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Designews

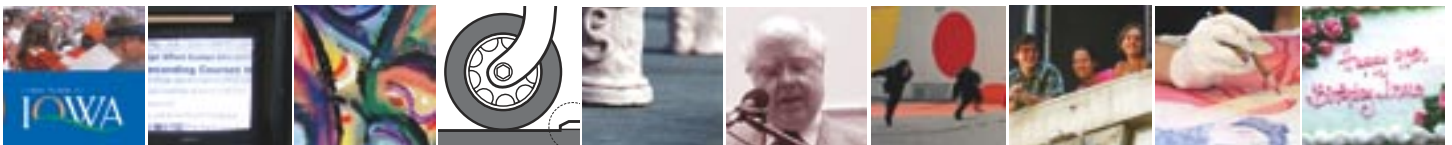


IOWA STATE UNIVERSITY

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Cover image

Public art installation project by Design Exchange students, spring 2003. Each student created a 6" x 6" square to represent his/her personality, interests and creative ability. The squares were connected with fishing line and "framed" with copper tubing to create the collage, which hung above the north end of the college's Lightfoot Forum for two weeks in April. The Design Exchange received an Outstanding Innovation Award at the ISU Learning Communities Institute in May.

Photograph by Heather Sauer

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Heather Sauer, editor, hsauer@iastate.edu
Charles Sauer, assistant editor, csauer@iastate.edu
Jiwon Han, designer, jiwon@iastate.edu
College of Design online: www.design.iastate.edu
Contact us: isucod@iastate.edu

Letter from the Dean



W. Robert Parks, 1915 ~ 2003

Dear Friends,

On the threshold of the 25th anniversary year of the founding of our college at Iowa State University, we were all saddened to learn of the passing of President Emeritus W. Robert Parks. On Sunday, July 20, I joined a capacity crowd in the Sun Room of the Memorial Union to share in a farewell to this extraordinary man.

Speakers, including former governors and university presidents, remarked upon the various qualities of our departed colleague, with special note taken of his integrity, vision, wisdom and calm. For those of us who had the privilege of knowing President Parks, these human qualities were indeed central to our remembrance, but, of course, the College of Design is a much more direct beneficiary of this great man's effort at the helm of our university.

Our college was one of three founded during the 23 years that Parks served as the leader of Iowa State University, and, perhaps more important, one of the direct expressions of his liberal—and liberating—vision for the future of the institution. Fittingly, the first Christian Petersen Design Award was presented to President Parks in 1980, and we were always glad to welcome him and his wonderful partner, Ellen Sorge Parks, to the subsequent presentations of this prestigious collegiate prize. He was, truly, the “father of the feast,” and I know that he was deeply proud of our college and its progress.

As we begin the celebrations for our Silver Anniversary and look forward to the many events planned, I hope that we may also reflect upon the larger vision of President Parks and the special challenge his ambition poses for our academic community. Bob Parks actively promoted the humanities—broadly understood and certainly incorporating the arts and design—as essential to the unfolding of a traditional land-grant institution into a great university. So much of our original college charter, now reinforced by the Envisioning Motion, articulates this broad vision of our departed colleague, and his passing calls on us to take these aspirations to heart all the more. Art and design, as practiced and advocated by our college, bridge the sciences and humanities, and therefore play a central role in the Parks vision of our university.

One of the products of this anniversary year is to be a written history of our college. Associate professor Arthur Croyle has agreed to take on this assignment and already is hard at work. Upon learning of the death of President Parks, I wrote to his surviving family that the College of Design would be pleased to dedicate this history, scheduled for publication in December 2004, to his memory. I would now like to suggest that we dedicate our entire year of celebration to reflect the deeply humane demeanor and intellectual program of the primary author of our enterprise, W. Robert Parks.

Sincerely,

A handwritten signature in black ink, appearing to read 'Mark C. Engelbrecht'. The signature is fluid and cursive, with a large initial 'M'.

Mark C. Engelbrecht, FAIA
Dean



Design students 'light up' campus for Veishea

By Heather Sauer

On the last day of Veishea in April, flames roared through the dry grass in front of the College of Design, leaving clumps of blackened debris behind.

Was it an accident? A Veishea prank gone afoul? And what exactly were those charred objects lying amidst the smoke and ash?

The College of Design's student Design Council annually sponsors an event to reflect the college's school spirit during the campuswide Veishea celebration. Two years ago, the council teamed up with Iowa State's Alpha Chi Omega sorority to collect nonperishable food items for a local food pantry. Rather than simply stack the donations in cardboard boxes, the groups turned the canned vegetables and packaged noodles into a three-dimensional "Cy" sculpture in the middle of the college's Lightfoot Forum. Last year, students created a nine-hole miniature golf course at the north end of the forum that featured holes designed by different student organizations and academic departments.

This spring, as Design Council President Tom Fitzgerald, junior in landscape architecture explained, the council wanted to foster a sense of connection and community while also providing an outlet for student creativity.

With assistance from Ashley Kyber, assistant professor of landscape architecture, the council sponsored a reliquary ritual and prairie burning ceremony intended to provide this sense of connection—within the College of Design, with the rest of the university, with the global community, as well as with the environment.

During the first day of Veishea, more than 100 students, faculty and staff members from all over campus made clay reliquary jars in the lobby



Top: Ashley Kyber, assistant professor of landscape architecture, sets fire to the dry grasses in the prairie planting bed in front of the College of Design. Inset above: Beth Carton, junior in landscape architecture, finds her clay reliquary jar prior to the prairie burning.



Top: Reliquary jars on the retaining wall behind the college's prairie planting prior to the ceremony. Above left: Students who have located their jars follow Kyber past the prairie. After the peace ritual, participants placed their jars among the prairie grasses, and Kyber and others set fire to the prairie. Above right: Depending on where the jars are located and how the prairie burns around them, the smoke and fire result in a variety of finishes on the clay surfaces. *All photographs by Gary Clarke*

of the College of Design. Some made simple cylinders, while others attached handles to and carved elaborate designs into their creations. The jars were covered with different washes, such as saltwater, manure and charcoal, to produce a range of effects when exposed to heat.

At the end of Veishea, the makers of the jars were invited to participate in a peace ritual, culminating in the burning of the tract of prairie that lies in front of the College of Design. The event aimed to honor the once-vast prairie that spanned Iowa, Kyber said, and to allow the campus community to comment on recent world events, including the war in Iraq. Adopting neither a pro- nor anti-war stance, the ceremony served “to indicate our desire for a peaceful resolution to all conflicts,” she said.

Participants gathered in a circle in front of the design building. They silently “spoke” into their jars, relaying their hopes, wishes or prayers, and then sang a song in Swahili that means “let there be peace.” Everyone then broke from the circle and placed their jars on the ground, amidst the prairie grasses. Gary Hightshoe, professor, and Robert Dyas, distinguished professor emeritus, both of landscape architecture—the faculty pair who drew up the original plans for and planted the College of Design's prairie—took part in the burning.

The Veishea celebration coincides with the time of year when naturalists burn prairie grasses to nurture and restore native plant species and wildlife. The College of Design's prairie hadn't been burned in several years, and was in danger of losing its native species. Event planners hope that this year's fire will regenerate a number of the smaller plants that have been choked out by larger species, non-natives and weeds. Burning the prairie also is a cleansing act in the tradition of Native Americans; it prepares the ground for new growth and ties into the contemporary metaphor of planting seeds of peace.

The smoke and fire reacted with the washes on the jars to create inimitable colors and patterns. In the transformation of their creations, each jar's maker reconnected with the elements of nature and participated in the regeneration and rebirth of the college's prairie planting.



Students devise plan to draw more people to Iowa

By Debra Gibson

It's no secret that Iowa is focusing major attention on attracting—and keeping—residents within its borders. So when the Department of Economic Development sought campaign ideas to accomplish this goal, it turned to the state's own homegrown experts: Iowa State University students.

But this was no three-hour focus group, “what would keep you here” event. Early in the spring, third-year graphic design students in Cheri Ure’s practicum course were charged with developing a marketing program, targeted at young adults, celebrating life in Iowa.

And their first major deadline was only three weeks away.

“The graphic design program at ISU is one of the best in the Midwest,” said Iowa Sen. Kitty Rehberg, who serves on legislative economic development committees and helped oversee the project. “And we wanted a package that [showed Iowa is] more than a tourist attraction. We wanted a package to market Iowa as a great place to live, raise a family and create businesses. Our expectations were to encompass the work of the ISU students into our total “Grow Iowa” plan, [which will] grow the population of Iowa, increase the wealth of Iowans and improve the state’s economy.”

So how does a group of twentysomethings pull off such a feat in less than a month?

“Well, it took us a little while just to figure out what to do,” admitted Emily Trevillyan, one of the practicum students. “We were also in the middle of several other projects for other clients, so at one point, we had about six assignments going at one time.”

Nonetheless, art and design department chair Roger Baer and Ure, an adjunct assistant professor, took the students to the Iowa Capitol in late February to meet with Senators Rehberg and Paul McKinley to learn more about the project.

“The students accepted the missions spelled out by the senators as a theoretical project, which began with the students researching the state of Iowa in order to establish a better understanding of its identity,” Ure said. “Right off, they knew Iowa’s strengths were affordability, safety, security and quality of life.”



Clockwise from above: This billboard was designed to be placed near a public playground or an inner-city school. It is intended to provide stark contrast between the typical images evoked by the term “graffiti” (dirt, vandalism, crime) with the image of innocent children playing outside in a clean, safe environment—capturing the ideas of safety, security and quality of life in Iowa. *Concept developed by Laura Miller and Erin Mills* Emily Trevillyan, junior in graphic design, explains the research that went into the “Iowa Inc.” project during a presentation on campus in April. Students and faculty involved in the spring 2003 Graphic Design Practicum’s “Iowa Inc.” project included, front row, from left: Emily Trevillyan, Stacy May, Matt Kempel, Chris Malven; middle row: adjunct assistant professor Cheri Ure, Laura Miller, Curt Loter, Michelle Krogmeier; back row: art and design department chair Roger Baer, Erin Mills. *Photographs by Heather Sauer*



Above left, from left: Baer, Iowa Senators Kitty Rehberg and Paul McKinley, Anita Walker, director of the Iowa Department of Cultural Affairs, Mark Engelbrecht, dean of the College of Design, all seated, and Ure, standing, review the students' work. *Photograph by Heather Sauer* Above right: This magazine ad contrasts the element of family ("Fields of Opportunity" on the left) with those of activity and entertainment ("Fields of Excitement" at right). The intent is to show that Iowa is not only a great place to start a family, but a great place to enjoy yourself. *Concept developed by Chris Malven*

The eight practicum students soon divvied up topics to research such as population, history, business demographics, transportation systems, images and stereotypes of Iowa, local media and how other states market themselves. One student, Erin Mills, created a survey for ISU classmates to collect their opinions about their prospective futures in the state. Soon, an "image wall" began taking shape as students collected data and formulated ideas.

The two senators returned to campus in early March to review the students' progress, as well as their proposed campaign themes. Slogans bandied about included "Come Home To Iowa," "Iowa: It's A Lifestyle" and "Iowa: Something Unexpected." Ultimately, all three were incorporated into such project components as billboards, storyboards for commercials, posters, promotional videos and print advertising.

According to Ure, the students identified several target audiences within the campaign. They included:

- a general audience with whom to promote positive Iowa attributes such as seasonal changes, beautiful landscapes and clean, organized cities.
- young urban families living in other states seeking less hectic lifestyles. For example, one billboard geared toward this group featured a quaint, quiet Iowa main street tagged with the line "Rush Hour."
- youthful professionals who may appreciate the lifestyle contrasts (e.g., clubhouse vs. night club).
- former Iowans who may want to return to their roots. Billboards for this aspect of the campaign featured such concepts as a snowman and a dog with the taglines: "Your buddies are calling. Come home to Iowa" and a pair of work boots with flowers coming out the tops slugged "Rich from the ground up. Come home to Iowa."
- "young at heart" audiences. Through the use of ironic contrast, students devised campaign materials that included, for instance, visuals of snowstorms dubbed "April Showers."
- business-minded individuals. A promotional video, for example, illustrated both the state's endearing, "hometown" qualities and its positive educational, industrial and transportation offerings.

By mid-April, the students had polished their research, strategies and creation of several marketing components and were ready to make their official presentations back at the Iowa Capitol. The first demonstration was attended by Lt. Gov. Sally Pederson, Michael Blouin, director of

the Iowa Department of Economic Development (IDED), and Anita Walker, head of the state's Department of Cultural Affairs. The second audience was made up primarily of Iowa legislators.

Nearly two months later, Ure was still ecstatic over her students' performances.

"Their presentations were scripted, planned, choreographed, timed and delivered so professionally that it was stunning, and I will never forget it," she said. "They fielded many questions afterwards, and came across as truly bright and talented examples of the individuals Iowa produces and wants to keep."

Rehberg and McKinley were equally pleased. "We were excited at what was presented to us," Rehberg remarked. "Their message was of great encouragement. The students took our challenge seriously and designed a package that is clear, concise, informative, attractive and bold."

IDED officials now are considering aspects of the students' project to incorporate into upcoming marketing plans. Trevillyan and fellow student Matt Kempel are creating a book that documents the group's research and the final results of the theoretical project, and a video chronicling the project may be in the works as well. While many of the students involved, as well as Ure, will be studying and teaching in Rome this fall, the results of their efforts have left a positive impression on Iowa's government, administration and educators.

"[The project's highlight] was the willingness of the students to help us solve a problem in selling the value of Iowa," Rehberg said. "Iowans are very proud of their state and its achievements. By putting our heads together, we create opportunities to advance our state."

"Legislators should not be hesitant in reaching out for assistance to solve problems," she continued. "It just makes sense that if Iowa's population is declining and our young adults are leaving the state, we need to go to the source (young adults) and ask them for help in reversing the situation."

Howard Heemstra

Architecture

By Debra Gibson



Actually, Howard Heemstra wanted to be a physicist.

But because he drew “a little better than average,” his parents decided he’d be an architect. More than 50 years later, his office cabinets on the fourth floor of the College of Design literally overflow with architectural sketches and renderings that represent decades of dedication to both the profession and its instruction.

In May, Heemstra retired from Iowa State following a 37-year career as a professor of architecture. In that time he saw the university’s design offerings evolve from multiple programs in separate colleges to four departments in a single college, from classrooms scattered across campus to a building dedicated to the design disciplines. He rode the wave of architecture’s many transformations in principles and theories and schooled himself to teach subjects he believed belonged in the architecture curriculum. And although he’s officially off the payroll, even he can’t imagine himself not showing up daily at 486 Design.

Ironic, since he didn’t set out to be an educator, even though his father, Jacob Heemstra, was the founding president of Northwestern College in Orange City. All four of Jacob’s sons attended the then two-year college, and once Howard left that institution, he came to Iowa State for another four years to earn a bachelor of architecture degree. After a stint at a Sioux City architectural firm, Heemstra joined the US Army and served two years in the Korean War.

Deciding upon his discharge that he wanted “to exercise my GI Bill of Rights,” Heemstra was accepted at Harvard University, but couldn’t come up with the necessary tuition funds. Instead, he enrolled at the Cranbrook Academy of Arts in Bloomfield, MI, where he received his master of architecture degree in 1958.

For the next dozen years, Heemstra worked at architectural firms in Northfield, MN, Forest City and Cedar Rapids. While at the latter firm, Heemstra created the architectural documentation for a new facility in Ames—Stephens Auditorium. Through his interactions on that project, he was offered a teaching position in Iowa State’s College of Engineering, where the architecture department was then housed. As of fall 1966, Heemstra was a part of academe.

