

# Design life

The NC State College of Design Alumni Magazine

SPRING 2013

## The Art of REMEMBRANCE

Three alums find ways to make sure the past is never forgotten

HEATH SATOW'S sculpture, entitled *Reflect*, features a 500-pound steel beam that was extracted from the World Trade Center wreckage. The sculpture itself is a set of hands reaching for the sky, each comprised of birds – one for each victim of the attacks. **Page 24**



**NC STATE UNIVERSITY**  
College of Design

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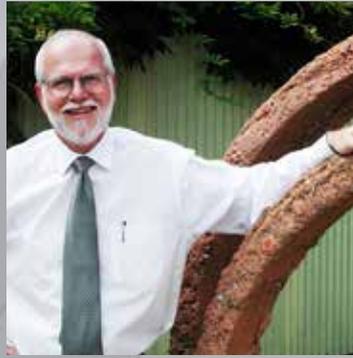
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## Designlife

**Designlife** is a publication of the NC State University College of Design. The publication is made possible through funding by the DESIGN GUILD, an engaged community of College of Design alumni, friends and design enthusiasts from around the world.

**Designlife** is distributed twice a year to alumni, friends and Design Guild members. We welcome your feedback about the magazine and invite submissions of news items at: [design@ncsu.edu](mailto:design@ncsu.edu)

To receive news updates throughout the calendar year, please subscribe to **Designlife** online by sending an email to: [design@ncsu.edu](mailto:design@ncsu.edu) with subject line SUBSCRIBE or visiting: [design.ncsu.edu/designlife](http://design.ncsu.edu/designlife)

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## Dean's message

Perhaps nothing is so personal as the topic of identity. We all have an impression of ourselves that has evolved from values inherited from family, our cultural context and the time we live in. This impression has also evolved from the efforts we undertake to shape ourselves by design. Just as we designers craft artifacts, we craft an identity.

# Identity

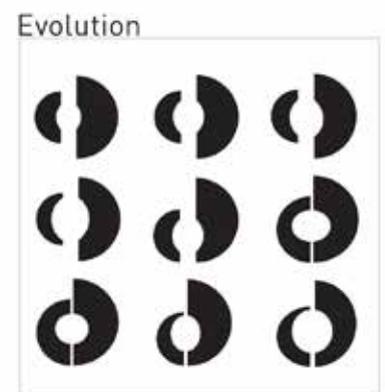
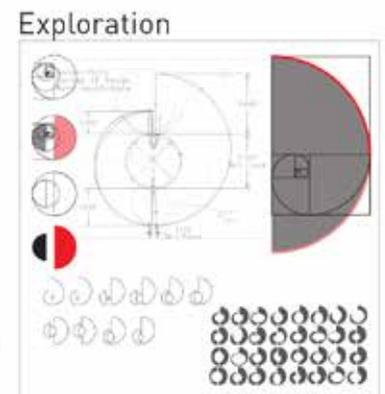
This instinct in the design personality is so strong that among the first lessons learned by a design student is the dichotomy of the impression we have of ourselves and the impression others have of us. The importance of this urge is reflected even in the care a designer demonstrates toward the design of his or her own signature. Walt Disney had his personal signature created by his creative staff to communicate a spirit of happiness, that is to communicate his identity.

*This making of a personal presence is the essence of an exercise in brand identity.*

In this time of aggressive reconfiguration of society and the economic models that sustain our way of life, the design professions are undergoing a transformation that will shape how we as designers will interact not only within traditional roles but also in ways that address the issues considered vitally important to society. As designers we reflect upon our experiences and education and immediately see the connections to the value we add to any investigative process leading to iterative solutions. We believe that design thinking is most relevant process available to address the most challenging questions. Wherever we gather, in professional meetings or in office settings, it is not unusual to experience the wonderment among us that society cannot see our value.

The challenge that lies before us is to communicate our commitment to values that makes our identity clear. Certainly any sense of identity begins with an inherited legacy. We can look to those early modernists who believed that design could be the strategy to invigorate industry through innovation and product development. The Bauhaus was moved from Weimar to Dessau precisely to make the connection to industry.

BRAND EVOLUTION: sketches from the students' exploration and the resulting final identity mark [right]



Sixty years later Steve Jobs and his collaborators again employed design thinking to connect with the modern equivalent of Dessau in Northern California. How an individual employs these lessons begins the transformation from inheritance to contribution. When the designer begins to think in terms of contribution he or she begins to assert an identity. Through our work and reflections upon that work we begin to shape a record of substantive accomplishment. Who we are is shaped by the values demonstrated by what we do.

