

Karl Puljak: When Spaces Are More Than Just Places — Season 1, Episode 3

Amy: You're listening to Beyond 1894, a podcast where we hear from Louisiana Tech University scholars, innovators, and professionals on their personal journeys and the impact they are making in the world around them. I'm your host, Amy Bell, and my co-host is Teddy Allen.

Amy: So, Teddy?

Teddy: Yes. Amy.

Amy: Do you remember a time when you were completely awed by a building or a bridge?

Teddy: Yeah. Yes, I do.

Amy: Where were you, and what building and/or bridge?

Teddy: It's 1966, before you were born, Amy, and I was six years old, and we went to Robert F. Kennedy Stadium in Washington. And it was the first time I went to a pro baseball game. It was the Washington Senators against the Kansas City A's, and just.... When you look back at that stadium, it's not a pretty stadium. It's not there anymore, but I didn't know there were that many people in the world.

Amy: Wow, yeah. So as a kid, and you're in that stadium, what do you remember feeling? That was probably your first Stadium, right?

Teddy: Yeah. I mean, where I grew up is 750 people. So, we were double A in football and the stands were 20 rows of stands--just a little concrete block with seats in them. So, I thought that was pretty cool. But then you go to a big-league football/baseball stadium. How can anyone put this together? I mean, they had to start. There was nothing there, and all of a sudden, all these, you can seat 70,000 people in this thing. Ramps, and covers, and concession stands, and bathrooms. I just, even my little, bitty, tiny, South Carolina mind was somewhat awed by, somebody had to think of this, for one thing, and somebody had to figure out how to put it together.

Amy: For sure. Yeah, I remember, you know, we talked about how I'm from a small town as well. And the first time that my parents took me to Houston, Texas, and we're driving across all these different lanes and seeing huge buildings I've never ever saw before. I felt like I was in a completely different world. I was transfixed and enchanted by everything. I was like, "Wow, I can't believe this actually exists for some people."

Teddy: Yeah, we probably take it for granted now. That's why we need to keep reminding ourselves every day to think like little people, and we'll keep being fascinated. If you're driving to Houston now from the South, from the north, you'll pass Minute Maid Park on the right, right when you come into town. But Minute Maid Park is a fascinating deal, and, you know, the roof retracts, there's a choo choo train in there. And again, this is just the baseball stadium.

Amy: Wow. So, do you have a favorite stadium?

Teddy: Well, Wrigley Field is hard to beat and Fenway Park--those are the two oldest. A place like Fenway or Wrigley Field, they stood the test of time. These things opened the year the Titanic sank. Was that 1914? So, it's been a minute, but they're so charming. And they're built within this tiny little piece of ground around houses and the city that somebody, the architect for that, was so far ahead of their time in figuring out: we're gonna build this and it could sit here 100 years and still retain its charm.

Teddy: The human architectural mind: mine doesn't work like that. You know, we ride the elevator up in Wyly Tower with architecture kids all the time. Students all the time.

Amy: Yeah, we do.

Teddy: We're on the 12th floor. They're on the 13th. They got their big architect bag and all this kind of stuff. And I'm just wondering, you know, I wish I could be in their head just one day to figure out how they think, and how they see all this stuff out of nothing. How they create it out of nothing.

Amy: Yeah, their experience. It's a good thing that you mentioned stadiums, actually. I think a lot of places actually bring people together, and stadiums bring a ton of people together. And that's something that Karl talked about in our interview together. That was a definite theme: bringing people together with architecture.

Amy: So, Karl Puljak is the Director of the School of Design and the co-owner of Utility Brewing Company, if you've ever been there. We talked about architecture, the architecture students' work for Med Camps, how he started a Brewing Company with one of his former students, and what his goals are for the future.

Teddy: He has dug in, and he has sold out to what he's doing, and I know a bunch of these...

Amy: Sold out in a good way.

Teddy: In a good way. I mean, he cares about the students, and that faculty over there does. My niece Lacey graduated two or three years ago. She was a leaf blowing in the wind, had no idea what she wanted to do. And about her second year here, maybe, she discovered architecture, and she's an architect in Nashville now. And once she figured out that's what she wanted to do, she was 100% going. And she had all these.... Karl and the faculty pushed her, and helped her, and encouraged her. And I mean, I've teared up before thinking about it, because she didn't know what she wanted to do. And when the light came on, it was, it was over. It was just a joy to see her--how much that she put herself in a program and how much they were willing to help her.

