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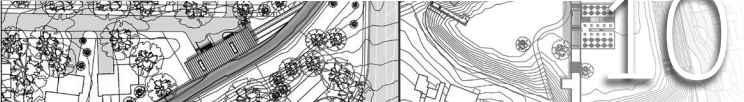




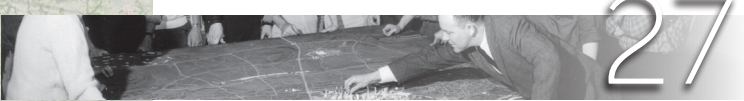



APDESIGN

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



INSIDE



	2	Message From the Dean
	4	Creating a Sustainable Campus
	8	K-State Landscape Architecture takes international stage
	10	Site + Tectonics + Representation
	16	Building and Bonding Communities
	18	Musings From Italy
	22	Wall of Fame
	24	A Box of Crayons or a Tablet
	27	Legacy + Vision
	31	Students' classwork provided Atchison, Kansas with valuable plans for its future
	32	Development
	36	LA's 50th Anniversary



A MESSAGE FROM THE DEAN

We have much to celebrate at APDesign and by extension so do you as an alumnus!

This month begins the most crucial year towards our Seaton project. Why? First of all, our design team is underway. BNIM/ennead/Confluence is under contract and set to begin program verification in late August and early September. After so many years of waiting it all seems to be moving so fast now. In addition to being involved in the design process, the APDesign administration will be hard at work planning for our academic activities during the period of construction, set to begin in mid 2015.

Second, we are exceeding our annual goals in philanthropic support. In the past two years we have raised approximately \$9 million in support of a wide variety of initiatives within APDesign, which is 4 1/2 times our historical average! While we have stressed support for our building project, in this period we have increased the number of scholarships by over 25 percent and have significantly increased faculty support and program excellence funds, allowing us to advance our most successful and impactful initiatives involving students and faculty.

While significant and transformational of its own weight, this philanthropic support is of even greater significance as we continue to advocate for support for APDesign from the State of Kansas. The APDesign Targeted

Enhancement Request that underlies our growth and building project is based in-part on leveraging private support for increased public funding. We are keeping up our end of the bargain and to date the Governor and Legislature have as well. Most significantly, the Governor has indicated his support for \$5 million/year beginning in fiscal 2016 which will allow us to commence construction...when legislated...and this is where the real work is as we move into the legislative season!

By the Numbers

As I advocate for our Targeted Enhancement Request this coming year at the Board of Regents and legislative levels I will point to some very important facts about APDesign:

Less than 16% of our budget comes from individual state income tax revenue. In fact, APDesign support equates to about 50 cents per year for every tax payer in the State of Kansas. The rest of our budgeted monies is generated through tuition and fees.

APDesign generates 8 times as much in tuition and fees as the state invests in our programs, while approximately 50% of those generated funds come from non-Kansas residents.

With an average 110 graduates every year, nearly 35% of APDesign grads stay in Kansas and the Kansas City area. These 40 graduates each are responsible for approximately \$7 million in construction

annually, a cool \$280,000,000 in construction generating an additional 7,840 construction related jobs per year.

Annual donations to APDesign over the last two years represent a five fold return on state support.

Taken as a whole, we are a great investment for the State of Kansas. To say nothing of quality of life! Help us spread this word as we move into a very important year for APDesign.

Finally, as hard as it is to believe, this month I began my sixth year as a Wildcat! Time truly does fly. Let's all work together to make the next five years the most memorable in the history of OUR COLLEGE!

Tim de Noble, AIA
Dean



Seaton Hall
College of Architecture
Planning and Design

Creating a Sustainable Campus: Landscape Architecture's Partnership with the Green Action Fund

Courtney Boman Source: Jessica Canfield, Tim Keane, Katie Kingery-Page and Lee Skabelund



The Green Action Fund, a 2014 pilot project of Student Governing Association and Office of Sustainability, is an initiative that connects Kansas State University's sustainability plan and on-campus sustainability driven projects. During the 2013-2014 academic year, three landscape architecture projects were awarded funding after having proposals competitively reviewed. The partnership between the projects and the funding allows for the landscape architecture program to create tangible places on campus and provide leadership on interdisciplinary projects. The three landscape architecture driven projects that received funding in the first year of the Green Action Fund include the Meadow, Campus Creek and the Seaton Hall Green Roofs.

The Meadow

Led by Principal Investigator Katie Kingery-Page, associate professor of landscape architecture, the Meadow project construction began in the spring of 2013. Merging art, landscape architecture, and biology, the Meadow creates a new and unique environment on campus.

The Meadow is a collaborative effort of many groups and individuals. In addition to Kingery-Page (LARCP) and Linda Duke of the Beach Museum of Art, the Meadow planning team includes colleagues from LARCP and the museum, Horticulture, Forestry and Recreational Resources, the Division of Biology, and KSU Division of Facilities, Grounds Maintenance. The Hummel family of Manhattan, Kansas sponsored the initial construction of paths and seeding of the site as a living memorial to Professor William C. Hummel and Sara T. Hummel. Support from the APDesign's dean's office enabled two architecture students to fabricate the benches for the Meadow, made of repurposed hackberry wood from the site.

The Green Action Fund award allowed the Meadow installation to progress and has launched preparation of interpretive materials about the Meadow. The fund provided stipends to students from landscape architecture, art, and biology to grow plants for the Meadow in collaboration with horticulture. The award also funded purchase of a digital touchtable to be housed at the museum. The touchtable is a core component of the strategy to interpret the sustainability goals, regional and aesthetic context of the Meadow for visitors to the Beach Art Museum.

Caleb Melchior, recent Master's of Landscape Architecture graduate, used the Meadow as a living laboratory for part of his master's report, *Knowledge Gardens: designing public gardens for transformative experience of dynamic vegetation*. Through the Green Action Fund, Melchior was able to create the preliminary sign designs and graphics for the touchtable.

The Meadow has a mission to educate visitors about the area's

surrounding ecosystem; help visitors understand and enjoy regional art works in the museum's collection; create an arena for scientists to talk about their research; and provide a relaxing, sustainable, and natural environment to enjoy on campus.

Once fully established — on average, establishing native plants from seed takes five years — the Meadow's need for herbicides and water usage other than rainfall should be minimal or nonexistent. While the Meadow's above-ground appearance will soon resemble a patch of prairie, microbial conditions in the soil would take many years to become similar to an undisturbed prairie. The Meadow team hopes the project will call attention to the significance of intact grasslands such as the Konza Prairie, which provide essential ecosystem services such as drinking water and biodiversity. Worldwide, more than 49% of grasslands have been destroyed, and only 4% are currently protected.



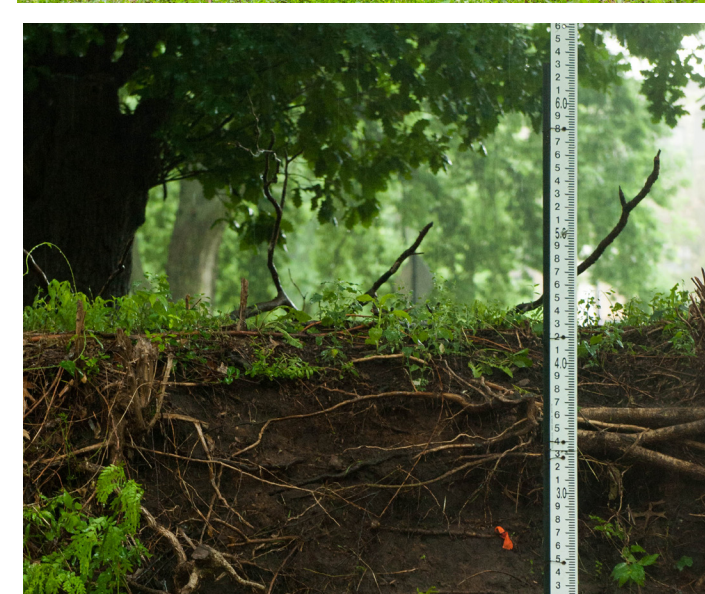
**Re-Envisioning Campus Creek:
An exhibition of student work**

In the fall of 2014, the Department of Landscape Architecture and Regional & Community Planning will undertake a series of coordinated projects which aim to reveal, highlight, and demonstrate how Campus Creek can be transformed into a sustainable, environmentally and socially beneficial campus amenity. The project seeks to deepen and enrich initial recommendations established in the 2012 Campus Master Plan.

The Green Action Fund awarded will support the first step (data collection and assembly) in the Re-Envisioning Campus Creek Project. The fund will enable the procurement of four essential baseline data sets including; a site survey, vegetation inventory, water quality assessment and site photography. The funds will also be used to employ eight students to conduct field data collection and analysis.

In doing so, students from landscape architecture, biology, and engineering enrolled in LAR-648 Specialization Studio will conduct a watershed assessment; produce digital and physical hydrology models; develop a detailed set of restoration plans; and create conceptual renderings to show a Re-Envisioned Campus Creek. This work will be co-directed by Assistant Professor Jessica Canfield, whose scholarship centers around landscape performance and the social dynamics of public space, and Dr. Tim Keane, whose scholarship is focused on fluvial geomorphology and stream restoration.

The Re-Envisioning Campus Creek Project will: elevate awareness and understanding about Campus Creek across the university community and utilize evidence based design to illustrate a new and improved future for a fully restored Campus Creek. The end result will be a lasting gift to the university commemorating the landscape architecture program's 50th anniversary.



Green By Design

Associate Professor Lee R. Skabelund (ASLA) – with other K-State faculty, students and staff, including Dea Brokesh, landscape architect with the department – has been researching and evaluating the benefits of green roofs since June 2009. Through this process, Seaton Hall has become home to two green roofs (most appropriately called living roof systems).

The Upper Seaton Hall Semi-Intensive Green Roof was created in May 2009 and is located above Seaton Hall's West Wing third-floor breezeway. Facing south, it overlooks the Alumni Stadium (where a very large, sloped green roof system is being installed). The Lower Seaton Hall Semi-Intensive Green Roof is located just west of Seaton Hall's West Wing first-floor breezeway, and includes both modular trays and integrated (non-tray) substrates

(engineered grow media or soil) not used on the upper green roof.

K-State's Green Action Fund allowed for installation of a galvanized steel cistern and electrical pump system for the lower green roof – to support ongoing lower green roof management by capturing rainwater for later use. The cistern provides an urban stormwater collection device to reduce stormwater runoff and enables re-use of harvested water for lower green roof irrigation during the growing season. The 2013-2014 K-State grant provided for an enhanced student learning laboratory by funding the design and creation of a green roof sign – which informs passers-by and assists faculty, staff and students with public outreach components, particularly green roof tours.