How we define ourselves requires thoughtful reflection on our strengths as well as our limitations. Our capability and the resultant work is the basis of how others define us.

It is no different for the development of a brand identity for the College. We are obligated to consider the inheritance we have from the founding faculty. We can understand much about our College connecting our present motivations to the founding precepts of the College. These motivations include a shared first year experience, strong professional education at both the undergraduate and graduate levels, a true commitment to the cooperative extension mission of the University and the development of a vigorous a culture of research practice and scholarship. We have inherited and continue to foster a community focused on the learning experience of students rather than a particular design “style.” This approach is nurtured in a diverse community of design disciplines that has evolved over a period of more than sixty years.

Utilizing the efforts of CODE|Studio, an interdisciplinary professional practices course, the College of Design has undertaken the effort to establish a brand identity. The student team built upon the culture of design as the essential characteristic of the college identity.



The College community gathers in the formation of the new identity mark at the annual Design Guild barbeque

## This is a culture of design.

It is from this approach that a message platform arose: “design for life;” “design is life;” “design your life;” and “design life.” Designlife touches the singular most important aspect of the education experience at the College of Design. It is also the driving force of the research and scholarship vigorously pursued at the College. The essential nature of Designlife is the guiding spirit of our responsibility to prepare individuals to enter professional practice – and to lead balanced lives. Designlife is as much about the study of professional practice as it is about international life. A life by design is a whole life. The message of design life brings a diverse community of designers together focused on the enhancing people’s lives in how and where they live, work, play and worship. This approach to branding our College not only builds on the important legacy we have inherited, it has evolved from the deep strength of the College community and it is an area where we have already demonstrated national and international leadership.

Designlife is not only a guiding philosophy for teaching and scholarship; it is the way of life for our community. It is for this reason that the news and publications of the College of Design are now chronicled under the heading of **Designlife**. ▶

**Marvin J. Malecha, FAIA, DPACSA**  
Dean, NC State University College of Design

## LETTER FROM THE EDITOR

You may have noticed a bit of a change in the College of Design's alumni magazine. It has been redesigned and renamed as the result of a year-long effort to develop a new brand identity and messaging platform for the College. The previous *Design Influence* magazine has been renamed **DesignLife** to coincide with the College's digital media suite by the same name. A new website will be launched very soon as well.

Some may ask, "Why is a brand so important?"

In his book, *Primal Branding*, Patrick Hanlon states: "Believing is belonging. When you create brands that people believe in, you also create groups of people who feel that they belong...on a primal level, branding has the ability to make people select one brand over another." It must be acknowledged that we exist in a vast, competitive marketplace that demands as much of an academic institution as any corporation or business. We compete for funding, top-level students, faculty and publicity — the way we present ourselves to the world matters.

A brand is much more than a visual identity; it is a value system. Throughout its development — which included intensive research and strategy — we were challenged to explore, understand and define our core strengths and key differentials. As a result, we now present a professional and cohesive verbal and visual message that uncompromisingly positions the College as a premier design institution worldwide. Additionally, it has created a palpable level of pride and excitement on campus.

The **DesignLife** online edition offers the most up-to-date news and immersive experiences via video, blogs, and cross-channel information sharing which allows the print format to function as more of a journal, providing valuable thought leadership with more in-depth feature articles on research projects, faculty and student work that is relevant to our alumni, professionals, peer institutions and the design community as a whole.