Amy: Maybe one day we'll have her on the podcast.

Teddy: Would love to have Lacey. She's a Peppercorn. She's a joy. Yeah, She's... she's a wonderful young architect.

Amy: Awesome. And now let's hear from Karl.

Amy: So how did you decide to study architecture?

Karl: I decided pretty early that architecture might be something that would be of interest. One of the things I guess I was always looking at is possibly getting a degree in music. I studied cello since I was a little kid, and um, kind of kept up with all that stuff. And still do. But I liked some of the things that I experienced as, I guess, as a young kid about architecture.

Karl: I lived in St. Louis. I'm from St. Louis but lived in the suburbs. So, I love the opportunity to go downtown with my family. Typically, it was like for Christmas or, uh, my dad worked for the brewery downtown. And, uh, but getting to see all those buildings, and getting to see them all close together, and getting to see, you know, especially during the week and during the holidays, all the activity that happened in the city. I just thought it was really great and very different from where I was living.

Karl: In St. Louis, we have, you know, the big arch as well. And, I just found that always to be kind of a fascinating, interesting thing, you know. And we would take family and friends that were from out of town to go up there and take a look. And I was, again, I thought it was fascinating to be up on top of it, but I think even more so to be on the ground and looking up at that, at that thing, and just seeing, uh, learning how that thing was put together. They have a little film in the lobby, in the basement of the, uh, of the arch grounds where they have this film that talked about the making of it. I just thought it was fascinating. Such a simple thing, you know. A simple object but such a complicated thing yet at the same time. And I think those kinds of things were of interest to me.

Karl: The other thing was, when I was younger, I met a guy who was both an engineer and an architect, and he used this quote that always still sticks with me. In making comparisons between architects and engineers, in one, uh, that architects know nothing about everything, and engineers know everything about nothing. So, but basically, the point is that architects are supposed to have a very broad understanding of the world, culture, history, um, and maybe engineers, um, again, as a stereotype, kind of focus on kind of singular things and really have a very deep kind of a depth of knowledge about something that's fairly limited. And I love the idea of kind of having a, you know, being a Renaissance person, and I think that's the other thing that maybe got me interested in that. Yeah, music kind of faded away. I knew I could still kind of play music while being an architecture major, and I did do that, so.

Amy: Yeah. And so how did you get to Tech?

Karl: Tech? Uh, it's a little bit.... So, after undergraduate I, uh, I went back to work in St. Louis. Um, worked briefly for an architecture firm for about a half a year, and decided that this really wasn't a fit for me. I decided over, well, after a little bit of scheming, to go to Europe and try to work. And so, um, my parents were a little surprised at that and kind of wondering what I was thinking. But, uh, whatever I did it, um, I ended up moving to Vienna for about three years. And, uh, practiced architecture there, played cello there, and then went back to graduate school. And I went to graduate school at a place called Cranbrook Academy of Art in Michigan.

Karl: And kind of at that point, I had an opportunity, you know, to kind of decide, okay, well what's next? I guess my initial thought was I was going to move to New York, be, you know, be an architect and do what I guess a lot of people do kind of after they leave school: Go to the big city, and try to figure it out. But I got a phone call from a professor from Louisiana Tech named Robbie Fakelmann. And he asked if I might be interested in coming down to Ruston to teach for

a year. Just as a one-year appointment, and it would be maybe an opportunity to learn a little bit about teaching. Uh, they had an opening, and he wanted to bring a little bit of young energy into the, into the school. And I said, "Well, that sounds kind of interesting." I'd never been to Louisiana at the time, but I wanted to, you know, I thought this might be something that worked. And I went down and visited, and, seemed like a possibility. And when they hired me, I guess later in the summer, I packed my bags and headed up, you know, headed this way, uh, sometime in August and ready to start this adventure. And that was 25 years ago.

Amy: Wow. So, you must have liked it.

Karl: I did, it's one of those things. I always wanted to go back and teach after, you know, after school. I don't know, it was always something that I knew I wanted to do. I just didn't think it would come as quickly as it did in terms of the opportunity. So that one-year appointment became a second one-year appointment, and then I applied and had a tenure track position and kind of just moved, kind of moved from there.

Amy: What did you like about teaching?

