergraduate degrees in the College of Architecture, Planning & Design at Kansas State University, Victor A. Regnier, FAIA, set out to enhance his education with graduate studies at the University of Southern California.

“It was a first-rate education at Kansas State,” Regnier, ACSA Distinguished Professor of Architecture at University of Southern California said. “It was really focused and left me with a great understanding of the technical issues.”

Upon arriving on the West Coast, Regnier soon traded that singular focus on studio he had at K-State for opportunities to see and learn from architecture in the urban setting of Los Angeles. Renowned practitioners had students coming to their offices to observe and get experience.

“That was a piece of my education that was missing at K-State,” Regnier said. “And I thought if I was ever in a position to help the college out, giving students exposure to architects with international experience and recognition would be something I would want to do.”

Victor, along with his siblings Robert D. Regnier and Catherine M. Regnier established the Victor L. Regnier Distinguished Visiting Professorship in the name of their father, through the Regnier Family Foundations. The Regniers created the foundation in 1990 to honor their parents’ legacy.

“Our dad was thrilled when Victor decided to go to K-State, and even more so when he decided to study architecture,” Catherine Regnier said. “Our dad would’ve loved to have had

the same opportunity, and was always proud of Victor’s accomplishments there as a foundation for where it would lead him later.”

The Architecture Department selects a Regnier Visiting Professor each year who is either from outside the United States or whose work has international reach. The Visiting Professor visits several times for lectures and studio visits, and the students have the unique opportunity to get to know and interact with these world-renowned talents. Victor said that from afar he saw the college attracting exceptional lecturers already and thought it would be a really great experience if students could be exposed to the lecturers’ excellence for even longer.

“It was clear to me that it was a priority for the school to bring in

top-level talent,” Victor said. “The faculty and students were willing to drive to Kansas City and back to bring these people in and make it as convenient for them as it could possibly be. Because it was already part of the culture, but faculty didn’t have a sustainable way to bring these architects in many times in one semester, I saw a need.”

In its ninth year, the Regnier Visiting Professor, Swiss architect Beat

Kämpfen, will visit Manhattan for the first time starting Monday, Oct. 29, 2012. He will deliver a lecture, which is open to the public, on Monday, Nov. 5, 2012, in the Little Theatre at the K-State Student Union. He will also visit in the spring and deliver a lecture in Kansas City at that time as well. Victor said that the Kansas City lecture, while not an original part of the program, is a welcome addition, an evolution of the original idea, and an opportunity to share the visiting

professor with a much broader audience.

The impact on the students and faculty is what makes the gift worthwhile. Victor said, “The faculty have expressed to me that they are extremely thankful for the professorship. They talk about how powerfully it has enhanced the studio culture and made a real difference.”

The current Victor L. Regnier Distinguished Visiting Professor is **Beat Kämpfen**.

Swiss architect Beat Kämpfen is internationally recognized for his work that is guided by the principles of energy efficiency, ecology and sustainability and expressed in contemporary architectural language. Beyond mere concerns for technological aspects, Kämpfen is guided by a holistic understanding of sustainability, one that encompasses social, ecological and economic aspects. He has been principal at his Buro für Architektur (Office for Architecture) in Zurich, Switzerland, since 1995.

Past holders of the professorship include:

2011-12: Wendell Burnette

Wendell Burnette is a native of Nashville, Tennessee, who discovered the southwestern desert as an apprentice at Frank Lloyd Wright’s Taliesin West. He is currently principal of Wendell Burnette Architects in Phoenix and is a self-taught architect with an internationally recognized body of work. His practice engages in a wide variety of private and public projects.

2010-11: Helen & Hard

Norwegian architects Siv Helene Strangeland and Reinhard Kropf are the principals of Helen and Hard Architects. Educated respectively at the Oslo School of Architecture and Graz University of Technology, they are the recipients of various awards, including the Annual National Award for Good Building and Environmental Design

2009-10: Alan Dunlop

Alan Dunlop is a principal at Alan Dunlop Architects based in Glasgow, Scotland. He is a Fellow of the Royal Incorporation of Architects in Scotland and was educated in London and at the Mackintosh School of Architecture in Glasgow.

2008-09: Alfred Jacoby

Professor Jacoby is director of Dessau International Architecture (DIA), located at the famous Bauhaus of Dessau, Germany. His special interest lies in sacred architecture and the history and theory of architecture. Besides being a studio master at the DIA, he also teaches courses in architectural theory and cultural theory.

2007-08: Miguel Angel Roca

Professor Roca of Argentina studied architecture and urban design at the Universidad Nacional de Cordoba and the University of Pennsylvania under Louis Kahn, for whom he worked. His architectural practice has earned him numerous international design awards and has been featured in eight monographs.

2006-07: Mikko Heikkinen

Born in Savonlinna, Finland, Mido Heikkinen received his M.S. in Architecture at Helsinki University of Technology in 1975. Later in 1975, Heikkinen founded a partnership with Markku Komonen under the name Heikkinen-Komonen Architects.

2005-06: Alberto Campo Baeza

Born in Cadiz, Spain, Alberto Campo Baeza was educated at the ESTA in Madrid. He has taught at his alma mater since 1976, serving as head of the school since 1986. Meanwhile, his practice has expanded dramatically from one that focused on small, residential projects to one involved with large commercial and institutional commissions.

2004-05: Hiroshi Hara

One of the most prominent and internationally renowned architects from Japan, Hiroshi Hara has been responsible for the designs of many of the most significant and largest projects in his country. His focus is upon the internal order of the house as informed by critical aspects of dwelling.

We would like to thank the following generous donors for supporting the educational efforts of the College of Architecture, Planning & Design from July 1, 2010 through June 30, 2011:

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Photo: David Vintiner

The following article was written by Jane Hall and Giles Smith of Assemble, and is excerpted from Volume 34 of *Oz*, the College's award-winning journal. For more, please visit <http://www.ozjournal.org>.

Opportunity

Assemble is a young practice with a background in a range of disciplines: architecture, film, electrical engineering, carpentry, and stone carving, to name just a few. Our first project, the *Cineroleum*, turned a roadside site into a cinema while our second, *Folly for a Flyover*, was more ambitious, bringing activity to a space below a motorway on the Olympic fringe. We had begun to notice disused space around London, sites created by recession, failed development, or decline in industry. Those touched by infrastructure seemed prolific and more importantly, accessible. The coincidence of both projects being built beside roads nevertheless produced very different results that forced us to question the city we live and work in. Our work has always begun with the site, the location and history then informing the program. This process,

we believe, is vital for a young generation of designers interested in improving the built environment.

By reimagining these spaces through their occupation, we discovered that our work could encourage others to make use of available defunct space. Physical occupation and activity, in most respects, are more important than the built intervention. The building practice we have developed is very experimental. An enthusiasm to realize projects that are overlooked by industry and the relationship they have with their sites is key. Infrastructure has so far united our projects and continues to be an unexpected inspiration for our work.

Driving in the City: Automobility in London

We are an automobile culture. In his *Mythologies*, Roland Barthes referred to the car as "the exact [contemporary] equivalent of the great Gothic cathedrals."¹ Under the influence of the modern infatuation for automobiles our cities and landscapes were all formed or adapted to their module. In our postmodern society automobility



became even more complex even as it has been criticized for its opposition, as “traveller’s space,”² to the places engendering normal social interaction. It seems to us—a twenty-first century generation of designers—that this postmodern critique is simply reactionary: that “traveller’s space” can have the capacity to enable “deeply human encounters.”³ The increasingly redundant infrastructures of yesterday’s utopia can be the location of today’s experimentation.

It may seem like an obvious point to make, but London was not originally an automobile city. It has had automobility imposed upon it and this strongly colors the urban relationship to cars and their infrastructure. London is a city filled with the scars of collisions between existing trajectories and automobile ones.

We did not seek out originally as a practice to specifically engage with infrastructures. In many respects our engagement with infrastructural sites appears to be coincidence. However, the large-scale degeneration of

the petrol station as a typology⁴ informed our decision to establish our first project within one. We were looking for forgotten spaces and these (almost necessarily, thanks to our lack of logistical ability) had to be “non-places”⁵: the spaces that no one else would touch. The undercroft is in some ways similar—it certainly is a non-place, but is disused in a different way to the petrol station. The petrol station was once vibrant, a space of near-24-hour activity; the undercroft was disused from its inception. In this way the two projects approach two similar but distinct problems for the designers in the post-auto-infrastructure city: one, how one responds to the dereliction of redundant automobile typologies; and two, how to react to the leftover non-places formed in the very act of infrastructural creation.