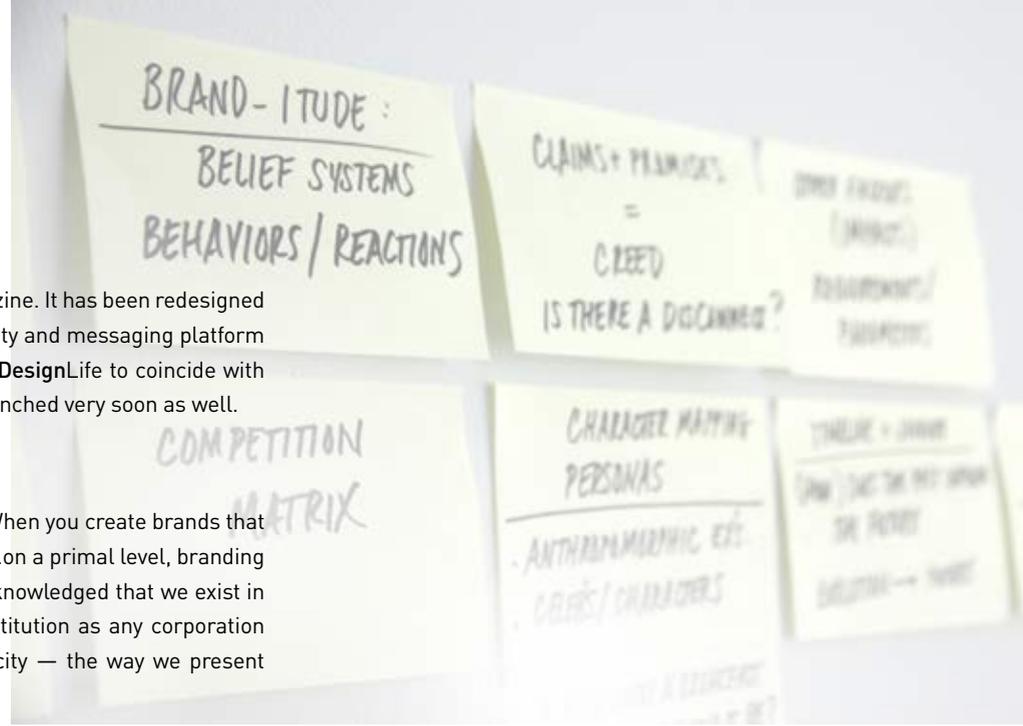
Our goal is to create a meaningful and ongoing dialogue with you, our valued alumni and friends. As always, and now more than ever, we invite you to interact with us. Let us know where you are and what you're doing. Send us article ideas and participate by being a contributor to the magazine. Give us constructive feedback. Become an active member of the College of Design community.

With this new year comes new possibilities for design to transform and inform our lives and those around us. Given the current political, economic and environmental climate, there has never been a more crucial time and opportunity for design to be the ultimate agent for change. The work of our faculty, students and alumni helps position the College, both nationally and internationally, as a pre-eminent, innovative leader in the design field. With your help, we can work together to generate the necessary resources to create new opportunities through funding, internships and employment, and most of all — participation.

I hope you're having a very happy and productive year!

**Carol Fountain Nix**

*Director of Marketing Communications + Public Relations*



# Design is life

Become an active member  
of the College of Design  
community.



# Meet TSAI LU LIU

The New Head  
of the  
Department of  
Graphic Design and  
Industrial Design

**Design for people. The scope must be sophisticated, emotional and cognitive.  
Learn how to please people with your designs.**

## **New department head and award-winning designer Tsai Lu Liu brings a wealth of experience to the College of Design**

Liu is an expert in the world of industrial design and brings to us a welcomed enthusiasm and love for teaching. Liu, who studied industrial design at the National Cheng Kung University in Taiwan, went on to run a successful design firm – Design Principles Inc. in Hunstville, Alabama, before briefly returning to Taiwan to manage product design and corporate marketing for international companies. Liu's experience includes working with top brands Coca-Cola, Johnson & Johnson, DeWalt and more.

He continued his education at Georgia State University, and then Auburn University where he served as a faculty member in the industrial design program. Prior to joining NC State's College of Design, Liu served as acting associate dean for academic affairs and research for Auburn's College of Architecture, Design and Construction. [▶](#)



For more, see [Designlife](#) online where Lui discusses his mentors, design philosophy and what impresses him most about the College of Design: [design.ncsu.edu/designlife/tsaililulu-2012](http://design.ncsu.edu/designlife/tsaililulu-2012)

# “Making a living is not the same thing as making a life.”

MAYA ANGELOU

*Good design requires that basic human needs are met, but it also requires that each human being's spirit be lifted. Good design concerns itself with craft as well as art, the measurable and the not so easily measured. To be a designer is to understand that many issues come to bear simultaneously on things you design. The goal must be to resolve needs, as well to enlighten. That is your task. It is one of great excitement and of great responsibility. The faculty started you on that journey; it is your job to take the next several steps.*

Roger H. Clark, FAIA  
ACSA Distinguished Professor of Architecture



SEE MORE: [design.ncsu.edu/designlife/commencment2013](http://design.ncsu.edu/designlife/commencment2013)

## Commencement Address : December 15, 2012

Dean, distinguished guests, faculty colleagues, staff of the College, parents, spouses, and relatives of graduates...