The two Seaton Hall green roofs have allowed for the first rigorous

testing of green roof design ideas and materials in our region. Monitoring of both roofs is conducted by faculty, staff and students from a range of disciplines. Project partners have included landscape architecture, architecture, biological and agricultural engineering, architectural engineering and construction science, horticulture, biology, agronomy, park management, agriculture communications, K-State Facilities, roofers, and green roof suppliers. U.S. Environmental Protection Agency funds, via grants received from the Kansas Department of Health and Environment, helped to fund both living roof systems.

Each project is informing green roof design and the implementation of green infrastructure on campus and throughout the region.



K-State Landscape Architecture takes international stage

Courtney Boman

Jessica Canfield, assistant professor of landscape architecture, was selected from more than 300 international applicants to bring her design to life for the 2014 Domaine De Chaumont-Sur-Loire International Festival of Gardens in France. This year marks the 22nd year for this prestigious festival, which showcases approximately 25 temporary gardens each year, designed and installed by an international array of preeminent landscape designers. The very top designers compete each year and Canfield's design was the only one selected from the United States. Canfield traveled in March to the festival site, two hours south of Paris, with a current student (Katie Leise), a former student and MLA '13 alum (Natalie Martell), K-State BLA '82 alum (Rod Harms), and local photographer (Tom Leopold).

Each person who accompanied Canfield on the trip was hand selected. Leise, MLA fifth year, was Canfield's 2014-2015 Jarvis graduate research assistant and had been assisting with a variety of projects. When the competition opportunity arose she shifted gears to help Canfield with the competition.

"I am extremely grateful to have had this experience," Leise said. "Before this garden trip, I'd never been to Europe, never participated in a large scale design project, and never worked with other cultures for design work. Working with our team was a great experience and I was exposed to others with a lot of knowledge I tried to soak in."

Other team members included Martell, who was invited to join the team because of her design talents and passion for international travel. Harms brought enthusiasm for a great challenge and years of construction experience to the team. Leopold, a Manhattan, Kansas photographer and friend of Harms, who had worked on several previous construction projects and generously volunteered to help.

"Rod was project foreman and brought to the team incredible patience and construction wisdom," Canfield said. "He was instrumental in helping engineer the ramp and berm construction. Anytime we had a dilemma, he was always quick to offer a solution."

In addition to having a strong team, the project would not have been

possible without its sponsors. A part of the prize from the Domaine was financial support for construction of the garden. John Norris, BLA '81, Norris Design, Inc., assisted with execution of the contract with the Domaine and assisted with project accounting. Other sponsorship included a discount on the synthetic turf used in the design from Desso Sports Systems, the team's Belgian vendor; a small grant from the K-State Graduate School; and administrative support from college and department staff.

While at the festival the team stayed on the festival site located on the grounds of the Chateau Chaumont-sur-Loire, which is a United Nations Educational Scientific and Cultural Organization world heritage site. A typical weekday started with breakfast at 7:30 am and construction began at 8:30 am. The team would work until lunch at 12:30 pm and then afterwards until 6:30 pm. After dinner the team was able to tour the other gardens and talk to designers until sunset.

"I enjoyed meeting the different teams building their gardens and seeing how varied designs and

construction applications were," Leise said. "We met people from all over the world-Italy, France, Great Britain, Russia, and more."

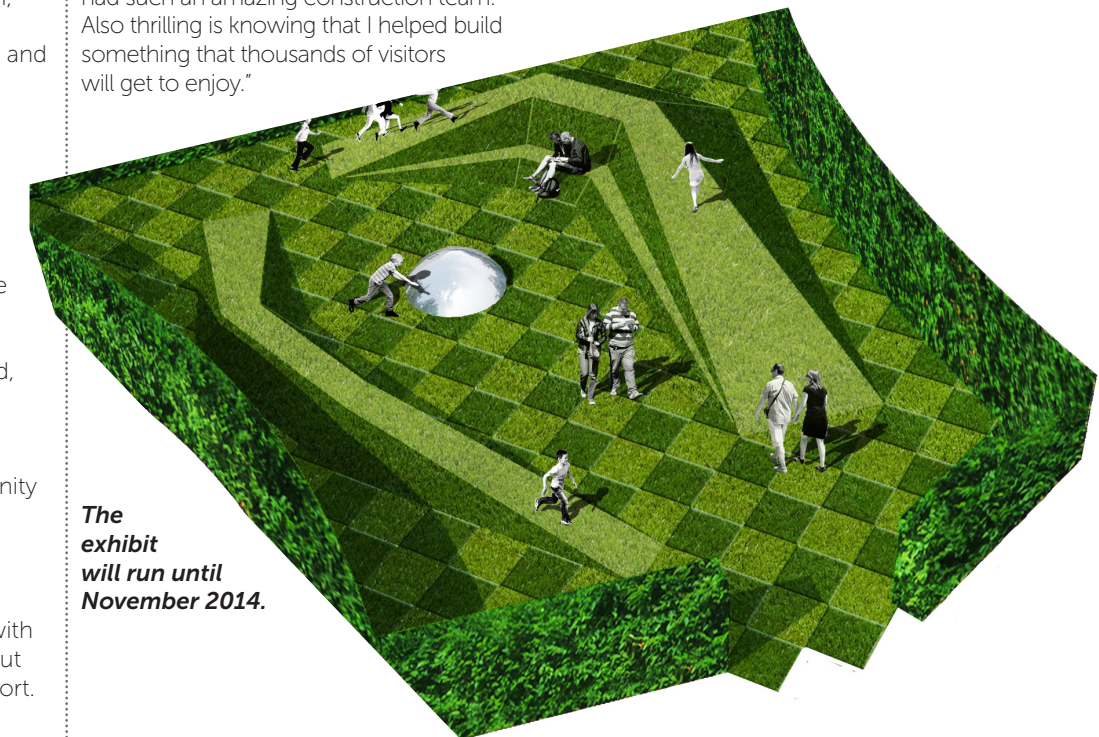
The festival consisted of 24 plots and was themed "Gardens of the Deadly Sins". Canfield titled her plot entry "Green without Greed".

"Titles are so important but quite a challenge to come up with. I was wavering back and forth on several titles right up until the very end," Canfield said. "Since the theme of the festival was 'Gardens of the Deadly Sins', I thought it would be catchy to have my chosen sin, greed, included in the title. Also including the word green seemed a natural fit because of my design's concept."

Canfield said having the opportunity to turn her conceptual ideas into working drawings was fun and exciting, but a challenge. Sourcing international materials, working in metric measurements and dealing with language barriers were all difficult, but Canfield said it was a worthwhile effort.

"Seeing the design concept come to reality was amazing," Canfield said. "Looking back, every moment of the experience seemed surreal. It was such a

short time frame and everything happened so fast. I am incredibly fortunate to have had such an amazing construction team. Also thrilling is knowing that I helped build something that thousands of visitors will get to enjoy."



The exhibit will run until November 2014.



Case Study House One, Kansas City (Courtesy of DuæL, a collaborative practice)

SITE + TECTONICS + REPRESENTATION

Genevieve Baudoin, Assistant Professor, RA

For myself, architecture is about framing the world around us – it is the interplay between site (the construct architects use to define “the world”) and structure (the material assembly architects create to “frame”). It is anti-specialist, highly specific, totally theoretical and at the same time profoundly pragmatic. My research is at the intersection of site and structure (and at the heart of these contradictions), particularly at the way in which architects like myself develop representational tools and strategies to understand and promote these complexities. Robin Evans describes this as the power of what occurs between the act of drawing and its translation to the building: “...transfiguration, transition, transmigration, transfer, transmission, transmogrification, transmutation, transposition, transubstantiation, transcendence, any of which would sit happily over the blind spot between the drawing and its object, because we can never be quite certain, before the event, how things will travel and what will happen to them along the way.” Since arriving at Kansas State University in the fall 2013, my work has evolved along three colliding tracks – writing, collaborative practice, and teaching – all of which seek to explore site and structure through experimentation and refinement in design and representation.

Interpreting Site: Studies in Perception, Representation and Design

Interpreting Site, to be published by Routledge Press in 2015, examines more specifically what I’ve described as a construct architects use. Even the meaning of the word “site” can be contested in architecture. A complex array of conditions – on the ground, in the air, through history, in the surrounding context – affect the decisions we make conceptually and pragmatically to shape a design. For both architects and students of architecture, these conditions can be challenging to perceive and to understand their influence on site, and the conclusions you may draw from these conditions can be very difficult to convey to someone else. The book is the product of several years thinking about the significance of site in architecture. From my own transition into architecture in school, through my experience working in the offices of both Antoine Predock in Albuquerque and Norman Foster in London (two highly respected architects who sit on either end of the spectrum of the interpretation of a site), it has consistently struck me that what a site *is* is not necessarily what people see, but a highly specific interpretation of a place that contains the seeds of what the architecture

will become. This means that any site cannot be defined solely by technical knowledge of grading and drainage or analytical information such as census data or zoning – it is fundamentally part of what makes architecture and is itself a design.

Four years ago, my colleague and mentor Christopher C. Mead invited me to help develop and co-teach a course at the University of New Mexico on Architecture and Context, effectively putting my ruminations on site into practice. This served as a foundation for my own research since then and what has culminated in the manuscript on the topic. *Interpreting Site* tackles some of the basic methods architects use to perceive and represent the complex conditions that make up a given site, and how these conditions can shape a final design. The book is arranged under four broad themes: Defining Site, Experiencing Site, Spatializing Site, and Systematizing Site. A broad range of contemporary architects’ and designers’ approaches to site is introduced in the book and specific works are studied from Richard Meier, Rem Koolhaas, Alvaro Siza, Antoine Predock, Renzo Piano, and Louis I. Kahn to Daniel Libeskind, Dagmar Richter, Lateral Office, Stan Allen, Neil Denari, James Corner, Dominique Perrault, and Atelier Bow Wow, to name a few. Within each

larger theme, methods of analysis and representational tools form the framework to discuss key architects’ work and to give both students of architecture and aspiring architects a foundation to develop their own approach to the conditions of a site and a final design. Case studies of strategic contemporary projects are also introduced in each of the broader themes to serve as a kind of springboard, illustrating how specific architects use conditions discovered on a site to shape their final design of a particular project.