Karl: I think one of the things that's like, I just like being in the environment. I think I love being a... When I was at school, when I was at the university, as an undergrad, or even as a graduate school, as a graduate student, I just loved being in the environment of people who are, who are learning, people who are trying to kind of push their ideas forward in this kind of environment. And, again, I think I thought I had maybe the temperament to be a teacher.

Karl: I do love it. In my appointment now, it's mostly administrative, so I don't get to teach maybe as much as I would like to. But again, I think being able to teach.... And my, one of my primary jobs was to teach freshmen, freshmen design students. And these are kids who, again, most of them just came straight from high school with the idea of either, you know, majoring in interior design or architecture, not knowing 100% sure, being 100% sure this is something that they want to do. But you know, trying to, trying to bridge that gap between, you know, kind of where they came from and uh, you know, maybe where we help, we want to take them.

Amy: So yeah, they're going through a transition.

Karl: Absolutely.

Amy: And, what's some advice that you typically give?

Karl: Always keep your eyes and ears open, and, always kind of look, you know, kind of with a broader kind of vision about what's ahead of you. Appreciate the journey, I guess. Don't be in a rush to move to point B. You know, by keeping your options open, I think, I don't know, things are discovered that maybe you weren't even aware were out there.

Amy: Yeah. Yeah. Yeah. Do you think that's what you did?

Karl: I think so. Yeah. I think so. I made some decisions, and then, uh, took responsibility for them. It's like, okay, it's like, I decided to leave from this job in St. Louis in order to move to Austria. And uh, there were some challenges, like in terms of getting there. I mean, language is certainly one, a little bit. It's like, uh, my parents are from that part of the world, so the language wasn't all too bad. But it's a giant transition, and trying to... uh, if you understand that that transition is actually part of that growth and part of the experience, it's all good. I didn't go there

necessarily.... I didn't go there 100% just to get a job, but a job was part of it. But I think also to learn.

Amy: But then you came to Louisiana Tech and stayed here.

Karl: That's right. And, and again, it's like, I don't know. I didn't think that initially when I came here, this is going to be a longer-term deal, but, you know, things change. It's like, I never thought living in a smaller town would necessarily be where I would find myself, but not, you know, not in any other way other than I just didn't. I was just kind of an intuition. But when you come to a place and you understand in a smaller town, there's, um, I don't know, in some ways there's more opportunities because there's just fewer fish in the pond. And I think, you know, you have the opportunity to get to meet people that maybe in a larger city you wouldn't have access to. And I think that was, that was great.

Karl: And the other thing, of course, is I met a local girl and you know, been married for 20 years. So, uh, so that was another part of it. My wife is a graduate from Tech. Her parents are graduates from Tech. And, um, in fact, her dad's a pretty well-known guy in this university. He was the coach of the Lady Techsters for years and years and years. So, uh, I don't know, kind of being part of that, you know, becoming part of that family and seeing that, again, it's like I found, you know, profound satisfaction in what I was doing at work. You know, kind of on the job. It just seemed like this was going to work. This is going to be a place that I can, I can plant my roots.

Amy: Yeah, for sure. And so, I want to talk a little bit about the architecture students and their involvement with Med Camps. So how did that start, and what's it been like?

Karl: Sure. I guess, it's like the, maybe the beginning of that story is about, it seems like about 20, a little over 20, years ago. I proposed something to the director of the school of architecture that maybe it would be a good idea for our students to spend at least one quarter, or maybe two quarters, out in the community helping. Helping community needs, you know, kind of identifying nonprofits or other organizations that might need some help. And maybe with the skills that our students have, we could contribute in some way.

Karl: And so, what we did is we started with a series of small projects. In the fifth year of our program, it was a five, it's a five-year program in architecture, and, uh, go out. We'd worked with the, you know, the City of Ruston. We worked with the parks department. We worked with a number of nonprofits. We worked with, uh, the city of, or the village of, Dubach, and, uh, worked on projects with them. And so the students not only designed these projects, presented them, uh, but then also went out and constructed them.

Karl: And that's, that's been very exciting. It's like, so a number of projects, a number of Habitat for Humanity projects were constructed. And then, uh, in the recent six or seven years now, we've been working with Caleb Seney, who's the executive director of Med Camps. Working on ways to improve Camp Alabama, which is the home base of this organization. And trying to find, you know, the big ideas of how to maybe look at, um, you know, looking at a master plan, in terms of how things could develop over time. But then also doing, designing and building small components along the way. And again, I think, you know, the work of Brad Deal and, um, Robert Brooks has just been unbelievable. In terms of how they've kind of transformed, again, this idea of going out in the community, sharing the abilities and talents of our students, and building something that's bigger than themselves, is pretty awesome.