And he set the bar high for his students. Heemstra was legendary for his assigned “pressure problems,” for which aspiring architects were expected to produce complex design solutions in just three hours. In addition to teaching, “he was a very demanding adviser,” said department colleague and fellow professor Gregory Palermo, “which may have annoyed a lot of his students. But it was only because he was always genuinely concerned about their courses of study.”

But Heemstra never expected more of anyone than himself. He took a two-quarter break from teaching in the 1970s to resume professional practice, a way to hone his architectural skills. And when he began feeling like “a square peg in a round hole” as an architecture professor in an engineering college, he joined the university committee to create the College of Design.

“It was an exciting, yet frustrating time,” Heemstra remembered. “Not all engineers understood the nature of architectural design or design studios. Many of us wanted to form an alliance between all of Iowa State’s art and design departments and the engineering technology.”

Though the university’s eventual creation of a design college in 1978 was “very exciting” for Heemstra, he admits to wanting the best of both worlds.



Opposite: During Heemstra's retirement reception, held in the Mahlstedt Building at Reiman Gardens in May, architecture professor Paul Shao encourages Heemstra to have some fun when he retires. Above left: Dean Mark Engelbrecht congratulates Heemstra on receiving the College of Design's Academic Advising Award in April 2002. Above right: Eino Kainlauri, professor emeritus of architecture, points out the sketch he made of Heemstra in one of the architecture department's first newsletters, published when the new "Design Center" (now the College of Design) was under construction. *Photograph above left by Bob Elbert, opposite and above right by Jean E. Jonas*

"Eventually, I did grow to regret the loss of the engineering support in our architecture programming," he said. "I would have really liked the creation of a four-year architectural engineering program here on campus, with a heavy dose of construction engineering, but we never got it done."

It was one of the few goals Heemstra didn't achieve during his nearly four-decade tenure on campus. "When I started at Iowa State, I was hired to teach design and drawing," he recalled. "Then they asked me to teach architectural renderings. In time, I developed an experimental drawing course, focusing on design introspectives, and that was a great success."

And so it continued. The department identified a curricular need, and Heemstra questioned, studied, researched and strategized until he'd created the appropriate course. Consequently, his repertoire over time included classes in solar design, acoustics and lighting. In fact, his lighting work became so well known that he eventually created study manuals for illumination engineers seeking professional certification.

Still, it is his work in architectural photography that brings Heemstra the most pride. About 20 years ago, he created a course that called for students to create slide-format photographic presentations of design concepts. Through Heemstra's instruction, the students learned to photograph the interiors and exteriors of award-winning buildings, and then present their work in dual-screen slide photo formats complete with

narration. In recent years, Heemstra incorporated digital photography and PowerPoint technology into the course's requirements.

His expertise in this area is so renowned that retirement notwithstanding, Heemstra will be back at ISU this fall. "We find it impossible to do without Howard," Palermo said. "We already miss his photography so much he's coming back to teach his recently revised and updated photographic coursework."

Heemstra will also spend his retirement writing about many of his curricular developments, especially regarding drawing. And he'll continue his involvement as one of the founders of ISU's Biocomposite Group, which promotes alternative uses for agricultural crops. For instance, the group supports the fiberization of cornstalks, which are then joined with a soy-protein adhesive to create fiber boards used for construction. And currently, Heemstra is "most excited" about pursuing the production of fiber board from dairy cattle manure.

A self-confessed "pragmatic," Heemstra showed little emotion during a recent interview—until he was asked about all those who enrolled in his classes. He grew misty-eyed as he recalled "brilliant students who keep you thinking and help you stay young. It's been my privilege to be associated with such fine, enthusiastic students.

"I've ended up teaching almost everything at the college except the history courses," he continued. "But I'm the one who's learned so much. The best way to learn anything is to attempt to teach it."

LA alumnus *a force majeure* in design circles

By Debra Gibson



On a typical Sunday morning last fall, Ken Smith strolled to a neighborhood pastry shop to pick up muffins, coffee and the *Sunday New York Times*. During a quick rifling of the paper's sections, he stopped cold. There he was, both a photo and an article bearing his name.

But this latest recognition was not of his reputation as one of the nation's premier landscape architects. Nor did it reflect his involvement in one of the top two designs considered for the reconstruction of the World Trade Center. And it didn't even mention his many prestigious professional awards.

Ken Smith—well, actually, Ken Smith's signature round, dark-rimmed eyeglasses—were featured in the "Style" section of the *Sunday New York Times*. A cultural pinnacle, if there ever was one.

Smith (BSLA 1976 Landscape Architecture) chuckled during a recent telephone interview over his most recent brush with celebrity.

"Well, I have to say I was totally taken by surprise," he said regarding the story on New York's top architects and their trendy eyewear. "After the story came out, my neighbors finally started recognizing me."

Recognition really isn't a problem for the Iowa native, transplanted New Yorker, Harvard University design critic and founder of Workshop: Ken Smith Landscape Architect. Thanks to his innovative and edgy designs throughout the US and Canada, Smith is known internationally for his work in "transgressive" landscapes. Specifically, he incorporates ideas from art, architecture and landscapes and adapts them to urban spaces for public use.

"Lots of my work actually involves the reuse of urban spaces," Smith explained. "During the suburbanization at mid-century, many of these urban spaces were abandoned. Now cities are reclaiming these sites.

"They're often difficult to redesign," he continued, "because they're broken up, or in linear strips—you don't get the big chunks of space like Central Park. A lot of my challenge is how to work in the environment of these residual spaces, and much of that work is architectural in nature because of the constraints."

For instance, Smith and his team are designing a site on Manhattan's East River, constructing planter boxes over the water. Because horizontal space is at such a premium in the city, much of his work incorporates vertical space, and may include elements such as planters climbing up the sides of multi-story buildings.

Parks, which are one of Smith's claims to fame, also are among his favorites to design. "Parks aren't so fixed in their uses," he observed, "and you can have a fairly open interpretation of what a park is. Parks have the capacity to take on all forms and content."

Currently, Smith is designing a small, public urban park located 30 feet above the street overlooking New York Harbor, a small triangular park at the redesigned World Trade Center, and a roof garden for the new Museum of Modern Art in New York. But perhaps his most well-known park to date was created in Toronto in the 1990s, and it remains Smith's personal favorite.

Described by the *New York Times* as "idiosyncratic," the Village of Yorkville Park is located between traditionally-scaled 19th-century row houses and high-rise commercial and residential buildings, and actually



Opposite and above, from left: Smith in his signature eyeglasses. *Photograph courtesy of Ken Smith* The schoolyard of PS 19 in Queens, New York City. This pro bono project, completed this year for the Robin Hood Foundation, sought to create a colorful and functional outdoor learning environment. *Photograph © Albert Vecerka/Esto* The Glowing Topiary Winter Garden was commissioned by the Alliance for Downtown New York. This environmental art installation, designed by Smith and lighting designer Jim Conti, transformed the entire city block of Liberty Plaza for two months in 1997. *Photograph © John Back*

sits atop a subway line. Scattered among the one-acre park's area are a series of smaller parks, featuring 13 different interpretations of archetypal Ontario landscape elements, including pine grove, prairie, marsh and orchard.

"It's quite a lively space," Smith said of the project, "and it provides lots of social space. Probably the most striking element in the park is the 700-ton bedrock formation that we moved from a site 150 miles outside the city and reconstructed on top of the subway entrance. There's also a rain curtain that produces icicles in the wintertime. The park has quite a bit of landscape architecture throughout it, and lots of seasonal variety."

Smith's inspiration for the park design was, interestingly enough, a 19th-century British collection box built to display a butterfly collection ("I thought a butterfly box was an interesting way to think about landscape"). In recognition of this innovative perspective, Smith and his colleague at the time, fellow ISU graduate David Meyer (BS 1975 Landscape Architecture), received the American Society of Landscape Architects' President's Award, the profession's premier accolade.

Along with collection boxes, Smith has a fondness for dumpsters, which also have begun inspiring his designs.

"Dumpsters aren't typically thought of as a landscape element," Smith admitted, "but they're perfectly designed for holding soil, and they're both strong and portable. Again, it's an opportunity to transgress normal elements."

Earlier this year, Smith installed three "Dumpster Gardens" at Ohio State University. The dumpsters, measuring 20 feet by 8 feet by 3 feet, are located at the entrances of three prominent campus buildings, and

hold lawn fragments, flowerbeds and shrubberies. Smith also recently designed a smaller dumpster landscape at an elementary school in Queens, providing custom-built smaller dumpsters for the children to use as planters.

Smith's ingenuity has prevailed in the Islamic geometric patterns at the Malcolm X Plaza in Harlem and at the Glowing Topiary Garden he helped design for a temporary installation in New York's Liberty Plaza. He's left his mark on Santa Fe parks, San Francisco light rail lines and historic NYC landmarks like the Lever House. As a member of the group THINK, a consortium of artists, architects and landscape architects, Smith contributed to one of the top two designs considered for the renovation of the World Trade Center.

The latter has special significance to him; the apartment he shares with his wife, Priscilla McGeehon, is only four blocks from the WTC site, and his office is only three blocks from home. In remarks Smith made for The Architectural League following Sept. 11, 2001, he said, "Every day on my way home from work, I would turn around and look up at those towers and they made me feel thrilled to live in this city."

Regardless of New York City's recent tragedies, Smith intends to stay put and stay committed to its beautification.

"The best advice I ever received in graduate school was from a professor who said you should practice where you want to live," Smith recalled, "and he was right. New York feels like home to me. Even though I travel every year to a different culture to learn more about its gardens and its architecture, I plan to stay here and keep on working ... probably till I die."

Envisioning the future of design at Iowa State

By Debra Gibson

One year ago, the College of Design announced perhaps its boldest and most inspired goal since its inception: the systematic restructuring of all curricula and the very academic organization of the college, embracing the belief that true design is the integration of science, technology and culture.

By expanding the number of college faculty and introducing new courses and programs that better integrate college departments and curricula (some even reaching out to other colleges on campus), this restructuring is to lay the foundation for the future of design at Iowa State.

Twelve months later, with an injection of new university funding and the realization of several new programs, college administrators, faculty and staff are looking to the future with enthusiasm and faith that the best is yet to come.

Here's a look at the College of Design's progress in building its vision for success.

New faculty positions

About \$200,000 in new money has been awarded the college this past fiscal year to meet envisioning goals, and much of that is being used to fund salaries for three new faculty positions. The tenure-track, assistant or associate professor appointments are in the process of being filled, with new hires to begin teaching fall courses in undergraduate and graduate multimedia design and animation, undergraduate and graduate geographic information systems (more on this below), and undergraduate foundations—a basic core group of courses designed to prepare first-year students for the college's six professional programs.

"We've had terrific candidates for all these positions," said Kate Schwennsen, associate dean and chair of the Envisioning Task Force. "Our search committees have all been multidisciplinary and representing all our departments, and have worked well together. We're hopeful that

through internal reallocations, we may also come up with funds to hire a fourth faculty person for a design history position."

Experimental courses

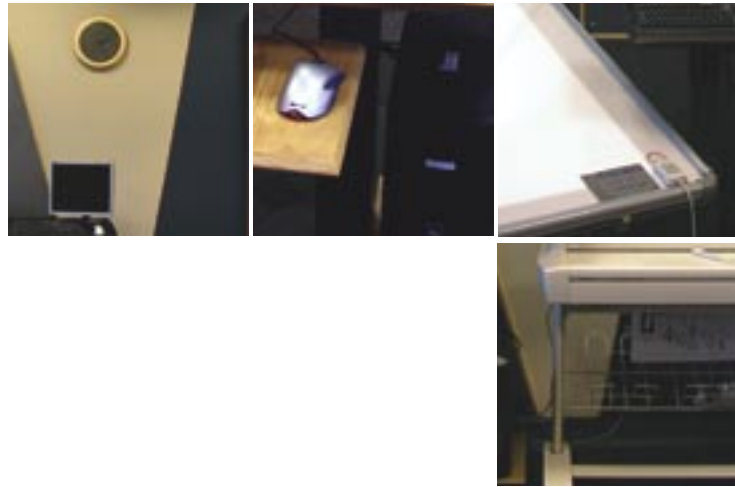
The charge was a simple one: Show us your proposal for an experimental course. The only requirement? That the course be created by faculty members from at least two departments within the College of Design.

Eight suggested courses were submitted to the college administration, Schwennsen said. Ultimately, four of the courses were offered this past spring, including interdisciplinary studios on public space/public art, the relationships between light and shadow, and an architecture-art and design collaboration titled "Beyond Disciplines." In addition, art and design faculty members Dennis Dake and Çigdem Akkurt co-taught "Beyond the Bauhaus" during spring semester, a first-year class focused on the biology of how designers think.

Dake, whose specialty is the psychology of how people process ideas creatively, has taught this type of course to junior-level design students. "But for years, they've told me they wish they'd had this information at the beginning of their academic careers," he said.

So Dake and Akkurt incorporated some of Dake's previous studies into a new course that they hope will continue to be offered as part of the new freshman foundation program. The curriculum examines how the brain processes visual information, and then offers ways to help students shape better mental images. "We want to support them to be better designers with their own particular visions of what design is all about," Dake said. "Instead of just looking at images, we want them to really process those images and think about them."

Currently in the works are several other experimental courses inspired by the envisioning process, many of them to be offered for the first time this fall. One such class is "Design Studies 183X: An Introduction to Design





The new GIS Graduate Laboratory, located in 526 Design, features 12 student work stations, an instructor station, a data input station and a dedicated GIS server. The room was designed and constructed by fifth-year architecture and senior interior design students. *Photographs by Heather Sauer*



“As a college, we have been absolutely thrilled to see such entrepreneurial and interdisciplinary efforts in creating new coursework,” Schwensen said. “Financially, we’re able to be supportive with small summer stipends, but the success of these courses is totally dependent upon faculty interests and work. It’s been terrific to see people talking and enjoying working with each other, spurring on additional ideas for our curricula.”

GIS certification program and lab

Though the college’s envisioning process may have accelerated the creation of a geographic information systems (GIS) program and laboratory, faculty members across campus have been lobbying for such a plan for nearly two decades. In a stellar example of multidisciplinary cooperation, a committee composed of professors from several ISU departments has brought the plan to fruition, thanks to enhancement funding from both the Office of the President and the ISU Foundation.

The department of community and regional planning (CRP) will administer the new GIS certification program, said Ivan Suen, CRP. “There has been a real demand for a coordination of all our GIS education, which up till now, has been spread out all over campus and taught in many different fashions,” Suen said. Other collaborators on the new GIS certification program include the departments of agriculture and biosystems engineering, civil and construction engineering, geological and atmospheric sciences, landscape architecture, natural resource ecology and management, political science, and statistics. Other involved units include the College of Design’s Institute for Design Research and Outreach and the GIS Support and Research Facility in the Durham Center.

Beginning this fall, students may start pursuing the GIS certification by earning 13 credits, consisting of four courses plus a one-credit seminar. Multidisciplinary courses have been organized into three different clusters: introductory, tools and technique, and applications. Students will enroll in certain numbers of courses from each cluster, organizing their degree programs to support their own research interests and academic backgrounds. *Continued on page 14* ▶

Culture,” created by Gregory Palermo, architecture, Michael Martin, landscape architecture, Gary Tartakov and John Cunnally, art and design, and Susan Bradbury, community and regional planning. In addition to enhancement funds, the development and assessment of the course also is being supported by a Miller Faculty Fellowship grant.