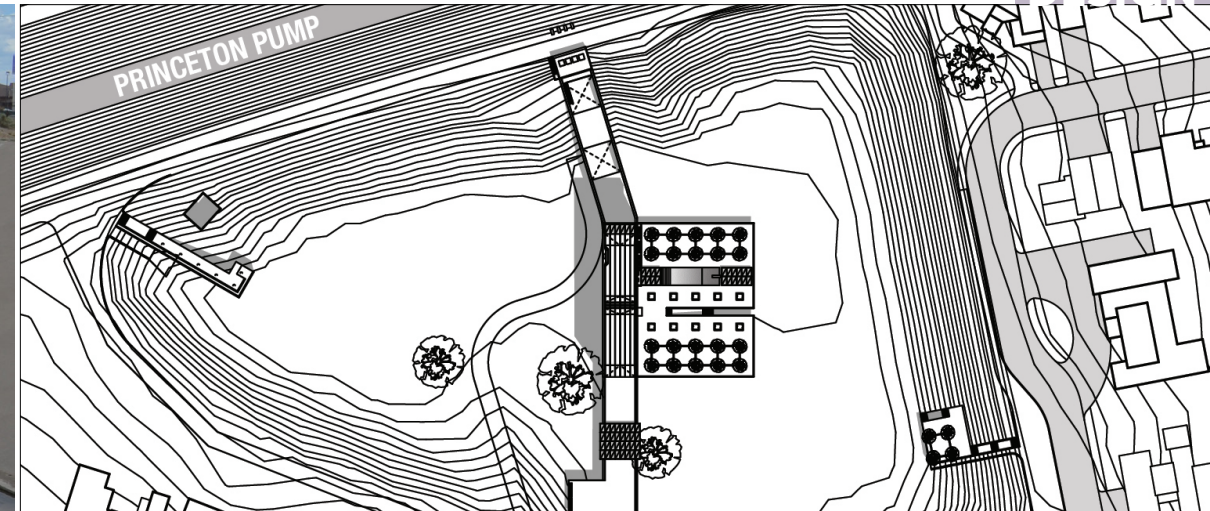
DuæL – Collaborative Practice

It is impossible for me to imagine research in architecture without actually practicing. Practice offers an outlet for all of the productive thinking that comes out of teaching and scholarship, but like practicing a musical instrument, the practice of design requires consistent refinement through physically working on projects and drawings. Practicing architecture is controlled experimentation with a thesis and outcomes. My own practice is collaborative - with my partner Bruce A. Johnson (class of ’91), we work as co-designers, a point and counterpoint for discussion and production. Our practice, *DuæL*, is intended to be a play on our own dual roles, as well as our dueling opinions, coming from different backgrounds,

schooling and philosophies. One of our initial projects “Welcome to Albuquerque” encapsulates our approach – it centered on a kind of three-dimensional representational study of the transformation of the suburb and the democratization of the home remodel as a way of seeing the city. This project was originally selected for a juried photographic exhibition entitled “Unprivileged Views” in the WUHO Gallery in Los Angeles, was also published in the AIA’s Journal *Forward (Identity, 12:2 (2012): 107-120)*, and was further elaborated on since my arrival at the school in “Transformation of Typology Over Time: Welcome to Albuquerque” (in the *Proceedings of the European Association of Envisioning Architecture Biennial Conference: Envisioning Architecture – Design, Evaluation, Communication, 341-348*. Politecnico di Milano, Milan, IT: Architecture Faculty, Politecnico di Milano, September 25-28, 2013).

Writing on our process has become an integral part of our practice, not only offering the opportunity for reflection after completing a project, but also helping to push a project into fruition. “Notational Systems / Transforming Infrastructures” (in the *Proceedings of the European Association of Envisioning Architecture Biennial Conference: Envisioning Architecture – Design, Evaluation,*

Communication, 349-356. Politecnico di Milano, Milan, IT: Architecture Faculty, Politecnico di Milano, September 25-28, 2013) was an opportunity for me to present a large research project I had been working on individually the past two years, which examined the transformation of the city (considering Albuquerque, NM) from wild/rural landscape to urban fabric through the lens of water systems and infrastructures. Albuquerque is an intricate network of aging and newer suburbs. Following Spanish land grants, Albuquerque formed around an irrigation system of *acequias*² and their resultant land plats that created rectangular lots assuring access to water. Albuquerque is also a desert town: water is not always a life-giving resource. Flooding in the Rio Grande valley led to numerous earthwork projects and later to damming the river itself. During and after World War II, Albuquerque experienced a housing shortage, partly due to the U.S. Military battling to harness the Atom. As the population boomed, the city grew out of the river valley floodplains and onto the mesas. Flash flooding from the mountains created dramatic shifts in the urban landscape, periodically eradicating whole sections of the city. Two large open air concrete *arroyos*³ now act as communal gutters for the city, catching the rainfall



Case Study House Two, Albuquerque (Courtesy of Duæ, a collaborative practice)

from the mountains and mesas and channeling it to the Rio Grande. While Albuquerque's street grid remains an amalgam of the American mile-by-mile grid conflated with the vestiges of the Spanish land grant acequia system, the topography and dry streambeds still provide resistance against the suburban development between principle boulevards. The site analysis generated from this research sought to uncover the history of change within the city, but also reveal the history of perceptual shifts the river and surrounding waterways went through as the city aged.

This large site analysis project became the launch point in our practice to reveal moments within the city that could be capitalized on for architectural purpose. These moments were artifacts that were either left behind or underutilized because of the transformation of the city. Based on my research, our collaborative practice chose to expand my initial site analysis to three distinct sites in the country offering unexpected opportunities that might be overlooked because of their relationship to perceived existing site conditions. In January 1945, *Arts and Architecture* put forth an announcement that, in the upcoming

year, they would be publishing the designs and programs of 8 case study houses that would envision the "house – post war." These infamous Case Study Houses from Southern California grew from an initial 8 to 36 house designs over twenty-two years - some built, some only imagined. All of these houses were an effort to imagine a new "contemporary" way of living, using new materials and construction techniques, with the backdrop of Southern California. While benefiting from the temperate climate conditions in the region, many of the houses tackled nearly impossible terrain, not only imagining a new way of life, but also new seemingly insurmountable places to live that still captured the beauty and accessibility of the outdoors. Over fifty years after these prototypes were invented, the time seemed ripe to not only re-envision the way we live, but reimagine where.

Building on the originals done in California in the 1950s, our practice generated three Case Study Houses using sites in three cities that sit on the intersection of multiple and fragmented infrastructures. The architectural intent of these projects inverts traditional spatial relationships within the suburb and capitalizes on the dynamics of

water. The architecture is also meant to explore the tectonic transition between the heavy and the light, looking at the transition from the ground to the frame. Our thesis was clear: any new Case Study House must acknowledge the invasive role new construction takes on in the environment. In trade for this invasive quality, a new Case Study House could act as steward: monitoring, adjusting and responding to the hidden order of the landscape prior to the existing life of a neighborhood. A new Case Study House would be sited in impossible places: in the uneasy spaces suburbs have created to accommodate the dynamic and changeable forces of nature. As with the original Case Study Houses, a new Case Study House would build on and respond to its climate, acknowledging the beauty and accessibility of the outdoors. Its materials and construction would take advantage of the new, but also seek to capitalize on the infrastructural systems nested within the all too often taken for granted suburban fabric. This will lead to an inevitably dynamic tectonic response, one that is on the one hand heavy, stereotomic and earth shaping, and on the other light, tectonic and changeable. The locale for a new Case

Study House cannot remain confined to a single region but must strive to design to the idiosyncratic specificity of a place while recognizing the continuity of the design challenges of integrating with a complex system of built and natural infrastructures. Two of these new Case Study Houses, using sites in Kansas City and Albuquerque, are discussed in more depth in the upcoming edition of *Oz* in the article entitled, "Hypothesizing a new Case Study House Program: A Systems Approach."

Our practice now extends into the built realm as well. Our aggressive renovation of a Mid-Century Modern house in Prairie Village, KS, (completed this summer of 2014) illustrates the translation of our own thinking regarding the interplay of site and tectonics. Prairie Village is home to a scattered group of California Modern houses built in the 1950s - typically built by a few local contractors. Similar to the houses studied in our project on Typology in Albuquerque, many of these houses have undergone so much change their identity has been lost, but there are also many that have either been essentially untouched since their construction or work within their bones to become highly sought after contemporary houses

in the area. Our approach to 7930 Nall was to first tackle this house's uncomfortable relationship to its site, extending layers into the landscape to bring the interior of the house out and create varied outdoor spaces to make the house feel bigger. Within the interior, this layered patterning extends into the house through the ceiling treatments, amplified by the juxtaposition created between the floors and space above, and the opening of the kitchen to the larger public spaces. The project allowed us to restrict our experimentation to a relatively small palette, seeking large-scale transformation that could help this house reengage its own landscape through a set of simple tectonic moves.

As with many burgeoning practices, limiting our built work to the scale of the single house as we develop our joint sensibilities affords us the ability to create a kind of feedback loop on our thinking in both real scale and the hypothetical so that we can continuously reflect and refine our design strategies and larger thesis. Out of these past projects, we are now progressing to projects located in Taos, NM and in McElmo Canyon, CO that seek a more profound relationship with

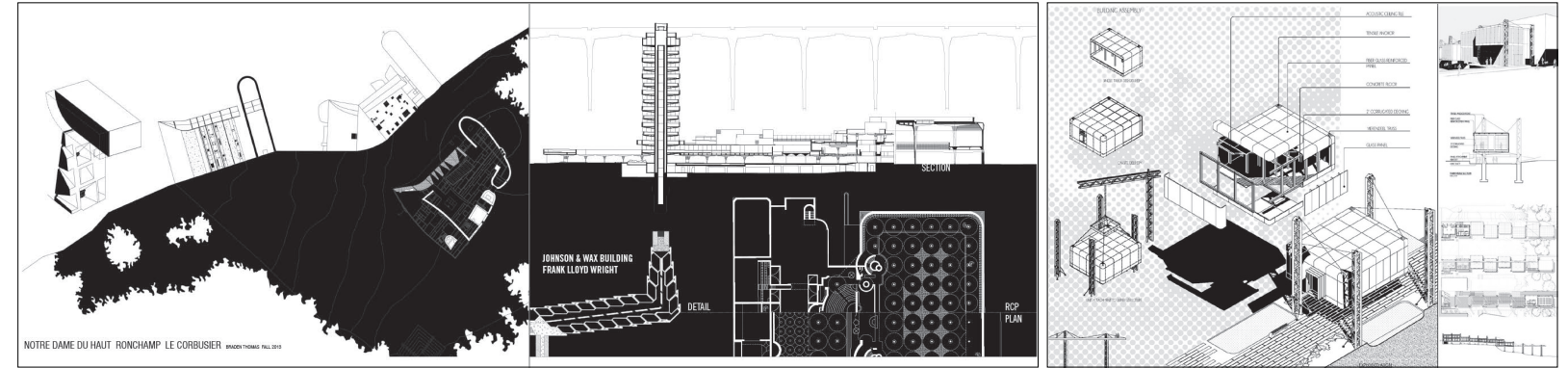
their site and history, both human and geological, while further refining our tectonic vocabulary.

