Inspire (Vol. 3, Iss. 3)

Iowa State University College of Design

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Recommended Citation
Iowa State University College of Design, "Inspire (Vol. 3, Iss. 3)" (2013). Inspire. 5.
http://lib.dr.iastate.edu/inspire/5

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Design interns
Students gain job skills and experience while working around the globe
PAGE 2
Design interns expand portfolios, gain professional skills

Scurry to Starbucks. Camp out at the copier. Clean the storeroom.
Thankfully, ISU College of Design students bypass the steretypical internship experience and spend their preprofessional stints designing right alongside their new mentors. Often those workplace gurus are CoD graduates themselves, now successful designers. They help guide the students to be among their first forays into professionalism.

Interior design students spend two months after their junior years interning in a professional setting. Industrial design students may choose to study abroad, work on an industry-sponsored project or take on an internship following their junior years. Landscape architecture students can select among internships, study abroad or a university exchange or take on an internship following their fourth years.

Here’s how three talented undergraduates banked on internships to expand their portfolios and gain practical experience attractive to future employers.

Tatiana Tien

Tatiana Tien’s parents were either very brave when their daughter was growing up or simply lucky to live on the edge. For years, they gave their aspiring artist carte blanche over her bedroom décor. “I was always going through a new color phase,” Tien had surfed her way into an interior design internship with Trans-Pacific Design in Kamuela, Hawaii.

Owned by Iowa State alumna Susan J. Moss (BS 1972 Interior Design), the firm specializes in residential, commercial and hospitality interior design. Its projects include residential homes, hotels, offices, chapels, restaurants, stores, spas and boats. With Moss working as the firm’s sole designer, Tien was thrown into myriad projects as soon as she set foot on the Big Island.

“One of the best things about working for a small firm is that I’ve experienced more aspects of the business,” Tien said. “I’ve attended client meetings, luncheons with fabric reps, photo shoots and a day following an architect. We worked a lot on interviews and client meetings for new office spaces, so I packed a lot of fabric books, binders, concrete and stone samples and headed down the coast to present to potential clients.”

Many of Moss’s clients live on the U.S. mainland and have purchased second homes in Hawaii. Tien learned firsthand the challenges of designing long distance, via Skype and phone calls.

“I worked on a project for a Texas couple whose new vacation home was already fully furnished,” Tien said. “The Hawaiian style often means a lot of koa wood, which can be heavy and overbearing. Our clients wanted something more minimalist, so we stepped in to create a more contemporary look with a Hawaiian vibe.”

Dealing with the firm’s fast pace and ever-changing client requests were Tien’s greatest challenges as an intern.

“Through the process of working on my own studio space, being a part of a collaboration,” she said of her work with Blu Design Group, “and then going to meet with my other boss [who works out of her home] at coffee shops to discuss my work on her projects. And from both, I learned I enjoy the conceptual side of architecture much more than the technical side.”

Hannah Luloff

Huloff is required to wear white gloves to perform his job. He can fold a shoebox in less than 25 seconds. He spent an hour one day at the office just hangout with the Chicago Bulls.

For a sports fan/ aspiring shoe designer, a six-month gig in the history management department at Adidas World Headquarters in Herzogenaurach, Germany, might represent the pinnacle of Internshopholm. Just ask Lisbon, Iowa, native Derek Huenecke, who graduated in August as part of ISU’s first industrial design major cohort and is working until late November preserving, archiving and describing each shoe in the entire Adidas basketball collection.

“We were introduced to the Adidas archive in January 2012. Our project was to catalog all the Adidas Superstar 2s representing Gene Simmons of the band Kiss.”

Huenecke identifies their construction, indoor/outdoor usage and who wore them. He writes product descriptions and enters those into the computer.

“His best brushes within the Adidas annals? Jesse Owens’ Olympic track shoes from the mid-1930s, and the 1971 Adidas Superstar. At the time he was interviewed, Huenecke had catalogued nearly 200 individual shoes from the 9,500-plus items in the Adidas archives.”

Huenecke’s own sneaker collection totals around 50 pairs. His design for a signature racing shoe for a New Hampshire rally car driver is being considered for production. And if his goal to design shoes in the U.S. comes to fruition, perhaps an ISU design student will be cataloging Huenecke footwear in the future.
Design interns expand portfolios, gain professional skills

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Tatiana Tien

Tatiana Tien’s parents were either very brave when their daughter was growing up or simply liked to live on the edge. For years, they gave their aspiring artist carte blanche over her bedroom’s decor. And did she take advantage.