At the Drive-In: The Cineroleum

Built in the summer of 2010—and running for a four-week period—the *Cineroleum* was a temporary cinema that inhabited a petrol station forecourt and the area that had previously been its associated shop. As we have already described, the opportunity was born out of the disuse of the site. We benefited from the financial climate slowing down the progress of the proposed mixed-use development destined to replace the petrol station.

The initial impetus behind allying the two typologies of cinema and petrol station was the phenomenon of their parallel decline. They had simultaneous golden eras, the picture palaces and the motorcars of the 1930s occupying a high water mark in our collective cultural consciousness. That their demise should mirror each other was a fact that we thought we could explore through combining them: our designs reached back to borrow the language of the picture palace to subvert and humanize the tough modern language of the petrol station.

One cannot discuss the *Cineroleum* and its successes without touching on the methodology of its construction. It was built in a matter of weeks by almost one hundred volunteers. This willing and vital occupation of the site was a telling contribution in imbuing it with a human atmosphere that persisted through its short run as a cinema. In our minds this act of construction was the first step in the process of creating a set of illusions that brought this common infrastructural typology into the realm of everyday human experience. The *Cineroleum* was situated on one of the main arterial routes through the city and its grandest illusion was removing and then dramatically reintroducing the road to the audience’s experience. This was achieved through the theatrical device of the curtain, which was lowered to create the cinema and which was raised during the credits of the performance to reveal the close proximity of the road. It was this device that choreographed the audience’s reaction to the site and transformed it from a petrol station into a theatre and back again, all in the course of an evening.

Beneath the Road: Folly for a Flyover

Our second project, *Folly for a Flyover*, was built beneath the A12 motorway in a narrow space created by a divide in the road. The flyover separates inner city suburbia from light industry in the East End. Local brick buildings



Photo: Morley Von Sternberg

allude to the area's industrial heritage while contemporary occupation reflects the presence of artists due to the numerous, low-cost live/work units. Despite being a relatively isolated part of East London, this area has a vibrant and layered community. However, as with many large sections of infrastructure, the road that dominates the landscape contributes to a sense of isolation. Separating the community from Hackney Central, the green space of Mabley Green, and Hackney Marshes, the junction between the road and the Lea Navigation canal is a barrier to the city beyond.

Cast in the shadows of the concrete above, the site had never been the recipient of a holistic design or subsequent formal occupation. The space had been entirely overlooked, playing host to a traveling community and a plethora of local graffiti artists. Despite its proximity to the new Olympic Park, the local authority had not claimed this particular infrastructural space purely so that they would not have to maintain it. In this instance, the act of building the *Folly*—and its success—demonstrated the site's potential and worth. As soon as activity began on site, people began to be interested in what the space was to be used for. The recent closure of the local community center (and other funding cuts being made in the area) highlighted the importance of re-thinking the way we value and use available spaces such as these “non-places,” specifically ones created by infrastructure.

Built using 11,000 wooden bricks, the construction and materiality of the *Folly*, like the *Cineroleum*, was designed to create an illusion. The structure was to be a curiosity, made to seem as if it predated the flyover: a collision between existing parts of the city and the large infrastructural projects that had swept through London. The illusion of the *Folly* as an older building lent it a

fictional past, embedding it in the site as a local relic by mimicking local brickwork and the semi-domestic scale of buildings in the area. Our design attempted to intertwine the exterior and interior spaces of the existing flyover with our structure. The most striking and attractive feature of the site was the strip of light that fell through the gap in the road onto the ground below. Emphasizing the unusual curve and tilt of the road, reflections of rippling water from the canal beneath were cast on the soffit. This intersection between the road and canal—two bits of infrastructure that have largely shaped the way London has developed—provided a point of departure for us to begin the narrative that led to the design and construction of the *Folly*. We intended that, through occupation, nuances that the road had inadvertently created would become apparent to a wider audience, reclaiming the undercroft as a positive space amongst its industrial surroundings. The *Cineroleum* began as a conversation about reuse and how we are able to change our perception of space by reprogramming sites. The *Folly*, in comparison, looked at the potential of occupation as a catalyst to humanize and claim ownership of these types of spaces. Open every weekend for three months, the site hosted plays, workshops, films and a café; there was no single program. Our heuristic approach—not just to the *Folly* but also to the surrounding site—enabled a dialogue about ownership between local users of the canal and its adjacent towpath. What could the long-term use of this structure be? And what was needed to make this non-place a destination? People's appropriation of the *Folly* into the community could be used to inform the longer-term occupation of the site. It brought more attention to the road and its physical imposition on the city and began, with its proximity, to suggest that a more positive relationship might be possible.

After Infrastructure?

The two projects were different ways of reinterpreting the austerity of infrastructural spaces, and so, almost inevitably, the question we've been asked the most is, "Can this be replicated? Or, to what extent can these two projects be seen as a model for both small-scale building practice and the humanization of infrastructure?"

Firstly, both projects are really quite bespoke; we devised highly situated responses to quite specific spaces. Both sites were slightly extraordinary examples of their infrastructural typology: both the petrol station and undercroft had a latent poetry to them. In these terms, would the specific responses we devised for them be appropriate for other instances of the same typologies?

The other difficulty is that London's infrastructure is a highly specific condition. These projects would flounder in the sprawl of an American infrastructural network—they are the products of highly dense, urban colonization. We are also at a key moment in London's infrastructural development. It seems to us that London is reaching infrastructural saturation—particularly above-surface. While there might be lessons to take from these projects in terms of developing infrastructure, I fear they have little relevance or application beyond their original purpose. In spite of this, these projects remain as innocent, evocative, and, at times, transformative approaches to the problem of infrastructure. We hope that, in the most humble way, they have had an impact on the everyday life of Londoners.