Tectonics and Site

Teaching, like practice, is a setting for controlled experimentation that can be carried out with specific theses and outcomes. For me, teaching is also a way to see ideas generated by my own research play out in studio and in the classroom, and I use both studio and seminars as a platform for experimentation not only for the students but also for my own scholarly agenda as it relates to the tectonic relationship between site and structure. This past fall (and the upcoming fall), I taught at the fourth year level studio, which is a particularly rich moment in our curriculum where students have the facility to think through all aspects of a building's design and realistically envision how to connect a building to its site through tectonics. The capstone studio in architecture schools is intended to complete a student's education: it is typically the moment where students are expected to be able to design a project from the site to the details. Because of the level of technical requirements expected of students, an occasionally overlooked aspect when teaching this level of



7930 Nall (left) photo by Joey Burns, (right) photo by Bruce Johnson



Examples from Seminar and Studio: (left) Braden Thomas; (middle) John Booton; (right) Kennedy Year

studio is that students must also gain a facility conveying ideas equal to their ability to technically design a complete building. When students reach this level they must be able to understand why a particular kind of drawing would be more effective than another, but students often resort to holistic computer-aided drafting with a more formulaic representational output.

By controlling the graphic representational strategies within the studio, the students were then able to experiment within this framework, using physical models and specific drawings to conceptually understand the tectonic approach that drove their designs. Building on the work done in the studio this past fall, I wrote a paper on the potential of the axonometric drawing as a tool whose specific strengths tailor it to the capstone studio level – the paper, entitled “Axonometric: Strategies for the Capstone Studio Setting,” I will be presenting this fall at the International Design Communication Conference in Atlanta, GA. The axonometric is a powerful three-dimensional visualization that conveys what a perspectival drawing cannot: it gives the viewer the ability to measure accurately without

the distortion our eyes see. It allows us to see beyond the canonical two-dimensional plan or section, and to privilege a set of surfaces in the design. In today’s world where one can literally construct a facsimile of all the elements of a building at real-scale inside a computer, it can be deceptive and easy to assume that a student is in control of the components they are modeling or the rendering they are generating. Teaching students to refine a specific drawing, whether modeled and then translated into two dimensions or built two-dimensionally, can enhance their understanding of the design at the cross-section of scales from site to detail, as well as their technical understanding of how building materials join together.

In the seminar I taught this past year, we were also able to look at the theoretical and representational dilemmas and opportunities in the technologies and assemblies in specific architectural precedents. The course built from Kenneth Frampton’s understanding of the tectonic, which “...lies suspended between a series of opposites, above all between the ontological and the representational. However, other dialogical conditions

are involved in the articulation of tectonic form, particularly the contrast between the culture of the heavy - stereotomics, and the culture of the light – tectonics.” Architects use all manner of material syntax to create this transition, but it is critical to understand the armature, which the relationship of the heavy and the light provides, at the intersection of the architect’s design process and its expressive manifestation at the joint between and within these systems. The seminar examined methods to visualize the transition from base to frame, stereotomic to tectonic, through the analysis of several architectural precedents. The stereotomic and the tectonic, as concepts, can be difficult for students to conceive. Part of this is because the heavy and the light are complex: the appearance of mass is not the same as actual mass, and the perception of lightness can imply the actual weight or transmissive properties. Any work of architecture, as Frampton notes, is suspended between these concepts, and analytical exercises that can bring these concepts forward in a representation are indispensable for students to bridge from a basic abstraction of mass and

void to a more sophisticated and complex reality of built objects.

On a drawing, the line can be considered the most basic translation of the tectonic: it is the absolute reduction of mass, and carries with it the most basic expression of the frame. On the opposite end of this range, poché, or fill, is the most basic translation of the stereotomic: it denotes solidity and is the architectural notation of mass. Students in my seminar began by considering the basic system of translation of the tectonic to a line drawing and the stereotomic as the expression of poché to re-process and understand a key work of architecture. They were tasked to create a single composite drawing to analyze their individual precedent and to understand the three-dimensional built form in a two-dimensional analysis. The final analysis became a hybrid of the first two attempts, walking the line between the two-dimensional drawing and the model. Extrusion, depth and shadow all lent a new valuing system to create a literal gray scale to the analysis, using the contemporary “drawing” tools of the CNC router and the laser cutter to produce an analysis that could

transition from the tectonic and the stereotomic. I have also written and will be presenting a paper entitled “Visualizing Tectonics: the Heavy and the Light” at the International Design Communication Conference in Atlanta, GA, this coming fall.

Being able to work with students through my research is absolutely invaluable for my own development, but I also see it as an introduction for students to a way of doing architecture that builds meaning into their design decisions, whether or not they may agree with my own ideas on architecture. My research is fundamentally in understanding the representational strategies we so often take for granted (before these are lost in the race of software updates and new platforms). These strategies are tools, like a hammer or a drill, that facilitate the communication between clients and contractors, but they also feed the way in which we do architecture and the way we understand what architecture actually is – and for me, this is through site and tectonics.

Notes:

- 1 Evans, Robin, “Translations from Drawing to Building,” in *Translations from Drawing to Building and Other Essays*, Robin Evans (London: Architectural Association Publications, 1997 - originally published in AA Files no. 12 (Summer '986)), 182.
- 2 An acequia is a gravity-fed, community-operated watercourse used in Spain and in the Spanish colonies.
- 3 An arroyo is a dry creek or streambed (like a gulch, wash, wadi, or rambla) that temporarily or seasonally fills and flows with rain.
- 4 Kenneth Frampton, “Rappel à L’Ordre, The Case for the Tectonic,” in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*, Kate Nesbitt, ed., (New York: Princeton Architectural Press, 1996), 522.

Building and Bonding Communities

Courtney Boman Source: Lisa Atkinson

The Master of Science in Community Development degree at Kansas State University provided the path to fulfilling Lisa Atkinson's career aspirations. A 2014 graduate of the program through the Great Plains Interactive Distance Education Alliance (GPIDEA), Atkinson began working as a City Planner in various capacities and locations after graduating from St. Cloud State University with her bachelor's degree in Local and Urban Affairs (a variation on community development) in 1998. She accumulated almost 10 years of experience prior to starting the master's program in 2007 and received her American Institute of Certified Planners (AICP) certificate that same year.

During the first half of the program of study, Atkinson took approximately two classes at a time. She completed 25 credits prior to the arrival of her first son, now three years old. She became a stay-at-home mom, while also helping out a local Metropolitan Council by working a six month part-time contract in planning. Atkinson took approximately one class per year for the next few years, before completing her thesis over the span of a year and a half, during which time her second son was born.

The lengthy completion not only helped her balance her studies and being a mom, but allowed her to be a stay-at-home mom and continue to pay for her classes without accumulating student debt. She now feels like she has the "security of paving the way towards easy re-entry, whenever I want to return to city planning on a full time basis, even with a somewhat extended period of being a stay-at-home mom." One of her employment opportunities grew out of her thesis.

For her thesis, Atkinson conducted a Social Network Analysis (SNA) based on the results of 25 interviews conducted

with local residents, elected officials and business owners, using snowball sampling and following grounded-theory methods. The interview results were coded and memos were written to aid in the analysis. Social network data was entered into the Sentinel Visualizer software (FMS Advanced Systems Group) to develop a visual image of the network, including nodes (people, organizations or businesses) and links to illustrate the relationships between nodes. Atkinson says the SNA work was fascinating for her.

"The SNA graphics, while at first appearing like circles or a series of various-size circles, really are comprised of small dots or icons that represent the people that each interviewee mentioned as being someone with whom they connect or interact," Atkinson said. "When all of the names from all of the interviews were entered into the software, it was really interesting to see the degree and types of connections and how interconnected some individuals were."

She said the graphics really helped frame relationships in terms of bridging and bonding social capital, which was helpful for the community leaders to see during her presentation. The SNA also provides the ability to mathematically determine the most important nodes to the community social network, using calculations to determine levels of degree centrality, betweenness centrality, closeness centrality, Eigenvale and network density.

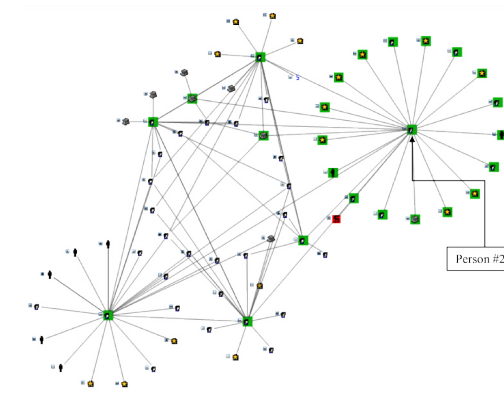
In her thesis and presentation, the networks of several individuals were reviewed in depth to aid in comprehending the process of incrementally expanding networks. After the calculations, categorical descriptions of the top ten individuals for each category were provided. Notable

community leaders were not included in the top ten, while a few individuals with little or no formal role in the community were very well connected.

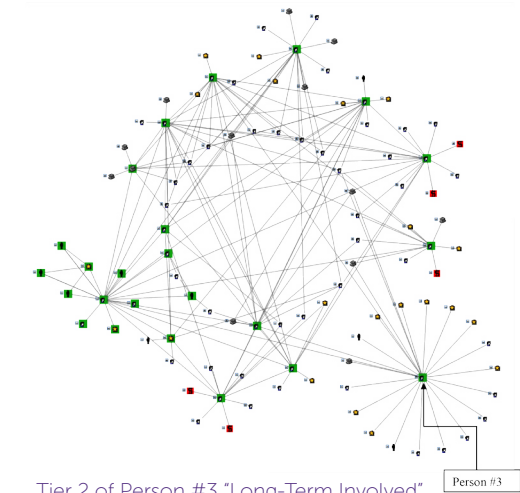
"Even individuals with few connections can be very well-connected if they know people who are similarly well-connected," Atkinson said. "Other individuals, sometimes even people of influence, are not as well connected as one might expect, or they might be connected but tend to not interact as much in what appears to be an effort to preserve the power that they perceive they have. However, real power actually seems to come from sharing information and connections with others, rather than retaining some or all of the information and connections."

The study was part of a project at the University of North Dakota Center for Community Engagement. Each year the center provides an in-depth profile of a selected community to assist with their development. The 2014 Community Connect Forum occurred in Emerado, N.D. (population 414). The focus of the forum was to help the community and community leaders throughout Minnesota and North Dakota learn about community connections and networks. Atkinson was the plenary session speaker, and presented a portion of her thesis research at the forum. The presentation is available at <http://hdl.handle.net/2097/17605>.