According to Palermo, “This course will introduce students to design culture. Design processes and designed works will be presented as socially, historically, economically, politically and culturally grounded events and artifacts.”

Three distinct sets of lectures will be presented throughout the semester, Palermo said, including contemporary design culture, the ISU campus as a model of comprehensive design, and the design disciplines and professions under the umbrella of the College of Design.



Dennis Dollens, far right, was a keynote speaker in the fall 2002 Dean's Lecture Series. Howard Gardner, right, led off the spring 2003 lecture series. They were asked to share insights into core competencies and multidisciplinary education.
Photographs by Dennis Dake

‘Getting our faculty to think about things like design science may be the toughest nut to crack in all this. And yet it’s exciting to me to imagine design science courses that expose our students to physics, the biological sciences, chemistry—a way to see how science is important to all designers.’

Kate Schwennsen, chair, Envisioning Task Force

In some cases, coursework may be conducted in the college’s new GIS Graduate Laboratory, which was designed and constructed this spring by fifth-year architecture and senior interior design students. The \$100,000 facility features 12 student work stations, an instructor station, a data input station and a dedicated GIS server. Faculty members conducting GIS-related research also will use this lab.

“You have to see it to believe it,” Suen said with a laugh. “This lab is out of this world.”

Dean’s Lecture Series

At least two more of the envisioning goals have been pursued through academic lecture series this past year. The fall 2002 series was arranged by the college’s Undergraduate Foundations Task Force, “to help us learn about the challenges we face in reconceptualizing our foundations course offerings,” said dean Mark Engelbrecht in a news release announcing the lectures. “We asked colleagues from across the country to share their wisdom and experience on important matters involved with foundations instruction and learning.”

Last fall, architecture faculty member Charlie Masterson coordinated appearances by professors from around the nation to speak on existing freshman foundations programs at their institutions.

Guest lecturers included

- **Dana Fritz**, assistant professor, art and art history, University of Nebraska, Lincoln;
- **James Segedy**, coordinator, common first-year curriculum, College of Architecture and Urban Planning, Ball State University;
- **Arthur Rice**, professor and former chair, landscape architecture department, College of Design at North Carolina State University;
- **Dennis Dollens**, editor and designer, *SITES Architecture Magazine*;
- **Jane Martin**, chair, first-year core program, California College of Arts and Crafts; and
- **Ron Burnett**, president, and **Monique Fouquet**, vice president of academic affairs, Emily Carr Institute of Art and Design, Vancouver, BC.

“The series was received extremely well,” Schwennsen said. “Hearing these lecturers’ experiences with what works and what doesn’t, seeing examples of their students’ works—all really allowed us to think about how all that would translate into working here at Iowa State.”

According to Schwennsen, faculty members are preparing a report on the outcomes of the fall lectures series, combined with additional research on freshman foundations programs. This information, coupled with the hiring this summer of the undergraduate foundations director, brings the college closer to its goal of implementing its own such program in the fall of 2004.

A second, spring lecture series, coordinated by Dennis Dake, focused on improving the dialogue between the arts and the sciences at Iowa State. “We’re trying to form an ongoing group that will explore the issues and problems involved in interdisciplinary courses, during the freshman year in particular,” Dake explained.

The series invited such speakers as **Howard Gardner**, known for his theories on multiple intelligence and school reform; **Temple Grandin**, a livestock facility designer who also is autistic; **Robert Sylwester**, an expert on the application of neuroscience knowledge to teaching and learning; and **Jerome Diethelm**, an emeritus professor at the University of Oregon who specializes in architecture and the environment. Large audiences coming from all over the campus attended the public lectures, which were co-sponsored by several ISU colleges and departments.



Top and above: In March, dean Mark Engelbrecht invited faculty and staff to an evening forum at the Iowa State Memorial Union to discuss progress in and future directions for the college's envisioning process. *Photographs by Heather Sauer*

"These speakers were very helpful to our mission," Dake said. "They brought some interesting insights into what freshman students are like, and they reminded us of the importance of good visual thinking and drawing skills. They confirmed that we were headed in the right direction."

Faculty forum

In March, about 75 of the college's administrators, faculty and staff attended a four-hour forum designed to "reinvigorate" the envisioning process. Progress reports were presented on the various components of the process, and small-group discussions were held relating to areas not yet broached, such as design science, a new major in product design, and the creation of a PhD program in design.

"Getting our faculty to think about things like design science may be the toughest nut to crack in all this," Schwennsen said. "And yet it's exciting to me to imagine design science courses that expose our students to

physics, the biological sciences, chemistry—a way to see how science is important to all designers."

Evaluation and implementation

So what's next?

"At this point, we need to complete our experimental offerings and assess their success," Schwennsen said. "Then we have to look at our curricula for all degree programs, look at the expected learning outcomes for all these programs, and then determine how all these pieces support our other unique and specific disciplines."

"As new courses replace existing courses, faculty responsibilities change," she continued. "Resources needed should be comparable. And we still want to build other programs and expertise, like more emphasis on community design and its implications for sustainability. All of this will require additional money, which the dean is out there trying to raise."

"Right now, we're the missionaries for this whole envisioning idea, and the university has been extremely supportive," she said. "Iowa State understands how this college contributes to a university of science and technology, and that we're a very important link."



Clockwise from above: View from the door of the Woodworking Room in the Hotel Pattee in Perry. Martin often may be found in his studio in the basement of the design building. Martin's initial sketches for the floor and table lamps. His sketch for the night stand. *Photograph above and sketches by Chris Martin; photograph right by Bob Elbert*

A&D professor 'furnishes' designs for central Iowa landmark

By Charles Sauer and Heather Sauer



When love and skill work together, expect a masterpiece. — John Ruskin

On main-street Perry stands a building that, for the casual passerby in this town of a few thousand, might hold more than a few surprises. For not only is its function somewhat incongruous with its setting—it is a high-quality, full-service hotel afloat amid a sea of chain motels—but behind the Colonial Revival façade lies a warm and welcoming Arts and Crafts interior.

Perhaps also a bit incongruously—but successfully—the Hotel Pattee maintains a true cosmopolitan air even while it celebrates small-town diversity and history. Organically tied to the community in which it is located, the Pattee offers to guests rooms that are individually decorated to mark the history, tradition and people who make up this region of Iowa.

Given that the Hotel Pattee has been a focal point of art and design in Iowa and has garnered numerous awards—including the American



Above: Conceptual sketches and completed desk, desk chair, and desk lamp with shade. Photographs and sketches by Chris Martin



Computer rendering showing the view from the door of the Woodworking Room as it would look with furniture in place. Rendering by Fred Good

Institute of Architects' Award of Excellence in Craft—it probably is not surprising that the paths of the hotel owners and Chris Martin (BFA 1990 Art and Design), an assistant professor of art and design noted for his craft in wood design, would someday cross. Over a dozen pieces of wood furnishings conceptualized by Martin, some even made under his own hands, now grace the hotel's Woodworking Room.

While the road between Ames and Perry is neither long nor particularly twisty, the route that brought Martin to the Pattee is rather circuitous. Early in 2002, Roberta Ahmanson, co-owner of the hotel, hired TLM Interior Designers (out of Newport Beach, CA) to create the Woodworking Room—a guest room to honor her father, who was an avid woodworker. Tracie McCloskey, an interior designer with TLM who had met Martin at a show in Pasadena in 2001, contacted him and other furniture makers around Iowa in March 2002, inquiring about the commissioning of several pieces for the room in the Pattee.

At first, Martin was unsure that the connection would be fruitful. “The initial e-mail indicated they were looking for traditional joinery. I was confused because my work is very contemporary. So I sent them to my Web site to make sure they knew what I normally do.” McCloskey liked his work and asked him whether he would be willing to design the pieces needed for the Woodworking Room. Even though Martin is a studio furniture maker who normally works alone, McCloskey proposed that he serve as the designer and project manager, overseeing the production of the furniture mostly by others. He agreed.

“The biggest challenge was organization: getting everyone on the same page, everyone on schedule,” observed Martin after the project was concluded. “I would rather do my own work than have other people answer to me, but I was dealing with great interior designers and woodworkers, so that made the process easier. Everyone I’ve met related to this job has been absolutely wonderful.”

Martin supervised nine woodworkers, all but one based in Iowa. Most of his time was spent in the design process, punctuated with visits to and discussions with each craft person to ensure they understood his vision and made good progress. Martin was careful, however, to preserve space for each individual to have a hand in the creative process. “I did the designs so the different pieces all kind of meshed, but tried to leave the concepts open enough to allow the makers to put their own spirit into it.”

Martin initially designed 12 pieces: a ceiling-mounted light fixture, a desk lamp with shade, a desk, a desk chair, a bed, a built-in cabinet, a lounge chair, an ottoman, a side table, a night stand, a floor lamp and a table lamp. He personally built the ceiling fixture and desk lamp with shade. At Ahmanson's request, he later designed and produced a foyer table and another floor lamp for the room. *Continued on page 18* ▶



Martin designed and built the mesquite conference table, left, and credenza with inlaid steel circles, above, now in the third-floor conference room of the headquarters of Hometown Perry, Iowa. Photographs by Heather Sauer

Chris Martin's design success in the furnishings for the Hotel Pattee gave birth to a follow-on project, developed almost concurrently with the hotel's Woodworking Room.

Hotel co-owner Roberta Ahmanson is also a key individual in Hometown Perry, Iowa (HPI)—a museum that collects and displays artifacts, documents, photographs and other materials relating to the history of Perry. Ahmanson asked Martin to design and build a conference table and credenza for the HPI administrative conference

room on the third floor of the former Security Bank Building in Perry, now HPI's headquarters.

Designing the table and credenza took most of the summer and into the fall of 2002. The table measures 4 feet by 11 feet, and the top is constructed of 13-inch-wide by 11-foot-long mesquite boards. Steel bases support the wood top, with a mesquite beam running through them. The mesquite credenza measures 84 inches by 36 inches by 24 inches and is inlaid with steel rings in an art deco motif.

Martin designed the table and credenza to complement the existing décor in the room. "The conference room is very Arts and Crafts. I wanted to do something that was contemporary but still bring in an Arts and Crafts feel," he said. Martin used mesquite for both pieces because Ahmanson requested both a red-toned wood and something more "exotic" than cherry; he prefers not to use rainforest woods for environmental reasons, so he selected mesquite because it is from the United States and "quite underutilized except for charcoal."

The greatest obstacle Martin faced in this project was the unexpected death of his mesquite supplier. Boards of the type and quality needed were not available through other sources. He lost a month and a half before he was able to obtain the wood.

Even with the difficulties, Martin enjoyed the opportunity to design and build pieces on a much grander scale than any of his previous projects. "I've always wanted to do a conference table," he said. "This is probably five times bigger than the largest thing I've done before."

Bringing the Iowa connection even closer to home, Martin selected three ISU College of Design alumni to build some of the pieces he designed: Jeff Hayes (BFA 1987 Art and Design) built the desk and desk chair; Thomas Monahan (BFA 1990 Art and Design), one of Martin's classmates during their undergraduate years at Iowa State, made the floor and table lamps; and Eric Hanson (BA 1994 Art and Design), one of Martin's first students at Iowa State, made the night stand and side table. In addition, ISU grad Fred Good (BFA 2002 Art and Design) created computer renderings of Martin's sketches and room views, showing the pieces as they would look in place in the room.

The design process unfolded with Martin first going to the hotel and examining the space that would become the Woodworking Room. He then drafted a list of all the possible furnishings that could be incorporated and composed preliminary sketches of these items. Good then created computer renderings for review by Ahmanson. For two particularly complex pieces—the lounge chair and side table—Martin built scale models to help serve as guides for the individual woodworkers.

For some of the designs, Martin used traditional Shaker or Arts and Crafts styling but incorporated contemporary materials. For example, the bed is done in a very traditional style and material, but with the twist of incorporating basket-woven slats, blending the old and the new. "The

bed is different from anything I've ever done before—basket weaving of ash slats," he observed.

In addition to the pieces Martin designed, the Woodworking Room includes a hall tree, wall-mounted picture frame, rocker and foot stool, ice bucket and tray, work bench and tool box, and woodblock frieze.

September and October 2002 proved to be the period of most intense work. Under Martin's guidance, however, the component parts of the project were successfully pulled together. "The greatest satisfaction was seeing the whole body of work installed in one place," he remarked. "I designed all of these pieces individually, not as a complete room, so I was concerned about whether it was all going to fit—both physically into the space and stylistically." Martin worked closely with the TLM interior designers to achieve the balance that brought the room together as a whole.

Most of the furnishings were completed and installed by November 2002, just in time to be photographed for a book to be published about the Hotel Pattee. The book, "Inside the Hotel Pattee" by Lela Gilbert, is forthcoming from Pinatubo Press. More information on the hotel and its themed rooms, including the Woodworking Room, may be found online: www.hotelpattee.com/rooms/index.htm.

CRP distance ed program now on DVD

By Donovan Olson



Above left: Olson demonstrates the “Smartboard” technology in the classroom where most of the college’s distance education courses are recorded on DVD. Above right: The former “ICN cart” is now used to record distance education courses on videotape and DVD. Photographs by Heather Sauer

For years, students, professionals and community activists throughout Iowa have expressed interest in taking courses in planning at Iowa State University to build their knowledge and skills in particular areas or prepare themselves for a career. But because of their locations and schedules, they often found it difficult or impossible to participate in courses offered on the ISU campus.

In response to this need, in 1996, the College of Design offered one class—Community Economic Development—to people throughout Iowa via the statewide, fiber-optic Iowa Communications Network (ICN).

Based on the success of this first class, the college decided to offer additional courses and also formed a distance education committee to oversee the continued growth and development of its distance education activities. The committee surveyed potential students to learn about their interests and needs and issued a report in 1999, identifying opportunities to pursue in distance education. Recommendations included the creation of an undergraduate transfer plan for community college students and an off-campus graduate program for professionals.

Resolving to adopt these recommendations and develop both programs, the college needed to find the funds to proceed. A successful grant application to WOI Funding for Distance Education Initiatives provided the means. With this funding, the college created the 2+2+2 Transfer Plan and the Master of Community and Regional Planning via ICN, which recently became the Master of Community and Regional Planning via Digital Versatile Disc (MCRP-DVD).

The 2+2+2 Transfer Plan is intended to prepare community college students for transfer to Iowa State to pursue a bachelor’s degree in community and regional planning. It is also intended to minimize credit loss often associated with transfer from a community college.

Students complete the first two years of a planning program by earning an associate degree at their community college. At the same time, they

can “jump start” their bachelor’s degree by taking two introductory ISU distance education courses as a part of their community college curriculum. Then, students can transfer into the ISU department of community and regional planning and complete a bachelor’s degree in as little as two years.

The MCRP-DVD provides working professionals the opportunity to complete an advanced degree without relocating to the Iowa State campus. Classes held on campus are recorded on DVDs, which are mailed to off-campus learners to view at a time and place that’s most convenient for them. Participants in this program also receive handouts and other materials by mail or via the university’s WebCT (WebCourseTools) program online. Communication with course instructors takes place primarily via e-mail.

Both the transfer plan and off-campus MCRP suffered some growing pains upon their introduction. At the start, all courses for both programs were delivered live via the ICN. Difficulties with room scheduling, low remote-site enrollment and high overhead made this option unworkable. Fortunately, industry advancements in DVD technology and reduction in costs for DVD media and equipment allowed for the transition to DVD delivery. With the help of an additional grant from WOI Funding for Distance Education Initiatives, the College of Design acquired DVD-recording and -duplication equipment, and in spring 2002, offered its first courses via DVD.