“I was always going through a new color phase,” Tien, a senior in interior design, remembered recently. “If anyone would have ever chopped through those walls, they would have discovered a good six inches of color—sunny yellow, mint green, baby blue. I was always trying out new fabrics for window coverings—there’s just always been that design quirk in me.”

Couple that with the Chicago native’s quest for new summer surroundings, and as soon as you can say “color switch,” Tien had surfed her way into an interior design internship with Trans-Pacific Design in Kamuela, Hawaii.

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Dealing with the firm’s fast pace and ever-changing client requests were Tien’s greatest challenges as an intern.

“Once a design is complete, it’s difficult to go back to the beginning and make changes,” Tien explained. “I’ve had to work in a formal office with my own studio space, being part of a lot of collaboration,” she said of her work with Blu Design Group, “and then going to meet with my other boss who works out of her home at coffee shops to discuss my work on her projects. And from both, I learned I enjoy the conceptual side of architecture much more than the technical side.”

Hannah Luloff

When her internship office sits on a coffee shop patio with the Rocky Mountains in the background, life is good.

So Hannah Luloff learned this past summer as she interned for not one but two Denver, Colo., design firms. Alumni Angela Feddersen (BArch 1994 Architecture) hails from Luloff’s hometown of Denver, Iowa (seriously), and owns Elevate Architecture, a high-end residential architecture firm.

Luloff spent 20 hours weekly at Elevate tackling floor plans, construction documents and electrical plans. And to feed the fourth-year landscape architecture major’s zeal for outdoor design, Feddersen assigned Luloff a few landscape projects surrounding homes she designed.

The rest of each week, Denver’s Blu Design Group contracted with Luloff to create three-dimensional models of prospective plans for both commercial and residential clients. One of her favorite projects allowed her to “put my spin” on a design plan for an automotive shop.

“My dad used to drag race, and our whole family was always big into automotive,” Luloff explained. “It was great to help with this retro style show for the client’s old hot rods.”

The company’s foray into rooftop terrace design also challenged and attracted Luloff, whose favorite shoe project sits atop a Denver penthouse. In fact, she continues to create these 3-D models for the company, using SketchUp, now that she’s back on campus.

Luloff considers her dual internship experiences “the best of both worlds.”

“It was great to work in a formal office with my own studio space, being part of a lot of collaboration,” she said of her work with Blu Design Group, “and then going to meet with my other boss who works out of her home at coffee shops to discuss my work on her projects. And from both, I learned I enjoy the conceptual side of architecture much more than the technical side.”

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For a sports fan/aspiring shoe designer, a six-month gig in the history management department at Adidas World Headquarters in Herzogenaurach, Germany, might represent the pinnacle of his internship.

“I’ve attended client meetings, luncheons and presentations, and I’ve gotten to see some athletes,” Huenecke said during a recent Skype interview. “I’ve met the designers of some of my favorite shoes, and I’ve gotten to see products before they’re released to the U.S. And I’ve met a few teams and some athletes.”

And he’s got to know Adidas shoes, up close and personal. On a typical day, Huenecke removes shoes from their boxes, wearing gloves because the shoes’ materials may be brittle from acids and age. He weighs the shoes, documents their sites, cites their materials and years and links them to archival catalogs.

Huenecke identifies their construction, indoor/outdoor usage and who wore them. He writes product descriptions and enters those into the computer.

His best brushes within the Adidas archives? Jesse Owens’ Olympic track shoes from the mid-1930s, and the 1971 Adidas Superstar. At the time he was interviewed, Huenecke had catalogued nearly 200 individual shoes from the 9,500-plus items in the Adidas archives.

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Huenecke’s internship involves preserving and archiving shoes, like this custom pair of Adidas Superstar 2s representing Gene Simmons of the band Kiss.
Growing up, Jim Patchett had but one dream—to become a professional bowler. Those who know him today as one of the nation’s most progressive proponents of sustainable landscape design agree: that childhood goal may be the last time Patchett aimed for following rules and straight lines.

The once floundering Iowa State student is founder and president of Conservation Design Forum, an award-winning ecological design firm in Elmhurst, Ill., and Arnn Arbor, Mich., and co-founder of several conservation-related organizations. And for his lifetime championing of environmentally sound land-use practices, Patchett, FASLA, was honored in August with the College of Design’s 2013 Christian Petersen Design Award.

