

APDESIGN

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



Wall of Fame: A Diamond Shining in the Rough

Mary Cosimano



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

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

This...is the Wall of Fame.

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

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

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

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

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

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

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

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

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

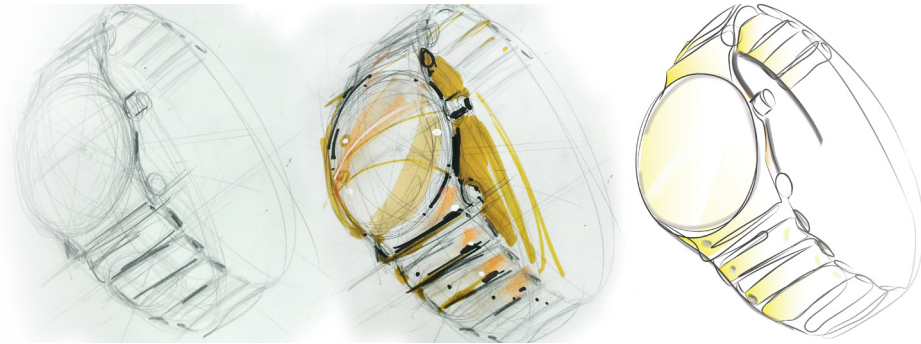
captures and pulls prospective students as well as business professionals and legislators to open their eyes to what the shop produces. Troyer says the wall is "a testament to IAPD and the art of making. Each project on the wall is, in essence, not a finished product but a prototype."

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



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

Allan Hastings, Dustin Headley and Mary Cosimano



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

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

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

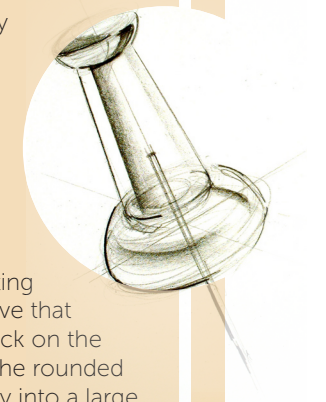
Professor Dustin Headley is a self-acclaimed Millennial whose journey began at Ball State University in Indiana. To this point, Dustin's career has included professional work using graphic design to bring his creative ideas to life and working with SHoP Architects in New York City. Most recently, using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



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



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



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



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

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



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



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



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

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

Mary Cosimano

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

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



The first year of the IA department, Durgan was the only faculty member for two students, but that grew to class sizes of 12-15 students in the first three years. IAPD Professor Rod Troyer recalls student interest in the department was greater than professors could compensate, consequently selective admission began early in the department's history. Success of the program was initially due to the interest of the student body, but was perpetuated by the quality of learning and the welcoming way Durgan made all students feel.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

IN TRIBUTE TO JACK DURGAN

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

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

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

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

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

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

Allan Hastings IDSA SAE
Product Design Professor
IAPD



Upcoming Events

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

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