Because course delivery is now via DVD, virtually anyone with access to a computer with a DVD drive or a standard DVD player and television can take planning courses through Iowa State University.

With these two important distance education initiatives now successfully under way, course refinement and evaluation will be ongoing to ensure that both programs continue to respond to the planning education needs of not only Iowans, but people throughout the United States.

Donovan Olson is the College of Design’s distance education coordinator.

Retirement

Charm Brazie

Landscape Architecture

By J. Timothy Keller



When Charm Brazie began her career at Iowa State College in January 1960, Dwight Eisenhower was president of the United States, James Hilton was president of the college, WOI-TV belonged to Iowa State and fewer than 10,000 students were enrolled here.

Since holding her first position with the Veterinary Medical Research Institute (1960-1972 as Charm Nickey), Charm has worked in biomedical engineering (1973-1978), the department of physical education—where she worked before and following a brief stint at WOI (1978-1984 and 1985-1988), veterinary administration (1988-1993) and the department of landscape architecture (1993-2003).

In each of these positions, Charm has been a leader for change and innovation in office procedures and technologies. While many were still longing for the IBM Selectric to remain the office standard, Charm was leading the charge for a paperless office, visualizing the digital revolution that has transformed office management at Iowa State and throughout the world. For the landscape architecture department, Charm created a well-honed accounting and filing system that contains no redundant paper copies and for which electronic files have become the norm.

Despite her skills in office management and academic accounting, Charm has not been all work and no play. A skilled bowler who competed in national tournaments, she was quite at home in the department of physical education, where she worked as secretary to Barbara Forker—a strong woman in her own right. During her tenure at

Vet Med, Charm set up informal noon classes in “western stepping.” Often, nearly two dozen people participated in these sessions that culminated in a performance at a collegewide event.

Due to medical constraints during her years in landscape architecture, she has focused her “play” on reading, sharing book reviews (she can devour a book in a day), watching her beloved Atlanta Braves baseball team and providing running commentaries on their exploits.

Life as a single parent in Ames in the 1960s and 70s and the pain of diabetes and fibromyalgia have provided significant challenges, but Charm has managed in spite of these obstacles to set a high standard for herself and her colleagues through the quality and quantity of her work and her superior attendance record. As the much-respected (and occasionally feared!) secretary in the landscape architecture department for the past 10 years, Charm has overseen the “care and feeding” of eight new faculty, including me. “Charm really helped me navigate the byzantine realm of ISU’s sponsored research,” remarked assistant professor Heidi Hohmann. “She has been a budget and accounting mentor who has left a legacy of information we will pass on to others.”

Throughout her career at Iowa State, Charm has worked with a number of individuals who have made their mark on the university as administrators, faculty, students and staff, including such notables as Richard Seagrave, distinguished professor emeritus and former interim president and interim provost; Richard Ross, distinguished professor emeritus and



Opposite: Brazie has kept the landscape architecture department running smoothly since 1993. Above left: Brazie still has the original Iowa State College employment card she received when she began work with the Veterinary Medical Research Institute in 1960. Above right: Adjunct assistant professor James Pritchard takes Brazie for a lively spin around the room during her retirement reception at the Hunziker Building, ISU Reiman Gardens, in May. Photographs opposite and above left by Heather Sauer, above right by Michael Martin

former dean of the Colleges of Veterinary Medicine and Agriculture; the late Bill Zimmerman, professor in the College of Veterinary Medicine; and Julie Ham, administrative specialist in the Provost's Office.

Charm worked with Seagrave in his younger years and foresaw his special leadership qualities; knew Ross in his student days and later worked with him in veterinary administration; has fond memories of assisting Dr. Z (Zimmerman) on research projects—including the time, when testing a dead opossum for trichinosis, it came back to life!—and has watched Ham's career evolve from leisure studies to ISU administration.

Attendance at Charm's retirement party, held at ISU's Reiman Gardens in May, reflected the fact that she knows faculty, staff and students not only in the landscape architecture department but from all over campus. Duane Shinn, professor emeritus of community and regional planning, and his Roundup Ready Bluegrass Band—including two of the famous Night Owls—provided music for the festivities. As a culmination to the evening, Charm, dressed in her signature red, showed that she is still light on her feet as she joined James Pritchard, adjunct assistant professor of landscape architecture, for a "swirl" around the room.

Through the years, Charm has always enjoyed saying, "We are all replaceable." From the perspective of this colleague, however, it will be quite impossible to replace Charm Brazie. When she retired officially from Iowa State on July 31, she took more than 40 years of institutional memory with her to Colorado, where she moved with her husband, Don, to be near her son, Steve, and daughter-in-law, Natalie. Already we miss the book reviews of this voracious reader, the music emanating from the radio of this country music aficionado, the running commentary of this Atlanta Braves super fan, and Charm's quick, and often biting critique of the topic of the moment. In short, we all miss Charm at ISU.

J. Timothy Keller, FASLA, is a professor and chair of the departments of community and regional planning and landscape architecture. He has worked with Brazie for almost a decade.

From Heroic to Classical

By John Cunnally



Rome Program in transition

In its 12th year, the College of Design Rome Program continues to thrive despite recent growing pains. Under the direction of Patricia Osmond de Martino, the classroom and studio facilities in the old Palazzo Spinola, near the Pantheon, have become a non-stop beehive of creative activity for Iowa State students.

Each fall semester, about 40 senior students from the department of art and design—majoring in graphic design, interior design and fine arts—arrive in Rome and take a full load of courses, including art history, photography, Italian language, and various studio offerings related to their majors. They are followed in the spring by 40 to 50 fourth-year architecture students, whose long days are divided between studio work, critiques, lectures on theory and history, site visits within the city and field trips to other destinations in Italy.

Unlike other institutions with campuses abroad, the College of Design rotates teaching assignments among its American faculty, rather than relying on a permanent Rome-based staff. “This is one of the great strengths of the Rome program,” de Martino said. “It’s been very rewarding to see new faculty redesign their curriculum to incorporate the wonders and opportunities all around them in Italy.”

Each semester at least three College of Design faculty take up residence in Rome to teach the courses, aided by a pool of local scholars and practitioners who are experts in their fields. Some of the ISU instructors have become “old Rome hands” who return again and again, like Brenda Jones. Jones has taught courses on painting and mixed media in Rome almost every year since the program began.

Top left, from left: Meredith Harr, graduate student in community and regional planning, and Angie Hulsebus and Kelly Wear, seniors in landscape architecture, check out the scene from a front window of the Palazzo Spinola, home of the college’s Rome Studio. Top right: Eric Holt, senior in landscape architecture, works on a project in the studio. Inset above: Brann Garvey, senior in art and design, completes a watercolor sketch for Arthur Croyle’s course, “Drawing Historical Sites.” Photographs above and top right by Erik Croyle, top left by John Cunnally



Above: The alumni tour group meets with members of the Urban Design Studio in the lecture hall of the college's facilities in Rome. Photograph by John Cunnally

"It's just wonderful, it's like a dream," she said, "to be able to introduce students to the great masters—Giotto, Michelangelo, Caravaggio—as well as modern geniuses like De Chirico and Giacometti, letting them see and study these masterpieces firsthand, instead of from books."

Each semester the students leave Rome for an extended overnight field trip by train or bus. This past spring, for example, the architecture students, led by instructors Karen Bermann, Dan Naegele and Katherine Rinne, toured the medieval and Renaissance palaces and villas of Siena, Mantua, Urbino and Vicenza in northern Italy. There was also a southern field trip in the same semester to visit Amalfi and the ancient Greek and Roman sites of Herculaneum and Paestum.

A variety of courses from several different departments are taught in the summer, keeping the studios busy year round. This summer, instructors Mira Engler and Pia Schneider offered a 10-week course aimed at a broad range of students from architecture, landscape architecture, and community and regional planning. Called the Urban Design Studio, the course focused on the infrastructure and housing of the modern city of Rome, and how the urban system evolved from ancient, medieval and Renaissance precedents.

The 25 students in the class concentrated their analyses and projects on the neighborhood known as Testaccio, a district of working-class housing and light industry on the edge of Rome. The studio also included the study of regional villas and a five-day field trip to explore the villas and gardens of Tuscany and the Veneto.

Engler said she is thrilled by the quality of the work her students have produced in this intensive program. She intends to offer the Urban Design Studio every other summer from now on. For next year, CRP instructor Tara Clapp is developing a similar intensive program, focusing on the history, theory and modern problems of urban transportation in Rome.

A new course called "Drawing Historical Sites" was also taught this summer by Arthur Croyle. And for the third year in a row, the art and design department offered "Popes and Caesars," a survey of 2,000 years of art history in Rome, from the Etruscans to the age of Bernini, packed into three weeks of lectures and guided tours of museums and historic sites. Taught by Dennis Raverty and me, "Popes and Caesars" has grown each year, with 26 students signed up for it this summer.

Another experiment that seems destined to thrive is "La Dolce Dozen," a 12-day guided tour of Rome for ISU alumni, sponsored by the College of Design Rome Studio. La Dolce Dozen began with just three brave alumni in July 2002; this year the number grew to 15. Visitors receive not only a concentrated diet of museums and ruins, but they have a chance to meet the summer students and staff and explore the facilities. The college hopes this summer tour will become an annual offering, building up a population of alums who feel positive about and personally involved in the Rome Program, happy to spread the word about its success and potential.

These academic achievements have been accompanied by challenges, including the need for extra space, as more and more desks, work tables, display boards and benches are wedged into the ancient salons of the former Palazzo Spinola. More administrative staff is definitely needed as the program continues to grow and expand.

"I think we have passed through the heroic period of the beginning, the chaotic founding of a great institution," said de Martino, a scholar of ancient and Renaissance history. "Now we need to establish our Classical period, which should be characterized by order and harmony."

For the future, de Martino envisions not only more courses and more students, but also exhibitions, conferences and other outreach activities to increase Iowa State's interaction with the academic, artistic and professional community of Rome, a kind of global interpretation of the traditional land-grant mission of extension. "Through us the university has an international venue for showcasing its achievements and innovations in design technology," she observed, "establishing the College of Design as a cutting-edge, world-class institution."

John Cunnally is the new associate director of the College of Design's Rome Program, and an associate professor of art history.

College announces winners of public art competition

By Teddi Barron

The College of Design in March announced the winners of a competition to design public art for its completed building addition and renovation project.

Mitchell Squire, assistant professor of architecture, received top honors and a \$10,000 commission to produce and install his winning project, "Lawn Ornament."

The work, which will be located on the south lawn of the design building, will be unveiled and dedicated during ceremonies commemorating the college's 25th anniversary. The dedication date will be announced following approval by the Board of Regents, State of Iowa, and the ISU administration.

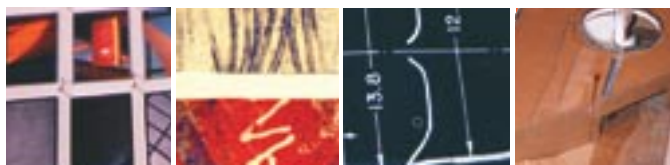
Design college faculty and staff were invited to submit designs for an interior or exterior piece of public art. Studio artist and printmaker B.J. Nierengarten-Smith, St. Louis, MO, served as competition juror. Nierengarten-Smith was recently named museum manager of the new Anderson-Abruzzo Albuquerque International Balloon Museum. She previously served as executive director and chief curator of Laumeier Sculpture Park, St. Louis.

The competition and artwork are funded through the college's Threshold 2000 capital project, which resulted in new construction of the 250-seat Kocinski Auditorium and three ground-level art studios, and renovations to other studio and jury spaces throughout the College of Design building. The Art in State Buildings requirement calls for one-half percent of construction costs to be used for art.

"We thought that a faculty competition for the public art component of the first phase of our building expansion would be an excellent way to celebrate the talents of our collegiate artists and designers," said Mark Engelbrecht, dean of the College of Design. "The results have been gratifying."



Above: Kyber created a number of sketches and this model to illustrate her proposal for a rain-catchment system and water garden near the entrance to the college. In awarding Kyber's entry third prize, juror Nierengarten-Smith remarked, "This exercise in landscape architecture and sculpture is a compelling combination of '...sustainable, ecological building methods...' realized '...through the fabric of design.'" All photographs by Heather Sauer





For his winning design, Squire will create a pair of life-size, free-standing, three-dimensional line drawings of human figures (one male, one female). An accompanying array of data attempts to describe the figures. The lines and data will be constructed of laser-cut stainless steel less than one inch thick. Text inscribed on a concrete pad will serve as the base for the ensemble. The art is based on a work by industrial designer Henry Dreyfuss, “The Measure of Man: Human Factors in Design.”

Clockwise from left: Squire with his winning proposal in Gallery 181. Butler and Engler demonstrate their idea for a calming cologne for stressed-out faculty members, part of the proposal that earned them an honorable mention in the public art competition. Paschke displays her second-place proposal to replace the existing white banners (shown behind her) with dyed fabric panels suspended from the third-floor ceiling at the south end of the atrium.



Mira Engler, associate professor, and Peter Butler, lecturer, both in landscape architecture, received a \$500 honorable mention for their “Silver Series” catalog of proposed souvenirs—ranging from postcards and calendars to more whimsical items, including faculty portrait trading cards—intended to serve as fund-raising and public relations tools in conjunction with the college’s 25th anniversary and Silver Challenge fund-raising campaign.



The \$1,500 second-place prize was awarded to Teresa Paschke, assistant professor of art and design, for “Tactile Pleasures,” a proposal to suspend dyed fabric panels from the third-floor ceiling of the design building. The panels would be printed with text and iconography that “communicates human activities unique to the College of Design” and “celebrates the human element within design, that which is made by human hands.”

Nierengarten-Smith has been professionally engaged in public art acquisition projects for Iowa State’s Art on Campus Program since 1986, helping to secure such sculptures as “Left-Sided Angel” by Stephen DeStaebler, “Balance of Life” by Ned Smyth and “Start to Finish” by George Greenamyre.

Third place and \$1,000 went to Ashley Kyber, assistant professor of landscape architecture, for “ritual, rites and reclamation.” Kyber proposed the construction of a rain-catchment system and water garden near the entrance to the college.



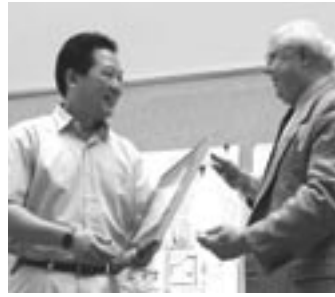
2003 College of Design Awards

The following citations were presented at the 20th Annual Awards Day held April 16, 2003, in the College of Design's Lightfoot Forum.

All photographs by Heather Sauer



Polster Teaching Award



I-Shian (Ivan) Suen
Community and Regional Planning

Ivan has focused his teaching efforts on two difficult areas: planning methods and geographic information systems (GIS). Methods classes typically are not popular with planning students. Yet Ivan's courses are always in high demand, and he consistently receives some of the best teaching scores in the department and in the college. Students and colleagues observe that Ivan's own interest and excitement about what he teaches create a more stimulating learning environment. He makes the material accessible to students from diverse backgrounds and varying levels of ability, and is available outside the classroom to help those who may be struggling.

Ivan has demonstrated commitment and leadership in developing an interdisciplinary GIS graduate certificate program that will be based in the planning department beginning next year. He has also been instrumental in the development of the college's new GIS Graduate Laboratory. Between his exemplary teaching skills and broad knowledge of planning methods, he has become a popular choice among graduate students as a major professor or committee member.