Photo: Assemble

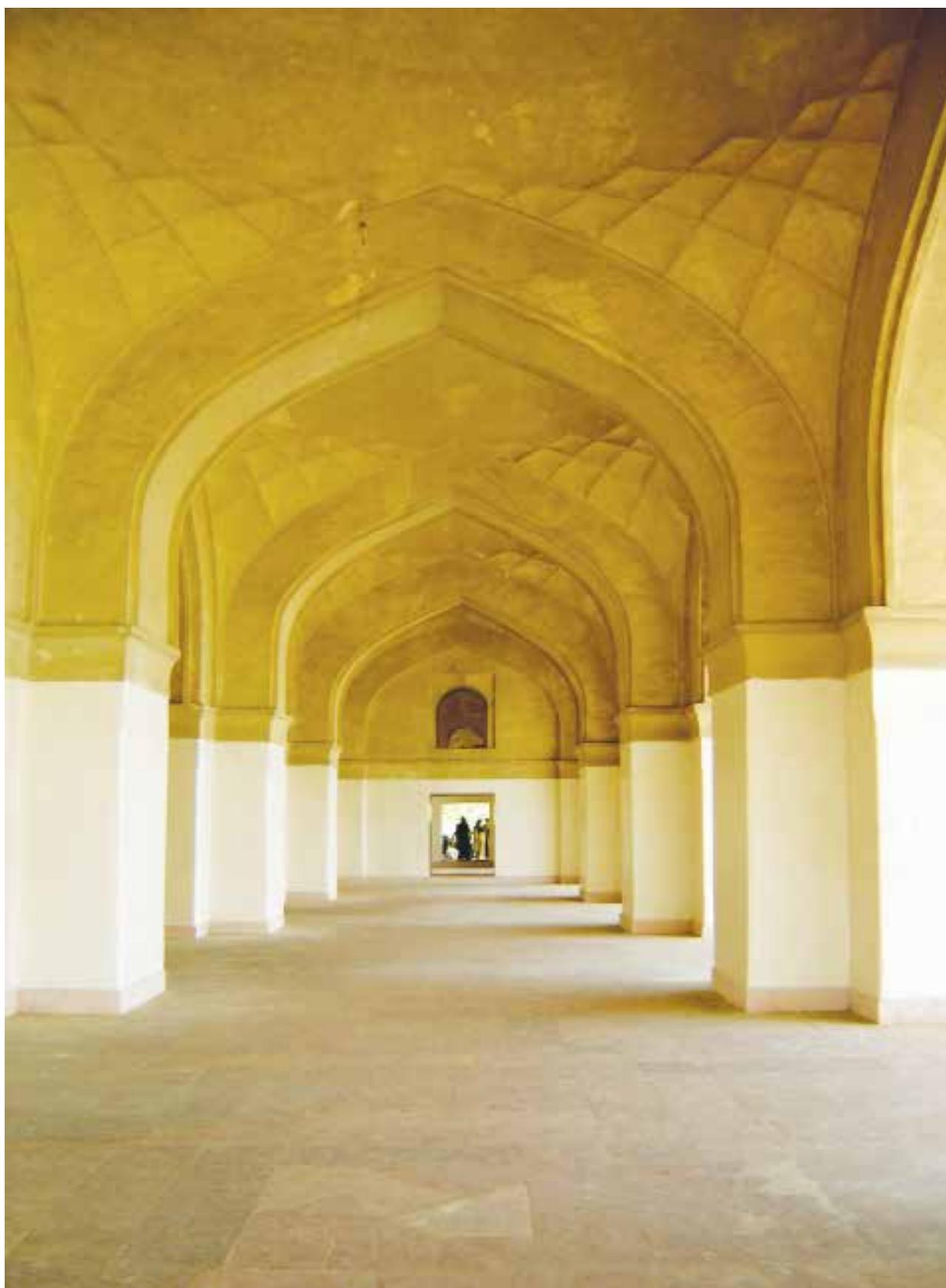


Notes

1. Barthes, Roland, *Mythologies*, trans. By Jonathon Cape Ltd. (London: Jonathon Cape, 1972)
2. "Traveller's space" is an idea of Marc Augé's equivalent to his "non-place" and therefore in opposition to the situated 'place' of postmodernity. Augé, Marc, *Non-Places: Introduction to an Anthropology of Supermodernity*, trans. By John Howe, (London: Verso, 1995)
3. Tuan, Yi-Fu, *Space and Place: The Perspective of Experience* (London: Edward Arnold, 1977)
4. There are fewer than 10,000 petrol stations left today, out of 74,000 in 1974. Webb, Tim, *Farewell to Forecourts: Fewer than 10,000 British Petrol Stations are left*, *The Independent*, 12th February 2006
5. Augé, 1995



Photo: Assemble



Diversity In Design: Perspectives from the Non-Western World

By Vibhavari Jani, Associate Professor,
Interior Architecture and Product Design

Recently, Prof. Jani won the IDEC Best Book/Media Award for her book "Diversity in Design: Perspectives from the Non-Western World." In this article, Prof. Jani shares information about her book and provides some excerpts from this book. This book was published by Farichild Publications of New York in 2010.

Introduction

Globalization of the business and other activities in the 21st century governs our world. But the concept of "global markets" is not new. Global trading has been in existence since the inception of the Silk route more than 2,000 years ago, when Western travelers first started visiting the non-Western world. In 1418, Prince Henry (1394-1460) of Portugal discovered Africa while on his pioneering voyage to find Asia. Discovery of Cape of Good Hope followed in 1488 by Bartholomew Diaz (c. 1450-1500). Decades later, it opened up the opportunity for Vasco da Gama; who discovered the sea route to India in 1498. These travel adventures may have started as explorations of the non-Western world, but soon turned into the search for markets and commodities and opened up trade possibilities. During this period China was the major exporter of silk; while Romans and Egyptians loved Indian cotton and many other European countries exported Indian spices, gems and ivory. These massive European business ventures later turned in greed and resulted in a hugely inhumane struggle to acquire wealth and gain power over the non-Western world. Africa lost this struggle in the worst possible manner and Africans became victims of slavery, and their land became furtive grounds for European businesses and colonial settlements. By the end of the 19th century, Sub-Saharan Africa was partitioned off by Europeans. Similar fate followed almost all non-Western countries, save Japan and Thailand. Many European countries/peoples imposed their governance in many parts of the non-Western world and established colonies in non-Western world, including Italy, France, Portugal, Belgium, Germany, Netherlands and Britain.

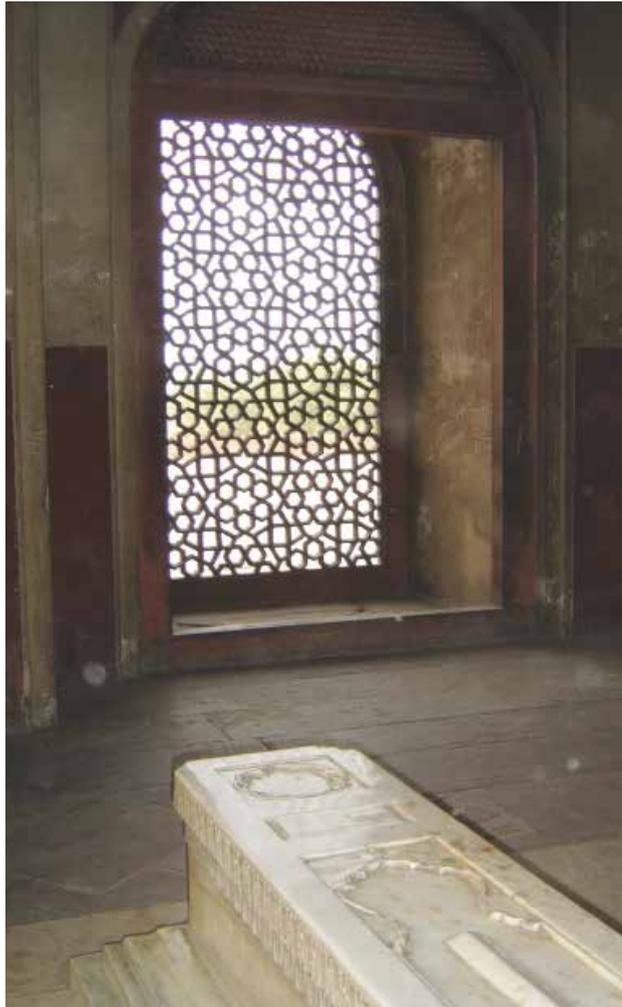
In the 21st century, colonialism is a forgotten reality. But peace and prosperity of the world are still at stake. Technological developments have opened up the "global markets" again, and today the cyber path has won over the sea routes of the past and it connects the East and the West, blurring the regional, national and international boundaries and the time zones. The fast-paced technological, economic and urban growth of Japan, South Korea, Taiwan, Singapore, Thailand, Malaysia and Indonesia is amazing. However, two Asian countries: China and India are emerging as world leaders. We are witnessing an unparalleled change occurring in the world history. (Jani, 2010).

Karan (2004) forecasted that "during the first decade of the 21st century, one billion Asians and Africans, roughly the population of the United States and Europe today, will have reached the threshold of middle-class income. Their entry into the world marketplace will transform nearly every business on earth, creating unprecedented demand for goods and service of all kinds. If the current growth trends continue, by 2010 nearly one billion people in Asia will command as much as \$10 trillion in spending power. That is half again as big as the U.S. economy. By 2020, experts anticipate that some 2 billion will have climbed from poverty, creating the world's largest industrial consumer society. And the rise of a modern non-Western world will not just change life in the Asia and Africa; the development will affect every aspect of Western cultures also, including business investment, language, education, and entertainment." (p. 23).

Need for Diverse Perspectives in Design Education

With the population of 2 billion Indian and Chinese people, and rapidly growing population of other Asian, African, and Middle Eastern countries, non-Western countries face a huge challenge of providing housing for their population. The United Nations estimates that by the year 2020, some 60 percent of the people of the non-Western world will live in cities – an influx of about 1.5 billion people. Recognizing this fact, Boyer and Mitgang (1996), in a report titled *Building Community: A New Future for Architecture and Practice*; noted that "the need for inclusiveness is more urgent than ever. Repeatedly; we were told by practitioners and educators that much of the future of the profession lies beyond U.S. borders, in developing nations, and in non-Western cultures." (p. 96). In a separate report, Guerin and Thompson (2004) proposed that Boyer and Mitgang's definition should be "broadened to include recognition of diverse cultures for whom we design and appreciate the influence of various cultures of design." (p. 5). They also acknowledge that: "interior designers can no longer approach design solutions from an ethno-centric design perspective. Instead, the global implications of created space and environment are upon us. We must examine research that helps us to understand the cultural context in which we are working." They further affirmed that "as communication and technology continue to shrink our world, practitioners must include a global and culturally sensitive perspective in their programming and design solutions." (p. 5).

America takes pride in its diverse cultural milieu and is a leader in promoting "globalization" so it is important that our design students and professionals are exposed to diverse design perspectives and are aware of various cultures and their influence on human behavior and on



Jali detail 2 in Tomb of Humayun.

our built environments. To embrace challenges of the 21st century, design students and professionals will have to learn to design buildings and interior environments that reflect the ideas and attitudes of the society and cultural environment they live in or represent. This can be achieved only if educators provide diverse cultural perspectives in their classrooms.