Multidisciplinary approach

By his own description, Patchett was “kind of lazy” during his teens. After graduating from Muscatine High School and attending a community college, he enrolled in Iowa State’s landscape architecture program because “it looked more interesting than forestry and I’d work outdoors,” he said.

Initially he studied “just enough to get by,” however, and less than two years in, by his own description, Patchett was “pushing the envelope” on restorative design and not always with the blessing of his superiors. “We made a new pitch, and they thought we’d pick it apart because I wasn’t thorough about the ecology of the site,” Patchett said. “We said, ‘What a shame you’re going to lose a site,’ and they’d parcel it apart because I wasn’t thinking holistically, I wasn’t thinking as thoroughly about the ecology of the site. They helped me understand how to develop a plan that integrated a broader variety of ecological considerations.”

Career conservation

By then, Patchett was “pushing the envelope” on restorative design and sustainability in landscapes, and not always with the blessing of his superiors. Patchett started Conservation Design Forum in 1994 knowing “I couldn’t go on without it,” the firm’s initial focus was six Midwestern states; it already has branched out to other parts of the country, and the company is developing several international relationships.

The consortium purchased 114 acres near South Haven, Mich., to establish what Patchett says “may be the most important project I’ve ever worked on in my life.” The land, now a public preserve, will be utilized for long-term ecological and research initiatives, including invasive species control. An adjacent 100-acre parcel will feature a research/demonstration farm, a conference center and interactive museum, an environmental research center and a boutique hotel.

Restoration design

Patchett has long appreciated the need for studies and design in rural America. In 1997, he co-founded the Conservation Research Institute, a partnership with state and federal organizations to build teams to research sustainable issues. Yet his respect for water and ever-utmost destructive and unsustainable—I decided I couldn’t live with myself if I didn’t try to promote change,” Patchett said.

“We’re way past disruption, so sustaining is inadequate. Our focus is on the restoration of the site’s basic ecology and its integrity. And remember, sustainability is functional art—if it’s not beautiful, it won’t be loved and sustained. When a land is respected, it lasts.”
JAMES

PATCHETT

Green design pioneer harnesses water to transform terrains

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Initially he studied “just enough to get by,” however, and less than two years in, he took a break from school “to grow up a bit.” The strategy paid off. Patchett, however, and less than two years in, said: “I still count my lucky stars that the firm wasn’t even a year old and I was not to their liking.

“We said, ‘What a shame you’re going to build a standard corporate campus when you have an opportunity to create on this blank slate of farmland,’” Patchett said.

CDF teams created the green roof system and the grading and drainage design. More than 100 species of native, cultivated and non-native plants exist on the roof—the first of many such projects for the firm, now a leader in the industry.

CDF’s recent notable efforts include the site development and green roof for the College of Design’s LEED Platinum-certified King Pavilion, in Park Ridge, Ill., and a new campus master plan for Chicago’s Peggy Notebaert Nature Museum.

Each capitalizes on advancements in building design, Park Ridge, Ill., designed by a Investigation Design Forum. Photo © CDF. CDF, co-founded Solutions in the Land, a “for-profit consortium to help farmers restore their lands’ vitality and surrounding watersheds.” Patchett said. The program’s initial focus was six Midwestern states; it already has branched out to other parts of the country, and the company is developing several international relationships.

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Restoration design

Patchett has long appreciated the need for studies in restoration design. In 1987, he co-founded the Conservation Research Institute, a partnership with state and federal organizations to build teams to research sustainable issues. Yet his respect for historical practices, like annual prairie burns, also drives his suggestions for future restorations.

“Our current [sustainability] norms are so utterly destructive and unsustainable—I couldn’t live with myself if I didn’t try to promote change,” Patchett said.

“We’re way past disruption, so sustaining is inadequate. Our focus is on the restoration of the site’s basic ecology and its integrity. And remember it is functional art—if it’s not beautiful, it won’t be loved and sustained. When a land is respected, it lasts.”

By Debra Gibson

Peggy Notebaert Nature Museum.

Top: Advocate Lutheran General Hospital spiral courtyard, Park Ridge, Ill., designed by a Investigation Design Forum. Photo © CDF. Below: CDF, co-founded Solutions in the Land, a “for-profit consortium to help farmers restore their lands’ vitality and surrounding watersheds.” Photo © CDF.