Ivan's care and concern for students extends beyond their years at Iowa State. He continues to offer advice and encouragement to recent graduates as they enter the workforce and pursue advanced degrees. He is considered not only an excellent teacher and mentor but also a colleague and friend. He is truly deserving of recognition.

Academic Advising Award



Ingrid Lilligren
Art and Design

For nine years, Ingrid has served as the faculty adviser for CODAC (the College of Design Art Club). This group regularly sponsors workshops, invites visiting artists to the college, schedules lectures by the college's faculty, provides scholarships for student participation at conferences and holds ceramics sales.

Ingrid selects artists to visit the college who make their living from studio work. This helps students visualize life beyond undergraduate school and provides models for non-academic art careers. Each semester, the ceramics sale gives students an opportunity to make money from the sale of their work. The club retains 30 percent of the proceeds to help fund club activities and purchase studio equipment. With Ingrid's guidance, students learn responsibility and organizational skills as they plan and staff the club's events.

Beyond this more traditional advising role, Ingrid also has developed opportunities for students to expand their learning experiences, advising them informally through a range of activities. She regularly builds experimental kilns with her students. Years ago, she initiated the BFA Seminar and Exhibition course to prepare students to write resumes and artist statements, learn about exhibition and gallery procedures and prepare work for a group exhibition. At first offered as an elective, the course is now a requirement for the BFA.

Ingrid recently initiated a collegewide course on public art and public space to offer students experience with and exposure to diverse environments. This will be followed by a summer traveling studio in Los Angeles to help expand students' understanding of art and urban space.

Ingrid is dedicated to improving the learning environment for students both within and beyond the classroom. She is highly deserving of recognition for her efforts.

College of Design Awards for Extraordinary Performance

— Faculty —



JoAnn Boehmer

Art and Design

JoAnn has consistently provided a rigorous and thorough foundation for the beginning photography classes, and students in her advanced classes have matured as artists under her guidance. JoAnn is also responsible for managing the photography studio, which includes inventorying and ordering supplies, and hiring, training and supervising student lab monitors. She exceeds these responsibilities by involving herself with the repair and maintenance of darkroom equipment, and the redesign and reconfiguration of the studio space to better meet the needs of students and faculty.

JoAnn is an active participant on the departmental computer and technology committee, and developed the computer survey distributed to faculty this spring to assess their digital knowledge and needs. She is also active professionally. She was elected representative of the Women's Caucus to the National Board of the Society of Photographic Education, and served on the 2003 national conference planning committee.



Peter Butler

Landscape Architecture

Peter is an exemplary and popular studio instructor as well as a researcher and project manager for the Lincoln Highway corridor management plan. He has been instrumental and innovative in the development of design studio projects, combining literary theory and criticism with traditional landscape architecture methods of inquiry.

Peter is an effective teacher and a keen critic, but as important, he exerts a rare sense of wit and playfulness in studio. He also participates in class discussions and critiques in other faculty members' classes, providing fresh insights and perspectives.



Masterson, left, and Dake

Dennis Dake

Art and Design

Charlie Masterson

Architecture

Many members of our academic community have been deeply involved in the exploration and planning for various components of our collegiate envisioning proposals. Two members of this group, Charlie Masterson and Dennis Dake, were the fundamental authors of this year's Dean's Lecture Series.

Working out of study groups exploring the proposed common foundations year, Charlie arranged for the fall-semester lecture series titled "Envisioning Design Education," which brought seven prominent visitors to our college to address best practices in basic design education. Dennis mounted the spring lecture series, called "Drawing on Thinking: Design and Creativity on the Edge of Possibility," which was notable for both the celebrity of its participants and the involvement of many other university sponsors in its execution.

Even one lecture is difficult to manage, but two focused series of presentations such as these require a higher order of organizational skill and commitment. The efforts of Dennis and Charlie have had a positive impact both on the envisioning process and on our relations with the larger university community.

Linda Griffen

Art and Design

Linda is a designer and art director at Innova in Ames; she takes a two-hour break away from this full-time job to teach a section of the graphic design production class three days a week. She brings extensive professional expertise to her students and has given excellent presentations for all three sections of the course, thereby sharing her knowledge with the entire junior graphic design class.

Linda's preparation and coordination were especially evident when she arranged a field trip for 55 students to Sigler Publishing and Innova. Her positive attitude is infectious and her enthusiasm for teaching is obvious.



Sungghyun (Sung) Kang

Art and Design

Sung has taught multimedia classes in graphic design for the past three years. Student evaluations and comments note her ability to make a complex subject understandable; she is also praised for her patience when students sometimes "don't get it." She has been involved with the graphic design graduate program since she was hired and is acting as major professor for several graduate students.

Sung has also been an integral part of the multimedia presentations for ISUComm and is a team member on the ISUComm Miller Grant.

April Katz

Art and Design

April has demonstrated dedication to raising the quality of the art and design program by her willingness to work with other faculty, her voluntary service on numerous committees, and her thoughtful contributions to discussion and planning. As chair of the department's computer and technology committee, she helped craft a

proposal for funding to upgrade faculty equipment and skills. As advisor for the Print Club, she has overseen the international postcard exchange, the print sale and several field trips.

April's steamroller printing project has brought visibility to the program in addition to generating innovative opportunities for students. She has received three separate grants to allow printing of an artist's book, and her monoprint conveying a sense of loss after the events of September 11 was reproduced on the back page of *Contemporary Impressions: The Journal of the American Print Alliance*, Fall 2002.



Ashley Kyber

Landscape Architecture

Ashley has a relentless passion for teaching the values and ethics of landscape architecture and landscape art. She is driven by an inner conviction as an artist, social activist and environmentalist, and she brings this conviction to the classroom as well as to her peers. She has initiated hands-on outdoor classroom projects and taught her students to respond directly to site-specific issues and environmental concerns. Students are clearly drawn both to her artful mastery with materials and her socio-environmental sensibilities.

College of Design Awards for Extraordinary Performance

— Faculty —



Gregory Palermo
Architecture

Gregory has been called “the glue that holds the architecture department together.” His institutional memory serves the department well as he performs a range of critical tasks, including as associate chair for the undergraduate program, chair or member of faculty search committees for the past three years, and editor and primary author of changes to departmental governance and promotion-and-tenure documents.

Gregory also plays a critical leadership role in governance within the College of Design and represents the college at the university level as well. He has led the development of Design Studies 183X, an experimental seminar course that will introduce all first-year design students to the disciplines available in the college. He is active in the architecture profession, and this year takes on the important task of president of the Iowa Chapter of the American Institute of Architects. He continues his positions as associate editor for the award-winning *Iowa Architect* magazine and member of the editorial board for the *Journal of Architectural Education*. Gregory is involved in all of these activities while maintaining a full teaching load and continuing his academic advancement.



Dennis Raverty
Art and Design

Dennis is an extremely productive scholar with a long record of articles, reviews and conference papers on modern and contemporary art. Recently he learned that a book he has written on modern critical theory will be published, and he is working

on a monograph on the art and career of sculptor Siah Armajani.

More impressive, however, is Dennis' extraordinary success in generating enthusiasm and motivation in students. He is praised for his passion, humor and eloquence, as well as for the great care and sympathy with which he encourages them and nurtures their careers. Thanks to his mentoring, several of his graduate students have written critical reviews that were published in *Art Papers*, and he has arranged for both graduate and undergraduate students to deliver scholarly papers at regional conferences. Dennis is also an indefatigable organizer of field trips, including one to New York this May to visit the Whitney Biennial Exhibition.



Debra Satterfield
Art and Design

Deb has developed an important new class in the graphic design curriculum. Graphic Design Materials and Processes is a course unique to Iowa State that makes use of various vendors from practice to teach students about graphic arts reproduction in the digital age. The course is unique because it introduces students to the resources they will encounter in their careers *before* they begin their “on-the-job training.” This offers an advantage to ISU graphic design students in the marketplace.

In addition, Deb has been a communications consultant for ISUComm and has produced a number of college posters and other publications. She serves on several graduate, departmental and college committees.

— Staff —



Stacey Ross
Community and Regional Planning

Stacey was already known for her efficiency and conscientiousness when she became the departmental secretary during a difficult period of transition. She quickly took charge, and makes sure that the office runs smoothly. This spring she assumed the complex task of coordinating numerous interviews for faculty positions, and still found time to oversee the sale of Cancer Society daffodils. No matter how busy she is, Stacey maintains excellent relationships with planning students and works hard to help them solve problems and locate the support they need.



Lora Funk
Art Education

Lora helps coordinate the New Art Basics Clearinghouse and assists in curriculum development and teaching both for introductory and graduate art education courses. Her ability to organize complex lessons for diverse audiences has been demonstrated by her leadership in coordinating supplies and art activities for a December in-service for regional teachers held at Iowa State, and in her work with general education majors in Art Ed 211.

Her skills have played a key role in expanding and documenting current recruitment for the art education graduate program. She is a student representative on the Art Educators of Iowa Board of Directors and treasurer of the Art Education Club, an affiliate of the National Art Education Association.

— Graduate Assistants —



Jun Cao
Community and Regional Planning

Jun has served as a graduate research assistant for four semesters, and last August joined a research team led by planning faculty and IDRO staff members to undertake a project using the software package *CommunityViz*. The project involves spatial analysis, three-dimensional animation, and long-term forecasting of policy outcomes. Jun has provided invaluable technical assistance and service through data collection and analysis, and the creation of 3D virtual models. She is intellectually inquisitive and always willing to take on a challenge.



Ken Gallagher
Institute for Design Research and Outreach

During the past three semesters, Ken was involved in six major projects for IDRO. He helped prepare survey materials, conducted telephone interviews and performed data entry and data management tasks. He initiated and created the WebCT aspect of one of the planning department's distance education classes. Ken is detail-oriented and organized, responsible and dependable. He is willing to be flexible and is capable of working well on several projects at the same time.

College of Design Awards for Extraordinary Performance

— Graduate Assistants —



Katarzyna Grala
Landscape Architecture

Kate has worked with assistant professor Heidi Hohmann for two years, putting together a cultural landscape report for the Platt Historic District of the Chickasaw National Recreation Area. Almost single-handedly and with a minimum of guidance, she has produced a set of 22 detailed maps of the 900-acre park at a variety of scales. She is an uncomplaining field researcher, and her commitment and creative energy have pushed the project in new directions.

As a part of her graduate thesis, Kate has begun exploring how to use GIS modeling of historic vegetation patterns in the park's vegetation management. This use of technology has not been explored previously in historic preservation and will constitute an interesting advancement for the field.

opportunity to present her group's work at the World Summit on Sustainable Development in Johannesburg, South Africa, last summer.



Yanling Wang
Art and Design

Yanling helped develop an experimental foundation course for freshmen, which posed a unique series of instructional design challenges. Her responsibilities as a teaching assistant have included academic research for the development of course content, design of multimedia instructional materials, and direct interaction with enrolled students. She also collected and organized relevant data to help evaluate the success of the new course, which was offered for the first time this semester.

— Undergraduate —



Emma Zahradnik
Landscape Architecture

Emma has incredible ability and potential as both a student and an employee. Her enthusiasm is evident in everything she does. She pays attention to the smallest details of assignments and instructions, making notes to remind herself later about procedures—and she is able to find these notes when she needs them! Emma conducts herself professionally when meeting with outside consultants, agency staff and the general public. She is an outstanding future professional and a model for her peers.

Dean's Awards for Extraordinary Performance

Tom Fitzgerald
Design Council

As president of the student Design Council for the 2002-03 academic year, Tom, a senior in landscape architecture, has provided an invaluable service to the college and his fellow students. Among his notable accomplishments are setting the structure for a very successful student-led, collegewide Career Day and convening a forum for student response to the collegiate envisioning project. Tom has also provided the dean with invaluable counsel on student concerns during their monthly meetings and has always been willing to assist with initiatives that involved the wellbeing of his classmates.



Thai Thach
Institute for Design Research and Outreach

Thai spent this academic year furthering the college's distance education efforts by recording a variety of planning classes on videotape and DVD, preparing mailings, and making followup phone calls for off-campus students. He also assisted IDRO with data entry and analysis for a number of projects, and he has served as the institute's computer troubleshooter. He is prompt, responsible, detail-oriented and can always be counted on to get the job done.



Holly Killmer
Community and Regional Planning

In her role as a teaching assistant, Holly has shown excellence facilitating classroom activities and group discussions. Her extraordinary capacity for working supportively with people in group situations should serve the planning profession well. She has taken on expanded responsibilities in service to the department and college, leading the graduate planning students during the last year and spearheading both organization of a lecture series and development of a new, informal discussion series.

Holly's work also has been recognized outside the college; she was awarded the



Hsiao-Yun (Sylvia) Yang
Community and Regional Planning

As a graduate teaching assistant the past two semesters, Sylvia has done a superb job and provided timely assistance to the students and the instructors. She not only has a solid understanding of the course materials, she is always willing to offer extra help and encouragement to students so they can achieve their fullest potential. Everyone who works with Sylvia holds her in high regard.

Architecture Advisory Council

Message from the Chair

Jay Baker, FAIA (BA 1978 Architecture)



Since 1994, the Architecture Advisory Council (AAC)—formerly the Architecture Practitioners Advisory Board—has offered constructive criticism, encouragement and a different perspective to students, faculty and administration in the ISU department of architecture and College of Design. In so doing, we receive the same in return ... all in all, a very rewarding arrangement.

The council currently consists of 25 members residing in cities from Portland, OR, to Cambridge, MA. Our collective efforts on the council occur during three visits to the Iowa State campus each year, when we take part in student critiques and reviews, present examples of our professional work, and discuss challenges and opportunities pertinent to the curriculum, budget and accreditation.

To keep our advisory role impartial—therefore capable of ranging from the exuberant to the exclamatory—the architecture department has historically been very clear to emphasize that participation on the council carries no financial obligation to the university. While this policy will continue (AAC members are generous anyway!), we have decided as a council to lead a concentrated fund-raising effort.

As this year marks the 25th anniversary of the founding of the College of Design, the AAC has organized the inaugural College of Design Golf Tournament to take place Friday, Sept. 5, at Veenker Golf Course in Ames. Contributions received from this tournament will fund a college-wide lecture series, intended to bring together students, faculty and professionals for mutual benefit, while making the college more visible to the university and to its peers nationwide.

The members of the AAC are enthusiastic about our future involvement with Iowa State University and the College of Design. For more information about the council and our activities, contact Jean Holt, administrative specialist in the department of architecture, (515) 294-2557 or jholt@iastate.edu.

Design Turns 25

Join us for events marking our Silver Anniversary

The coming academic year, 2003-04, will mark the 25th anniversary of our College of Design at Iowa State University.

To celebrate a quarter-century of accomplishments and explore future directions for the college, we have prepared an exciting program of lectures, exhibitions and other events, beginning in August and culminating in April 2004.

The general theme for the year is “Design from Without/Design from Within.” Several sub-themes loosely focus on Sustainable Design Practices, Reflections Within, Material Innovation, Industry and Design, Design Activism, and Projections Without. Our goal is not only to reflect upon our first 25 years, but to investigate new possibilities for design education, research and outreach as we continue the college’s envisioning process (more on this on pages 12-15).

At right is a schedule of public activities planned for fall semester. We hope many of you will be able to join us for these informative and celebratory events! Reminders and invitations will be mailed for some events, and additional information will be made available on the college’s Web site, www.design.iastate.edu. In particular, check the online Calendar and Gallery 181 exhibition schedule for specific times and locations for all events.