Amy: What's one project that you have done for Med Camps that we can kind of like envision?

Karl: Okay. Uh, I would say maybe one of the, you know, one of the most profound ones might be the very first one that they did. And this was six, seven years ago. Um, Med Camps is a, it's an old camp of the Presbytery. So, it's been around for decades. And Med Camps for Louisiana is a nonprofit organization that provides summer camp opportunities for, for kids with a variety of physical disabilities or you know, or, or other kind of health related issues and provides them a camp opportunity at no cost to the parents. So, one of the things, in like, in assessing what Robert Brooks and Brad Deal assessed as like, you know, there was no place, at least initially to gather. So they ended up meeting primarily in the parking lot of the facility, and they thought that, you know, maybe the, maybe one of the most important things, you know, we could do, as like as a way start the day for the campers to all gather together and as a way to kind of get together at the end of the day with all the activities and after dinner, they could meet somewhere, and again, it was a pretty simple idea.

Karl: And what they created was a pavilion. Uh, that is, it's remarkable. It's, it's simple, you know, in a lot of ways and very poetic. It's very, uh, practical and functional, um, in order to allow, you know, again to, it has to work. Uh, but, um, being able to kind of find and establish a need and get students to look at that need and try to find ways to, you know, not simply make, I don't know, a deck, you know, for everybody to kind of gather around. But to make it a place of, I don't know, uh, a gathering place that provides an opportunity to start the day. And then to kind of, to wrap up the day, there's, um, they say, again, the pledge of allegiance, you know, at the beginning of the day. The flag goes down at the end, you know, that they have kind of on the edge of the Lake, goes down. For the kids, it was kind of home base in some ways. It's like obviously they had their cabins, but this was the place where we would all get together and we would all, uh, you know, kind of talk about what the day was, what the day might hold, and then also kind of get an, get an opportunity to kind of wrap up at the end of the day to reflect on that.

Karl: I think that, you know, again, for me that's kind of what architecture is all about. It's like there is, you know, again, it's, it's not just making, making of the object, but it's about the occasion, you know, it's like you're making a place for an event to happen and for people to be engaged in it. I don't know, I think in some ways it's like the simplest, but it's incredibly profound. It's a deck with a roof, you know, if you want to look at it that way. But it's far more complex than that. There's a story kind of embedded in why it's designed and why it's built the way it is. That's what kind of, you know, adds the richness to it. And, uh, and I think that's also, uh, what kind of gets our students engaged in it. They know the bigger story about what this, what this is and what it means. Uh, it's not just a thing.

Karl: And the thing that's really great about it, it was, these ideas were generated by the students and not just the ideas, but you know, the drawings to kind of make it happen. And then actually kind of going out onto the site and working for hours and hours and weeks and weeks in order to realize it. Um, it's a lot of, I don't know, it's just, it's a lot of work in a short period of time. But you know....

Amy: And is it safe to say that it's also helping make typical camp experiences accessible for, you know, people with disabilities?

Karl: Absolutely. Absolutely. I think that the, the accessibility issue is paramount in this. It's like, and it's, it has to be considered in any of the work that those students do, you know. A large number of those students are, uh, rely on a wheelchair to get around. So being, you know, being able to have equal and fair access to all the facilities that the students create is

paramount. That's a given. You know, there's no doubt that that has to happen. But, uh, I think through that our students understand how important this idea of accessibility is. And again, it could be physical accessibility, but it can also be social and cultural as well.

Karl: There's a lot of learning that takes place in that class. And, I think the other thing that's really nice about it is, uh, when we initially started this, it was kind of the capstone project of their architecture experience. And now it's kind of in the middle of it. And I think that there's something really great about that in the fact that the students can take the experience that they had and apply to other classes down the road. And similarly, for the next group that's coming through the following year, they can offer advice, mentor, if the need comes, if the need comes to that.

Amy: Yeah, that makes sense. They can process what they learned and then apply it and continue to learn more.

Karl: And then teach the other, you know, the younger group as well.

Amy: Yeah, it seems really rewarding. What's it like for the students?