Support for Incorporating Global Perspectives in Design Education

This fast-paced 21st century global economic shift occurring in the world today is recognized by the design institutions and accreditation agencies. Taking Boyer, Mitgang and other scholars' suggestions in account, National Architectural Accreditation Board (NAAB) acknowledged the importance of non-Western design traditions' contributions in the development of built environment and updated its professional accreditation criteria. Today, NAAB requires all accredited architectural programs to provide "understanding of parallel and divergent architectural canons and traditions in architecture, and urban design in the non-Western world." (NAAB Criteria 9). In addition, NAAB also requires that all architectural programs provide "understanding of the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of



Traditional mirror work in Kutchhi home in Gujarat state of India.

this diversity for the societal roles and responsibilities of architects." (NAAB criteria 13).

To keep up with this changing world, the Council for Interior Design Accreditation (CIDA) also acknowledged the need to "enable graduates to adapt to a changing world" and recognized that "adaptation to change requires that the graduate draw on history and on the experience of many cultures and apply the theories and methods of quantitative and qualitative investigation. A sound curriculum for professional interior design education must provide a balance between the broad cultural aspects of education, on the one hand, and the specialized practical content integral to the profession, on the other." (CIDA Preamble, 2009, p. 2). To ensure that interior design programs include diverse cultural perspectives in their curricula, CIDA recommends that "entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts." (CIDA 2009 Professional Standard 2, p. 11). CIDA also requires that "students understand globalization and the implications of conducting the practice of design within a world market, and how design needs may vary for different socio-economic populations" and expects that all interior design programs provide "opportunities for developing knowledge of other cultures." (CIDA Standard 2b, 2c, and 2f p.11).

Emergence of the Idea for the Book

If educators, scholars, practitioners, and accreditation agencies all agree that design should be taught from diverse perspectives that acknowledge the contributions of all world cultures (not only Western European traditions), why then is design still being taught from Western European perspective in the U.S? The answer for this critical question was found during a survey administered in 2006 by this author and her colleague wherein 98 percent of the participants indicated that their institutions do not offer non-Western design perspectives in their curricula due to the lack of expertise in their faculty



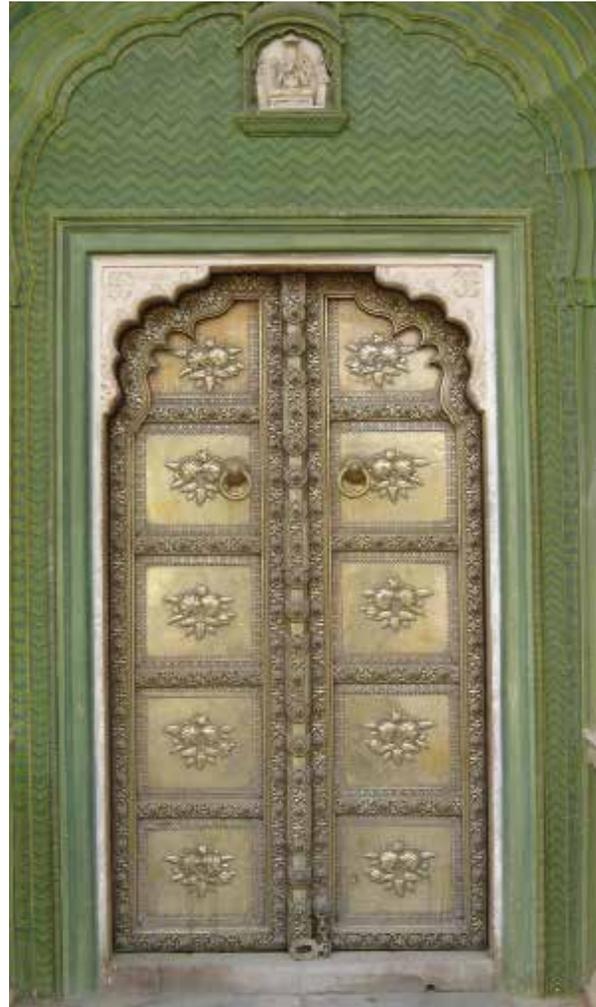
Traditional Indian furniture and art work.

pool (Jani & Asojo, 2008). The other major reason for the non inclusion of diverse perspectives was lack of educational resources on non-Western traditions. Sixty eight percent of the survey participants indicated the need for a textbook on non-Western Traditions, and 77 percent indicated the need for visual information including slides, presentations, and CD-ROMs on non-Western precedents. (Jani & Asojo, 2008).

To address the aforementioned deficiency, this author proposed a book titled “Diversity in Design: Perspectives from the Non-Western World” as her humble effort to assist fellow educators and professionals so that design can be taught and learned from diverse perspectives. Since the non-Western cultures dominate almost half the world, it is impossible to provide information about each non-Western country. To pay proper respect and attention, and to avoid doing injustice to each country’s building traditions, this book focuses only on selected countries of the non-Western world based on: 1) each civilization’s contributions in the development of architecture and design, 2) how these countries influence the world today, and 3) how these countries will shape our collective futures of tomorrow.

WHAT IS THE “NON-WESTERN WORLD?”

To understand the design traditions of the non-Western world, it is first important to understand what constitutes “non-Western” world. The non-Western world as we know it today can be defined as the areas of the world where thousands of years ago, various cultures flourished and developed their civilizations based on their own unique belief systems and philosophies. Each of these civilizations also developed a virtual athenaeum of literary, artistic, political, and scientific principles. These differed widely from the Greco-Judaic-Christian traditions of the Western culture. This non-Western world comprises Asia, Africa, and the Middle East. Asia is further subdivided into three zones: East Asia—China, Japan, and Korea; the Indian Subcontinent - India, Pakistan, Sri Lanka, Nepal, Bhutan, and Tibet; and Southeast Asia: Myanmar, Laos, Thailand, Cambodia, Vietnam, Malaysia, Singapore, and Indonesia. (Jani, 2010). Each of these non-



Palace door detail.

Western regions developed its own distinct values and belief systems that shape its art, architecture, and culture.

The Reasons Behind the Selections of the Non-Western Countries

In the global markets today, two Asian countries: India and China are emerging as major world powers. Together, these countries represent two ancient civilizations and three major religious traditions of the world: Hinduism, Buddhism, and Islam. These two countries are emerging as world powers and therefore need closer review. Given many misunderstandings about Islam and the tension this has created between the West and the Middle East, the significance of a deeper understanding of the cultures and traditions of Egypt, Turkey, Algeria, and the United Arab Emirates needs no further explanation. Today when Islam is blamed for having the intentions of destroying the Western world, many readers would be surprised to know that Greek scientific and philosophical knowledge was both preserved and expanded by Islamic civilization when the West had forgotten about it. After reviewing some of the facts given below, readers will have a better understanding behind the reasons for the selections of the selected non-Western Countries.



Exterior gate Tomb of Akbar.

Asian Countries: India and China

Known for its snow-capped mountains and sacred rivers, saints and spirituality, saffron and spices, silk saris and silver ornaments, colorful festivals and chaotic traffic, carved temples and palaces, and as a country of more than a billion people, India is the largest democratic country in the world. In India, 5,000-year-old social norms, ritual conventions, and artistic traditions comfortably coexist with the most modern achievements of science and technology. Because of its population growth, especially within the middle class (at present, around 300 million and growing 5 percent every year), well-trained English-speaking professionals in the scientific and technical fields, and a sound economic base, India is progressing fast and will play a major role in shaping the future of the 21st century. (Jani, 2010).

Readers may not know that Indus Valley civilization (also known as Harappa civilization) that flourished in India during 330-1300 B.C.E., was very progressive. The Indus Valley people developed metal tools, invented writing on seals, and its weights and measure system became the benchmark for trade. Today we can't think of living without a car, but the first prize for the development of the transportation device goes to the Indus Valley people who started using horses around 100 B.C. This innovation later aided traders, warriors, and civilians alike for centuries. Horses and horse carts were the greatest transportation device until the motor car was invented. Solid wheeled ox and horse carts are found in both Indus and Mesopotamian civilizations.

India is also known for its innovations in astronomy, medicine and many other sciences. How many of you regularly do Yoga today? Yoga originated in India. Practicing Yoga and meditation to improve your mind and body connection is no more a "new age" concept in the West. Similarly; Ayurveda, the holistic medical science

(which utilizes natural herbs) also originated in India, and is gaining recognition in Western medicine today. And while we are discussing medicine, many of the animal lovers among our readers may not know that around 260 B.C.E., King Ashoka of India built hospitals for sick and injured animals, first of its kind in the history of mankind. India is also home of many stupendous architectural monuments, one of them, the Taj Mahal, is considered one of the Seven Wonders of the World. Readers also may not know that cotton cultivation and weaving also had its origin in India, so did dyeing of textiles. Today Indian words like guru (teacher), pandit (scholar), karma (actions) and many others are used in everyday English conversations.