As some of you may know, what was originally the School of Design, and is now the College of Design, has a long history as a place of innovation and intellectual, technological, and artistic excellence, so as a member of the faculty I am honored to be here today to deliver this commencement address.

To some, addresses like this one are generally seen as the last lessons students receive before entering the real world. However, I think we can all agree that there are many more lessons to come and that most such speeches are forgotten as soon as they are delivered. So I do not aspire to change the world today, but perhaps a few of my words will be meaningful to some of you. In about six months I will mark the fiftieth anniversary of my graduation with an undergraduate degree in architecture and about fifteen months after that a similar anniversary of the completion of my Masters degree and the beginning of my teaching career at the University of Virginia. In 1963, as I completed my undergraduate work, then President John Kennedy was delivering the commencement address at American University in which he made a marvelous argument for true and lasting world peace. He stated that, "We should be remembered not for victories or defeats in battle or politics, but for our contribution to the human spirit." We know how that plea, powerful and hopeful as it was, turned out.

Turning to the occasion at hand, I wish to make a few observations based upon my experiences that to date have, at times, been successful and at many other times much less so.

First let me tell you that this College and its faculty expect more of you than vocational success. No job or career should define you as successful. Maya Angelou has said, "I've learned that making a living is not the same thing as making a life." You have received an excellent education, but an education is not about how much you know or remember – after all much of what you know will soon be obsolete or will at least change. Rather education is being able to differentiate between what you know and what you don't, and as time passes you will discover more of the latter than you can imagine today. Where you end up in your career may very well not be where you now think you are headed, but whatever it is you do and wherever you do it, do it with the utmost integrity, being honest with yourself and everyone you touch.

If you haven't already, you will learn that it is impossible to live without failing at something, and you probably already realized that within the fields of design you must make choices and decisions that someone will inevitably criticize. Eleanor Roosevelt once said, "Do what you feel in your heart is right, for you'll be criticized anyway." These failings, mistakes, and criticized decisions that happen to you will often teach you the most. Pay attention to them, admit them, if appropriate apologize for them, learn from them, and move on. If you worry so much about making a mistake or of being criticized that you are paralyzed into indecision or inaction then that will be your biggest mistake.

One thing that my years have taught me is that my idea of success has changed several times and I believe so will yours. I would suggest that you look both forward and backward. Create, collect, and remember as many varied experiences as you can. Travel, listen, look with a keen eye, and read. Know history so you stand on the shoulders of those who preceded you. Some day these experiences and your knowledge of history might be useful to you as you connect them to make something special.

The research of former Stanford professor Jim Collins, the author of GOOD TO GREAT, indicates that disciplined people, pursuing disciplined thought, taking disciplined action determine the difference between greatness and good regardless of the field in which one is involved. The process of designing and bringing that piece of design into the world is without doubt one of great complexity. It is a process of layers and layers of considerations from the most mundane to the most noble, from the most pragmatic to the most fanciful, and from the most simple and straightforward to the most difficult and complex. Good design requires that basic human needs are met, but it also requires that that each human being's spirit be lifted. Good design concerns itself with craft as well as art, the measurable and the not so easily measured. To be a designer is to understand that many issues come to bear simultaneously on things you design. The goal must be to resolve needs, as well to enlighten. That is your task. It is one of great excitement and of great responsibility. The faculty started you on that journey; it is your job to take the next several steps.

Einstein once told us that, "Life is like riding a bicycle. To keep your balance you must keep moving." Indeed there have been many changes, inventions, and developments during my lifetime and there will be more during yours. Perhaps, you might get the sense that the good old days were not always good, but then not all of the advances that have taken place since are necessarily improvements. In our fields we now have wonderful new tools and devices to aid us in simulating our designs in two and three dimensions, we even have ones to make actual designs or parts of those designs for us. However, they do not necessarily make better designs. The human brain must still be part of the creation process and the human designer must still be responsible for what is created. We make value judgments. You must maintain your critical eye.