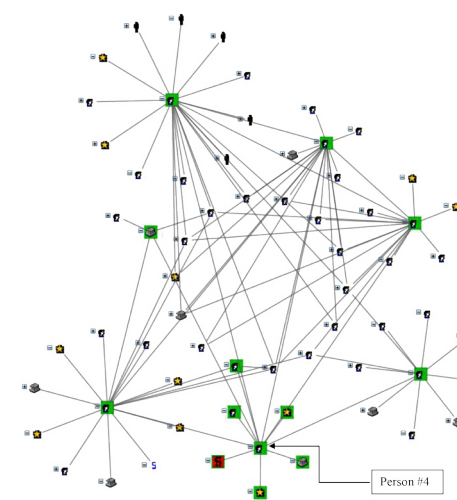
With her degree complete, Atkinson has been offered a contract to work with the Center for Community Engagement planning the 2015 Community Connect Forum. She notes that it "will be fun to plan the whole day's events after working so closely on one part of the previous forum." The 2015 Community Connect Forum, is scheduled for April 25, 2015 at Cavalier, N.D., just south of the Canadian border.



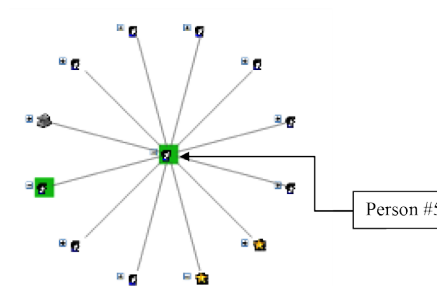
Tier 2 of Person #2 "Regionally Involved" (70 nodes, 99 links)



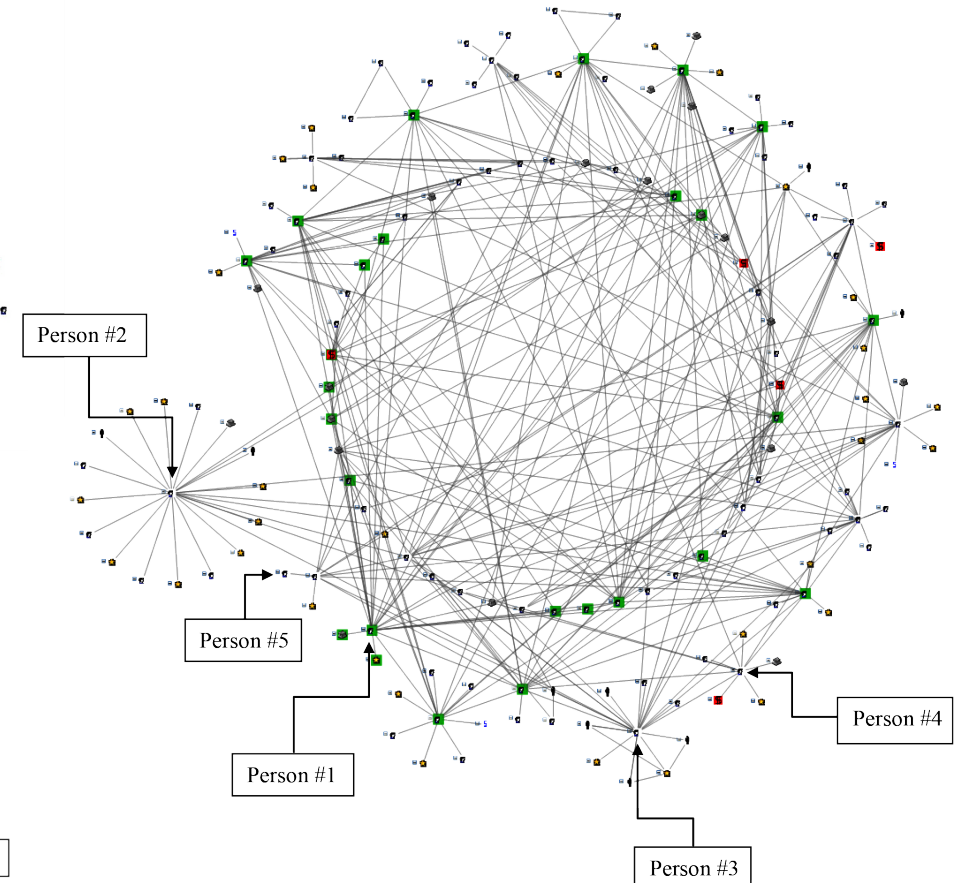
Tier 2 of Person #3 "Long-Term Involved" (104 nodes, 177 links)



Tier 2 of Person #4 "Long-Term Moderate" (65 nodes, 95 links)



Tier 2 of Person #5 "Young Person" (13 nodes, 12 relationships)



Tier 4 of Person #1 "Involved Newbie" (159 nodes, 336 links)

Social Network Analysis Diagrams of Emerado, S.D. Community Connection



Musings from Italy

Nathan Howe, Associate Professor

What happens when 33 K-State students and two College of Architecture, Planning and Design (APDesign) professors are immersed in a small Italian community, surrounded by the country's culture, espresso and pasta? Read on. Summarizing this amazing experience, even with a sprinkling of images, is an impossible task. Yet, let this modest article serve for those of you who have studied abroad, in the recent or not so recent past, as a journey down memory lane. For those who have not, let this whet the appetite and fuel the flames to jump on the next opportunity to travel and study in Italy.

My fellow colleague, Vibha Jani, and I travelled throughout Italy¹ with K-State's fourth-year APDesign students

1 During the semester we travel to the Amalfi coast, Sorrento, the island of Capri, Verona, Vicenza, Venice, Assisi, Siena, Florence, Rome, Perugia, Tivoli and Milan, to name but a few destinations. As noted further on, sometimes the journey is every bit as interesting as the destination.

from all the disciplines in the Spring 2014 semester. Upon arrival in Rome, one of the first things students noted was that typical Midwestern methods of travel (most notably, hop-in-the-car-and-go) were no longer the most viable options. Now the best mode of transportation was at the end of their legs, and these were hopefully clad in

...traveling and studying the layers of historical depth Italy possesses is essential for any ... design student.

well broken-in, waterproof and stylish footwear.² The train served as the next best friend (or enemy depending on the trip's success rate). On the various intercity trains, subways and buses, students and professors were no longer concerned about the mechanics of travel, but became highly concerned with directional trajectory,³ the rapid

2 The latter is only important for those of vanity or observant enough to notice that Italians are highly fashion savvy.
3 There is a story of a group who got on a

progression of "Which is my stop?...Is this my stop?... Ohh, that was my stop?", and the infamous "Italian factor." The "Italian factor"⁴ is a coefficient of change that any who have traveled in Italy are well aware. Simply stated it means stay on your toes and keep your inner Zen well-stocked. The way you thought you were going to reach your destination may⁵ change and you must be ready to react or be relaxed enough to get there a bit later than expected. The important thing is to still enjoy the ride. (It should be noted that the network of transportation in

Italy works remarkably effectively. It is possible to get nearly everywhere with public modes of transportation and

train headed to Florence instead of the one going to Rome.

4 This factor's true mathematical definition has eluded the finest physicists and mathematicians, and if Google Maps is any indication, the algorithm does not exist to truly account for the amount of change one can experience.
5 The "may" in this sentence would more likely be substituted with "will" in most instances.



some walking. This form of travel gives you time to relax and draw, paint, play games, read and sleep on the go instead of spending your time behind the steering wheel.)

We were based in the heart of Italy in the beautiful Umbrian hill town of Orvieto, located on the major railway about an hour north of Rome and two hours south of Florence⁶. This proud city, crowned by its Duomo (cathedral), cuts a magnificent profile in the countryside. It is bisected by the main street, Corso Cavour, and lined with shops offering the finest coffee, wine, gelato and fashions in the country. Its cobbled streets and the tufa rock from which it was literally carved out are unique in character, and there is a scent in the air of dust, stone and time⁷ that is unmistakable.

The Orvieto experience was nearly a full immersion experience for faculty and students. All the students were placed in 2-6 person apartments throughout the city. Students in each

6 These times may vary, refer to footnote 3 for clarification.
7 Time = (vino * espresso)/gelato.

apartment group shopped at the local markets and cooked for themselves. This experience taught students to appreciate the local customs of cuisine, style, socializing, shopping,⁸ and fiesta⁹, etc. Students learned to navigate the Thursday and Saturday morning markets that transformed Piazza del Popolo (the piazza where Centro Studi, our center of study was located) into a fresh food, clothing, and household goods market¹⁰. In many cases the local shops ended up adopting the students who lived near their shops.¹¹

8 The siesta is still being practiced. So if you need something, don't think of it between 1:00-4:00 pm, or you will be disappointed and should refer to footnote 4.

9 Fiestas (holidays) happen sporadically in Italy and many will not be a holiday of which you are aware. Also note that Sunday is considered a fiesta and bus and train schedules will vary on these days also.

10 One of the favorite stops in the market was the dried fruit stand. When the owner's wife was not in attendance, many samples could be tried at your leisure.

11 In fact, there was one apartment that was regularly met with fresh pastries in the morning!

Spending a semester (or more) traveling and studying the layers of historical depth Italy possesses is essential for any student, but is even





more vital to a design student. Students developed an appreciation for the richness of its culture as it evolved over the course of millenniums; how cities grew from defensive outposts to cultural hubs; how automobiles, pedestrians, bicycles, and public transit are able to create a clear and efficient transport network; and how historic and contemporary design can intermingle.¹² All of these experiences are yet another essential experience for students designing products, buildings and cities for the future.

Study abroad in Italy also provided a relative separation from digital technology. Some students chose to bring a laptop, but overall the entire curriculum was based around what can be achieved by hand. This “unplugging” asked students to complete a design studio without technology, and students got reacquainted with the amazing technology called a pencil, paintbrush, pen and paper. Students returned to the basics and relearned how skilled the

¹² On one of our tours we took the students to some of the most recent projects in Rome of the MAXXI by Zaha Hadid, Parco della Musica by Renzo Piano, Ara Pacis and the Jubilee Church (above center) by Richard Meier.



hand and eye can be in representing the world around them. For the students and myself, this digital break gave us the opportunity to absorb the world around us at a different scale of time. With the computer, there is always an

immediacy of response and output that can be a huge benefit in design. Yet, there is also a drawback to this speed, and the Italian slow down allowed more critical observations to be made. In the act of hand drawing, more details and knowledge is absorbed of the subject. But it is not just this experience which helps you more closely connect to the place; it is the Italians¹³ and tourists

¹³ If you make it to Orvieto, go to the bar/café, Clan Destino, and a painting I did while enjoying an afternoon there will greet you as

which look over your shoulder, take pictures of you while painting which connect you to your environ in a wholly unexpected way.