China's contribution in many fields is noteworthy as well. Rice was cultivated in China as early as 3,000 B.C., and brain surgery may have been in practice in China around the same time too. I am sure many of you love Chinese food. Do you know that noodles date back to 4,000 B.C. China? Jade was used in Chinese objects and ornaments as early as Hongshan and Liangzhu cultures dating back to 10,000 B.C.E. Emperor Fu (2857-2737) of China developed the science of silk production as an art form. China is also credited for devising the plow, which enhanced agricultural techniques developed during that time. To facilitate writing, Chinese people invented rice paper during Han Dynasty (c. 105 B.C.), ink, and movable typeset for printing which later became useful materials and technique to produce paper money. Gunpowder was invented by the Chinese and so were tools like the seismometer and the magnetic compass. For more than 4,000 years, the philosophies and social constructs of a rich and vibrant culture have both inspired and constrained Chinese design. In addition to this long-standing social environment, China's geography and climate have naturally determined the way its people approach design as well. From this balance of inspiration and constraint, with respect to both social and physical



Traditional Indian furniture.

influences, Chinese design has gradually evolved into a unique harmony between cultural ideology and nature. (Diversity in Design: Introduction of China).

The Muslim World and the Middle Eastern Countries

Islam placed a great emphasis on culture and learning. There are many innovations that came from the Muslim world. Lewis (1999), noted that Muslim sailors invented a device known as “triangular lateen sail,” which made better and faster use of the wind at the sea than the square sails on European vessels. He further declared that “Muslim geographers had a more accurate and comprehensive view of the layout of the earth” and had better map-making and navigational skills than Europeans at the time. (p. 141). Medicine, astronomy, botany, zoology, and many other sciences can pay tribute to ancient Muslim scholars in these and many other fields. In fact, we should be thankful to Muslim scholars and their Islamic belief of “heavens,” which proved to be much more accurate than European belief that the world was flat and the sun moved round the earth. (Lewis, 1999, p. 141). Acupuncture and veterinary surgery too has roots in Muslim medical scholarship.

Through the study of Middle Eastern countries of Egypt, Turkey and UAE, and their building traditions, we may begin to explore how purity and prosperity, the pious and the popular, tradition and technology co-exist in these countries. Egypt occupies a unique location, being on the edge of or associated with more than one region. Located on the North Eastern tip of the continent of Africa, Egypt is often classified as “North African” with some similarities in climate and terrain to other North African countries. Because of its proximity to other major Mediterranean civilizations, such as Greece and Rome, Egypt also shares a general Mediterranean culture, due in part to shared geo-climatic factors, historic trade routes, and empire shifts. Finally, Egypt is also considered part of the Middle East region, not only due to location but also to the historical roots of Islam in Egypt that bind most of

the Middle East. These roots include the shared Arabic language and religion, which in turn have landed Egypt within the general culture of the Arab world. (Diversity in Design: Introduction of Egypt).

Turkey is the only Muslim democratic country in this region. Turkey is the first Muslim secular state where political and legal systems are completely separated from the religion. As with many non-Western countries, the cultures and traditions of Turkey go back to the very beginnings of civilization. Turkey’s unique location, literally straddling east and west across the Bosphorus, a narrow straight that separates Asia from Europe, makes it a place where tradition has always been obliged to blend, or at least to contend, with the new. (Diversity in Design: Introduction of Turkey.) The United Arab Emirates (UAE) is located in mostly deserted land. The country is roughly the shape of an isosceles triangle with one of its two longer sides scooped out by the tides of the Persian Gulf that lap upon its long northwestern border. However, this tiny country has taken long strides architecturally, by combining traditional architecture with technology to create modern marvels in the world today.

Africa

Africa, too, has seen magnificent times in the past and has great potential to prosper once again with its oil, diamonds, and many other natural resources. It is also the place where Egyptian Pharaohs roamed the deserted land and built monumental buildings not only to be used in this lifetime but in the afterlife as well. Between Algeria and Nigeria exists the past, present, and future of Africa: if Algeria represents a majority of Muslim populations, Nigeria represents all of the ethnic groups of Africa and provides unique examples for learning African design precedents. Western cultures have adapted African art, architecture and furniture styles, and many other inventions of the non-Western world in their daily lives. It is a well known fact that Picasso found inspiration in African art and masks.

Given these above mentioned countries’ contributions in the development of art, architecture and cultures of the world, the book development team decided to focus on seven non-Western countries—India, China, Turkey, Nigeria, Algeria, the United Arab Emirates (UAE), and Egypt. In this book, each country’s art, architecture and cultural traditions are explained in detail. Through various visual and textual information, each chapter describes the influence of the regional geography and religions, cultures and climates, sites and settlements, and empires and environments upon development of each selected non-Western country’s architecture and design.

Structure of the Book:

The foundation of this book is rooted in the “cultural diversity;” while the book’s structure is built on various components of culture of each country, and how it influences design theories and principles, design generation and development, construction materials and techniques. As a result, each chapter is dedicated to a particular non-Western country’s design traditions and begins with a general introduction, or a brief overview of sorts about that country’s legacy to familiarize readers with the essential “did you know?” information. Next,

the information about the immediate surroundings of that country; its location, geography, topography and the climate is discussed so that readers can establish a broader knowledge base about the reciprocal relationships these factors have on the makeup of the people, their culture and their built environment. Once this basic understanding is established, the culture and social structure of that country is introduced to inform readers about the people and their ethnic groups, their values and beliefs, religions and rituals, social norms and cultural practices and how it influences development of the built forms and interior environments. This then serves as a platform for understanding the matter and meanings, systems and symbology of various design traditions of that country including vernacular, historic and religious building traditions.

Various case studies serve as the main instrument for the knowledge building. This newly acquired design knowledge can then be expounded through the understanding of design principles, elements and practices incorporated in the space articulation and organization strategies. This leads into the discussion of spatial quality of built environment of this country. Finally, space-defining elements, materials and furnishings are introduced so that each building tradition can be examined in its entirety, in a holistic manner.

A CD-ROM is also included with the book that provides additional visual information to assist the design educators in incorporating diverse perspectives in their teaching.

Focus of the Book: Architecture and Design Traditions of the Non-Western World

Cornell (1959) defined architecture as “practical reality aesthetically organized.” (p.19). These realities and aesthetics relate to function and form and change over time and from culture to culture. Hildebrandt (2002) indicated that “an architectural structure is an expression of cultural principles and deliberate design choices based on current technology and understanding its meanings.” Thus, like all human creations, buildings are extensions of people’s beliefs and attitudes. These beliefs and attitudes are not just about architecture, but are also about life and living. Malnar and Vodvarka (1992) believe that “buildings reflect decisions based on concepts of ethics and morality: how people should live and work and how those buildings should symbolize their belief.” This profundity takes the form of purposeful arrangement, the organization of tactile, hepatic, and visual elements so that a building’s message is clear. (p.11).

It is obvious that architects and designers are not only concerned with designing buildings that reflect peoples’ functional, economic, aesthetic and structural needs, but also political, cultural and spiritual needs and desires. Hildebrandt (2002) noted that architects incorporate these ideals and views in the design process by “narrowing abstract notions of ideas and symbols or program to compose a unity of form, space, detail, and materials in order to achieve a Vitruvius’ dicta of firmness, commodity, and delight.” The resultant building form becomes a work of art that reflects the personal, social and political perspective of an individual or a group of people who designed it and also reflects (in larger sense), the values of

the individual, (or group) and of the society this individual or the group belongs to. Sometimes these gestures are subtle; sometimes they are obvious. Thus, buildings present a voice, and a value system that stems from particular perspectives and particular points of view. And so, when we examine and study buildings; while it is common to think of them on the one hand as being built by individuals; on the other, they also reflect the ideas and attitudes of the society and cultural milieu that created them.

In their coverage of each country, the authors provide information on each country’s cultures, design philosophies, theories, principles, and symbolic meanings evident in its built forms, furnishings, and applied arts. How does the climate and geography of a region affect construction methods? How does a particular religious, philosophical or political belief affect architecture and design? These are the questions the author of each chapter answers in detail through examples of vernacular, religious, and imperial architecture.

Non-Western Cultures and Green Design

In addition to exploring issues discussed above, readers will also uncover centuries-old sustainable strategies evident in and utilized by various cultures. Buildings of the non-Western civilizations were built to appropriate the environment and climatic conditions centuries ago. Taj Mahal and many other Indian and Middle Eastern tombs and palaces utilized water channels and jalis (carved wooden or stone lattice windows or screens) to generate and circulate the cool air in the buildings. The use of local materials, recycling, efficient use of space, and many others strategies were in use thousands of years ago in non-Western building planning, design and construction and are practiced even today in many non-Western countries without the “LEED” seals. The Middle Eastern wind towers, *sansabils*, *mushrabias* (carved wooden lattice screens), and shallow pools in the courtyards are all part of ancient green design strategies to control the microclimate of a dwelling. Learning about these strategies will inform a globally green future. Western cultures have borrowed many elements like these from their neighbors in the Middle East and North Africa.

