Beyond product design

“Industrial design is the apex of design, business and engineering. It seemed to me that the landscape was right for connecting those things on this campus.”

– David Ringholz, director
In the cover story of the fall 2010 newsletter, I shared with you some of the college's strategic planning initiatives as well as the restructuring process we're embarking on. I know that as alumni and friends, you care deeply about the future direction of the College of Design. To help keep you informed of developments, I'd like to recap where we are now and what we hope to accomplish the rest of this academic year.

We are considering a new organizational structure as a means to enable the College of Design to capitalize on several opportunities. Through restructuring our operations, we hope to:

• expand a multidisciplinary focus throughout all of our degree programs;
• enhance teaching efficiencies and innovations;
• encourage research opportunities throughout the college and university;
• create equitable opportunities for all programs to find resources for their goals;
• provide opportunities for new degree options, and
• make this a better place to teach, learn and advance the careers of all of our members.

As you know, instead of being affiliated with one of four departments, this year each professional degree program is operating as a separate administrative unit. One goal of this transition year is to provide the programs an opportunity to experience and understand both the privileges and responsibilities of functioning independently. This is also an opportunity to think about what each area has to contribute to the college and university.

At the same time, the college as a whole is engaging in the conversations that must take place surrounding the reorganization. These conversations are being guided by the college Liaison Council, a group of elected faculty and staff members who, among other responsibilities, help facilitate effective communication within the college and bring faculty perspectives and concerns to my attention. A Faculty Senate oversight committee has also been appointed to offer advice on the university's regulatory process and ensure all College of Design faculty are included in the discussion.

In my meetings with the Liaison Council, I proposed that we have our restructuring conversations in three phases:

1. Identify academic clusters of complementary interests and expertise. The purpose is to confirm these clusters' commitment to support each other in the pursuit of academic excellence and to enhance students' educational experience.

2. Determine the appropriate administrative structure to support these clusters.

3. Develop a model for resource allocation. Because of the nature of teaching, creative activity, research and outreach in the college, this will not be a rigid mathematical formula but a protocol with clear criteria for how decisions are made and how they affect our activities.

I believe these efforts will prepare the college to meet ongoing budget challenges and take advantage of future opportunities. I welcome your input on these important matters, and appreciate your continued support. This is our College of Design. We are designing, together, an environment that will support all of our aspirations.

Sincerely,

Luis F. Rico-Gutierrez, Dean
While he has seen pedagogical methods change over the years, John Maves’ personal outlook has remained constant: “My emphasis is on the importance of students’ knowing the history and cultural context of architecture. I’ve tried to help them gain an understanding of environment, materials, politics and economics and how all these things have shaped architecture for centuries and millennia.”

Maves, an assistant professor of architecture, wrapped up a nearly 40-year career at Iowa State University in December.

He received a BArch from the University of Notre Dame in 1968 and a MArch from the University of Minnesota in 1971. He joined the ISU faculty in September 1971.

Over the past few decades, Maves taught a variety of courses, including studio, at all levels in the architecture program. In recent years he concentrated primarily on teaching the required history survey courses and electives in Gothic, Italian Renaissance, Baroque, and 19th-century architecture.

The most enjoyable part of teaching was “working with students, getting to know them in class and as advisees, and seeing them get interested in architecture,” he said. “It’s remarkable to witness the growth in their personalities and interests.”

In addition to his teaching duties, Maves was very involved in university service, including participation on the faculty Senate for six years, Academic Affairs Council and Academic Standards and Admissions Committee. He also served on the college’s Academic Affairs Council and Liaison Council, as well as several architecture program committees.

Maves is particularly proud of his service on the university’s Academic Standards and Admissions Committee. “This is a good committee to be on because you feel like you’re really doing something for students, helping them get redirected,” he said. “It’s a rewarding feeling to know you actually accomplished something to help students.”

After 35 years at Iowa State University—33 of them as an academic adviser in the architecture program—Mary Joyce VeVerka retired at the end of December.

VeVerka received a BA in liberal arts from the University of Iowa in 1971 and an MS in apparel design and merchandising with an emphasis in education from Iowa State in 1974. She taught introductory marketing at Iowa State and a fiber/fabric design course at Des Moines Area Community College before joining the ISU architecture academic advising staff in 1977.