Original brick pavers from 1914 were recovered and reused in intersections of this downtown restoration project in West Union, Iowa.

By Debra Gibson

Peggy Notebaert Nature Museum.

Features green roofs, gardens and native prairie.
DEGrEE another 20 are expected to complete in 2011, the BDes program began still wanted to pursue a design education. Those interested in obtaining a double in another department on campus—and started their studies outside the College of more opportunities for students who Design (BDes) degree would also offer passionate about design who sought interdisciplinary undergraduate degree program that would appeal to students an alternative to the traditional degree program. “They often work in teams or have different ways to address their assignments—one might work manually with drawing, another might be on the computer and a third might work through 3-D handmade models.”

“We encourage students to find their own unique approach to solve design problems,” she continued. “They also can choose their studios from several that are offered every semester instead of having just one option like most semesters in the professional programs.”

For students like Titus, the curriculum was a good fit. Titus, of Cherokee, Iowa, attended Iowa Central Community College for a year, took a year off, and transferred to Iowa State as a sophomore. The BDes program allowed her to stay on track for a four-year enrollment as well as accumulate skills that will be important to her post-collegiate career, which includes plans for graduate school.

“I’ve learned important skills that can be applied to any career field: creative thinking, problem solving, teamwork, time management,” the senior honors student said. “This teaches us to think outside the box and how to use our interdisciplinary knowledge to look at problems from different perspectives.”

Room to grow
Dare, of Estherville, Iowa, also began at the University of Iowa, moving from environmental science to art education before a design fundamentals class inspired him to transfer to Iowa State and enroll in the BDes program without this transfer-friendly option, he would have had to start over almost from scratch at ISU. Translation? Seven years of education with only a bachelor’s degree.

“This allowed me to continue on pace with four years and then will allow me to get a master’s degree in another three years,” Dare said. “This degree choice was a much more practical use of my time, and I didn’t necessarily have to decide up front what my further education was going to be. It took a lot of stress off knowing I hadn’t made the wrong decision in my education.”

It also helped him gain confidence in his eventual chosen field—architecture. Dare will graduate with his BDes degree in December and plans to apply to the Master of Architecture program for fall 2014.

That confidence building, said James Spiller, is another benefit of the BDes program.

“There are a lot of students in different situations—some may have pursued something for two years, but have changed their mind and don’t want to give up on a design career,” said Spiller, an architecture lecturer who teaches design studios and the BDes capstone class.

“Some students need that time to figure out what they want to do. They don’t have confidence in their techniques, or their abilities haven’t matured enough. It’s an opportunity for those students to dabble in a few different fields,” he said.

“Other students enter the College of Design intending to learn about multiple fields of knowledge. The Bachelor of Design allows those students the freedom and time to engage numerous disciplines within one degree through its diverse faculty and class offerings.”

Skills and opportunities
Ultimately, many of the students who decide to pursue the BDes are intrigued by the portfolio of skills they can assemble and their options for graduate study or employment. Wehr, for example, was a double major in mechanical engineering at Iowa State when he realized design had been his passion all along.

After switching to the BDes program, the Grinnell, Iowa, native—who will also graduate in December—was able to complete his degree in a reasonable amount of time and will soon apply to graduate programs.

“BDes integrates elements from many programs,” Wehr said. “I have the opportunity to work with professors in architecture, integrated studio arts, landscape architecture and many others. As a multidisciplinary designer, my career options are endless, especially when paired with a master’s degree.”

That, Zarecor said, is one of the program’s many advantages.

“BDes is unique for emphasizing design, thinking, for asking students to think beyond traditional disciplinary boundaries and allowing them to find their own approach to design,” she said.

“We emphasize working in teams and collaborative processes in design, which is closer to how most design professionals work than the ‘individual genius’ idea of the designer alone in a studio,” Zarecor said.

Still in its infancy, the Bachelor of Design program will continue to evolve based on student and faculty feedback and needs. Enrollment is on the upward—from 11 intrepid students the first semester to about 65 this fall. That, too, will help the program expand its offerings.

“The additional students allow us to offer more courses and bring new faculty into the program to teach classes that they might not have the chance to teach in their own departments,” Zarecor said.

Ultimately, the program gives students the opportunity to be creative with their career goals.

“People change, and this degree program has the flexibility to change with you,” Dare said.