There are some developments that impact our lives that I worry about. As human beings we should naturally crave contact with one another; but sadly, with technological inventions we have begun to lose our ability to connect as human beings. Actual human interaction is part of our human growth and no technological advance can beat that interaction. I wish more of you would put your iPhones away, or at least turn them off, and be more aware of what is immediate to you. Look someone in the eye and talk to him or her. Texting is without nuance, without facial expression, without immediate feedback. Holding a Kindle or an iPad is not like holding an actual book. Missing is the use of several of your senses. When I was in college if we didn't know something we did not Google it; rather we went to the library and looked at actual books. In so doing we often discovered much more than what we went for in the first place. Often commencement speakers will appropriately tell graduates to find or follow their passion. That is excellent advice, but please note that your passion is in your heart. It will not be found on Google or Facebook, nor will it arrive as a tweet. What you are looking for is inside you. I fear that we have lost touch with our simpler, more human, selves. Wouldn't it be nice to escape from the constant barrage of electronic information and to be attuned to our immediate surroundings - its touch, its smell, its action, this place? Too much of the electronic information received is wasteful of your time and time is important, even precious. Not the fleeting moment or the instant message, but time to develop ideas, alternatives, and to understand in depth. I fear we all want everything instantly. I wish we would embrace some of the good from our analog past.

To close on a slightly different note, I find these lyrics appropriate, so with acknowledgements to Louis Armstrong, "I see trees of green...red roses, too. I see them bloom...for me and for you. And I think to myself...what a wonderful world." What a wonderful world.

It is yours; make it better, and congratulations!

**Roger H. Clark, FAIA**  
ACSA DISTINGUISHED PROFESSOR OF ARCHITECTURE

# Banking on Good Design

Something new is brewing at the College and it has some strange letters attached to it: UXD – User Experience Design. During fall semester, students in CODE | Studio [renamed CODE | UXD], had the unique opportunity to collaborate with technical developers in the Senior Design Center in the Department of Computer Science at the College of Engineering, led by Directors Margaret Heil and Robert Fornaro. The course was sponsored by Deutsche Bank Global Technology, headquartered in Cary, NC.

CODE has been taught for four consecutive semesters, each resulting in the production of executable deliverables for both the College itself [the new brand identity and website] as well as funding corporations.

CODE students were presented with a problem statement outlining the goal of the course: to design an application that provides internal bank users the ability to gather, capture, analyze, organize and share key business intelligence data from internal and external sources. Financial information can sometimes be highly complex in nature, and a dynamic new application was needed to help simplify the consumption and understanding of information.

“A critical part of the studio was our partnership with the computer science department. The goal is for students to design interfaces that are not only beautiful and user-friendly, but technologically feasible,” explains Professor of the Practice, Carol Fountain Nix, who started CODE | UXD. “If you look at any major user experience firm – like IDEO or RGA – you’ll notice they are interdisciplinary. It is important for students to be exposed to professional-level scenarios, which means that somewhere along the line, they’ll more than likely be working alongside developers and engineers.”

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Email us at: [designlife@ncsu.edu](mailto:designlife@ncsu.edu)

Joey Hojnicky [’13 GD], who was part of the fall semester project, agrees. “There was something very satisfying about working with an actual client and having a challenge presented not only to designers but also to computer science majors. It provided valuable insight with regards to working and interacting with different kinds of thinkers and understanding what to expect once I graduate.”

Deutsche Bank’s design executives, product developers and user experience designers often met with CODE students to discuss ideas and give feedback, and they attended the final product presentation.

“The work that we are doing with the College of Design and the Department of Computer Science is hugely beneficial to a number of real design and development programs we have going on at Deutsche Bank,” says Jean-Paul Haire [’96 ID], VP Head of Design UXFaces at Deutsche Bank. “To solve complex problems, collaboration between disciplines is key. This partnership has been a great experience and this program only has room to grow. In fact, in the spring semester studio, we are actively working together on ideas for how to enrich and enhance our view of sales information and how sales-teams and executives can interact with information about clients in ways that currently do not exist.”

Deutsche Bank Head of Global Product Design, David Watson, agrees. “The end result of the combined project was impressive. Seeing how the students experienced some of the same everyday issues that we have between design and engineering was enlightening. Finding ways to work through that and focus on the end result, and the end user, will definitely benefit the students in the long run.”

