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 4.5 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!
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.

DESIGN RESEARCH
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.

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.
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 MLA ‘12 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 drifted 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 ’93, 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.”
F or 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 an 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, transfiguration, transfiguration, transfiguration.” Since arriving at Kansas State University, I have been thinking about the significance of 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 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 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 introduction 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, Nicolás 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 platform expanding our 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 View’ in the WUHO Gallery in Los Angeles, was also published in the AIA’s Journal Forward (Winter, 12-2 (2012), 107-121), 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 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 acequias (small irrigation channels) in the urban landscape, periodically eradicating whole sections of the city and lasting open air concrete arroyos now act as communal gutters for the city, catching the rainfall.
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 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 – past 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 reimage where we build. On the origins 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 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 when 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
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 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 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 we actually build.

Notes:
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 fills and flows with rain.
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, easy re-entry, whenever I want to return to city planning on a full time basis, easy re-entry, whenever I want to return to city planning on a full time basis, easy re-entry, whenever I want to return to city planning on a full time basis, easy re-entry, whenever I want to return to city planning on a full time basis, easy re-entry, whenever I want to return to city planning on a full time basis. 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 provided 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, Eigenvector 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/2097/57605.

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.
Musings from Italy

Nathan Howe, Associate Professor

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

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

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 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.

6. These times may vary, refer to footnote 3 for clarification.

7. Time = (vino * expresso)/gelato.

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 millennia; 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. 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 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 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 cafe 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 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 Italians12 and tourists 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 Miller” 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.

12 On one of our tours we took the students to some of the most recent projects in Home of the MAXXI by Zaha Hadid, Parco della Musica by Renzo Piano, Ara Pacis and the 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 mural of the Kansas Flint Hills, drawn and painted by our students, with small vignettes of Italy tiled inside.

13 If you make it to Orvieto, go to the bar/ cafe, Clan Destino, and a painting I did while enjoying an afternoon there will greet you at your placemat.

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

15 “Mille” from “Grazie Miller” actually translated to a thousand, but “Grazie a Mille!” (“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 thousand 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 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 enthralled 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 Miller” 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 semiregular 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 sight 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.
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 Millennials 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.

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: 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.
CREATIVE ACTIVITY

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. Deceptively, with digital graphics, developments out of an understanding of how software talk to each other, and in understanding the potential relationship between the software.

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 media 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, gives 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 tools 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.

HISTORY

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

Mary Cosimano

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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 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 McCombs 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 return 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 Herrington, 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.

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 creatively thrive even into the future.

IN TRIBUTE TO JACK DURGAN

Jack Durgan, 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.

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 Ankerson (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, Ankerson 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.

The College of Architecture, Planning & Design Kansas State University
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

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

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

Courtney Boman

I n 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 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

The College of Architecture, Planning & Design

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A luminary, 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 able to leverage our private funding in support of 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 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, faculty, staff and students through involvement and investment in the university.

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- Diane and David Blinkley
- Richard and Lynette Campbell
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.

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

Visit APDesign. Visualize your future.
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

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