

Archiva

"By reconnecting with the past, you can gain a better understanding of the future."

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John Court

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Living in the Building

By Erika Molburg '01

Imagine waking up at 5:30am to shower in a locker room that only seems to have a cold water supply, or sharing a night with several of your classmates in a classroom full of bunk beds, or even not having to step a foot out of the main building to get to your bedroom. For most of us, this would be a quite unusual day, but for the members of IMSA's Charter Class this was the normal way of life during much of their first year.

Until the Spring of 1986, IMSA had no residence halls. Instead, students retired for the day in classrooms. Of course the classrooms were transformed into living quarters, but with nearly 30 people per room, living space and privacy were strictly limited. While the students still referred to their rooms as dorms, they were not given the titles we are familiar with today—01 through 07. Instead, they belonged to such dorms as Music, Home Ec, and Art.

The most difficult part of sharing a room with so many people might be the morning. Unless you man-

aged to be the first one awake, it may have proved a challenge trying to sleep through the various different alarm clocks all going off at different times of the morning. They solved this problem rather cleverly, though.

Each evening, students put a card with their name on it in a time slot, which designated their desired wake up time. In the morning, the student serving on Wake Up duty for the dorm was required to get up at certain times to wake up those individuals who put their cards in for that time. It seemed a convenient solution, but as Jill Howk Gengler, '89, recalls, "I was really paranoid that I would oversleep on the days when I had Wake Up, so I'd get up really early so

as not to screw up." Oversleeping on Wake Up duty would obviously cost the entire dorm a mass of tardies or absences.

Showering was the next obstacle to tackle each morning. Without the luxury of private baths, many students were up at the crack of dawn racing to reserve a space. Unlike today's schedule where students begin at various times throughout the morning (and even afternoon for the lucky few), almost every member of the Charter Class began at 1A (the equivalent of the first mod), so generally the showers became crowded quite early.

All of the students showered in the gym locker rooms.

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The Music Dorm, courtesy of Jill Howk Gengler '89

(continued from pg 1)

The girls had a much easier time, though. Their stroll to the gym was short, compared to the path the boys had to take, which included a walk through the cafeteria in their bathrobe. Not only this, but the girls also had a steady flow of hot water and shower curtains—both of

which were considered luxuries to the boys. As David Kung, '89, recounts, "The water pressure was lethal and the water temperature varied. ... Later in the year, they opened up one of the girls' shower rooms for the guys, which had much nicer individual shower stalls. The move to the new shower room did not go without controversy, however. The girls left some graffiti and other items as welcoming gifts."

Dorm life after school seemed to be rather typical, despite the fact that each person had nearly 30 roommates. Each dorm was assigned an RC who watched over the students, though they had no way of taking off campus trips. Throughout the week, the students could be found in the TV pit, which at the time actually housed a TV, or in the Home Ec lounge. Watching television did get boring, however, and as Jill Howk



An Improvised Closet

Gengler remembers, "We were usually desperate for something to entertain ourselves with. ... One weekend we rated all the water fountains in the building (based on taste, water pressure, and coolness)."

Studying could also be seen as a potential problem. A room with so many people could get quite hectic with students walking in and out. While each student had a desk of their own, they generally chose to utilize the provided study rooms.

Finally, sleeping was a nightmare for many in the dorms. There were always problems with the lights, because people would go to bed at various times. To see in the dark hours, one needed a flashlight, but some weren't so careful in the directions they pointed their lights and often woke others up. There were also the consistent snorers who roared throughout the night, not

to mention the giggles and whispers that kept some up.

While most admit the experience had its disadvantages, they all seem to have enjoyed living in the building. As Jill Howk Gengler put it, "It was a

great time. Living together in the building, we got to know one another really well and I became friends with people I probably wouldn't have if we had just moved right into the dorms."

See page 4 for more pictures! Special thanks to Charter Class members Karen Kiener, Jill Howk Gengler, Arek Dreyer, and David Kung for their contributions.

Archiva

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The Story Behind Yare

Today, valued at somewhere between \$25000 and \$30000 because of its style, there is not one person who hasn't heard the name Yare. "It's that big blue sculpture," comes to mind every time someone on campus hears it. But what also comes to mind for a select few is the story of the artist who created it and how Yare came to be such a tightly knit stitch in the rich tapestry that is IMSA.

Scott Wallace has always been a passionate artist. His mother claims, "He was just born an artist." His pictures, even as a child, showed his interest in art.