By Caroline Barnhill

*The end result of the combined project was impressive. Finding ways to work through everyday issues and focus on the end result – and the end user – will definitely benefit the students in the long run.*

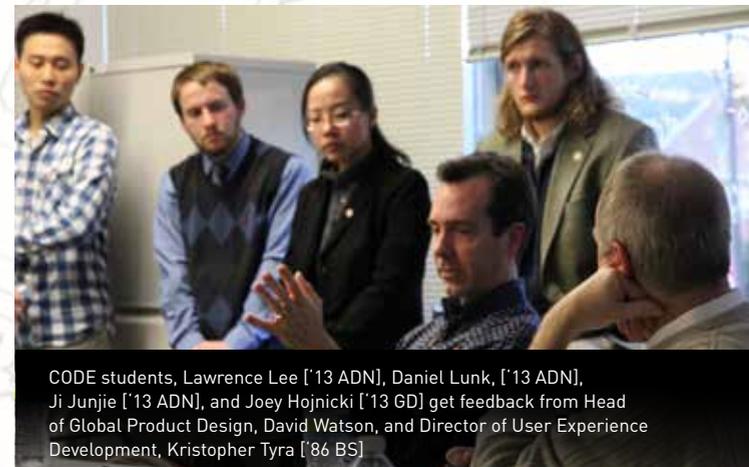
Deutsche Bank Head of Global Product Design, David Watson



Joey Hojnicky [’13 GD], Cory Bryan [AVP | Technical Product Manager], Jean Paul Haire [VP, Head of Design] and students, Ji Junjie, Lawrence Lee, and Losif Makhatadze [computer science] discuss the product application branding.



Art + Design senior, Daniel Lunk, presents to the Deutsche Bank corporate team



CODE students, Lawrence Lee [’13 ADN], Daniel Lunk, [’13 ADN], Ji Junjie [’13 ADN], and Joey Hojnicky [’13 GD] get feedback from Head of Global Product Design, David Watson, and Director of User Experience Development, Kristopher Tyra [’86 BS]

# The Accidental DESIGNER

Chris Jordan describes his introduction to the College of Design as a **serendipitous misunderstanding**



In the early '70's, as a freshman in the College of Engineering, Chris Jordan had an assignment – to write a report on what he considered to be an interesting career. He chose to focus on architecture and scheduled a meeting with the dean of the College at that time, Henry Kamphoefner.

“I walked into this meeting, a little intimidated by Dean Kamphoefner already, and he started firing questions at me assuming I was coming to meet with him to transfer into the college,” Jordan laughs. “At the time, he was a one-man admissions office so he was telling me about submitting my grades to him and at that point I was too scared to tell him I was actually there to interview him about what a career in architecture is like.”

By the end of Kamphoefner's spiel, Jordan thought the College of Design sounded pretty interesting and decided to apply. Another student at the time had been drafted to go to Vietnam, so the College had an opening he was able to fill. Jordan graduated in 1974 with a bachelor's degree in environmental design/product design [now industrial design] and spent the next ten years building design models and prototypes at Raleigh-based Design Dimension, Inc. He crossed over to museum exhibit design and spent the following six years working for the NC Department of Cultural Resources. After starting a small business called *Exhibity*, Jordan made a twenty-year loop back to the College of Design as director of the materials lab in 1996.

“I started taking some graduate courses and got my Master of Industrial Design degree in 2001 and began to teach some of the materials and processes classes while still overseeing facilities and the materials lab,” Jordan says. “I particularly loved teaching a chair-building class. Being around the students is what I will miss most about the college – I am always amazed at their creative ability.

Jordan officially retired from the College on December 31, 2012, after more than 16 years of employment. He and his wife moved to a home they have spent years renovating on the Trent River by the Carolina coast. Jordan, who enjoys building furniture and chairs in his free time, has a dedicated shop he built in his new home.

Other than missing the students and his colleagues at the College, Jordan will also miss the campus, which, through the years, became another home to him.

“I didn't realize when I came back in 1996 after more than 20 years away, how much the campus still felt like home to me. It was like I never left,” Jordan says. “I'm sure I'll feel that way when I come back and visit.” 

By Caroline Barnhill

# reDRESSING art2wear

Bring

The annual Art2Wear [A2W] fashion show has become one of the University's largest and most popular events, attracting over 6000 attendees from students to journalists to fashionistas who come to get a glimpse of the fashion industry through the eyes of its next generation of designers. As the event grows each year, a new set of advisors from some of the biggest names in fashion has been brought in to help students to think even more boldly and strategically about their designs.