For a number of years, VeVerka worked with all architecture students from matriculation to graduation, and served as the adviser for freshmen and sophomores. More recently, she coordinated undergraduate advising for the program while personally advising international and transfer students bound for the professional BArch program.

“I love the diversity that students bring to campus. Despite the differences in culture and background, they are searching for the same thing, finding their niche through higher education,” VeVerka said.

“I’ve tried to help them learn more about themselves, and hopefully find the road that leads them to their educational and professional goals.”

VeVerka was recognized with two College of Design awards—the Staff Award for Extraordinary Performance in 1983 and the Academic Advising Award in 1997; the Construction Specifications Institute Central Iowa Chapter Award in 2001 and the ISU Foundation Award for Excellence in Academic Advising in 2004.

While she will miss the daily interaction with students and faculty, VeVerka is eager to embark on the next phase of her life.

Over the past decade, she and her husband, Jim, built a lakeside cottage in northern Wisconsin, where they intend to spend their summers. They also have “an itty bitty trailer” in southern Texas where they will stay during the winter. For now, they will also maintain their home in Ames.

In addition to spending more time with their children and grandchildren, VeVerka looks forward to tending her fruit trees in Texas, resuming her weaving hobby and traveling abroad in Britain, Europe and Mexico with her husband.

“We’re fortunate to be in good health, so we need to do it now. I’m excited to get started!”
What is industrial design? Ringholz observed that while product design is about the actual making of a thing, industrial design considers the commercial objectives of the organization a product is designed for and the context in which that product will live.

There are all kinds of examples of beautiful products that have gone nowhere because they were launched at the wrong time or targeted toward the wrong type of person,” he said. “Often a product’s success has nothing to do with how it’s designed but with how it’s conceived, marketed and distributed.

“A good definition of industrial design has to include stuff at the front end and at the back end that informs and contributes to things like sales, lifecycle analysis and sustainability,” he said.

The Board of Regents has given the go-ahead. Faculty members are on board. Classes are under way. And the new Bachelor of Industrial Design program is off to a promising start in the ISU College of Design.

The first of its kind in Iowa, the four-year degree consists of one year in the college’s Core Design Program followed by three years in the professional bachelor’s program. The regents approved the degree last August and the first 20 students were admitted to the professional program for fall 2010.

“We have an opportunity to craft a rich, relevant and state-of-the-art program that truly addresses the opportunities created by seismic shifts in the industry over the last decade,” said director David Ringholz.

“We will extend beyond traditional product design to address issues of economic development, social responsibility, environmental stewardship and global community,” he added.

Ringholz and assistant professor Seda Yilmaz were attracted to Iowa State by the opportunity to build an industrial design program from scratch—to shape the curriculum, establish partnerships, initiate research, and influence the image the program would have from the very beginning.

Ringholz also found the idea of putting the program within such a comprehensive College of Design, at a university of science and technology, highly appealing.

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The challenge of creation
One of the greatest challenges of creating a new program is defining its essential elements in the context of existing programs, Ringholz said. “I think a lot about how to make this program different. How do I benchmark it against other programs and really set it apart?”

Yilmaz has found challenge and excitement in developing the new curriculum. “One of the most exciting things is being able to structure the content of my courses and incorporate recent topics—such as design as experience and design as process—into a brand-new program. This spring I’ll be integrating the outcomes of academic research in a new course to help students become more effective creative thinkers.”

Both instructors recognize that they are blazing a new trail for Iowa State and seek to develop a particular identity for their program. “Schools all around the world are educating technically excellent designers, so we need to identify an area to differentiate the ISU industrial design student,” Ringholz said.

Chief goals
Reflecting on his goals for the program, Ringholz said, “I’m trying hard to narrow the gap between school and the real world. That means making sure that students can work on the day they graduate, that they’re exposed to some of the expectations in terms of rigor and professionalism prior to graduation.”

Providing students with international experience will be key as well. “International travel and crosscultural communication are the drivers of the industry,” he said. Plans are under way to involve industrial design students in the college’s Rome Program as well as other study abroad and exchange opportunities.

Yilmaz also believes it is important to “find the right collaborators in different disciplines at the university to help this program go further.” The two faculty are working to establish formal relationships with other colleges and programs at Iowa State to develop collaborative coursework and research initiatives with areas in engineering, business, communications, and apparel design and merchandising.