One of the proudest moments I had of our students during our stay in Italy was during the students’ final project. We asked the students to use the last two weeks of the semester to consider an intervention in the city of Orvieto. This design work could be for a specific place that needed to be transformed, for a particular café or business where they had made a connection, or it could be just a temporary structure that in some way altered the identity of the space around it. The budget, the materials, and the construction were all part of the design problem and the students took to this assignment with high energy and a sense of purpose that was a joy to behold¹⁴.

The end results were a myriad of designs, including: a light fixture and an art piece in a local bar and café, a structure to create music in a local park, a giant-size Jenga-esque game which revealed history and facts about Orvieto, a recycle/reuse pavilion and an abstract

your placemat.

¹⁴ These types of open ended-projects can also have adverse effects on a professor’s stress levels and sleep patterns.

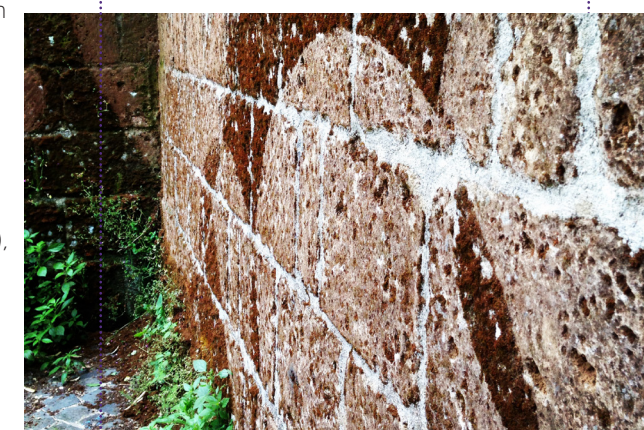
mural of the Kansas Flint Hills, drawn and painted by our students, with small vignettes of Italy tiled inside.

Two projects in particular were both equally compelling and beautiful. The first, dubbed “Grazie Mille!” (aka “Thanks a Million!”), began as a web of yarn in the park just to the north of the funicular (this is the vertical railcar which travels 157 meters from the train station below Orvieto up to the edge of Orvieto proper). The student team then covered the web of yarn with a thousand¹⁵ white origami birds (shown above), and asked the people of Orvieto to take a bird and replace it with a message of their own. Once this installation was in place, people literally stopped their cars in the middle of the street to catch a photo, and in the two days the piece was up, the group received a hundred messages of thanks from visitors. The intervention not only created a beautiful, transformative art piece in the city, but it also created social interaction.

The team who created “Land Art” decided to make a more invasive and yet subtle intervention. Circumnavigating Orvieto is the Rupe, a network of roads

¹⁵ “Mille” from “Grazie Mille!” actually translates to a thousand, but doesn’t “Thanks a Million!” sound exponentially better?

and paths that have historically been the way to travel from the valley into the hill town. The Rupe still serves this purpose, but has also become a park system for people to get outside of the city walls and enjoy a bit of nature. The “Land Art”



team were enchanted by the moss that grew pervasively across the tufa rock, and created their intervention by temporarily disturbing this simple natural occurrence. At the summit of one of the entries into Orvieto along the Rupe, this group created biological graffiti by scraping away the moss, forming an art piece of circular geometry. By changing the wall’s surface in a subtle way, this team turned the wall into a temporal art piece (shown to the right). The most interesting part of

the intervention is time. How long will it take the moss to grow back, will it be a slightly different color when it does, or will it always be transformed? This piece now has a life of its own and we will have to journey back to Orvieto to see how it has progressed¹⁶. Unlike the “Grazie Mille!” project, this is one that only those who enjoy the Rupe will see and appreciate. There is no social interaction between artist and observer it will become an anonymous offering to the city.

These projects left our students and the people of Orvieto with a fondness for the time they had spent together. The relationship K-State has forged with Orvieto is unique and, with more interventions and interactions in the years to come, it will only grow stronger.

With the “Italian factor” in place, there will always be new tales to be told of unforeseen adventures and new ways of understanding the architecture, culture, history and the people of Italy. These experiences will continue to shape our students’ perceptions of the world and their responsibility as designers within it.

¹⁶ We left behind a slew of Italian friends who have promised to give us semiannual reports of its progress.

Wall of Fame: A Diamond Shining in the Rough

Mary Cosimano



Walk into the Interior Architecture & Product Design (IAPD) Furniture Workshop and you will be welcomed with dust effortlessly floating through the air; nostrils are greeted with the smoky scent of freshly cut and sanded wood. If you stop for a minute, you can feel traces of the heart and soul each student pours into their designed work. This workshop is where the creative minds of students and faculty take lifeless planks of wood, shafts of aluminum and steel, and manipulate them into works of genius.

Your imagination is not required to wonder what has been created in this shop for over 40 years, just walk in and you are welcomed with the site of hundreds of photos displaying everything from a joinery box to chairs and tables.

This...is the Wall of Fame.

Steve Davidson, IAPD furniture professor, notes the wall of fame is less about fame but more a visual learning tool for the shop. Every student's finished project has the chance to be photographed and displayed, adding to a collection of thousands of photos.

At the request of Department Head Jack Durgan, the IAPD shop began in the late 60s with the addition of faculty member Steve Murphy. At the conclusion of every semester, furniture professors convene students with the finished works and photograph the pieces. Rod Troyer, IAPD furniture professor, remembers at first only the really good and sometimes mediocre pieces were photographed, but upon taking over the shop in 1985,



he photographed every completed work. He believes a lesson can be taught from every piece, no matter how 'good' it is considered.

Photos were originally saved on slides for lecture purposes and those not used were kept in books. "Students never saw the photos unless they were in a lecture" Troyer recalls. In the early 1990s, the photos were printed and instead began stacking in his office. To combat the ever growing collection and put the photos to better use, one day Troyer decided to begin cropping and stapling the photos to a blank wall in the shop.

After that, the photos were put on display for all to see on what is now called the "Wall of Fame." Davidson stated "A large concentration of images seen now in the shop has grown vastly in the last 6 or 7 years and the result has been phenomenal. Students look at the photos in terms of their designs; ideas are expanded which leads to an expansion in design and breadth of products leaving the shop."

Troyer says the positive effects of this wall have been greater than he could imagine. He and the other furniture professors use the wall as a teaching tool to show what went right, what went wrong and what could have been avoided during the processes of certain furniture pieces. It is an immeasurable teaching tool that none of the furniture professors want to work without. IAPD Furniture professor Dave Brown echoed Troyer's remarks. He uses the wall to "show current students examples of

past projects that may have used a technology I'm suggesting they use, what approaches have already been explored, where unusual materials have been used and with what success."

The Wall of Fame displays works that include everything from the 3rd year student's first project (a joinery box) to the 5th year student's furniture design and/or thesis design. Among the projects are countless designs that have been crowned with titles from national and international competitions such as 'Best of Show' and 'Honorable Mention' – giving current students and prospective students a goal to work toward.

Another direct result of the vast array of student work on display is the unparalleled recruiting tool. The wall

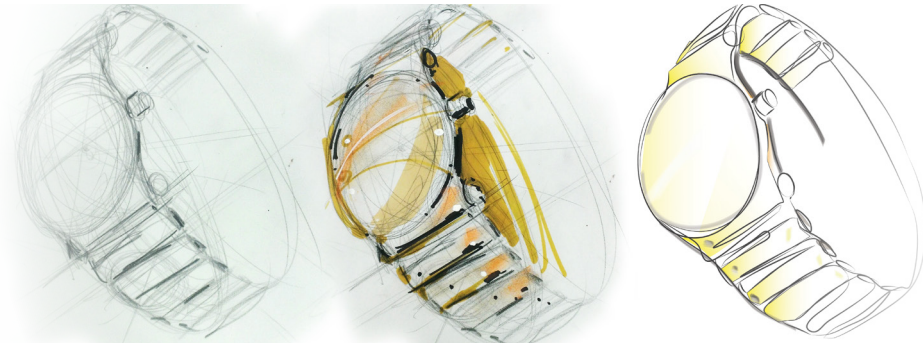
captivates and pulls prospective students as well as business professionals and legislators to open their eyes to what the shop produces. Troyer says the wall is "a testament to IAPD and the art of making. Each project on the wall is, in essence, not a finished product but a prototype."

All who look at the wall realize not only the quantity, but the quality of projects that leave the shop, especially from such a small program. With projects posted that date from the late 1960s, students minds are opened to new possibilities which leads to more creative and award winning works. This impact has led Davidson to call the shop a "diamond in the rough" – shining where one would not have expected it to gleam.



A Box of Crayons or a Tablet: The Marriage of Digital and Drawing Graphics

Allan Hastings, Dustin Headley and Mary Cosimano



Design and the processes surrounding it are drastically changing. What once was dominantly accomplished through sketches and other hand media is now being challenged by tools of the digital age. The digital world with its ever-reaching grip is staking an increasing foothold in today's design world and, as a result, the design education system. As educators, the

Interior Architecture and Product Design (IAPD) faculty have a strong desire to preserve the always important skills of hand drawing, yet with advanced technologies we are able to prepare students to navigate effectively between media for the future. Two professors have differing, yet complimentary opinions of the two processes, and work together to combine the skills.

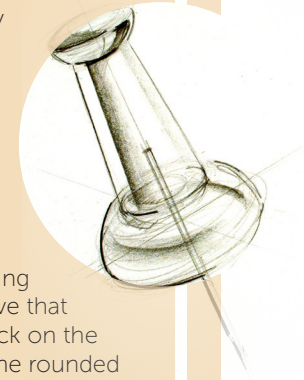
Professor Allan Hastings brings to the table a variety of extremely versatile and impressive talents. Allan graduated with a Bachelor of Architecture from Kansas State University in 1958; then worked for three years at Boeing as an industrial designer. Graduating from the Art Center College of Design in Pasadena, California in 1963 set him up for a long and successful career including time at GM conceptualizing automotive designs as well as owning and operating a very successful business (Care Display, Inc.) before (and while) teaching at K-State. This highly diverse professional background in architecture, automotive, product and exhibit design provides a comprehensive and reflective view to IAPD.

Professor Dustin Headley is a self-acclaimed Millennial whose journey began at Ball State University in Indiana. To this point, Dustin's career has included professional work using graphic design to bring his creative ideas to life and working with SHoP Architects in New York City. Most recently, using a combination of digital programs along with 3D printing tools and fabrication, his Spring 2014 Digital Fabrication class (sponsored by Brookfield Residential) created outdoor furnishings as place-makers in the new development of Midtown in Denver, Colorado.

Allan: Long ago and far away when entering the first grade I can remember the smell of new books and a box of crayons and even today a box of crayons excite my senses. Today I think how different it would be had I entered school with an electronic sketching tablet that would fill in all of the blanks for color and shapes, there would be a loss of tangibility that is given using a paper notebook and smudging a big red crayon that you couldn't erase with a backup key or even change the color with the tap of a key. I feel this permanence helps preserve our efforts, our mistakes and successes.