“You will become a much more open-minded designer by learning about all the different ways to look at a problem. This will make you a much stronger candidate for a job or further education in the long run.”
Flexible Degree

BDes program helps students hone skills for many careers

Brent Dare began his postsecondary education convinced that environmental science was the field for him. Mechanical engineering captivated Christian Wehr for nearly three years. Nicole Titus saw an interdisciplinary experience that would prepare her well for graduate school.

Three students. Three different starting points. But they share something in common: They will be among the first graduates of Iowa State University’s new Bachelor of Design program.

Alternative degree path

In 2010, College of Design faculty identified the need for a flexible, interdisciplinary undergraduate degree program that would appeal to students passionate about design who sought an alternative to the traditional design path. It would not focus on a specific professional pursuit such as interior design or landscape architecture, instead it would emphasize a skill set that gives graduates broad knowledge in design that can be applied in a range of settings.

The new non-professional Bachelor of Design (BDes) degree would also offer more opportunities for students who started their studies outside the College of Design—whether at another institution or in another department on campus—and those interested in obtaining a double major, as well as students who were not accepted into their desired program but still wanted to pursue a design education.

Approved by the state Board of Regents in 2011, the BDes program began enrolling students that fall semester. Six students have graduated so far, and another 20 are expected to complete their degrees this year.

“The courses are designed to appeal to students with varied interests,” said Kimberly Zarecor, associate professor of architecture and director of the BDes program. “They often work in teams or are given different ways to address their assignments—one might work manually with drawing, another might be on the computer and a third might work through 3-D handmade models.

“We encourage students to find their own unique approach to solve design problems,” she continued. “They also can choose their studios from several that are offered every semester instead of having just one option like most semesters in the professional programs.”

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After switching to the BDes program, the Grinnell, Iowa native—who will also graduate in December—was able to complete his degree in a reasonable amount of time and will soon apply to graduate programs.

“BDes integrates elements from many programs,” Wehr said. “I have had the opportunity to work with professors in architecture, integrated studio arts, landscape architecture and many others. As a multidisciplinary designer, my career options are endless, especially when paired with a master’s degree.”

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Still in its infancy, the Bachelor of Design program will continue to evolve based on student and faculty feedback and needs. Enrollment is not unlike—from 11 integral students the first semester to about 65 this fall. That, too, will help the program expand its offerings.

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Ultimately, the program gives students the opportunity to be creative with their career goals.

“People change, and this degree program has the flexibility to change with you,” Dare said.

“You will become a much more open-minded designer by learning about all the different ways to look at a problem. This will make you a much stronger candidate for a job or further education in the long run.”

By Kelly Roberson

TOP: A study by Christian Wehr, Grinnell, Iowa, for a light bulb redesign project in DES 310 Above: Brent Dare, Estherville, Iowa, center, describes his DES 240 project on the visual analysis of airflow analysis. In DES 340: Design, Music and Instruments this fall, Wehr is studying a trumpet and its components for airflow analysis.

James Spiller, lecturer of architecture and design, critiques student projects in the DES 240 studio.

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TOP: A study by Christian Wehr, Grinnell, Iowa, for a light bulb redesign project in DES 310 Above: Brent Dare, Estherville, Iowa, center, describes his DES 240 project on the visual analysis of airflow analysis. In DES 340: Design, Music and Instruments this fall, Wehr is studying a trumpet and its components for airflow analysis.
Summer programs prep students for life on campus

Art isn’t design—is it?

That was the question Gerardo Garcia turned over in his head as the then-high school junior contemplated attending an Iowa State University College of Design summer workshop.

“I was thinking about college, my art teacher was pushing me toward college, and I was taking AP art—but I didn’t know that design was art also,” the Sioux City, Iowa native said.

Garcia decided to attend the workshop at ISU Design West in his hometown, and it would prove to be a life-changing experience.

“I get a different viewpoint of college and of ISU,” said Garcia, now an Iowa State senior in industrial design who worked as a counselor with one of the College of Design’s 2013 summer programs. “I didn’t even know about design at ISU.”

A gradual expansion

Held at the newly opened ISU Design West, the first workshop in 2008 was aimed at students in grades 10 and above. The program’s intent was simple, said Debra Satterfield, intern chair of graphic design and the lead workshop/camp coordinator: Introduce high school students to the various majors the College of Design offers and help them recognize and an idea of what an architect does. But many don’t know we offer these degrees at ISU.”

Satterfield said. “I want to help them think about it and what the possibilities may be—they don’t have to decide now.”