Karl: The students? Well, it's a pretty rigorous, it's a very short time period in order for this to happen. So, it's challenging. Uh, they're all working, you know, again, it's 20, 25, sometimes more, students working together on a singular project. There's a little bit, there can be a little bit of a, I don't know, reality TV, you know, it's like there's not always, not everything is harmonious all the time. There's, you know, uh, times for disagreement and debate. Um, but they also understand what they're doing is something, as I said, it's more than themselves. It's like, you know, the ego has to be kind of put to the side and they have to understand what the project is for and who it's for. And, uh, um, it's always a really exciting, and I mean, to me it's like moving, it's like I still get a little misty when I see these projects finished. They have, we have a ded. . .there's a dedication. You know, the kids that do come to the camp, they're there, their parents are there. And, uh, to see this all kind of come to fruition is pretty, pretty awesome.

Amy: Earlier you talked about how living in a small town almost gives you a little bit more, it gives you more opportunities. I mean, not only are you the director of the School of Design, but you also have your own brewing company here in town.

Karl: That's right. So, I co-own Utility Brewing Company. I co-own that with an architect who was actually, back in the day, a former student of mine, Cassidy Keim. And, uh, we also work with Dean Norton, he's an alum, and owned restaurants, uh, here in town. And yeah, when we, this is kind of another way in which we, we thought we could maybe contribute. I know my wife, and I think the odds of leaving Ruston are fairly remote. Um, she's committed, you know, her roots are here, her parents are here. Uh, our children have grown up here, and I don't foresee us moving. But I think to try to find another, another way to engage, uh, was the idea of this brewery.

Karl: It's like Cassidy and I, um, did homebrewing kind of independently for a long time, and it was just a hobby for me. I enjoyed the social component of it, um, and getting together with people and doing this. And, uh, he and I got together a little bit later and started brewing together, and we participated in some of these, the brew competitions that are local here. And, uh, we found a little bit of success, and I think that maybe got to our head a bit. And thought, "Well, you know, look, there's no.... Nobody seems to be making one of these. And it seems like a college town should have something like this. Why not us?" Cassidy, as I said, he was an

architect, and he had a space downtown, which happens to be right next to the Dixie Theater, which is a pretty great location.

Karl: The other thing that's really great about that space is it has an outdoor courtyard area, so to have, and again, I think those are two things that we really wanted. We wanted to be part of the downtown if we could. If it was to have the luxury of being, having an opportunity to have some outside space actually would be a bonus. And that's kind of what happened. And again, it's like, well, the idea of doing a brewery and actually trying to make a brewery, that there's, uh, there's a lot of learning that takes place there and a lot of time and a lot of discussions with family and friends about whether we should do this or not. But we thought, you know, prudently, that we think that this would probably be okay. And, we went and learned a little bit about how to go from, well again, the analogy would be like going from baking a dozen chocolate chip cookies to baking like 20 dozen chocolate chip cookies with a bigger system.

Amy: Yes

Karl: Because previously we would, you know, we brewed with five, we brewed five gallons of beer at a time, and now in our system, we brew about, oh, 250 gallons at a time. So obviously the equipment's going to be way different. Learning about that, we had to travel a little bit, and, uh, thought, well, you know, we think maybe we could make this work. And yeah, that's kind of how it happened.

Karl: Um, we've been open now for a little over two years. We were in planning and then construction probably for about a year and a half to two, probably two years. And, we are in the middle of an expansion right now. We're looking to kind of double the size of our interior seating and add a few more, uh, components that we think would be good because we have a, we have access to the building next door. So yeah, so, still get to do architecture things, even if I, you know, kind of primarily sit in my office and do administrative things, but, uh, staying involved, uh, in the profession in some way as well.

Amy: And you've created a place to gather.

Karl: I think that that was the thing that was really important. It's, uh, one of the things that we really wanted to do. We didn't really have a desire to be a brewery that kind of makes beer that you could go buy at the grocery store, or at a restaurant or anything. We just wanted to make a place where we would make the beer here. If you wanted it, you needed to come. Uh, we wanted to make a place that would be, I don't know, a place, that like a pub atmosphere, where people can kind of, you know, elbow next to each other and have a conversation. And I think it still stays that way. I think that's the thing that's really interest, you know, of interest to us. It's, uh, it's profoundly family oriented. It's like we, uh, you know, it's not, um, it's a, it runs as a restaurant. So, we're, uh, we serve pizzas and salads. But, uh, again, I think the idea of kind of making this beer and just having it at our place is, uh, something that was important to us, you know, as opposed to worrying about selling it to other people. It's like, you know, we'll make a place for people to kind of come and visit and hopefully enjoy, enjoy the experience.