To lead the way, two dynamic new faculty advisors have come on board. Katherine Diuguid ['05 ID; '11 MAD], serves as the faculty advisor and executive director for A2W. Katherine's interest in design and fashion grew after presenting in A2W as a senior. She was the first student in the industrial design program to be juried into the show. After graduation, she attended Parsons [New School of Design] and had the great opportunity to intern with Michael Kors and Michael Toschi, as well as travel to Europe to take extensive courses in needlework and embroidery.

Justin LeBlanc ['09 Architecture] joins the A2W team, also serving as the faculty advisor and executive director. LeBlanc also has a Master of Design degree in Fashion, Body and Garment from the School of the Art Institute of Chicago.

After leaving NC State, LeBlanc interned for the late powerhouse designer, Alexander McQueen, and renowned Chicago artist Nick Cave, while pursuing his master's degree in fashion, body and garment at the School of the Art Institute of Chicago.

"My internships allowed me to understand the demands of the fashion industry," LeBlanc said. "I hope to bring that energy and experience to A2W."

To add to this powerhouse team and serve as the creative director of A2W is another big name in the fashion industry – award-winning marketing professional, creative director, author and branding expert Raymond Nadeau. Nadeau has worked with numerous celebrities from Jennifer Lopez and Reese Witherspoon to top designers, Andy Hillfiger, Vivienne Westwood and Marc Jacobs.

Nadeau brings his experience to the classroom, teaching students the business of fashion design and connecting the College with fashion icons to launch the new A2W Lecture Series. "One of our goals is to make A2W a campus-wide discussion, and the lecture series we've designed will help us do that," Katherine Diuguid says. "We're inviting top designers, photographers, stylists, creative directors, and more to campus to engage in discussion with students and faculty about creation and design. We want people to see fashion as a cultural artifact, and this lecture series is the vehicle to address this across all disciplines."

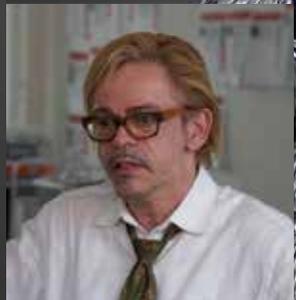
"This event sends a message to the world that creativity in apparel isn't restricted to one region of the country. NC State is truly a leader in developing quality creative minds," Nadeau says. "A2W is becoming a real "living brand" for the University. "It's more than a fashion show or competition – it's a powerful statement of who we are." **D**



Katherine Diuguid



Justin LeBlanc



Raymond Nadeau



Designstyle

# Raleigh Denim

REBRAND. REBUILD. REDRESS.

## Raleigh opens a flagship store in NYC

Business is booming for Victor Lytvinenko [’04] and Sarah Yarborough – the husband and wife duo behind the clothing company *Raleigh* [previously *Raleigh Denim*]. In addition to the rebranding, opening a New York City location, and participating in their second New York Fashion Week, the company has also expanded its line to other offerings like silk blouses and men’s blazers.

“We knew if we were going to open a retail location in New York City, we’d have to expand our line beyond jeans. Our spring line is actually coming out in stores right now,” Victor says. “We built up from denim to include the basics of ready-to-wear clothing – button downs, dresses, men’s blazers and a few tailored pieces. Next season we’re looking to take it even further with more tailored pieces and designing all our own fabrics and prints.”

The New York boutique, simply called *Raleigh*, is doing exceptionally well. It is located in the city’s NoLita district. “The design of the store is based on a traditional Southern home and our goal is to put a little bit of Southern hospitality into the buying experience,” Victor says. “A lot of people dread shopping for jeans, so we try to make it more comfortable by walking them through the different fits, fabric and care. We have hemming machines on-site so customers can have them custom-hemmed before they leave. That’s the kind of touch we want to have.”

It is a balance for the duo as they travel back and forth between Raleigh and New York nearly every other week all the while, gearing up for their third fashion week – a process Victor describes as exciting and terrifying at the same time. As for further expansion into additional locations and other large specialty retail department stores, time will tell.

“We will see how it goes. We’re not trying to unnecessarily push us into spaces quickly – but we are always open to that,” Victor explains. “Right now, we just want to design beautiful things in a thoughtful way. And we’re seeing that the market is interested in that.” 📺



Scene from the new NYC store.