Please direct questions or comments about the Silver Anniversary program to:

Heather Sauer
326 College of Design
Iowa State University
Ames, IA 50011-3091
(515) 294-9289
hsauer@iastate.edu

Silver Anniversary Schedule, Fall 2003

September (Sustainable Design Practices)

9/5	College of Design Golf Tournament
9/5	Architecture Fall Kickoff Lecture
9/2-12	Spring '03 Architecture Rome Program Exhibition
9/11	P.H. Elwood Lecture (Landscape Architecture)
9/15-26	Summer '03 Urban Design Rome Program Exhibition
9/29-10/5	Summer '03 Los Angeles Studio Exhibition

October (Reflections Within)

10/4	Family Weekend Reception
10/8-23	“Silver Returns” Retired Faculty Exhibition Work by 24 retired ISU design faculty
10/9	Anniversary Kickoff Lecture: Susan Szenasy Szenasy is editor of <i>Metropolis</i> magazine and teaches design history and design ethics at Parsons School of Design.
10/17	Silver Returns Exhibition Opening Reception (during Homecoming)
10/29	(Material Innovation) Lecture: Ned Kahn Kahn creates interactive sculptures that celebrate nature and science. He also creates outdoor artworks that respond to their environment.
10/30	Lecture: Arthur Ganson Ganson is a kinetic sculptor who creates machines that combine art and motion, and often deal with the notion of time.
10/27-11/14	“transformation: new international design” Exhibition Work by 30+ international women designers interpreting the 21st-century home; showcases unexpected and surprising materials, processes or forms used to reinvent the familiar.

November (Material Innovation continued)

11/4	Metal Construction Association Lecture: William Zahner Zahner is CEO of A. Zahner Co. of Kansas City, MO, which produces custom architectural and ornamental metal work for the commercial industry. Zahner has worked on many of the most fascinating architectural and sculptural projects utilizing metal as a major design material.
11/17-29	Graphic Design Student Competition Exhibition



Faculty “WOW” Extension with new facility design

By Paula Van Brocklin

Above: The WOW Center will be housed in the green-glass-enclosed portion of the new Extension 4-H Youth Building, under construction on the north side of campus. The building will be dedicated Nov. 8. Photograph by Bob Elbert

Several College of Design faculty members recently collaborated to design the exhibition space for the new Why Opportunity Works (WOW) Center, a 2,000-square-foot facility that will showcase 4-H youth development and extension opportunities. The center, part of the new Extension 4-H Youth Building on the north side of the Iowa State campus, will be finished by fall.

It's somewhat unusual for different divisions of Iowa State to work together on a university building project, but Stan Johnson, vice provost for Extension, decided the College of Design and Extension should give it a try. “He thought that the project would become a model of what being a land-grant university is all about if the College of Design created the exhibit space,” said Chuck Morris, interim director, 4-H youth programs.

The purpose of the center's exhibition space, Morris explained, is to make visitors aware of what is possible through 4-H by displaying objects and sharing experiences that reflect the organization's past, present and future.

The design team—Fred Malven, associate professor of interior design, Jason Alread, assistant professor of architecture, Debra Satterfield, assistant professor of graphic design, and Ashley Kyber, assistant professor of landscape architecture—began collaborating in March to



Counter-clockwise from left: Kyber describes the outdoor learning opportunities the design team developed for the WOW Center during a presentation to Extension and 4-H staff in April. Models show various landscaping ideas—including wetlands, “living” retaining walls, planting plots and an oak savanna—and the concept of using H’s to create display walls and shelves. Alread explains ideas for making the interior space both accessible and fun. Landscape architecture senior Dustin Goering, seen with both Kyber and Alread, assisted in the presentation. Photographs by Heather Sauer



create a high-tech, yet historical exhibition venue for the WOW Center. A group of design students also assisted.

Extension and 4-H officials provided the team with five guiding principles for the space:

- it must be transitional (the foreground and background should emerge as appropriate);
- it should include iconic references to Iowa;
- it should provide areas where interior and exterior displays can be seen simultaneously;
- it should provide a sense of continuity between Iowa’s past, present and future; and
- it should reference specific experiences with state history and technology.

The faculty members’ talents were challenged by the layout of the facility—they needed to tie an interior space consisting of a long, narrow glass tunnel to an exterior display space—while their schedules were challenged by the compressed time frame: they needed to complete the initial design in less than one semester.

Despite the difficulties, the design team realized early in the process that it had been handed a unique opportunity. “This project has offered a unique opportunity for the departments in the design college to work collaboratively,” said Alread. “We are also very excited to create a work on campus; it’s great to showcase the creative talents of our faculty.” This philosophy, combined with the skills of each team member, resulted in initial schematic designs that were creative, insightful and reflective of the collaborative spirit of Extension.

The faculty team knew that the traditional green clover symbol of 4-H would be prevalent throughout the exhibition space. However, they proposed a more subtle use of the icon. “Our thought was that many visitors to the WOW Center would be adults with the ability to under-

stand the 4-H emblem in a different way,” Malven said. “The designs we came up with exhibit the H in many forms: very high, very low, several H’s together and so forth. Metaphorically, we tried to show 4-H branching out and merging with the community at large.”

The graphic design elements chosen for the exhibition space were created to tie everything together. “We used graphics to bridge the gap between the three-dimensional and two-dimensional elements,” Satterfield explained. She said the selection of greens, oranges and browns was inspired by the interior space’s colorful terrazzo floor, which was designed by a Colorado artist. “We pulled out distinctive elements to tie the floor, interior and exterior spaces together,” she said.

Kyber and the other faculty devised the idea of using small, ecological plots for the outdoor exhibition area. “I’m always looking for ways to teach people about the local ecology,” Kyber said. One plot, for example, would represent the plant and animal ecology that is associated with rivers. Kyber also hopes to incorporate agricultural materials for which new uses are being researched, such as manure board and flax board.

Initial reaction to the design team’s concepts was positive. “I was amazed,” Morris said. “With what little information we gave them, they were able to identify our wants and needs through eloquent design and art principles. They helped take our vision and words and make them come to life.” But Morris admits that there may be modifications to the original designs due to budget constraints. “The next step is to find the money,” he said.

Though their designs may be tweaked and altered, the team agrees that this project has been about building relationships as well as a space. “Working on this team has given me the opportunity to get to know other faculty in the College of Design,” Alread said. “The whole experience with this group of designers and the 4-H/Extension team has been tremendously fun.”

Shirlee Singer

Art and Design

By Paula Van Brocklin



Ambitious. Judicious. Enthusiastic. *Nice*. These are just a few of the ways Shirlee Singer's colleagues describe the woman they respect as a teacher and friend. After nearly a decade of service to the College of Design, Singer retired on June 1; her absence will be sorely felt by students and colleagues alike.

Singer came to Iowa State University with a long, impressive career as both an educator and professional interior designer already behind her. Prior to joining the College of Design, Singer was a professor and chair of the interior design department at Louisiana State University, Baton Rouge, where she also served as associate director of the School of Architecture. She also taught previously at Ball State University in Muncie, IN, and at North Texas State University in Denton.

Singer began her professional career in the late 1950s at Herman Miller Furniture Company in Dallas. She then served as a space planner and showroom manager for Rochester Stationery in Rochester, New York. While teaching at Ball State, Singer also did some independent interior design consulting. Eight years in private practice with Ellis Rickett and Associates in Valdosta, GA, further supplemented her professional experience.

Through her work both inside and outside the classroom, Singer has influenced the interior design profession at the national and university levels. "She has been an outstanding influence on the profession," said Fred Malven, associate professor of interior design. "She has been a catalyst for progress because of her extraordinary vision with issues of sustainability."

Sustainable design, as Singer describes it, is the idea of preserving the planet while meeting the needs of human kind. It's an area in which she has become nothing short of an expert, evidenced by her numerous

lectures and workshops on the subject, including presentations at the 2000 World Congress on Environmental Design for the New Millennium in Seoul, South Korea, and the 2000 Interior Design Educator's Council (IDEC) International Conference in Calgary, AB.

While at Iowa State, Singer incorporated sustainable design concepts into a studio and two "special issues" classes on the Internet. Some of her students have gone on to work in the areas of sustainable and environmental design.

Singer also left her mark on the interior design profession as a member of the accreditation committee for the Foundation for Interior Design Education Research (FIDER). During the time she served in that role, she helped more than 20 universities become accredited in interior design.

Singer was instrumental in creating a national certification exam for professional interior designers in association with the National Council for Interior Design Qualifications. The exam continues to be the profession's licensing standard today. In addition, she has served on the advisory board for *Interiors & Sources* magazine for the past 11 years, a role she intends to continue during retirement. Singer also is a fellow of the Interior Design Educator's Council.

While her impact on the interior design profession is impressive, more impressive is the instruction and guidance Singer has given to hundreds of young people. From interior design history courses to study-abroad programs in Italy, she conveyed to her students valuable lessons and life experiences.

Dorothy Fowles, professor of interior design, believes Singer's vast professional design experience and academic achievements have been key in producing well-rounded young designers. "[Her] students have gained an



Opposite: Singer gets a farewell hug from Barbara Caldwell, associate professor of art education, at her retirement reception in the college's Lightfoot Forum. Above left: Associate professor Çigdem Akkurt, left, and graduate student Cindy Williams, both in interior design, are among the many who stopped by to wish Singer well. Above right: Singer shares a laugh with dean Mark Engelbrecht. *Photographs by Heather Sauer*

understanding of the professional practice," Fowles said. "In addition to design, they've learned management skills."

Roger Baer, chair of the art and design department, agreed. "She brought years of experience and professional practice to her teaching," he said. "Whatever she does in the future, I hope she stays connected to education because she's a great teacher and she loves the students."

For Singer, her career has been, in fact, all about the students. It's through them that she truly feels a sense of accomplishment. "Some of my students have gone on to be very influential in the profession," she said. "It's an exciting thing to see students excel and become successful designers."

Singer observed that one of her biggest challenges as an educator was motivating students to learn in a high-tech world. "Teaching has become more difficult as a result of technology," she said. "The last few years, I've had to prepare PowerPoint presentations for most of my classes because the students expect more technology inside the classroom." Because students have access to massive amounts of information online but don't always know how to find what they need, Singer taught Internet research methods in many of her courses.

Extending her influence at Iowa State even beyond her professional and instructional successes, Singer took on administrative work as well. She served on several committees, including the prestigious University

Professors Committee and the Promotion and Tenure Committees for both the College of Design and the department of art and design.

As Singer closes one fulfilling chapter in her life, she is eager to embark on new adventures. "I think I'd be very unhappy if I sat around and did nothing," she said. She and her husband, Claud, recently purchased a 1950s international-style house in Texas, where they can be closer to family. The house needs "a bit of updating," but Singer is excited about the prospect.

Singer also intends to continue her work in the area of sustainable design, perhaps by writing a textbook. Another project involves more research on one of her passions—San Marcos-in-the-Desert, a hotel designed by Frank Lloyd Wright in the 1920s that was never built due to the stock market crash and Great Depression. Singer wants to continue researching the building's architectural features, which she hopes may result in a book or documentation on the Internet. And if time permits, she may begin weaving again, something she first pursued many years ago.

Mattson's book offers policy choices to curb urban sprawl

By Teddi Barron

When it comes to preserving small towns and containing urban sprawl, policy planners in Iowa and elsewhere can learn from Florida's experience, says Gary Mattson, associate professor of community and regional planning.

"Florida has been in the forefront of the contentious battle over private versus public land-use management values that is occurring all over the country," Mattson said.

Mattson's new book, "Small Towns, Sprawl and the Politics of Policy Choices—The Florida Experience," looks at growth management policies in Florida through the perspective of political-cultural core values of land ownership and self-determination.

In 1940, Florida had fewer residents than Iowa or Nebraska. Between 1950 and 1970, the population grew at a rate of 20 percent annually.

"Rural towns were inundated by a tide of population," Mattson said. "Towns with populations of 7,000 grew to 40,000, without having adequate municipal services, like water or sewer."

A central issue in containing sprawl is management of private property, he said.

"That's the root of the conflict," Mattson said. "In a way, we want land to be managed, but at the same time, we don't want someone telling us how to manage it. The debate in Florida was: Who should make the decision about land-use management?"

In 1972, Florida adopted a statewide, growth management act, which was modified in 1985. The law, which required every county to follow a comprehensive plan, was designed to protect the environment, contain the cost of municipal service delivery due to sprawl and, at the same time, maintain the state's economic development momentum.

"Sprawl is so insidious, so subtle, that the problems don't surface until it's too late," Mattson said. "By setting up a strategy ahead of development, Florida could specify where growth could and couldn't occur."

"When I was in college in the 1970s, their top-down model was considered the most innovative, progressive way to solve sprawl," Mattson said. "In theory, it's the best and easiest way to do it. But, in practice, it failed dismally."



Mattson with copies of his latest book, "Small Towns, Sprawl and the Politics of Policy Choices—The Florida Experience," available at Amazon.com. Photograph by Bob Elbert

By 1992, the law had been dismantled. Today, Florida faces a backlog of \$38 billion in needed infrastructure improvements, Mattson said. "They're trying to play catch up on their boom-boom attitudes toward development and growth," he said.

Currently, 10 states have growth management plans, which are variations of the Florida plan.

Mattson said the national debate on growth management is focused not on the question of goals, but rather on the issue of who should undertake the responsibility for local land use management.

"The better way is to get consensus locally, planning from the bottom up," Mattson said. Politically, however, growth management proposals tend to defer to parochial, local interests, without considering larger, regional issues.

"All too often, municipalities focus on enhancing the town's tax base, expanding its job pool and protecting its infrastructure investments," he said. "Study after study shows that sprawl costs municipalities more than the revenues gained because of the services and infrastructure required."

'All too often, municipalities focus on enhancing the town's tax base, expanding its job pool and protecting its infrastructure investments. Study after study shows that sprawl costs municipalities more than the revenues gained because of the services and infrastructure required.'

Mattson proposes land-use management tools that can contain sprawl and help rural towns maintain their unique identities. His "Smart Growth" strategy proposes a "thinking regionally, but acting locally" approach to address social, fiscal and environmental issues.

One of the ironies is that sprawl occurs because people from an urban center want to live in a more rural, small-town, without losing the benefits of the nearby city. By doing so, however, they create suburbs and sprawl that actually undermine the sense of place they seek.

A sense of place fosters social interaction, connecting a community. "Spatial place emotionally binds citizens together and encourages a willingness to be civically engaged," Mattson said.

Sacred symbols—landmarks like Main Street, courthouse squares or an old mill—provide visual and historic anchors to a town.

Successful suburbs and small towns also have viable town centers.

"The bottom line for town center vitality is the number of people and volume of pedestrian traffic it can attract," Mattson said.

Planners can also create or restore a community's sense of place by mitigating the technological impacts of sprawl. Mattson recommends using design elements and zoning laws that promote mixed use (commercial, office and residential) in pedestrian-friendly communities.

To solve the issue of financing public services, Mattson's recommendations include tax-base sharing, impact fees and a fiscal impact analysis requirement.

"A desire of each respective community to improve its tax base has fostered 'checkerboard' sprawl," he said. "Tax-base sharing is a fiscal policy tool that may assure tax relief for those communities who are not winners within the tax-base competition game."

Tax-base sharing eliminates the link between the cost of local public services and the need for a wealthy property tax base. It requires that each participating community contribute a portion of its growing tax base to a revenue pool. The money is reallocated to pay for infrastructure improvements to those towns that have lost in the competition for the new development. This approach is used in Minnesota, New Jersey and Maryland.

Impact fees require that either the developer or the new homeowner pay costs of the urban services required by the development. Impact fees shift fiscal burdens from existing residents to occupants of the new subdivision, Mattson said.