Ringholz and Yilmaz agree that there are milestones to achieve early, including establishing the program’s credibility and image on and off campus, attracting industry partners, and developing components for research, outreach, and entrepreneurship.

They are also looking at assessment mechanisms and methods to track graduates. “Part of how we will attract more students is to show where our alumni go,” Ringholz said.

New master’s program
The regents approved a new Master of Industrial Design degree at Iowa State in December, and the program will begin accepting applications this month for consideration for fall admission. The two-year, studio-based graduate program will consist of three different tracks: a research, business, and “condensed” professional track.

The research track will focus on the creation and application of new knowledge through research and culminate in a thesis. The business track will specialize in commercial issues of management and product development and culminate in a final project. Mid-career professionals may be able to follow a condensed track with emphasis on a final project that builds on their existing experience and helps them move into a design management career.

Ringholz and Yilmaz will teach graduate courses in design thinking, innovation, product development, project management, interaction, eco-design, social responsibility and entrepreneurship. Students can explore advanced concepts in such areas as extended manufacturer responsibility, supply chain and logistics, international vendor relations, advanced materials and biopolymers, and alternative business models.

Next steps
Plans are under way for a world-class fabrication and visualization facility to support industrial design and related programs. The highlight will be a suite of computer terminals operating CNC (computer numeric controlled) machining tools to provide students with experiences equivalent to or above the industry standard.

Yilmaz is working on a National Science Foundation grant proposal on design heuristics with engineering and psychology colleagues at the University of Michigan. She also has committed to support two PhD students, one in mechanical engineering and one in human computer interaction at Iowa State.

“These connections will allow us to build a collaborative work and research environment. I look forward to creating a research group here to explore a range of design problems and exchange expertise with colleagues and students from other disciplines,” she said.

Ringholz sees opportunities to connect with agribusiness in Iowa. “Agriculture is a high-tech, high-end, high-stakes business. It is absolutely loaded with design opportunities, from tech and tech interface to systems and procedures for doing things better, branding, packaging and distribution.”

The program’s “risk-tolerant environment” could make it especially attractive for prospective students, research collaborators and industry partners, he said.

“Risk taking is a key component of innovation. For students, this is the last best place to have a spectacular failure; if you fail on the job, the implications are far more significant. For those in industry, we provide a good platform to explore innovation while incurring less risk than in the business environment.”
Initially, Castro was to produce a pilot series for MG + BW's locations in New York, Boston and Washington, D.C., for fall 2010. He made about 30 pieces for the New York showroom, where all the buyers for the U.S. visit and choose what they want for their own stores. He wound up with orders from 12 stores instead of the anticipated three, with a deadline of Aug. 1.

“I had to have everything completed and shipped by then, so I was freaking out about how I could make all those pieces in that amount of time. I did the bulk of my work when no one else was in the studio. It was a madhouse. But when something like this happens, you never say no; you just do it and somehow it pans out.”

In addition to the time constraint, Castro faced another hurdle: the original turquoise glaze was what is known as a “slop glaze” made of leftovers from other projects. There’s no formula, and once it’s gone, it’s gone. “I kept making more stuff and I’d see the level of glaze in the bucket get lower and lower. At the same time, I

Connections and coincidence

For the first six months in New York, Castro didn’t have a studio. To fill the creative void, he spent his spare time sketching. Eventually he found a small shared studio space with a kiln and clay ordered already, so he didn’t have to provide that for himself. “I started doing simple things, but since I was working 40 hours a week I couldn’t dedicate my energy to creating really great art. I kind of did it just so my hands could touch clay,” he said.

After two years with the art gallery, the recession hit and Castro was laid off. So he turned his focus to making ceramic work, searching his sketchbook for ideas he’d never had a chance to execute. He developed a body of work and introduced it through a small sale last Christmas. “I got a great response,” he said. “Then it was like a domino effect of amazing things that fell into my lap.”

Castro’s best friend, interior designer Glenn Burmeister (BFA 2008 Interior Design), had recently moved to New York. Burmeister’s uncle, who works for home furnishings company Mitchell Gold + Bob Williams, attended Castro’s holiday sale and was struck by his “Anomaly Series” of spiky, white-glazed organic forms. He forwarded Castro’s web address to a buyer for the store, who then sent it to the design team.