Non-Western Art and Furniture

This book also provides information about the selected art and furniture traditions of each country. Meaning behind selections of colors and construction techniques, motifs and materials are further discussed to show how socio-cultural and religious traditions influence the development of the art and furniture traditions in each country. Each chapter also provides information about how meaningful symbology is embedded in art and furniture design traditions. This dispels the myth that all non-Western architectural decoration is just ornamentation and has no higher purpose.

HOW TRADITIONAL WAYS OF LIFE INFLUENCE TOMORROW’S DESIGN

It is important to remember that civilizations are based on the common philosophic, religious, political, and economic ideology of a large group of people, and they spread these common belief systems over a large area and connect diverse groups of people together. Civilizations



Adalaj step well second floor detail.

can survive only if the majority of the people preserve these common belief systems over a long period of time. Since we live in a constantly changing world where societal, cultural and technological conditions continually evolve and change, we have to make changes in our way of thinking and doing things. However, ancient cultural, social, religious, art and architectural traditions provide us food for thought: how can we learn from the past to do things better?

Review of the traditional architecture can teach us how we can build our dwellings that can last for centuries like our ancient buildings. Conducting research on the traditional ways of design and construction can provide solutions for tomorrow. We can learn how we can find ways to save energy. How can we reduce the cost of building our new edifices? What measures we need to take to avoid waste? There are many green design strategies discussed in this book that are still valid today. We just have to learn to review these strategies and incorporate it in our future buildings. We also need to be open about understanding non-Western design philosophies without judging their validity. Feng Shui of China and Vaastu Shashtra of India are two prime examples of misunderstandings that most Western and some non-Western designers have. Rather than ignoring these traditional building design and construction treaties, we need to understand the true scientific reasons and meaning behind these treaties. It can reveal how energy fields, movement of the sun, open spaces, vegetation, and other design and construction principles described in these treaties can help us in developing future sustainable and green design solutions.

Thus the information provided in this book is envisioned as a vital guide for developing a “world view” within its various user groups. The knowledge gained through the review of this book can be utilized in the development of culturally appropriate yet sustainable design responses for not just non-Western projects, but here at home, for our local,

regional and national projects as well. As Ralph Waldo Emerson said, “let us think of education as the means of developing our greatest abilities, because in each of us; there is a private hope and dream, which fulfilled, can be translated into benefit for everyone and greater strength for our nation.” Collectively, we can educate one another for a better tomorrow for all of us.

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Professor **David Seamon** published the article, "A Jumping, Joyous Urban Jumble: Jane Jacobs's *Death and Life of Great American Cities* as a Phenomenology of Urban Place," in the peer-reviewed, open-source *Journal of Space Syntax*, vol. 3 (fall), pp. 139-149.

Seamon also attended and presented a blind peer-reviewed paper at the annual meeting of the International Society for the Study of Religion, Nature and Culture, held at Pepperdine University in Malibu, California, August 8-11.

Associate Professor **Mick Charney** conducted the "Look for Mr. Wright, and Finding Him on Facebook" workshop at the Institute of Education, University of London, London, UK at the 19th International Conference on Learning, August 14-16.

Assistant Professor **Michael Gibson** was awarded the 2011 Architectural Research Centers Consortium Best Paper and Presentation Award for his paper titled "Integrating Geometry and Light: Daylight Solutions through Performance-Based Algorithms."

Students in **Torgeir Norheim's** fifth-year architecture studio created designs for possible roofing solutions for Arthur Ashe Stadium at the U.S. Open in New York that were printed in a full-page New York Times feature. The students had only 48 hours to finish their designs. To see a slideshow of the images, go to <http://www.nytimes.com/slideshow/2012/09/10/sports/tennis/10roof-ss.html?hp>

Assistant Professor **Donna Fullmer** had a submission, "SUCCESS = Interactive + Engaged Learning with Multi-Tasking Students" accepted in the format of a poster presentation, and she presented it at the 13th Annual Lilly Conference on College and University Teaching and Learning in September in Traverse, Michigan.

Associate Professor **Vibhavari Jani** and Assistant Professor **David Richter-O'Connell** were awarded the Bartelt-Pierce Family Faculty Fund to support faculty development for \$1,000 each.

Department Head **Katherine Ankerson** led the two-year funded (Nuckolls Lighting Fund) project "Lighting Across the [Design] Curriculum," a collaborative four-university, 10-faculty-member (including Associate Professor **Neal Hubbell**) project to introduce and reinforce concepts in lighting design across the curricula in multiple related fields: architecture, interior architecture, interior design, construction sciences and architectural engineering.

Ankerson is also on the single slate of officers for the international organization Interior Design Educators Council (IDEC) as President-Elect. The position is a 3-year commitment beginning in May 2013.

Ankerson also completed the digital book "Illustrated Codes for Designers: Residential," co-published by Fairchild Books, Inc. and the International Codes Council. The DVD is designed as a comprehensive guide to the multiple codes governing the design and construction of residential projects throughout North America and other countries that have adopted the International Residential Code.

Lauren Patterson, MLA student, and **Ashley Klingler**, MRCP student, traveled with Associate Professor **LaBarbara Wigfall** to Washington, D.C., where they represented the K-State Parks for the People competition team at the awards ceremony. The team was recognized as finalists in the competition. Instructor **Josh Cheek** was a co-leader of the team.

Assistant Professor **Katie Kingery-Page** and recent MLA graduate **Rebecca Melvin** presented a paper at the 19th International Conference on Learning from August 14-16 in the Institute of Education, University of London, London, UK. The title of the paper is "Site as Experiential Playground."

Instructor **Josh Cheek** designed the courtyard (and playground and grounds) of the 'curved house' featured in the September issue of *Dwell* with **John Galloway**, former

BLA student, of 40North.

Associate Professor **Larry Lawhon**, presented "Senior Co-Housing and Non-Profits" at the Kansas Housing Conference, September 14, Manhattan. He was also an organizer of the conference.

Assistant Professors **Alpa Nawre** and **Howard Hahn** presented at the European Council of Landscape Architecture Schools in Warsaw, Poland, September 19-22. Hahn's presentation was "Conservation Subdivision Development as a Means to Preserve and Promote the Powerful Flint Hills Aesthetic." Nawre's presentation was "Water in Power: sacred landscape of the 'talaab' system in India."

Kansas Governor Sam Brownback made a visit to APDesign on Thursday, Sept. 27, 2012. Gov. Brownback spent about 100 minutes touring our facilities to better understand the excellence of our students and faculty and to assess the needs of the College.

Stephanie Rolley, Professor and Head, was invited to serve on the Olmsted Scholar's Task Force for the Landscape Architecture Foundation. She also served as a reviewer for the 2012 Landscape Architecture Foundation Case Study Investigations.

Professor **David Seamon** has published the chapter, "Place, Place Identity, and Phenomenology," in *The Role of Place Identity in the Perception, Understanding, and Design of the Built Environment*, published by Bentham Science Publishers.

Professor **Vladimir Krstic** has been appointed the new director of the Kansas City Design Center. Krstic has been praised for his dedication to the downtown area in Kansas City. Krstic has taught at KCDC since 2009 and was named interim director a year and a half ago.

APDesign student **Josh Goldstein** won first place in the seating category for his Pivot Chair at the International Woodworking Fair. Ten students of Professors **Rod Troyer**,

David Brown and **Steve Davidson** were selected as finalists at IWF 2012. All entries were prescreened in mid-May by a panel of judges to limit the number of projects for the final judging to approximately 50 projects. Only finalists will show their projects at IWF 2012. Of the 50 finalists selected, 10 projects are from APDesign. The finalists were:

- **Kyle Emme** - Poise End Table (Accent Furniture/Accent Tables)
- **Sierra Cuda** - Desk (Commercial/Office/Hospitality)
- **Cierra Myers** - Chair (Design Creativity) **John Rice** - Little Red Table (Design Creativity)
- **Victoria Beaulieu** - Lounge (Seating)
- **Beth Dringenberg** - Flex Chair (Seating)
- **Josh Goldstein** - Pivot Chair (Seating)
- **Kurtis Heinen** - La Rama Chair (Seating)
- **John Rice** - Steam Bend Chair (Seating)
- **Jacinta Stecklein** - Fleur Chair and Ottoman (Seating)

Associate Professor **Vibhavari Jani** has been selected to be a Kansas Campus Compact Engaged Faculty Fellow for 2012-13. Only four have been awarded throughout the state of Kansas, and Professor Jani is the only faculty member from Kansas State University to receive the award, carrying with it a stipend of \$6,000.