A fiscal impact analysis system at the local level helps towns or counties determine the full spectrum of revenues obtained and the full cost of public service expenditures to be paid out for any land-development project, he said.

"It answers questions like how many jobs and what type of jobs will be created? What's the impact on the existing tax base and tax revenue? How will it impact existing developments? It gives people something to debate," Mattson said.

Solutions to environmental sprawl include crisp edges and purchase of development rights.

Crisp edges are design elements that clearly delineate a town from its neighbors, helping to protect a community's unique spatial identity, Mattson said. Greenbelts and open space can be part of the transition zone from country to town.

Local incentives like the purchase of development rights (PDR) can help preserve the countryside and compensate the landowner. The city or county acquires all development easement rights except land ownership and existing agriculture use.

"PDR is a sure way to achieve an urban growth boundary, without local government purchasing the land outright," Mattson said. "Investing a million dollars to preserve 1,000 acres of prime farmland is a bargain. In Iowa, for example, it will save more than that in the future."

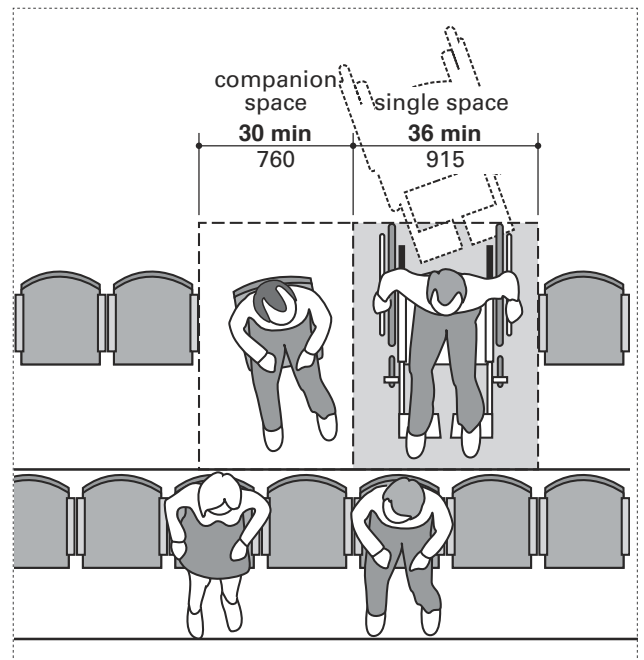
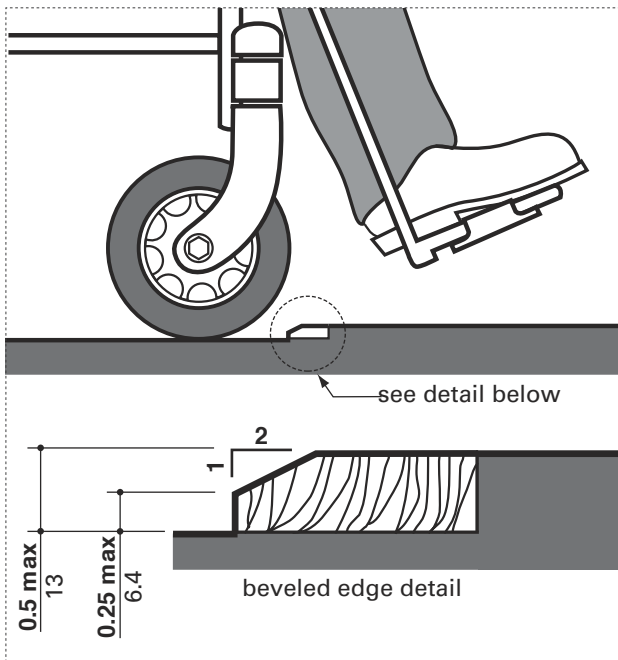
Under this plan, 10 states have saved more than 345,000 acres of prime farmland, while saving millions in infrastructure costs.

Mattson's book is published by University Press of America and is available at Amazon.com.

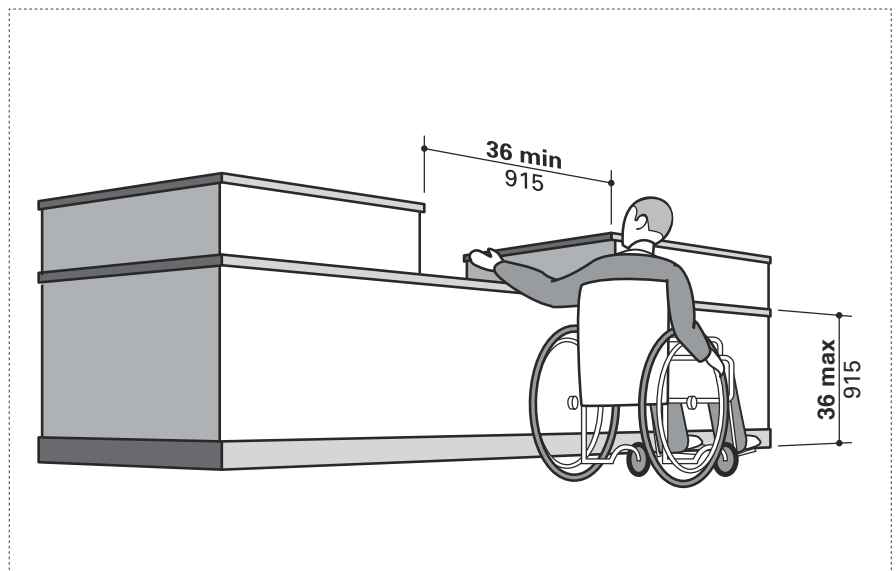
'Access for Everyone'

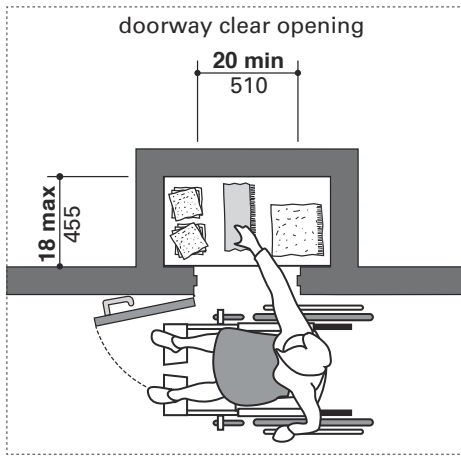
New book is guide to accessibility design standards

By Bridget Bailey

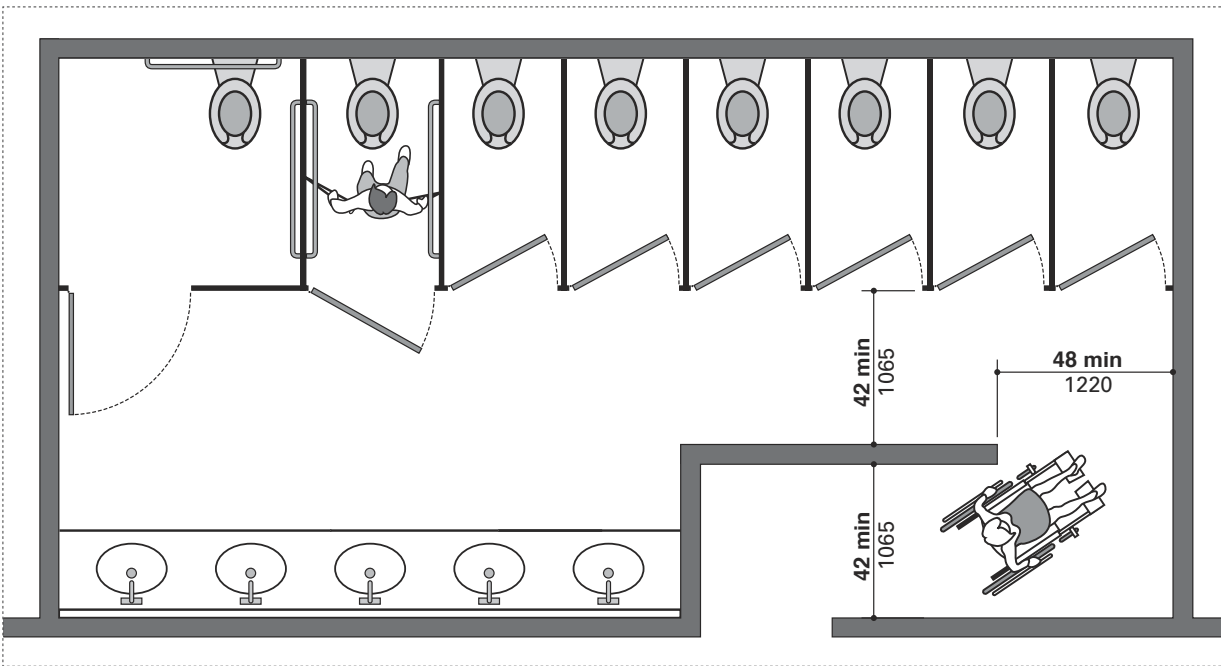


Clockwise from above left: Illustrations showing a level change with beveled edge to make a route more accessible, the minimum width required for a single wheelchair space in an assembly area such as an auditorium or theater, and an accessible sales and service counter configured for a parallel approach.





Left: Illustration demonstrating the minimum clear opening needed at a door that does not require full user passage, such as a linen closet. Below: Illustration showing minimum clearances necessary for an accessible public bathroom. All illustrations courtesy of Arvid Osterberg



A new, illustrated guidebook developed at Iowa State University will help architects, landscape architects and building code officials ensure that new and existing buildings are accessible to all people.

“Access for Everyone” can be used to evaluate buildings and sites to determine appropriate accommodations for persons with disabilities.

Arvid Osterberg, the professor of architecture who led the project, said the guide provides the most current standards for planning and designing accessible buildings and sites. The standards are based on the 1998 and 2002 Americans with Disabilities Act Accessibility Guidelines.

“Additional recommendations are based on principles of universal design that suggest that environments should be designed to serve the needs of a variety of users,” Osterberg said.

Osterberg and co-author Donna Kain (PhD 2003 Rhetoric and Professional Communication), now an assistant professor of technical communications at Clarkson University in Potsdam, NY—together with a team of graduate students from several disciplines—spent five

years researching accessibility and standards while writing, editing and illustrating “Access for Everyone.” The project grew out of Osterberg’s previous research into accessibility and safety issues.

The 522-page guidebook can help construction professionals understand the design needs and requirements of all people, including those with disabilities. It also will help them make informed decisions about various ways to achieve accessibility in new and existing buildings.

“Professionals and lay people can use the guide in three ways—as a tool to review building plans and site plans, as a field guide for on-site inspections and as a reference resource for accessibility requirements,” Osterberg said.

The university’s facilities planning and management office supported the development and publication of the guidebook.

“Access for Everyone” costs \$93.95, plus shipping. To order, call (800) 478-0048, or visit www.fpm.iastate.edu/publications/afe.asp.

Interior Design Advisory Board

Message from the Chair

Catherine Severson, IIDA (BFA 1989 Interior Design)



Associate professor Cigdem Akkurt, second from right, and lecturer Amy Mikovec, back to camera, explain interior design student projects and outcomes to accreditation team members Robert Krikac, left, an associate professor of interior design at Washington State University, and Kathleen Stumpf, division head and associate professor of interior architecture at the University of Wisconsin, Stevens Point. *Photograph by Yongrhip Kim*

I have been the chair of the ISU Interior Design Advisory Board for the past two years, and during that time I have tremendously enjoyed my visits back to Ames and the time I have spent at the College of Design. I would like to take a moment to share with you the recent activities and goals of the advisory board.

The Interior Design Advisory Board held its first meeting in 1985. The board is composed of 12 advisers who represent the diverse disciplines of the industry, and our primary focus is to provide a professional perspective to both the faculty and students in the Iowa State interior design program. Meetings are scheduled to coincide with the ISU Architecture Advisory Council meeting (fall semester) and the College of Design Career Day (spring semester). Mark Engelbrecht, college dean, and Roger Baer, art and design department chair, typically join the meetings to update us on the goals for the college and solicit input on current department activities and issues.

The spring 2003 advisory board meeting included a session with the sophomore, junior and senior interior design students to judge their entries for the Interior Design Educators Council (IDEC) Design Competition. We were then joined by all of the students to discuss the overall strengths and weaknesses of the submissions as well as potential strategies for improving the process for the charette competition.

Board members annually present their professional work to students at Iowa State. Recent presentations have included Lois Bennett's (BA 1974

Interior Design) outline of her "Workplace 20/20" research with the US General Services Administration, Joe Tragesser's (BFA 1988 Interior Design) review of the Des Moines relocation project for Wellmark Blue Cross and Blue Shield, and my own seminar on "The Use of Color in the Built Environment," previously presented at NeoCon. The board also reviews student work and senior portfolios each year. The reviews typically are followed by a "town meeting" to discuss the students' perspectives of the ISU interior design program.

This past year, the program was up for accreditation by the Foundation for Interior Design Education Research (FIDER). The advisory board in 2000 began preparations for an alumni and student exhibition to coincide with the spring 2003 visit by FIDER. More than 500 interior design alumni were contacted; the resulting exhibition showcased a diverse and impressive array of commercial, hospitality, healthcare, education and residential projects as well as submissions from the practices of facilities management and strategic planning.

The work was exhibited in the forum of the College of Design, and a reception for the entire college was held to welcome the FIDER team and review the exhibition. Thanks to all alumni who submitted their work.

It was recently announced that the ISU interior design program received a six-year accreditation from FIDER. Congratulations to the entire faculty and staff who worked so diligently the past year to prepare for the review. The program has maintained accreditation since 1983, and we can all feel very proud to be alumni of such a strong and well-respected program.

The advisory board's future goals include developing a stronger alliance with interior design alumni, and hosting a student charette with other College of Design departments and programs to help foster interaction between the various design disciplines. We are especially interested in establishing regular e-mail communications with alumni to keep you informed of the board's activities and the issues facing the program, and to solicit your input on the state of the industry as it relates to the program. Please help us by keeping your contact information up to date, and if you know of any unregistered alumni, please encourage them to contact the College of Design's Career Services Office, (515) 294-0735.

For specific information regarding advisory board members, visit the interior design program Web site at www.public.iastate.edu/~design/ART/INTERIOR/people/advisory/advisory.htm. If you are interested in becoming a board member or contributing your time to participate in any of the board's activities, please contact us at isucod@iastate.edu. I have found my interaction with the students and faculty to be especially rewarding, and I encourage you to find a way to contribute as well.

Silver Challenge

By Mark C. Engelbrecht

College enters critical campaign phase

In late January, armed with colorful brochures and an unusual PowerPoint show, development director Jennifer Jennings Davis and I took off for San Francisco for the first of several regional presentations of the “Silver Challenge” to gatherings of friends and alumni of the College of Design.

Each of these trips, now seven in number, included these informal receptions as well as separate meetings with key supporters, and—along with a rather extensive mailing—were intended to raise awareness of the Silver Challenge Campaign and the exciting work within the college that brought the campaign forward.

Of course, we have a few more of these presentations to make, but I can report that our audiences have responded with great enthusiasm thus far and very much appreciate both the substance of the “Envisioning Motion” and the initiative, in the face of constricted resources, that it demonstrates. Unhappily, it is also true that many of these good friends are stressed by the same economic uncertainties that affect our academic enterprise, so the second phase of our campaign—securing actual commitments—will indeed prove challenging. I remain optimistic, however, and already have begun to make the necessary calls to procure pledges to the Challenge fund. The year ahead will require intense effort, but also promises substantial reward.