“Their main office is in North Carolina, but they were going to be in New York for the gift show in May and asked to meet with me. It was surreal. They came to my tiny, tiny apartment in Hell’s Kitchen and I had to try to make it look good!”

Castro was stunned when not only the design team, but Bob Williams himself showed up to examine his work. While Williams found the Anomalies “too harsh for their aesthetic,” he fell in love with another display of matte turquoise pieces with shiny black interiors, which Castro had created as a test round to see how the glaze would work with the clay body.

“They left and I got an email the next day saying they wanted to buy the three forms I had in turquoise. They also asked if I could design a bowl, because they wanted to do a vase, bottle and bowl set,” Castro said.


A native of Chicago, Castro received a BFA in integrated studio arts in May 2007 and moved to New York City that fall.

He had first visited the city during a trip to check out graduate schools. “But I realized I was burnt out, decided I would get a job and try to do grad school later,” he said.

Two weeks after arriving in New York, Castro found a part-time job working in a high-end gallery in SoHo “selling very expensive paintings,” he said. “I told myself I wanted to do something art-related even if not specific to ceramics. I needed to be surrounded by art and creativity.”

Although he had no “New York experience,” Castro was able to draw on what he’d learned as the fine arts student director for the Iowa State Memorial Union as well as his experiences with CODAC (College of Design Art Club), bringing in guest artists and selling work at the biannual clay sale.

The gallery director also had a favorable impression of Midwesterners as hard workers. “She said she could give me a foot in the door. Then I did a few shows with her and proved I was a valuable asset, and she hired me full time,” he said.

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www.jonathancastrodesigns.com
was doing tests for a new turquoise glaze that would be similar enough to use if I ran out before I completed all the orders.

On Castro’s first try, he came “ridiculously close” to the same shade of turquoise, and now has a formula he can fine tune if they ask for more.

Castro received a year-long contract to produce the turquoise pieces for MG + BW’s fall 2010 line and design a new line for spring 2011. If the work sells well, they’ll keep him on next year.

**Success breeds success**

While Castro was working on the orders for MG + BW, he was also producing his Anomalies on commission for SwitchModern, an interior design firm in Atlanta, that recently opened a small store in New York. Then someone who bought his work in Atlanta wanted the same items for an Oklahoma wedding shop. He made and shipped that work in November.

Despite these successes, Castro “assumed there’d be a lull and I wouldn’t be able to survive just on my own work, so I took what I thought would be a part-time job—30 hours a week at a store called Make Meaning—for some stability in my life.”

The store had been a paint-your-own pottery studio but expanded into other activities like glassmaking and beaded jewelry. Castro soon was offered a full-time position as assistant manager and visual merchandiser.

“At some point, Castro says, he’d like to earn a master’s degree and teach ceramics at the college level. “But I’m young and can always go back and do that later. I’ve got so many things in the works now that to turn away from it would be silly.”

**Giving back**

With his work gaining so much exposure, Castro is finding it difficult to keep up with demand on his own and says he’s at a point in his career where he might be able to hire some help. “Right now I do all my own stuff—not only the ceramic work but also website, photos, packing, shipping.”

He is embarking on a redesign of his website, [www.jonathancastrodesigns.com](http://www.jonathancastrodesigns.com), with support from ISU graphic design graduate student Ryan Musselman (BFA 2010 Graphic Design). He may also offer an internship for a College of Design student to work with him this summer.

“I appreciate being able to draw on my Midwest resources,” he said. “I would like to help mentor students, giving back to the people at Iowa State at the same time they’re helping me.”

As if all of this weren’t enough, in October, a friend put Castro in touch with Nancy Bauch, a sculptor in Upstate New York who needed help producing work for the Donna Karan Home Collection and Nieman Marcus. Bauch typically hand-builds one-of-a-kind pieces, but she received an order for 155 pieces by Dec. 10 and couldn’t do it alone.