And if, like Garcia, they later enroll at Iowa State, they can still keep their options open. Garcia first thought he’d study art or engineering, but when the industrial design program was approved in 2010, he found he could combine his interests and changed majors.

It all began with that high school workshop, and that’s why Garcia signed up to help with this year’s Design Condensed camp. “Now having all this experience as a college student, I feel like I have more to give and can make a difference,” he said.

Immersive experience

To permit a more in-depth exploration of college life, core design skills and design studio culture, in 2010 the College of Design established Design Condensed—a weeklong residential camp for students in 10th through 12th grades as well as recent high school graduates.

While campers engage in daily classes, luncheons, tours and discussions at Iowa State and in Ames, they participate in recreational and social activities and spend each night at the Iowa 4-H Center near Madrid.

The on-campus day and off-campus night combination works better for this age group than a dorm stay, Satterfield said. “4-H is a great partner because they are youth specialists, and they offer programming that’s a good fit for our college,” including an emphasis on sustainability, she said.

Exploring options

Like many high school students, Sarah Shewchuk of Bellevue, Neb., and Alex Knutson of Lakeville, Minn., think they’ve narrowed down their interests for a post-secondary education—but they’re still not sure. The weeklong camp was an eye-opener for both of them.

“My parents found out about the design camp, and I’m interested in architecture, so they thought going to it would help me make sure that’s what I wanted to do before I invested time and money,” Shewchuk said.

Knutson agreed. The week gave him a chance to see what the College of Design offers. “I’ve researched architecture programs, but I learned about industrial design and graphic design, too,” he said.

“Not very many schools offer a camp like this,” Shewchuk observed. “You go on a tour but you don’t get an inside look on what it’s like to sit in a class or use the facilities.”

Paul Bruski, associate professor of graphic design, has taught students attending Design Condensed in Ames and Design Innovation in Sioux City. He thinks their open-ended goals may be what makes it such an engaging experience.

“Some of them have a very definite idea of what they want to do, while others don’t,” Bruski said. “I want to help them think about it and what the possibilities may be—they don’t have to decide now.”

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Increasing offerings

Taken together, the three summer design programs are the college’s largest outreach effort and poised to continue to grow, Satterfield said. “The goal is twofold: To build on the experience, background and specialties of the College of Design faculty and staff to offer design-related workshops to communities and groups of varying needs.

“It’s like we have a lot of parts,” Satterfield said. “If someone has the audience, we have the content and can show them how to pull in local resources.”

Next up is to develop a systematic approach to extending that outreach and looking for funding in specific areas, including K-12 and those with cognitive disabilities, she said.

“It really is customizable and can meet a broad range of needs. We want to show them all the opportunities there are in designs and art.”
Summer programs prep students for life on campus

Art isn’t design—is it?

That was the question Gerardo Garcia turned over in his head as the then-high school junior contemplated attending an Iowa State University College of Design summer workshop.

“I was thinking about college, my art teacher was pushing me toward college, and I was taking AP art—but I didn’t know that design was also art,” said Garcia, now a student at the College of Design.

Garcia decided to attend the workshop at ISU Design West in his hometown, and it would prove to be a life-changing experience.

“I get a different viewpoint of college and of ISU,” said Garcia, now an Iowa State senior in industrial design who worked as a counselor with one of the College of Design’s 2013 summer programs. “I didn’t even know about design at ISU.”

A gradual expansion

Held at the newly opened ISU Design West, the first workshop in 2008 was aimed at students in grades 10 and above. The program’s intent was simple, said Debra Satterfield, interim chair of the College of Design and the program’s lead workshop/camp coordinator: Introduce high school students to the College of Design, and let them experience college, core design skills and design studio culture.

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While campers engage in daily classes, luncheons, tours and discussions at Iowa State and in Ames, they participate in recreational and social activities and spend each night at the Iowa 4-H Center near Madrid.

The on-campus day and off-campus night combination works better for this age group than a dorm stay, Satterfield said. “4-H is a great partner because they have the content and can show them how to pull in local resources.”

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Taken together, the three summer design programs are the college’s largest outreach effort and poised to continue to grow, Satterfield said. The goal is to turn the experience, background and specialties of the College of Design into a pull for design-related workshops to communities and groups of varying needs.

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Next up is to develop a systematic approach to extending that outreach and looking for funding in specific areas, including K-12 and those with cognitive disabilities, she said.