Jani has also been awarded a Big 12 Fellowship for the 2012-13 academic year in the amount of \$2,500.

Additionally, **Jani's** article, "Daring to Care: A Rehabilitation Center Design Project for Wounded Warriors," has been published in the Summer 2012 edition of INNOVATION, the quarterly publication of the Industrial Designers Society of America. Of the nine articles in this special issue titled Wounded Warriors + Design, only two are authored by educators.

Assistant Professor **Donna Fullmer** was named by her colleagues on Faculty Senate to be recognized as Professor of the Week at the Sept. 8 football game against Miami. A photo of the Professor of the Week is shown on the Jumbotron while a brief

announcement is read to the crowd. She also will receive two tickets for the game at which she is featured.

Professor **David Seamon** organized a symposium and presented a paper at the annual International Human Science Research Conference held in Montreal, Quebec, June 25-29. The symposium's title was "Exploring the Co-Constitution of People-World Interaction: Research Examples from Trauma Therapy and Place Studies."

Professor **David Sachs** presented a paper, "Developing a Design Theory: The Abend Singleton Story" at the Association of Collegiate Schools of Architecture International Conference in Barcelona. Sachs' paper looked at the work of a Kansas City architectural firm and showed how the work changed over time, while maintaining key standards and values.

Professor **Gary Coates** was invited to present his paper "Beyond Modernism: 'Perfect' Abstraction in Adi Da Samraj's *Orpheus* and *Linead Suites*" at the international Conference on Transcendental Realism: The Art of Adi Da Samraj, May 19-20 at the Bright Room Gallery, Maria Hoop, the Netherlands.

Professor **David Seamon's** article, "By Bringing People Together or Keeping Them Apart: The Spatial Configuration of Roads and Other Pathways," is included in the current issue of *Minding Nature*, the journal of the Center for Humans and Nature.

Seamon attended the annual meeting of the Environmental Design Research Association, held in Seattle, where he presented two papers and organized a symposium, "Challenges for Qualitative Methods in Environment-Behavior Research."

Professor and Department Head **Katherine Ankerson** (PI) and co-PIs **Jani** and **Richter-O'Connell** are the successful recipients of a collaboration grant through Herman Miller, Inc. in the amount of \$30,000 for their proposal titled "21st Century Education: Paradigm Shift from 'Instruction' to 'Learning' Encourages Innovation and Collaboration in

Design Education Settings." The collaboration will be in effect formally from August 2012 through May 2013. It is designed to engage multiple classes and faculty throughout the curriculum.

Assistant Professor **Donna Fullmer's** presentation "Fostering Sustainable Knowledge/Engaging the Multi-Tasking Generation" was included in the proceedings for the 2012 National Beginning Design Student Conference.

The Kansas City Architects, Designers, Dealers and Representatives (KCADDR) group held the annual IAPD Furniture Judging event on May 10. Winning students included:

- In the furniture category, **John Rice** took first and second (bentwood chair and modular seating system.) **Josh Goldstein** took third (folding chair) and **Sam Nitcher** took fourth (guitar.)
- In the small project category, **Teresa Leutgeb** took first (rosewood veneer/mordillo clutch), **Amanda Conner** took second (zebra wood/wenge bowl) and **Kayla Hales** took third (ash joinery box with zebra wood lid).

Recent IAPD graduate **Lyndsee Johnson** was awarded the ARCC/ King Student Medal for Excellence in Architectural + Environmental Design Research for the College of Architecture, Planning & Design for her thesis work titled "Pediatric Palliative Care House." Selection of school recipients is based upon criteria that acknowledge innovation, integrity, and scholarship in architectural and/or environmental design research.

Our students received many recognitions at the Central States ASLA Annual Meeting, May 2-5, in Kansas City:

- Merit Award Student Design Unbuilt: Recalibrating for Resilience: An Agrarian Eco-Reserve Network in the South Platte River Basin, **Kevin Cunningham** and **Elise Fagan**, from LAR 648 Specialization Studio taught by

Assistant Professor **Jessica Canfield**.

- Merit Award Student Design, Unbuilt: Leftovers: Using Continuous Productive Urban Landscapes as a Framework for Gravel Pit Excavations, **Lauren Ewald**, from LAR 648 Specialization Studio taught by **Canfield**.
- Merit Award Student Design Unbuilt: Decentralize Denver: Closed Loop Wastewater Treatment, **Natalie Martell**, from LAR 648 Specialization Studio taught by **Canfield**.
- Merit Award Student, Planning & Analysis: City Ecologies Studio Project, Summer 2011, from LAR 646 Community Planning and Design Studio taught by Assistant Professors **Blake Belanger, Jason Brody** and **Howard Hahn**. Their work was also exhibited at the closing reception at the AIA Headquarters, in conjunction with the Crossroads First Friday event.
- Merit Award Communications: Reframing the City: Westbottoms Framework, KCDC, taught by **Vladimir Krstic**.

Professor Emeritus **Tony Barnes** received the PGASLA's highest honor, the Alton B. Thomas Award, given to a member, affiliate, outstanding citizen or politician who has performed in a manner above and beyond what would be considered normal with the result of this effort either directly promoting or enhancing the image of landscape architecture.

Jose Abraham, post-baccalaureate MRCP student, and his teammates Prbhakar Thennarasu (Business) and Pradeep Malreddy (Clinical Research Technician) took third place in the Graduate Division of the Next Big Thing idea competition, organized by the Center for the Advancement of Entrepreneurship in the College of Business Administration.

Assistant Professor **Alpa Nawre** was awarded a K-State Mentoring

Fellowship for Women and Minorities in the Sciences. The award will support her project Phytoremediation for the Indian 'Taalab', a monsoon water-managing device.

Assistant Professor **Jessica Canfield** has been named a Landscape Architecture Foundation Fellowship in the 2012 Case Study Investigation program. This is Jessica's second fellowship in this program.

Canfield presented *A Methodology for Assessing Landscape Performance*, work initiated during her first LAF Fellowship, at the U.S. Regional Association of the International Association for Landscape Ecology, April 8-12 in Newport, Rhode Island.

Assistant Professor **Huston Gibson** presented *Ecological Landscapes as Urban Community Amenity: planning towards a sustainable future in Stapleton, Denver, Colorado*, at the Urban Affairs Association Conference in Pittsburg, PA, April 18-21. The work presented was completed in collaboration with Professor **Canfield**.

Gibson's article, New School Facilities and their Association with Student Achievement, was published in Volume 2, Issue 2 of the American Clearinghouse on Educational Facilities (ACEF) Journal.

Associate Professor **LaBarbara Wigfall** presented *Giving Voice to Injusticed Communities* at the Urban Affairs Association Conference in Pittsburg, PA, April 18-21.

Assistant Professor **Howard Hahn** is the 2012 Commerce Bank Undergraduate Outstanding Teaching Award recipient from APDesign.

Professor **Peter Magyar** was awarded the Urbi at Orbi medal from the 2012 World Forum at Oxford, England.

Associate Professor of **Mick Charney** conducted the workshop "Looking for Mr. Wright...and finding him on Facebook" at the 13th annual Pearson Learning Cite conference, April 10-13, in Orlando, Florida.

Assistant Professor **Katrina Lewis'** photographic exhibition "Bangladesh: Colours of Culture and Context" was highlighted at the Manhattan Arts Center from April 14 to May 16, 2012.

Associate Professor **Vibhavari Jani's** book *Diversity in Design: Perspectives from the Non-Western World* was awarded the national 2012 IDEC Book Award during the awards ceremony at the 2012 Interior Design Educators Council annual conference in Baltimore. The conference was held March 19-22.

Jani also worked with students **John Rice, Thomas Jones, Lyndsee Johnson, Jordan Kuhlmann** and **Rachel Cooper** to design and fabricate the stage set in conjunction with McCain Auditorium for the performance of Yuval Ron Ensemble.

Jani also received notice that her presentation titled: *Assisting the Wounded Warriors of Iraq and Afghanistan through Evidence Based Design* has been accepted for the 2012 Healthcare Design Conference. This presentation sheds light on the rehabilitation needs of recent wounded warriors and the importance of evidence-based design in developing rehabilitation centers to meet their needs.

Assistant Professor **Donna Fullmer** presented *Fostering Sustainable Knowledge | Engaging The Multi-Tasking Generation* at the National Conference on the Beginning Design Student at Penn State University.

Assistant Professor **David Richter-O'Connell** presented *'finding flow'... Looking for linkage and leverage between Interior and Industrial Design processes and methodologies* at the IDEC Conference in Baltimore.