New development director

In late May, Jennifer informed us that she would be departing for a new opportunity in Arkansas at the end of June. Although it is always painful to lose an important colleague, particularly in mid-campaign, the Iowa State University Foundation immediately opened a search for a new collegiate development officer. I’m extremely pleased to report that this search has been successful, and that we will be able to welcome our new associate, Jenni Cushman, into the College of Design during the month of August.

Jenni joins us from the development staff of the College of Liberal Arts and Sciences, so she understands the people and processes of the Iowa State University Foundation, our partner in the Silver Challenge. She also brings experience with fund-raising efforts at Iowa Wesleyan College and Grand View College, and has collaborated with us during the past few years in conversations with the Meredith Foundation. I’m very much looking forward to working with Jenni, and will take the earliest opportunity to introduce her to the collegiate family as well as our friends and alumni. At the same time, I’m pleased to announce that the



From left to right, Michael (BBA 1994 Finance) and Stacey Krull (BFA 1994 Graphic Design), Tamara Hasenkamp (BFA 1991 Interior Design) and Greg Rausch (BLA 1994 Landscape Architecture) catch up on college news at the Greater Denver alumni reception in April.

ISU Foundation has a new president, Dan Saftig, and we are already in the process of orienting Dan to the unique culture and aspirations of our College of Design.

New faculty position

Late news from the Office of the Provost informs us that we have been awarded funding for another of the faculty positions projected by our Envisioning Motion; thus, six of the seven new colleagues anticipated by the “cluster hire” are either on board, about to join us in the fall, or the subject of a search. This is a great accomplishment, but the resources and space required by these new colleagues also add a sobering necessity to our Silver Challenge Campaign. With your help, we will succeed.



Li brought most of the materials required for the gong bi hua workshop with him from China. The pigments, brushes, and silk “paper” are difficult or impossible to obtain in the United States. *All photographs by Heather Sauer*

Design students embrace tradition for unique learning experience

By Heather Sauer

The skin of a woman’s arm glows as though illuminated from within; each whisker on a wolf’s face bristles with life; a rose petal is rendered in intimate detail—but detail that transcends the trivial to bring the viewer to see the whole.

The subjects are the elements of nature, and the medium is gong bi hua—a type of traditional Chinese, realistic painting that uses special silk “paper” as its canvas and pigments made from particular animal, vegetable and mineral compounds—the topic of a special summer course offered through the College of Design in June.

The course instructor was Chinese master painter Li Aiguo, one of the leading young painters in China today. Li specializes both in gong bi hua and in contemporary painting using traditional materials and motifs. He is a professor of art at Capital Normal University, Beijing, and director of the Gong Bi Painting Society of China. Li has won several awards, is the author of a dozen books, and has works on display in national collections in China. He last visited the College of Design in November 1998, when the college hosted an exhibition of his traditional and contemporary works in Gallery 181.

Li returned to ISU this summer to offer the unique experience of practicing gong bi hua to a small group of design students: five with mainly Western perspectives, education and backgrounds, and a sixth, Taiwan native Wen-Yui Chang (MA 1983 Art and Design) of Ames, who served the dual role of interpreter and student.

In a two-week intensive course, this small group met from 8 a.m. to 5 p.m., Monday through Friday, in the College of Design’s private painting studio. Through lectures, multimedia presentations, hands-on demonstrations and individualized instruction, Li hoped to impart to the students a basic understanding and appreciation of the techniques and aesthetics of this ancient painting style.

“My goal is that by the end of this course, the students will understand the proper use of the materials and know how to perform the essential techniques,” he explained through Chang. “Even in China, not all students can handle the materials well; it takes time, practice and inherent skill. With practice and persistence, one can improve, but mastery takes a long time. No more than 10 people in China do this really well.”

While the Iowa State students in Li’s class were proficient in painting and drawing, their backgrounds differed distinctly from their Chinese counterparts who might undertake such study. In China, students in such a course would already have learned to use the brushes and pigments, to trace lines and imitate ancient Chinese artworks, and to draw figures in the Chinese tradition.

“This has been a unique experience for me,” Li commented, “to jump directly to the advanced level and instruct students who do not have the same background. But the American students are diligent and hard-working, and the results of their work have been very good.”



Top, from left: Graduate student Michael Lundberg begins to add color to the Celtic border on her painting. Professor Li offers advice to junior Taylor Young. Graduate student Allison Rudig studies model Johanna Johnson, a freshman in biology, as she adds detail to the face of the woman in her painting. Above: Li demonstrates a technique on Young's painting.

Taylor Young, a junior in art and design who participated in the gong bi hua workshop, said he enjoyed the cultural experience of working with an Asian instructor and the opportunity to learn a new painting style. "It's different from Western painting methods and tradition. With this style, you focus on details first and then work your way out. I'm accustomed to doing the 'big picture' first and filling in details later."

Li affirmed this observation. "Gong bi hua focuses on a human body's individual characteristics or features; for example, the artist may pay particular attention to the skin, or the detail of an eyebrow or a fingernail. Even with non-human subjects, such as flowers, artists will concentrate on the detail of a single petal or leaf," he explained. "The belief is that this detail can show the true, unique nature of the subject; using fine lines and color washes creates a sense of fluidity and natural beauty."

Graduate student Michael Lundberg noted that this attention to detail makes gong bi hua much more time-consuming than what most US students are accustomed to. "The emphasis is really on quality over quantity. Professor Li told us that for him, producing four paintings per year is productive."

Young agreed. "Being in this class for eight hours a day has been kind of taxing. I've been going to bed very early and getting up early—not my typical schedule!" he said with a laugh. "But the benefit to doing this all day is that you can focus on just one thing and see results more quickly, even though it's on a small scale."

The success of the special summer workshop has bolstered the college's goal of strengthening ties to Li's home country. "When I first traveled to China some years ago, I had the good fortune to meet professor Li in his studio in Beijing. His work, both traditional and contemporary, intrigued me, and I thought it a good idea to bring him to our College of Design," said Mark Engelbrecht, dean of the college. "This experiment with his teaching here will lead, I hope, to a deepening collaboration, and reinforce the 'China connection' that I believe so important for our students and faculty."

Landscape Architecture Practitioners Advisory Council

Message from the Chair

Kurt von Sternberg, ASLA (BS 1980 Landscape Architecture)



The Landscape Architecture Practitioners Advisory Council (LAPAC) has been busy with the process of foundation building. We continue to meet three times a year in Ames, corresponding to dates most beneficial for students. The fall meeting revolves around the celebratory theme of being part of the Iowa State and College of Design family. The focal point is the P.H. Elwood endowment lecture series, established several years ago by one of our most notable alums, Theodore Osmundson, FASLA. Our winter and spring meetings continue to correspond to semester-end reviews or LA Day, where all involved spend a day offering guest critiques of student work.

Part of LA Day last winter included a presentation of the work EDAW and others are doing with security design in Washington, DC. Advisory council member Bridget Belkacemi's (BLA 1995 Landscape Architecture) presentation focused upon EDAW's portion of the project and the firm's recommendations to reinforce historic light fixtures, benches, trash receptacles, and a variety of street furniture to create hidden barriers around federal buildings. Belkacemi then explained her own work in public art, highlighting several recent projects.

Last spring, council member Mary Kay Wilcox, ASLA, gave a lunchtime presentation on the proposed development of the Des Moines River Walk, from her perspective as senior urban planner for the City of Des Moines. The Des Moines riverfront offers significant, yet virtually untapped, recreational and economic development potential, and Wilcox's presentation afforded everyone who attended an opportunity to visualize this potential.

Our goal of building a strong foundation for LAPAC, by putting the right structural elements in place, is almost complete. Over the past year we have devoted two of our business meetings to strategic planning sessions. Council member Tom Dunbar, FASLA (BS 1960 Landscape Architecture), volunteered to serve as facilitator. As a result of these strategic planning workshops, we have organized four committees to best achieve our goal of sustaining LAPAC long after the founding members step aside.

Council member Matt Tucker (BLA 1995 Landscape Architecture/ Environmental Studies) will chair our **newsletter** committee. Expect to be informed about our activities more often in the future, with the first publication of *The Stump* due this fall. Council member Brian Forquer, RLA (BLA 1997 Landscape Architecture), will chair our **contact**



Top left: Ian Hampson, junior in landscape architecture, explains his project to LAPAC members Matt Tucker and Mary Kay Wilcox. Above: Council members and ISU faculty mingle with second- and third-year landscape architecture students during spring-semester final reviews. *Photographs by Heather Sauer*

network committee, so he may be calling you in the near future for assistance in numerous initiatives we have planned.

Interaction with students is, of course, one of our main goals. To help facilitate and sustain this involvement, Bridget Belkacemi will be chairing our **fun** committee. This committee will work closely with the student leadership to develop a number of activities, such as educational travel opportunities and informal student/practitioner get-togethers, and serve as a conduit for student feedback.

As the strategic plan is not quite ready to be finalized, council member Larry Wilson, ASLA, will chair our **wordsmithing** committee. This committee is charged with taking the volumes of notes and charts generated during strategic planning sessions, and condensing them into a one- or two-page summary document.

With the assistance of our secretary, Jennifer Richmond (BLA 1999 Landscape Architecture), we continue to document our meetings and presentations. Thanks to Chris Seeger (MLA 1997 Landscape Architecture), ISU lecturer in landscape architecture, our meeting minutes, schedules and agenda, council member bios and strategic planning documents are posted online and updated on a regular basis. All work to date can be accessed readily by logging on to the landscape architecture departmental Web site: www.public.iastate.edu/~land_arch/homepage.html.

We continue to press on with a variety of ongoing projects. Our involvement with the selection process for the P.H. Elwood speaker continues; the lecture is scheduled for the evening of Thursday, Sept. 11. A number of us will be available for questions at the ISU alumni booth during the ASLA annual meeting in New Orleans this October. We continue to offer reviews and recommendations for Barbara King Scholarship applications, and will be available to assist with the College of Design Silver Challenge campaign, as well as the LA department's 75th anniversary celebration. Information on the Silver Challenge is available online: www.design.iastate.edu/SilverChallenge. Information on the anniversary will be forthcoming.

If you would like to become part of the process of sustaining LAPAC, or if you simply would like more information, please contact any of us at the addresses provided on the LA departmental Web site. Our foundation is almost complete. Through the continuing support of ISU friends and alums, we will soon implement the details.



Above: Work by Benedict (left), Marquis (middle) and Kopecky (right) at the Des Moines Arts Festival. Benedict is "attracted to vibrant colors and fun designs." Marquis paints large, abstract canvases. Kopecky likes to use "deep, rich colors and curvilinear lines." All photographs by Heather Sauer

Design students rule the streets at Des Moines Arts Festival

By Heather Sauer and Charles Sauer

It's probably safe to say that most fine arts graduates of the College of Design set their sights on working outside of Iowa: the East Coast, the West Coast, or maybe a large urban center like Chicago, for those who wish to remain in the Midwest. Because, after all, everybody knows that in Iowa an artist's opportunities are pretty limited, right?

The organizers of the annual Des Moines Arts Festival are working to change this perception. Already recognized as one of the top festivals of its kind in the nation, this year the Des Moines event held a special attraction for Iowa artists—planners introduced a new class division, the Emerging Iowa Artists Program.

Mo Dana, executive director of the festival, explained the reasoning in a recent interview. "We decided to introduce the Emerging Iowa Artists Program because we feel strongly about encouraging up-and-coming Iowa artists to return to Iowa or to stay in Iowa to make a living once they have finished school. We offered any Iowa resident who was a student anywhere in the United States the opportunity to participate. We waived their application fee and, if they were accepted, waived all their fees to be in the show."

Late in 2002, the call went out to art students at schools both inside and outside of Iowa. By the close of the competition, 35 applications were

received; the festival jury selected 18 to participate. Four of the 18 were from the ranks of College of Design students, three of whom have since graduated: Jill Benedict (BFA 2003 Art and Design), Andrea Hovan (BFA 2003 Art and Design), Tammy Kopecky (BFA 2002 Art and Design) and Jeremy Marquis (a senior in fine arts).

The panel who juried the emerging artists' work was the same as for the entries to the professional divisions. The participating artists' names, ages and locations were kept confidential; jurors judged submissions solely on artistic merit. Ingrid Lilligren, associate professor of art and design, served as a member of the jury. Professional artists are restricted to entries in a single category at the Des Moines show, but the emerging artists were permitted to mix compositional media in their booths.

Hovan, who works in photography, described her reaction to being selected in an interview prior to the show. "When I learned I had been accepted into the Des Moines show, I was so excited, I had a grin on my face for days. My next thought was, 'Oh my gosh, I'm so far behind!'"

All the student entrants discovered there was much to do and to learn in order to be prepared for the 2003 festival, held June 27-29 in downtown Des Moines. "There are so many things you learn along the way [as you prepare for a commercial art show]," observed Kopecky. "How to get



Clockwise from left: Benedict, Marquis, Hovan, Kopecky. Hovan logged more than 1,000 miles "driving around and finding old signs to photograph in small towns across Iowa." Disney animation cels served as inspiration to layer her images for a unique, three-dimensional effect.



slides taken of your work, how to present the work attractively, how to wrap or bag the work you sell, how to price your work." Kopecky and Benedict both work in ceramics.

Benedict continued, "The Emerging Iowa Artists competition is a great opportunity for us to get experience with the selection and jurying process, producing large amounts of work, selling our work, and dealing with the public. This is the first time we've really done [large-scale] production. We've gotten a lot better, faster, more consistent."

The fact that Benedict, Kopecky and Hovan were all selected for the show was particularly gratifying for them as they are friends and share in the creative process: "We like each other's work, and we trade pieces back and forth," Benedict explained. They also were able to support each other through the long hours of preparation. "It's been great to bounce ideas off each other. There are so many avenues our work could go. The interaction is really helpful and fun," said Kopecky. "We've pushed each other hard."

As their debut event, the Des Moines Arts Festival could hardly have come off better for the neophyte exhibitors. Benedict took the Best of

Show award in the Emerging Artists' class, carrying with it a \$1,000 prize. Kopecky and Benedict in particular did quite well in sales of their work. All four students learned a lot in terms of setting up their display booths and handling credit card sales and special orders. Finally, they enjoyed the opportunity to interact with the professional artists at the show (150 from all over the country participated) and to profit from the professionals' insights into their own work and techniques as well as the business of being a successful commercial artist.

Lilligren—who taught Benedict, Kopecky and Hovan in several ceramics classes—was thrilled at the chance to see some of her students succeed. "It makes my heart sing to see how hard those students worked and how much they have grown in the process ... I'm so proud of them I could almost burst," she said after the event.

Dana indicated that the Emerging Artists' class "will be a permanent feature of the Des Moines Arts Festival from now on ... The public loved it. The emerging artists loved it. The professional artists loved it." Applications for the 2004 show will go out in September.

Winslow's milestone

Students in Joe Muench's metalworking course are accustomed to their classmate, Irma Winslow, bringing treats to class. (At Christmas, she even dons a Santa costume.) So to help her celebrate her 90th birthday in March, they threw a surprise party in the college's Lightfoot Forum.

Winslow, who first began attending Iowa State shortly after her husband died in 1982 (she roomed with her granddaughter), received a BLS in 1985 and a BFA in 1997. She says her current degree is an "F-U-N."

"People ask me why I'm not at home in my rocking chair. I tell them I have only one thing to say. 'I love this place!'"

— *Karol Crosbie*

Clockwise from lower left: Winslow with model shop coordinator Marck Nystrom, classmates, and instructor Joe Muench; Winslow's birthday cake.
Photographs by Heather Sauer



College of Design
Iowa State University
134 College of Design
Ames, IA 50011-3091