“So on my days off I traveled to her studio and started throwing rough forms for her to build from. In one day’s time I had done about 30 pieces. It felt good that my skill became very valuable.”
ALTERNATIVE FUTURES

LA studio helps Lake Delhi area residents explore options

On July 24, 2010, the Delhi Dam on the Maquoketa River in eastern Iowa collapsed suddenly under pressure from rising flood waters. The breach drained a nine-mile recreational lake behind the dam, and the resulting flash flood destroyed 16 homes, caused significant damage to more than 70 others and released tons of accumulated sediment downstream.

In the wake of this disaster, Gov. Chet Culver created the Lake Delhi Recovery and Rebuild Task Force to develop strategies to assist in the recovery and rebuilding of the Lake Delhi area, and to help determine whether—and under what conditions—the dam should be rebuilt. Meanwhile, Iowa State University landscape architecture faculty Julia Badenhope and J. Timothy Keller began studying the issue and proposed to help local leaders and residents discover alternatives for recovery.

In conjunction with ISU Extension Community and Economic Development, the two approached the director of the Iowa Department of Economic Development, who chaired the task force’s economic and community development committee, with a plan to collect public input, conduct community and economic analyses of the area and create scenarios for future development.

Project-based design studio
In the fall 2010 LA 401: Community Design studio, co-instructors Badenhope and Keller integrated field work, practical research and academic study within the project-based design studio. The “Alternative Futures for Lake Delhi and the Maquoketa River” studio included 30 upper-level undergraduate and graduate landscape architecture students.

“The students’ role was to assess and communicate the viewpoints, perspectives and desires of different stakeholders, to give them a voice in the process and bring them all to the table,” Badenhope said. “In most class projects, students get to do what they want. In this case, they were a voice for what others want.”

In late August, the class visited the Lake Delhi area to meet with the Delaware County economic development director as well as the president of the Lake Delhi Recreation Association, which owns and operates the dam. They also toured the failed dam and former lake site.

Conditions before and after
They then performed an inventory of pre- and post-disaster conditions—such as water quality, demographics, land ownership and economic conditions—and produced a four-part analysis of the region that includes watershed functions and processes, health needs and areas of concern, economic models for spending in river/lake developments, and sociocultural factors that could affect future development.

The class worked closely with Dan Otto, ISU professor of economics and ISU Extension economist, on the recreational spending models. Paul Anderson, ISU professor of landscape architecture and agronomy, helped the students perform geographic information systems (GIS) analysis and modeling. They also drew on the expertise of Iowa State and ISU Extension faculty from several other departments and specialists from the Iowa Department of Natural Resources to inform their analysis models.

Focus groups with stakeholders
The students also assisted with stakeholder focus groups in Manchester, Delhi, Hopkinton, Anamosa and Monticello. Guided by ISU Extension facilitators, the groups...
encompassed lake residents and landowners, local business owners and downstream stakeholders, including farmers, paddlers and anglers.

“Our role was to take notes, observe and listen,” said graduate student Paola Sepulveda, Ames. “It was a good experience to be able to really see people’s reactions and hear what they’re thinking. We also reviewed the session transcripts to identify major themes and ideas presented by each group.”

Based on a methodology developed by Badenhope, students held “special places” mapping workshops to gain insight into what’s valued in the area by those who live there.

“We asked people to mark on an aerial map of the area any special places that are important to them,” said graduate student Deb Cooper, Ames. “They shared memories and traditions they value in places around the lake, along the river corridor and in the surrounding communities.”

Shared concerns
The focus groups and mapping sessions revealed that while there are significant differences in stakeholder visions for the future, all groups are concerned about water quality, dam safety, watershed management, and the economic impact both immediately around the former lake and to downstream businesses affected by the dam breach. They also value community ties and share strong attachments to the area’s natural beauty, as well as the recreational activities they enjoy in the lake/river corridor, such as boating, fishing and bird watching.

“This was an opportunity for students to understand how passionate people are about where they live and learn how to apply what they know in a more human context,” Badenhope said. “Their task then was to develop a series of potential schemes that fulfill these community desires and give people the tools to achieve their goals.”

Three scenarios for the future
The class presented its preliminary analyses at a public meeting in Manchester in early November. Students then created three development scenarios for the future, including two that address rebuilding the dam and lake and one that addresses restoring the Maquoketa River to its natural flow.

One rebuilding scenario is based on residents incorporating as a municipality, while the other assumes county ownership of the dam. The third scenario examines the potential impact of restoring the river and the related effects on tourism and businesses.