“It really is customizable and can meet a broad range of needs. We want to show all the opportunities there are in design and art.”

Among introductions to basic design concepts and experimentation with art and design techniques, the initial Sioux City by Design workshop included visits to local artists’ and designers’ studios, a Q&A session with professionals, and a tour of architecturally significant areas of Sioux City.

Participants translated their experience into an art project displayed in a gallery exhibition for family members.

Offered annually in June, the three-day high school workshop was so successful that in 2011, the college developed a one-day middle school workshop for students entering seventh, eighth and ninth grades. Explore Design participants can meet like-minded peers, take part in discussions with professional artists and designers, interact with college students and faculty and complete an art project to share with family.

This year, Satterfield obtained a strategic initiative from the President for Extension and Outreach to expand the programs to more students around Iowa.

Explore Design and the renamed Design Innovation high school workshop were held in Ames and Sioux City in June. “I hope to offer them in Storm Lake this fall, with instruction available in both Spanish and English in a pilot effort to engage that area’s Latino students.”

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Satterfield’s efforts were spurred by interest in the college’s outreach initiatives and the college’s outreach initiatives and her hope to offer Design Innovation to Storm Lake.

“With the meal options available in Ames and Sioux City, it would be ideal to offer the program in Iowa State,” she said.

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James Kibbey
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Julia M. Badenhope
Ames, Iowa

Over her 20-plus-year career at Iowa State, Julia M. Badenhope, FASLA, has secured more than $13 million to support her research and community development projects. The largest and most visible of these is the Iowa’s Living Roadways Community Visioning Program, which she created in the mid-1990s, and which has brought planning, beautification, and economic progress to 200 Iowa communities under 10,000 in population.

This program has received national recognition and has established Badenhope, an associate professor of landscape architecture and a Fellow of the American Society of Landscape Architects, as a national leader in community development partnerships.

A nominator wrote: “When you drive into a small Iowa community, the probability is high that you’ll see signs for a downtown pocket park, community trail or community garden that you admire is high that the new entrance sign, How the Easter Bunny Saved Christmas, and Losu Blaiz Off (named a best book of 2007 by Parent & Child magazine), and Story County: Here We Come! A member of the Society of Children’s Book Writers and Illustrators, Anderson regularly speaks at schools, libraries and conferences throughout the U.S.

Of the 20 books Anderson has illustrated, five are his own original stories: Gladys Goes Out to Lunch, Blue Burt and Wiggles, The Little Quack, written by Lauren Thompson, and The Little Quack, which was named one of the Bank Street College of Education’s “Best Children’s Books of the Year” for 2011. It also won the 2011-2012 South Carolina Magnolia Award and Wyoming’s Buckaroo Book Award, both children’s choice awards. It also won the 2011-2012 South Carolina Picture Book Award and was named one of Bank Street College of Education’s “Best Children’s Books of the Year” for 2011. The sequel, Happy Birthday, Hamster, earned the same accolade in 2012. The New York Times-bestselling Little Quack, written by Lauren Thompson, has been translated into nine languages and continues to captivate children with Anderson’s colorful images of the title character and his siblings. Books in the series have earned the National Children’s Literature Award and the International Reading Association/Children’s Book Council Children’s Choice Award.

The economic development coordinator for the City of Des Moines, Olson-Douglas serves as chair of wAIA and director of communication and outreach. She was the vice chair in 2011-12. She is a member of Consortium, a professional women’s breakfast club, and the AIA. Olson-Douglas was named one of the Des Moines Business Record’s Under 40 Under 40 in 2011. She received a Master of Architecture in Urban Design from the Harvard University Graduate School of Design in 2004. She is an annual member of the ISU Alumni Association.

Earlier this year, Hot Rod Hamster (written by Cynthia Lord and illustrated by Anderson) received Mississippi’s Magnolia Award and Wyoming’s Buckaroo Award, both children’s choice awards. It also won the 2011-2012 South Carolina Picture Book Award and was named one of Bank Street College of Education’s “Best Children’s Books of the Year” for 2011. The sequel, Happy Birthday, Hamster, earned the same accolade in 2012. The New York Times-bestselling Little Quack, written by Lauren Thompson, has been translated into nine languages and continues to captivate children with Anderson’s colorful images of the title character and his siblings. Books in the series have earned the National Children’s Literature Award and the International Reading Association/Children’s Book Council Children’s Choice Award.