Allan: Miss Cook was my first grade teacher and I remember her mixing Tempera with corn starch and letting all of the class do finger painting, she didn't give us any images to copy or limit us in any way as to what the painting should look like. I still have that painting and as I look back on the image I can clearly see the rounded trellis covering a walkway into a large home that I passed every day. The trellis and the home are no longer there but they still exist in my painting. These are some of the memories that would be missed had we been limited to an electronic drawing tablet.



Dustin: Digital graphics and hand graphics are similar in terms of conceptually understanding principles of composition, graphic hierarchy and a number of other higher level issues. The real differences emerge in the work flow and the development of what I would call 'dexterity' between the two. Work flow for hand graphics is largely linear, requiring testing from one drawing to the next to build knowledge and ultimately wisdom for effective graphic communication. Allan is an expert because he has been drawing for 50+ years.



Dustin: Because of the ability to undo, redo, modify and adjust a digital drawing, the digital process provides an opportunity to focus on the possibilities rather than the end product. The computer provides an immediate feedback loop, which can be manipulated, restored, and deleted, all without serious consequence or beginning a new drawing from scratch.



Allan: One might have the impression that I am condemning the new age of the electronic drawing tablets which is farthest from the truth, I am like a kid discovering a new media and techniques obtained with this new drawing book. My viewpoint is that our imagination is always with us and unless we, as designer and artist, don't take the long road in developing our drawing and sketching talents prior to delving in the electronic media then our imagination can be limited. How often do we have an inspiration and grab a table napkin and a pencil or pen or stick with peanut butter and record our great idea.



Dustin: The digital work flow is an active process, similar to sketching; engaging understanding of context, process, and media and a simultaneous marveling at the power of what has been created. Dexterity with digital graphics develops out of an understanding of how softwares talk to each other, and in understanding the potential relationship between the softwares.



Allan: What I try doing today with new students is take them back to kindergarten and rediscover the excitement of using your hands as drawing tools. I encourage them to experiment with medias as a discovery of ideas and to be able to use their new found skills lying dormant like the early cave man drawing images on their cave walls. To see the excitement on the student's faces as they create their own interpretation of new methods and ideas give realization that first comes the basics then comes development and extension of ideas through the electronic process.



The marriage of the two approaches is an important one. The ability to draw a design on paper without the use of digital works is a skill – one that will never die and needs to be nurtured. Digital graphics allow for quick results while hand graphics foster a skill that lasts a lifetime. IAPD is scratching the surface of the digital world, but will always hold onto the skills that began it all.

Legacy + Vision: IAPD's Past, Present and Future

Mary Cosimano

The College of Architecture, Planning & Design has evolved and grown immensely since their inception and consequently, so have the departments within the college. The Interior Architecture & Product Design department is no stranger to change and growth and that is in large part thanks to the innovative architect and founder, 'Uncle' Jack Durgan.

Durgan joined Kansas State in 1954 as a faculty member in the Architecture department. He quickly ingrained his name in the history of the college through his thinking and teaching. Architecture professionals and students were coming to understand the need of an architectural degree program focusing on the interiors of the building. As a result, Durgan began offering electives in that area and the groundwork for the IA (Interior Architecture) degree was born, with the department formed in 1964.



The first year of the IA department, Durgan was the only faculty member for two students, but that grew to class sizes of 12-15 students in the first three years. IAPD Professor Rod Troyer recalls student interest in the department was greater than professors could compensate, consequently

talent that can't be learned." It was this viewpoint which helped IA earn the reputation of outputting employees with an impeccable set of design skills.

Interior Architecture is a professional field linking architecture, art, interior design and product design for the purpose of human use. This culture encompasses all design principles to create spaces that are functional and efficient as well as aesthetic. Interior architecture is inspired humanism that is both powerful and practical. - Jack Durgan

selective admission began early in the department's history. Success of the program was initially due to the interest of the student body, but was perpetuated by the quality of learning and the welcoming way Durgan made all students feel.

Outside of the university, IA graduates were in high demand. Troyer remembers the way Durgan viewed design as "a talent that can be embellished and trained, but a

His students viewed their education as an investment and he never let anyone settle for less than their best work.

Troyer described Durgan as a hard taskmaster who didn't sugarcoat things when a student's work wasn't up to par, but at the same time, he always had a smile and made students feel as though he was always there for them. Troyer says "as a result, students did not just work their heart out for him for a grade, they knew he cared about them and

their education." He pushed them to make the hard decisions early, ultimately turning coal-like students into sparkling diamonds, ready to take on the world.

IAPD Professor Steve Davidson says "Jack believed architecture, and specifically interior architecture, did not stop at the walls of a building, but included the areas all around the buildings." At the same time, he encouraged students to blend their design with art, making it aesthetically pleasing to the eye as well as the entire body. This concept incorporates the interiors studies occurring in today's world where students are encouraged to not merely design a concept, but to make that concept a generative intention, informing every aspect of the project.

The incorporation of product design in 1985 as a core component in the program was a natural continuation of the forward thinking of Durgan.

Durgan worked integrally with his studio

students. Many students remember 'Uncle Jack' assisting them with renderings and helping them make something that looked hopeless into something worth a second glance. Upon his passing, one of his previous students, Linda Zimmer, class of 1982 and current Associate Professor at the University of Oregon, wrote her memory of Durgan. She said "Jack loved to render – he would put on his smock and sit down with some

paints and really show us how it was done. One of my classmates left her partially completed drawing on her desk overnight, by the next studio, some of the furnishings had been rendered very expertly. We speculated on whether Jack haunted Seaton Hall during the night."

His soft-side shone through the most when working with students outside of the studio as they toiled through the difficult college years. Merle Brown, class of 1976, remembers "Jack's sincerity and concern for me as well as his enthusiasm for design made me change the course of my life. Jack changed my life like no one before or since." He touched countless student's lives and always reminded students to

think of design, as a way of living, not just a way of making a living.

IAPD has only had four Department Heads in the 50 year history and with each change, leadership has continued and expanded upon Durgan's original vision. After Durgan was Stephen M. Murphy (1988-2007) who guided the department through its name change and formalized the impact of product design on the student's education. He was also the leader during the establishment of the lighting laboratory and integration of a separate lighting course in the curriculum. Finally, he guided the department through the beginning of the new Graduate degree 'Master of Interior Architecture and Product Design' (MIAPD). Lorraine Cutler

(2007-2011) led the department through the transition from undergraduate education to graduate education and awarded the first of the MIAPD degrees to students in 2008. Katherine Ankersen (2011-present) fosters the integration of Durgan's philosophy of Design+Make with the rigor expected of graduate professional design education, preparing students to be leaders in the broader design community. Going forward, this fusion informs the approach toward tools and technology (digital + manual in process, representation, making), disciplinary strength, professional collaborations and interdisciplinary teamwork. While continuing the warm learning environment exemplified by Durgan, Ankersen believes strongly in

the core imperative of the Land Grant University, cultivating design thinking at a strategic level and encouraging the generation and sharing of knowledge in a way that empowers others and improves lives.

From the humble beginning with one professor and two students, the IAPD department has grown to a consistently healthy student population of approximately 120 students taught by twelve faculty members and one department head. Current student and faculty never stand still for long and constantly push their ideas with fresh eyes to find new ways to approach a problem.



In a way, Jack Durgan's forward thinking and innovative mind set up IAPD to be the top Interior Design program in the Midwest and ranked consistently in the top ten schools across the country. Durgan's fire and passion burn bright in every student and his legacy continues to help creativity thrive even into the future.

IN TRIBUTE TO JACK DURGAN

Jack Durgan, where to start, I guess at the beginning. I am one of the few individuals that had the pleasure of being both a student and instructor with Jack. I wasn't aware at the time but as a student Jack had instilled within me the love of teaching, the art of giving and not holding anything back. When sharing ideas with students, faculty and the public, Jack always embodied that ideas should be shared and not locked up in a secret place where no one could see.

It was after graduation from K-State and with this thrust of confidence from Jack that I could achieve anything that I accepted a position with Boeing to design corporate aircraft instead of architecture. After three years with Boeing I was fortunate enough to receive a scholarship to study transportation and product design from the Art Center in California. After graduation from Art Center I accepted a design position in the Research Design Studio of GM in Warren, Michigan.

Returning one summer for a visit while working as a designer for GM Styling Jack shared his idea of starting a new department that concentrated on interiors within the study of Architecture as well as involving industrial design in the format. We discussed his vision and his passion; he even spoke with me at that time if I would be interested in teaching with him. This is the first time I had been introduced to the idea of teaching. While I couldn't join Jack at that time it did set in motion the idea of teaching and as a result when returning to Detroit I choose to instruct some classes in McComb County Community College and the cast was set.

Returning to Kansas in 1970 with a display company I had purchased while in Michigan, Jack again approached me to teach the advanced design studio dealing with interiors. This was just before Jack was to start the Department of Interior Architecture. I had the privilege of working with Jack in applying for the first FIDER accreditation and felt I had contributed somehow to that accomplishment. This was all while I was operating my exhibit corporation in Herington, KS. When the economy went bad I talked with Jack about the possibility of becoming a full time faculty member. While there wasn't an opening at that time Jack kept me in mind and when the opportunity arose he retired with the stipulation that I could be hired in the department with monies freed up by his retirement. This is the type of person Jack was, always looking to the future and willing to do anything to make it happen.

Jack was always interested in his students and had enthusiasm in every project they were involved in, no matter how small the project. I remember while Jack was still teaching History of Interior Architecture I invited him and Gene McGraw to crit a project involving interior spaces in the second year Environmental Design class. Jack showed so much enthusiasm and along with Gene gave a very informative crit of the student's projects. After Jack had left the studio the students remarked this was the best review they had and there were positive directions to take in their projects as a result of Jack's suggestions.

Jack may have been only 5'-4" tall in physical stature but he was 9 foot tall in life. I feel all of us within the department that has grown to become IAPD and is now recognized as one of the best, if not the best in the country owe our gratitude and thanks to the vision shared by Jack.

Allan Hastings IDSA SAE
Product Design Professor
IAPD



APDPRO

APDPro is a professional development program offered to all APDesign students. The mission of APDPro is to enrich each student's experience in APDesign and provide them a competitive advantage as they study and prepare to enter the workplace. The programs offered through APDPro provide students with easy access to a variety of valuable support services and university and professional resources through workshops, lectures, seminars and leadership activities. Some of the topics presented to APDPro students include professional communication, licensure/certification, portfolio basics and creative ways to use their degree.