Richter-O'Connell also presented his co-authored paper (with Associate Professor **Vibhavari Jani**) *Diversity, Sustainability and Humanity: A Call for Connection in the Beginning Design Curriculum* at the National Conference on the Beginning Design Student at Penn State University.

The Drylands Design Competition entries of nine students in Assistant Professor **Jessica**

Canfield's Fall 2011 LAR 648 Specialization Studio: **Sarah Flynn, Kevin Cunningham/Elise Fagan, Natalie Martell, Lauren Ewald, Rachel Barth/Kylie Harper, Anne Denney** and **Adam Ragschke** were selected for the traveling exhibit *Drylands Design in Age of Change: Visionary Proposals for a Water Scarce Future World*. The exhibit opened on Water Day, Thursday March 22, at the A+D Museum in Los Angeles.

Assistant Professor **Blake Belanger** received the Excellence in Design Studio Teaching Award from the Council of Educators in Landscape Architecture at the March 28-31, 2012 Annual Meeting at the University of Illinois, Urbana-Champaign.

K-State was well represented at the Council of Educators in Landscape Architecture at the March 28-31, 2012 Annual Meeting at the University of Illinois, Urbana-Champaign with papers presented by:

- Assistant **Blake Belanger**, *Representation as a Generative Design Catalyst*
- Ph.D. Candidate **Katie Burke** and Dr. **Tim Keane**, *The Other Landscape History*
- Ph.D. Candidate **Jeremy Merrill** and Professor **Stephanie Rolley**, *A Design Educator's Model of Creativity*
- Assistant Professor **Alpa Nawre**, *Space for Water: the Talaab system in India*
- MLA Student **Russell Ploutz** and Professor **Eric Bernard**, *Achieving Conservation: Cognitive Based Zoo Design Guidelines*
- Professor **Stephanie Rolley** and PhD Candidate **Jeremy Merrill**, *Creating Community Through Charrettes*
- Associate Professor **Lee Skabelund**, *Moving Forward: Integrating Landscape Performance in Academia and Practice*

- Associate Professor **LaBarbara Wigfall**, *Finding Meaning in Creative Media: How Design Influences Popular Culture*
- Assistant Professor **Blake Belanger** attended the CELA Board Meeting in his role as director for Region 4. Professor and Head **Stephanie Rolley** attended the administrators meeting. Ph.D. students and assistant professors attended the landscape journal publishing workshop.

Assistant Professor **Michael McGlynn** presented a paper titled *All Together Now: Using a Team-Based Teaching Method in the Design Studio to Improve Learning and Design Outcomes* at the 28th National Conference on the Beginning Design Student held at Pennsylvania State University March 29-31, 2012.

Assistant Professor **Nathan Howe's** abstract *Parametrics: Teaching Diagrammatic Design Processes* was accepted for the 2012 Design Communication Association Conference.

Professor **Peter Magyar** was elected to the editorial board of the International Journal of Architectural Engineering.

Professor **Magyar** also submitted an abstract for a 60-minute workshop: *Roots of Infinity* that was accepted to the seventh International Conference on the Arts in Society, Liverpool, UK.

Associate Professor **Mick Charney** presented the paper "Water, Water Everywhere: Charting New Courses for Architectural History" February 22-25, at the College Art Association of America's centennial conference in Los Angeles.

RomWoods Residence, a home designed by Dean **Tim de Noble** and partner Tim Maddox was selected for display in the American Institute of Architects 2012 annual exhibition at their national headquarters in Washington, D.C. The work was displayed through the end of March 2012.

Associate Dean **Wendy Ornelas** is one of two central states regional directors for the American Institute of Architects on the national 53-person board. The central states region comprises Oklahoma, Kansas, Missouri, Nebraska and Iowa. This is a three-year term (2012-2014.) As regional director, she will be one of a team charged with determining policy for a multi-million dollar organization that speaks for the architecture profession. Board members help develop guidelines and priorities for the institute's broad range of membership services and programs. Ornelas is also a co-chair with Miguel del Rio (of Puerto Rico) of the national AIA's Diversity and Inclusion Council whose areas of focus for the next year will include women within the profession, multiculturalism and pathways to the profession.

Howard Hahn's article, "Planner's Puzzle: New Approach for Calculating Site Development Coverage," was published in the Journal of Urban Planning and Development, December 11, Vol. 137, No. 4.

Associate Professor **Mick Charney** presented a paper, "Call Me Ishmael: Confronting Irreligiosity in the College Classroom through Collaborative Exercises," at the 10th annual Hawaii International Conference on Education in Honolulu, January 5-8.

Charney also conducted "The Stream of All Human Consciousness: Looking for Mr. Wright and Finding Him on Facebook" workshop at the 18th International Conference on Technology, Knowledge and Society January 16-18 at the University of California, Los Angeles.

Assistant Professor **David Richter-O'Connell's** submission "Axis Mundi -- The Center of Your Universe..." was accepted by the Environmental Design Research Association (EDRA) as a display poster presentation at the international conference held in Seattle in May 2012.

Retirements



ROBERT PAGE

The College of Architecture, Planning & Design recognizes Professor Robert Page who retired at the end of the fall 2011 semester after serving 40 years as a faculty member in the college. Professor Page attended Oklahoma State University and Michigan State University, ultimately completing his BSLA at Kansas State University in 1963. He received his Master of Landscape Architecture degree from the Harvard University Graduate School of Design in 1965.

Prior to joining the Landscape Architecture faculty at Kansas State University in 1971, Bob practiced at Moriece & Gary, Inc. in Cambridge, Massachusetts, and Sasaki Dawson Demay Associates in Watertown, Massachusetts. A visit to Kansas State to lecture in Hideo Sasaki's stead in the early 1970s led Bob to join the faculty. Professor Page's 40-year practice of landscape architecture continued into the 2000s, focusing on master planning and design for marinas and waterfronts, botanic gardens and mixed-use developments.

Students in Professor Page's design studios garnered over 50 national awards. His relationships with nationally recognized offices availed students of challenging projects around the world. Design professionals associated with the projects provided critiques, exposing emerging professionals to the realities of client needs, budgets and site constraints while inspiring them with encouragement from the nation's

design leaders. Bob challenged his students to consider whether they could "get a client to pay for the last hour of work" they did, always thinking about their futures as practicing design professionals.

Many alumni recall assisting Bob with restoration of the historic limestone farmstead where he and his family lived and he operated his landscape architecture practice. They learned the art of tuckpointing and dry stack construction while rebuilding walls and structures. Bob's passion for sailing led to the patented design and construction of his own boat.

In recognition of his teaching and service to Kansas State University, as well as his positive impact on decades of students and faculty, Professor Page will be conferred the title of Emeritus Professor of Landscape Architecture/Regional & Community Planning.

In Memoriam



Interior Architecture & Product Design Professor Fayeze Husseini passed away July 23, after a long illness. Professor Husseini's 30+-year career at APDesign was fondly remembered at a memorial service this fall. He is survived by his three children.

If you would like to pass along condolences or memories to Professor Husseini's family, you can send them to:
Department of Interior Architecture & Product Design
203C Seaton Hall
Kansas State University
Manhattan, KS 66506

We will make sure his family receives them.

Fayeze's colleagues and former students have written about his impact on the College. Here are a few of those sentiments:

Truly, truly sad. Fayeze was a beloved colleague. He preceeded me as department rep for scholarship. I always think of his depth of objectivity and unique wisdom when weighing those decisions. He kept two demitasse cups in his office and, one day, (in a typically genteel gesture) served me sweet coffee with cardamon. I regret never having served him coffee ...

I was saddened to hear of Fayeze's passing. Fayeze was a colleague and close friend. Both my wife and myself always looked forward to attending his wonderful dinners with all of the great food and he was always such a gracious host. Fayeze was always

there for the students no matter what level they were in or what department. IAPD, the College and KSU have lost a great artist, designer and friend. We all will truly miss him.

This is very sad. He taught me how to render with color pencils. He was one of the best we had here. I will never forget him.



Upcoming Events

For more information, go to apdesign.k-state.edu/events

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| 10.27.12 | APDesign Alumni Tailgate Party |
| 10.29.12 | Lecture: Jeff Riemer |
| 11.2.12 | Colloquium: Amita Singh LA/RCP & Geography Colloquium |
| 11.5.12 | Regnier Lecture: Beat Kampfen |
| 11.8.12-11.9.12 | Chuck Connerly Visit to APDesign |
| 11.12.12-11.30.12 | Exhibit: Student Photography Competition |
| 11.14.12 | Ekdahl Lecture: Eames Demetrios |
| 11.26.12 | Lecture: Christine Ten Eyck |
| 1.25.13 | Lecture: Mahesh Daas |
| 1.28.13 | Diversity Lecture: Ray Huff |