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College, university honor distinguished alumni and faculty

DESIGN ACHIEVEMENT AWARD

The Iowa State University College of Design established this award in 1988 to recognize outstanding mid-career creative and professional achievements of alumni in the fields of architecture, art, and design, community and regional planning, and landscape architecture.

Danielle C. Hermann
BArch 2001 / MArch 2008 Architecture
Waukee, Iowa

Erin Olson-Douglas
BArch 1997 Architecture
Des Moines, Iowa

LaDan Omidvar
BA 1982 / MArch 1996 Architecture
MCP 1985 Community and Regional Planning
Ames, Iowa

Ann Sobiech Munson
March 2000 Architecture
Slater, Iowa

With more than 50 years of combined experience as practitioners and educators in architecture and urban design, Danielle Hermann, Erin Olson-Douglas, LaDan Omidvar and Ann Sobiech Munson in 2011 established Iowa Women in Architecture, a nonprofit educational organization aimed at supporting and empowering women involved in the design and construction of the built environment.

Through activities such as networking, peer mentorship, professional development, research initiatives and community outreach programs, Iowa Women in Architecture seeks to inspire women at all stages of their careers.

The group holds major quarterly events and engages in activities to increase the visibility of women in design and related fields, advocate for issues relevant to these women, advance women in leadership positions, and lead discussion about cultural change in design professions.

A student chapter at Iowa State University extends these opportunities to students and faculty and responds to their particular needs.

Hermann is a project architect for OPM Architects, Inc., in Des Moines and past director of archives for IAIA. She is a member of the American Institute of Architects and serves on the “I Have a Dream” Foundation Board. Hermann was named one of the Des Moines Business Record’s 10 Under 40 in 2011. She received a Master of Architecture in Urban Design from the Harvard University Graduate School of Design in 2004. She is an annual member of the ISU Alumni Association.

An architect in the state of Iowa and a lecturer in the ISU Department of Architecture, Omidvar chairs the IAIA Education and Programs Committee. Prior to joining the Iowa State Faculty, she was a project architect and project manager with Brooks Borg Skiles Architecture Engineering in Des Moines. Omidvar is a LEED Accredited Professional and a member of the AIA and the Iowa chapter of the U.S. Green Building Council. She served on the AIA Board of Directors for three years. She received the Margaret Sloss Gender Equity Award from ISU in 2011.

Sobiech Munson is an architect and specifier with Substance Architecture in Des Moines and previously was director of the ISU College of Design’s first-year Core Design Program. She is the past chair of IAIA and served as chair in 2011-12. She also is the chairwoman for the Central Iowa Chapter of the Construction Specifications Institute and a liaison for the CSI award jury with the ISU Department of Architecture. With Thomas Leslie, ISU Pickard Chilton Professor in Architecture, Sobiech Munson received a 2009-10 Creative Achievement Award from the Association of Collegiate Schools of Architecture.

Derek Anderson
BFA 1991 Art and Design
Minneapolis, Minn.
Award-winning children’s book author and illustrator Derek Anderson creates vibrant characters and worlds that delight young readers, parents and teachers.

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This program has received national recognition and has established Badenhopke, an associate professor of landscape architecture and a Fellow of the American Society of Landscape Architects, as a national leader in community development partnerships.

A nominator wrote: “When you drive into a small Iowa community the probability is high that the new entrance sign, monuments, or downtown pocket park, community trail or community garden that you admire is the result of community visioning.”

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A member of the Society of Children’s Book Writers and Illustrators, Anderson regularly speaks at schools, libraries and conferences throughout the U.S.

REGENTS AWARD FOR FACULTY EXCELLENCE

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Inspire
Inspirer is published three times per year by the ISU College of Design and mailed to nearly 15,000 alumni and friends.

Alumni Updates
Have you married, moved, changed jobs, published or exhibited your work or earned an award? Let us know at www.design.iastate.edu/shareyournews.php.

On the Cover
Design students find internships all over the globe. Clockwise from top, August 2013 multidisciplinary design graduate Derek Hamilton; studio assistant Tanita Turner, interior design (with alumna Susan Moss); and Hannah Lalief, landscape architecture, worked this past summer in Germany, Hawaii and Colorado, respectively. Contributed photos.

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Become a fan of the College of Design on Facebook! More than 2,590 people (and counting) “like” our page. Find us at www.facebook.com/CollegeofDesign