"It really means something when there is a K-State grad in front of me showing me what they designed, and telling me how they've made it. This is so effective because it gives insight to what I might become someday. Thank you APDPro!"—APDPro Student

Design the future. Become a mentor.

This fall, APDPro will kick off the pilot year of the APDPro Mentor Program. The program will be released to all upper-level APDPro students to apply in Spring 2015. The mission of the APDPro Mentor Program is to afford design and planning students the opportunity to learn from skilled and practiced professionals who can emphasize and provide advice in regards to the profession.

Mentor Requirements

- Professional in APDesign or related field
- Committed to being a mentor and staying in contact with mentee
- Time Commitment
- Communicate with mentee once per month via phone, email, video chat, text or in person
- Professional relationship will last until the mentee graduates

TO SIGN UP, GO TO:
apdesign.k-state.edu/current-students/apdpro



Danna Voegeli
APDPro Coordinator - 785-532-2846 - apdpro@k-state.edu

STUDENT ENGAGEMENT

Students' classwork provided Atchison, Kansas with valuable plans for its future

Courtney Boman

In the early summer of 2013, four stakeholders met to discuss the possibility of regional and community planning students to work to update the Atchison, Kansas comprehensive plan. Less than a year later, by utilizing 25 students within three courses, the project was delivered to the city.

The project began with an initial outreach from the Director of Community Development for the City of Atchison seeking assistance with an economic development project. In exploring the city's needs, Dr. Larry Lawhon, recently retired RCP professor, found that a broadened scope could also address housing and the city's comprehensive plan. This led to a collaboration between three courses within the regional and community planning program.

The housing and development programs class explored housing options and researched housing and population demographics for the city, the planning methods class looked at population trends and possible economic development ideas and the plan preparation class prepared a comprehensive plan.

"The community gained some valuable insights from the data collected and published by the students," said Professor John Keller, who taught the plan preparation class. "The students gained experience in public engagement and work with the city planning commission."

Students made multiple trips to Atchison to collect data for housing, population trends and economic development, along with participating in community meetings.

"We utilized a housing survey of most homes in Atchison, a

community survey to gather input on how the citizens felt the city should grow, and a set of focus groups designed to expand on some of the pressing issues raised in the community survey," said James Wood, recent Master's in Regional and Community Planning graduate.

Along with collecting data, the real life situation created in-class discussions about how to frame issues in a way to move conversations forward with the public and city officials. This project allowed students to work with real people and issues, and not be limited to working with just theories.

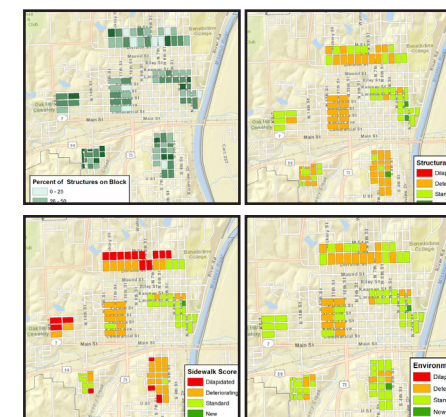
"Being involved with a community across several classes and over a longer period of time can be beneficial for both the students and the community," said Assistant Professor Kate Nesse, who taught the planning methods course. "This project was challenging because there were some strong personalities looking for different things out of the project."

Students working on the project faced challenges in gaining the trust

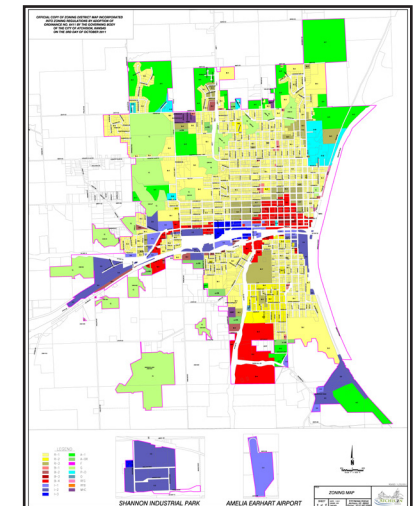
of city officials and overcoming pre-conceived skepticism that college students could create a substantial comprehensive plan update. The students overcame these obstacles and provided the City of Atchison with valuable plans for the community's future.

The finished products given to the City of Atchison were the Comprehensive Plan Update for 2014-2030, a housing needs assessment and population projections and economic base analysis. From this project the community has a comprehensive plan update and data that could be used by the city should it decide to hire a consulting firm to extend the reach of the project completed by the students.

"I really appreciated the opportunity for LARCP students to provide some much-needed technical assistance to a community in need," Wood said. "I hope the department is able to continue to engage in direct public service."



Analysis Maps



THANK YOU

Raising the Bar: Record year for APDesign in philanthropic contributions



Charitable gifts led to the creation of eight new scholarships for the college and departments

Alumni, faculty, firms, friends, parents and corporate partners supported the College of Architecture, Planning & Design (APDesign) at an all-time high with their philanthropic gifts and commitments totaling more than \$6.76 million in the fiscal year that ended June 30, 2014.

This figure was also a part of the KSU Foundation's new record of \$211 million, which marks the first time in the organization's 70-year history of surpassing \$200 million in contributions and commitments.

"We are thankful for the incredible support of our alumni and friends in this and previous years. We are in a unique period, where we are able to leverage our private funding in

support for our Targeted Enhancement Initiative with the State of Kansas. In this way, the commitment of each philanthropic amount serves many-fold beyond face value."

The impact of this generosity will be felt by the current students, faculty and staff of APDesign and the generations to come. Charitable gifts led to the creation of eight new scholarships for the college and departments and a new lecture series that will feature a prominent international design professional. Significant support was also garnered for the proposed Seaton Complex Revitalization & Expansion Project with the lead gift from the V&H Charitable Foundation (Leawood, KS) and another major commitment from

the William T. Kemper Foundation (Kansas City, MO).

"While our primary thrust is to make Seaton Hall a 21st century crucible of design leadership, we have significantly increased our capacities in student scholarships, faculty support and excellence funds aimed at bolstering our national prominence. This campaign is as much about the crew as the vessel!"

Philanthropic contributions to K-State are coordinated by the Kansas State University Foundation. The foundation staff works with university partners to build lifelong relationships with alumni, friends, faculty, staff and students through involvement and investment in the university.

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Landscape Architecture's 50th Anniversary

In 1964 a group of landscape architects, planners and architects had just formed a new college at K-State. Dr. Robert P. Ealy set about forming the Department of Landscape Architecture. He assembled a remarkable group of faculty who educated some of the first landscape architects in the country. It has been 50 years since accreditation was first awarded to the landscape architecture program. The first students went on to create award winning designs and, in general, make the world a better place. Those pioneers were followed by new remarkable faculty and additional excellent students who continue to shape our profession. Fifty years and 1,230+ graduates later... don't you think it's time we celebrate Doc's legacy and your success?

Please join us in celebrating K-State landscape architecture's rich history and bright future!

COME BACK TO K-STATE

Join faculty, current and emeriti, students, alumni and friends for a weekend of fun. Emeriti professors who will be joining us to celebrate include Tony Barnes, Tony Chelz, Dennis Day, Dan Donelin, Rick Forsyth and Dennis Law.

Friday, November 7-

We will kick-off our 50th anniversary with a celebratory dinner and LArt auction at the Kansas State University Alumni Center on the K-State campus. The LArt auction will feature pieces from alumni and friends. Artists also will be on site creating work for you to bid on. All proceeds raised through the auction will go towards professional development and academic support for our students. Do you have a piece of art, your work or that of others, to donate? Contact la50celebration@ksu.edu. Kids are welcome at the event! The Student Chapter of American Society of Landscape Architects (SCASLA) will provide activities for Junior Landscape Architects ages four and up. Children will be served dinner and have a fun-filled evening of activities.

Saturday, November 8-

The celebration will continue with the Landscapades open house. Landscapades is an annual event and primary fundraiser organized by SCASLA. Bringing together current students, alumni, and professionals from around the region, Landscapades celebrates learning and practicing landscape architecture. For this year's Landscapades, SCASLA is hosting a big open house celebrating our 50th. Seaton Hall will be filled with exhibits and activities celebrating 50 years of landscape architecture at K-State. The fun will include a watch party for the K-State versus TCU football game.

HELP US CELEBRATE

We want all of our alumni to help us celebrate, whether you can join us in Manhattan or not.

Please go to our website and...

Tell everyone about your accomplishments and memories

- Complete the alumni survey on our website
- Submit photos of your "K-State Experience" to: la50celebration@ksu.edu

Be part of the Alumni Register

The Alumni Registry is a digital book showcasing the breadth of our alumni's work. Our graduates have taken a wide variety of career and life paths, each demonstrating the value of a landscape architecture education. We invite each of you to participate by creating a page for this celebratory book, telling the story of your life and career since graduation.

For more information about the event, ways you can be a part of the preparation and registration instructions, go to: apdesign.k-state.edu/larcp/la50thcelebration.

Ideas are formed in your **mind**, inspired by your **heart** and transferred through your **hand**. Every stroke of the pen or click of the mouse brings your **vision** closer to reality.



Help Recruit Students to APDesign!

Susan Lannou is the personal contact for students interested in pursuing one of our design or planning degrees. Please feel free to share her contact information. Also, if you are preparing to give a presentation about your profession, please let us know. We are happy to provide information about APDesign.

Susan Lannou
Director of Student Recruitment · 785-532-1994 · myapd@k-state.edu



Upcoming Events

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

09.15 – 10.03	Study Abroad Exhibit - Chang Gallery
10.01 4–5:30 p.m.	Shannon Nichol - Distinguished Lecture - K-State Union Little Theater
10.06 – 10.24	Academic Internship Exhibit - Chang Gallery
10.07 – 10.09	Xtreme LA
10.15 4–5:30 p.m.	Scott Erdy - Distinguished Lecture - K-State Union Little Theater
10.16 7–8:30 p.m.	Jordan Mozer - APDesign Lecture - Hale Library Hemisphere Room
10.16 – 10.18	IDEC MW Regional Conference
10.17	APDesign Golf Tournament 2014
10.23 4–5:30 p.m.	Julie Campoli - APDesign Lecture - Hale Library Hemisphere Room
10.27 – 11.21	Landscape Architecture - LA Exhibit - Chang Gallery
10.28 4–5 p.m.	Steven Ehrlich – Regnier Chair 2014 - K-State Union Little Theater
10.28 7–8 p.m.	What's so important about cities?
11.07 – 11.08	LA 50th Celebration
11.13 – 11.14	2014 APDesign Research Symposium
11.18 7–8 p.m.	Mapping Manhattan: Using maps to reveal secrets in our community
11.24 – 12.05	Alumni Honorees Exhibit - Chang Gallery
12.8 – 01.09.2015	Manko Exhibit - Chang Gallery