Amy: Yeah. And it's fantastic. I really like Utility. I go pretty frequently. It's nice to have in town. Yeah.

Karl: Yeah, and I, well, and again, I hope so. The only way it works is, uh, it's everybody that's involved. It's like we have an outstanding manager in addition to our, uh, kind of the ownership team, and we have great folks that work with us. It's like, and most of them are Tech students

and trying to balance their lives at school with their interests, you know, to work. It's kind of a, it's a fun thing to work through and work with. It's like, but you know, again, without the help of our team, it'd be very difficult.

Amy: So, you have this business, this company with one of your previous, former students.

Karl: Former student, yeah.

Amy: So, do you create, you know, lasting relationships with your students?

Karl: Oh, I think all instructors do. It's like, I love keeping in touch with my students. I want the students to know that they certainly can reach out to us, and you know, this is not, there's still service after the sale, as they say. It's like we want, we want to learn about what you guys are doing. We want to know about your successes, and we want to bring those to our other students. It's like we want, we'd love to bring you back and talk about that experience and what you've done.

Amy: Yeah, for sure. And so, as the director of the School of Design, what are your goals for the future?

Karl: We have a couple of short-term goals, it's like, and they don't seem very exciting. For me, it's like, in terms of a bigger vision, would be to keep finding ways for our students and our faculty to engage outside of the walls of our own buildings. You know, I never wanted, you know, our school, to be an independent satellite of everything else that's going on here. If anything, it's like, I want to be in the mix. I want this, I want our faculty and students to be in the mix of things that are going on, you know, in different disciplines in different academic colleges and units. Uh, and then again, this other component of, you know, leaving, you know, the campus and actually participating in some way in the life of the town or the community or a little bit beyond that.

Amy: VISTA has been a really cool project that brought a lot of people from different parts of campus together. Can you talk a little bit about that?

Karl: I can. So, VISTA is, is a project that was spearheaded by Jamie Newman, and on our faculty, uh, Nick Bustamante, who was a professor of studio art and actually our program chair. And what they discovered is, the science folks needed opportunities to communicate some of their, I don't know, their kind of complex or huge or, you know, kind of beyond microscopic, ideas to others. And the visual artists have the, you know, have that skillset. And then kind of on the other side, it's like, I think, the visual artists have an opportunity to learn about some of the research that's going on in other colleges, and have, again, have an opportunity to participate in some way, you know, with that kind of work.

Karl: And, and again, I think that relationship that Jamie and Nick have kind of established has started to kind of grow now. It's like they have an independent lab, you know, kind of on campus now, in which they can, uh, they, the students can learn those skills, uh, in terms of everything from digital painting to the 3-D printing technology to all sorts of other things, and then apply it to research that's established or evolving, you know, in, typically it's the College of Applied and Natural Science or the College of Engineering and Sciences.

Amy: Yeah, and can we look forward to any other collaborative projects coming out of the school of design?

Karl: I hope so. Um, and I know there's some things that we're working on right now. I've been working and talking with a number of folks, but, uh, especially Jerry Berg and our graphic design program, looking at ways in which game design could be something that we could look at. So, game design is not only kind of in the world of graphic design, but computer science, potentially business, potentially other parts of the campus, that would be exciting. One of the ones is, we have faculty members in the new School of Music that what they do is actually do music for, uh, for video games. So, their role is going to be extremely profound as well. So, this is another example, but we continue to look, there's a few other things that are, are just kind of rolling around in terms of ideas, but it takes, again, it takes not only a collaborative spirit by just a couple of people, but other people willing to play along and finding the value in that. And sometimes it's things that we, as a school, have maybe a direct interest in. Sometimes we get things kind of coming back to us. It's like in terms of an idea, and then, we work that way as well.

Amy: Well, thank you so much for being with me on the podcast, and for answering my questions, and for talking to us.

Karl: You're absolutely welcome. I loved it. Thanks for the opportunity.

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Amy: Beyond 1894 is produced by the Office of University Communications, with help from The Waggoner Center and The School of Music, at Louisiana Tech University. Dave Norris is the executive producer. I, Amy Bell, am the producer and chief editor, and Teddy Allen and I are co-hosts. The sound engineering for this episode was done by Jensen Gates and the music featured was arranged by Kaelis Ash.