Scott grew up in Elmhurst and went to Northern Illinois University. It was during that time in his life that he became friends with artist Bruce White, the artist who would eventually create IMSA's Entelechy.

In time, Scott became an artist in residence at Garbe Iron Works Inc. in Aurora. It was during his residency one summer that he completed a number of pieces about developing a form vocabulary. For Scott, the form of Yare suggested "spring into action quickly" by how the sculpture crosses and springs up. That's what Yare means. For Scott, it

By Derek Blanchette '03

was a form of development expression. Little did he know at the time that the word he had found in a thesaurus would live on in a community such as IMSA.

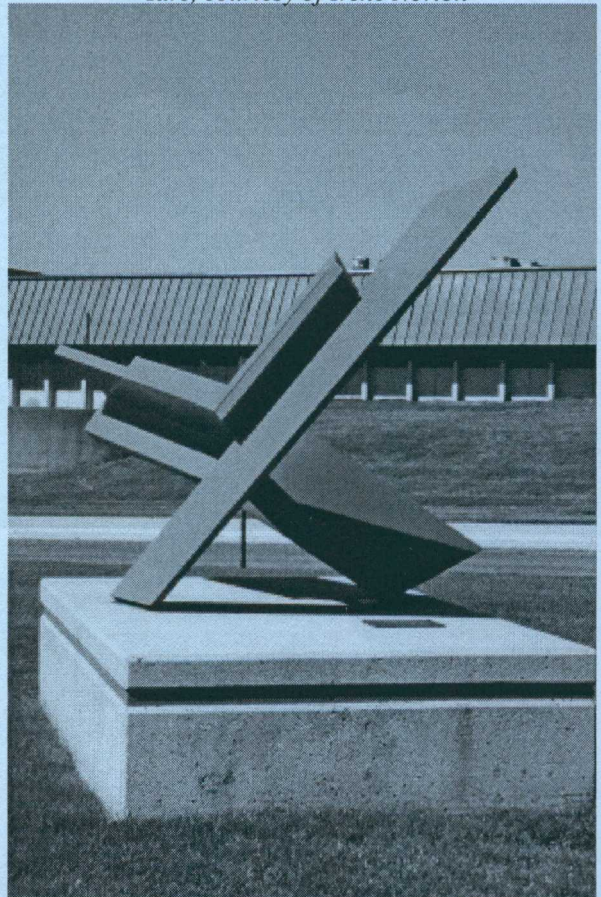
Terry Peschia of Garbe Iron Works knew Jim Pearson and other Board members before IMSA had even opened for its charter year. It was because of this that Terry had decided to donate Yare and one

other of Scott's sculptures, Shipshape, to IMSA as gifts. The sculptures were installed just before the school opened as everyone was getting the campus ready. Scott and his mom, Frieda Wallace of Aurora, came to the unveiling and Governor Jim Thompson came to do the honors.

Today Scott teaches at the University of North Dakota. His works have

acquired more content, symmetry and imagery but still to this day he credits Garbe Iron Works as having played a major role in his success as an artist. Scott knows that Garbe took a risk in having a young artist in residence. With his career today he is well aware of how difficult it is to arrange a paid internship to produce pieces of art. Garbe Iron Works afforded a talented artist a great opportunity, something that Scott says you don't see a lot of today.

Yare, courtesy of Irene Norton



Archives: A Look Back

By Erika Molburg '01

In the 2000-2001 school year, the Archives staff has been very busy. An ongoing project to organize submitted photos and slides has continued with help from the Archives workservice staff. Such materials have been used for

webpages, a recent *Acronym* article, and community functions like alumni gatherings. This year, Archives also published "Reaching For the Stars," a look at the accomplishments of African-American and Latino graduates. With the help of music department chair David Deitemeyer, Archives has begun collecting materials to document departmental history. *Archiva* has also continued with success,

and we would like to see more contributions next year.

With the close of the school year quickly approaching, the senior staff for *Archiva* must say goodbye. To replace the vacant positions, we are looking for editors and staff writers interested in IMSA history. The duties vary from writing and layout to photo editing. Anyone interested should see IMSA's archivist, Marti Guarin, in the IRC.

Living in the Building: Photos



(Top) Chris Caruso sits at the main entrance to welcome guests—a job known as "door duty."



(Top) Several students lounged in their "dorm" before going to sleep.



(Top) Students move their belongings across the sea of mud into the newly finished residence hall.



(Right) Students move into the new hall despite the construction trailers and other mess.