“These scenarios are not completed designs or implementation plans, but rather studies that explore implications of potential development decisions,” Cooper said.

“Helping the affected people in that area imagine alternatives gives them hope that even if things are different, they can be just as good or even better than before,” Sepulveda said. “It opens up possibilities residents may never have thought could happen in their community, whether the dam is rebuilt or not.”

One significant finding was that sedimentation and nutrient pollution from the watershed is the most important factor affecting the success or failure of any future dam scenario. As a result, Badenhope says, future river restoration and dam reconstruction studies must take into account the need for watershed management. One group of students worked with ISU faculty and Iowa DNR experts to design a conceptual watershed management strategy to work with all future development scenarios.

“It was fascinating for me to learn how you try to get stakeholder groups to discuss options and find solutions that work for everyone, whether at the top or bottom of the watershed,” said fifth-year student Cody LeClaire, Toddville. “This project has emphasized that design is about working with people and solving problems that affect them in their daily lives.”

Preliminary information from the studio was provided to the task force and included in its report to the governor on Dec. 1. That report is available at www.iowalifechanging.com/lakedelhi. Copies of the students’ analyses, watershed study and scenario presentation boards also were made available in conjunction with the final studio report, which was released on Dec. 20.
In 1996, when Ingrid Lilligren was a junior faculty member in ISU’s art and design department and Jill Euken worked as an Extension field specialist at the Armstrong Research Farm in Lewis, they collaborated on a project to create artwork for the farm’s new Wallace Foundation Learning and Outreach Center. Little did they know that their resulting friendship would lead to a partnership between the Bioeconomy Institute and the College of Design nearly 15 years later.

Euken is now deputy director of the institute, and Lilligren is interim director of integrated studio arts (ISA). Thanks to their friendship, the institute’s new Biorenewables Research Laboratory (BRL)—located just south of the Design Center—is home not only to some of the university’s most innovative research, but also some of its most inventive artwork.

In 2008, Euken asked Lilligren about artwork for the BRL, which would be built in two phases. It had been decided to purchase the public-building-funded artwork upon completion of the second phase. Until then, the walls of the building would be bare. “And a building without art really isn’t a building,” Euken said.

So the two discussed having design students and faculty create art on an ongoing basis. They formed a committee that included ISA associate professor Barbara Walton and four others from the Bioeconomy Institute and the Center for Biorenewable Chemicals.

Last spring, 22 ISA students produced work for the BRL’s Biorenewables Inspired Juried Student Art Competition. They were asked to create art from or with images of natural materials. They also had to write statements about the lifecycle of the materials used or of the subject matter depicted. Committee members awarded four cash prizes, ranging from $750 to $75, from the Bioeconomy Institute’s non-state funding.

Winners were chosen on Earth Day in April 2010. Katie Palmer’s reduction woodcut, “Corvidae Corvus,” took Best in Show. All 22 students’ work was installed in the BRL lobby and will be on display through May this year. Palmer’s print will become part of the building’s permanent collection. Each year, the Bioeconomy Institute will sponsor the competition, exhibit 20 to 25 juried pieces for a year and add the Best in Show winner to its collection.

In addition to the student art competition, Euken asked Lilligren and Walton if they could make something with biochar, a charcoal co-product of bio-oil made from cellulose biomass. When applied to the soil, it can restore nutrients and sequester carbon.

Lilligren set in motion the “Charcoal Challenge” for studio arts faculty. The institute provided each artist with about a pint of red oak charcoal powder. Some rubbed the charcoal into paper and then erased areas to create light and dark values. Walton added linseed oil to the gritty powder before drawing with it. And Lilligren fired some biochar onto a tile to make a glaze. The seven faculty pieces are on temporary display in the Bioeconomy Institute’s office suite.

Soywax-based encaustic paintings by Walton also are being exhibited. An ancient technique, encaustic painting involves adding colored pigments to heated wax and applying it to wood or canvas. It traditionally uses beeswax or petroleum-based wax.

However, Walton has worked with Toni Wang, professor of food science and human nutrition, to develop a safer, more affordable and environmentally friendly soy-based wax. Walton’s work will be displayed in the BRL through May. And other plans are being fleshed out to “solidify the good neighbor relationship” between the Design College and the scientific institute next door.

“All of this draws the activities of our college and those of the Bioeconomy Institute into closer proximity. While we don’t spark true collaborations, we spark a great deal of appreciation and respect,” Lilligren said. “It’s important to understand the diverse nature of a complex university like Iowa State, the interrelationships among all the areas and how we can support one another.”
Design student team wins Contract magazine Interiors Award

Two College of Design students took top honors in Contract magazine’s 32nd Annual Interiors Awards.

Third-year architecture graduate student Jamie Morin, Pipestone, Minn., and Kyung-Eun Kim, Seoul, South Korea, who received a BFA in interior design last May, won the student/conceptual category with their proposal for a sophisticated but romantic hotel in the South Beach neighborhood of Miami Beach, Fla. They completed the design project last spring.

The team will be honored at an awards breakfast Jan. 28 in New York City, and their work will be featured in Contract’s January 2011 Design Awards issue.

Morin and Kim developed their “Sabroso Hotel, South Beach” project in an interdisciplinary studio taught by associate professors Jason Alread, architecture, and Cigdem Akkurt, interior design. The class visited Miami Beach on a field trip early in the semester to experience the environment they would be designing for first hand.

“There were many great hotels around, and to stand out among them, we knew we had to create something different and special,” Kim said. “So we decided our hotel should cater to couples. We wanted the mood to be very romantic and elegant, but something that could transform into sexy at night.”

The team chose the name “Sabroso” (which means “delicious” in Spanish) to reflect the areas Cuban immigrant heritage as well as the “couples atmosphere,” Morin said. “We thought the sound of the word as well as the meaning would help convey our concept.”

In addition to two different types of guest accommodation—a king studio and a bungalow—they designed two lobbies (reception and social) separated by an intimate seating area, a Cuban-themed restaurant with a traditional Cuban mural as a focal point, a spa, and a pool deck connected to the social lobby.

Taking their cue from the subtropical climate, they incorporated several indoor/outdoor spaces and elements such as glass walls that can be moved to open a room to the outdoors. The open-air restaurant connects to the pool deck and provides both indoor and outdoor seating.

And they used lighting to transform the hotel from sophisticated during the day to “Miami flair” at night, Morin said. The guest rooms radiate a purple glow in the evening and the lobby ceiling becomes a starry sky, further blurring the line between inside and outside.

Both women will travel to New York at the end of the month to accept their award.

Pickard, Chilton to receive 2011 Distinguished Alumni Award

The highest honor given to alumni by Iowa State University through the ISU Alumni Association, the Distinguished Alumni Award honors alumni who are nationally and/or internationally recognized for preeminent contributions to their professions or life’s work.

Jon K. Pickard and William D. Chilton (both BA 1976 Architecture) are notable for their individual achievements but also for their shared practice, Pickard Chilton, an architectural firm of international scope headquartered in New Haven, Conn.

As the firm’s founding principals, Pickard and Chilton have led the design of some of the world’s most widely known buildings, creating iconic structures that have defined institutions, corporations, cities and countries. More than two dozen sustainable design awards attest to their innovative use of resources to create elegant, durable and sustainable buildings of long-term value—healthful places to live and work. The firm has in design, under construction or completed 20+ million square feet of LEED Gold-certified commercial, residential and institutional buildings. Its portfolio includes projects in South America, North America, the Middle East and Asia.

Prior to the founding of Pickard Chilton, Chilton was Ellerbe Becket’s President of Architecture and led such notable buildings as Kingdom Centre in Riyadh, Saudi Arabia, which, when completed, was the tallest mixed-use complex in Europe and the Middle East; the Science Museum of Minnesota in St. Paul; as well as numerous projects for Dow Chemical, DuPont and other international corporations.

Pickard collaborated with Cesar Pelli in the design of numerous landmark and award-winning projects, including two of the largest commercial developments ever built: the World Financial Center in New York, and Kuala Lumpur City Centre in Kuala Lumpur, Malaysia, a development that includes Malaysia’s national symphony hall and two of the world’s tallest buildings, the Petronas Towers.

Pickard and Chilton are members of the ISU Foundation’s Order of the Knoll and life members of the ISU Alumni Association.
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