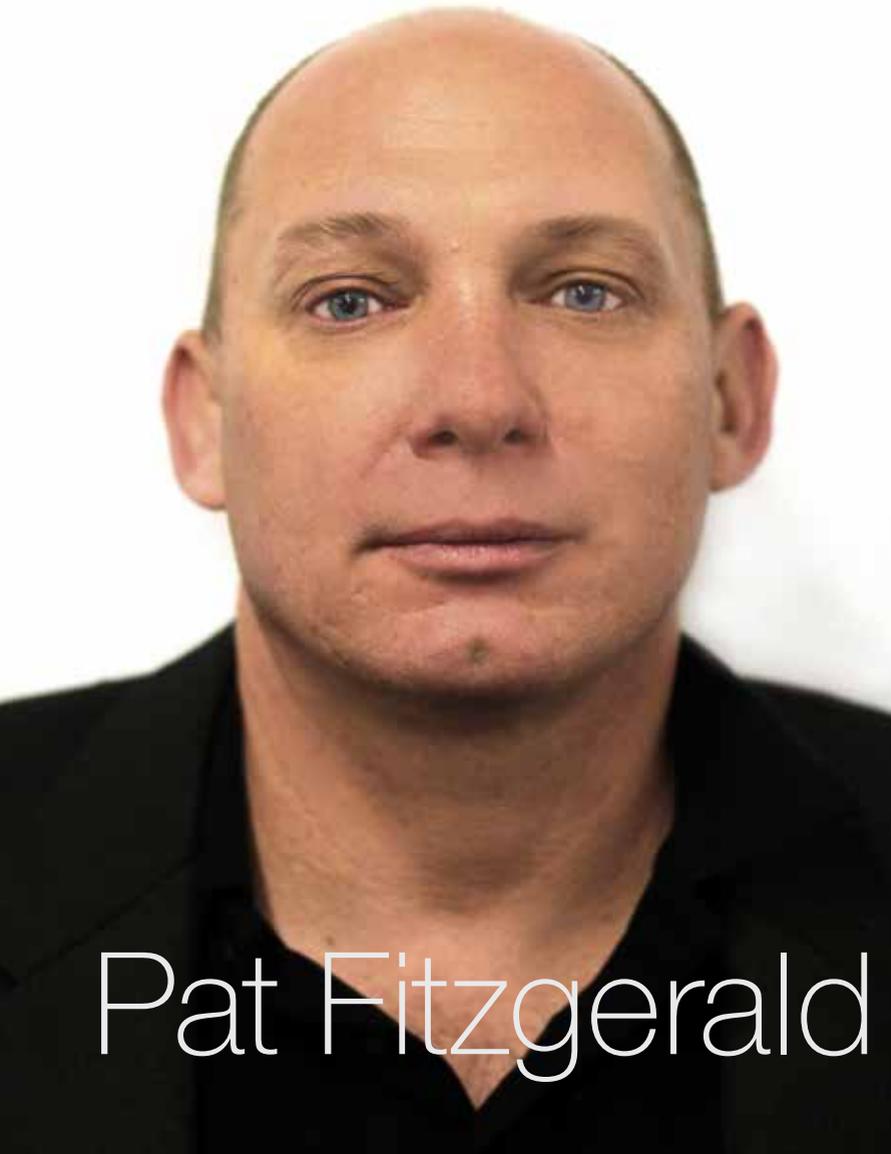


Cut from the same cloth: Grammy-Award winner, Tift Merritt, sports a Raleigh indigo dot Rockwell shirtdress while owner, Victor Lytvinenko, rocks a men’s indigo dot button-up at Raleigh’s NYC store opening celebration.



# Designdialogue

Alumnus Tim Allen (BAD '99 and MID '02) discusses the importance of creating ecosystems of functionality for experience design, his experiences with IBM, Adobe and R/GA, and his time as a student at the College of Design with Associate Professor of Art + Design Pat FitzGerald



Pat Fitzgerald

**PAT: Can you describe your current position and what you do?**

I am the vice president executive creative director and the global head of experience design at R/GA, a digital agency in NYC. I'm pretty much obsessed with finding innovative ways to connect brands and people together.

**PAT: Can you list some of the brands that you guys work with?**

**TIM:** Nike is the one we're most known for working with. MasterCard, Coke, Ameriprise, Google – about thirty Fortune 500 companies.

**PAT: And you must be proud obviously that the Nike campaign won a special award. Can you describe the award?**

**TIM:** It was the *Advertising Campaign of the Decade* by *Adweek* magazine. It was an amazing award and we're using the design approach from that campaign to influence a lot of the work that we do.

**PAT: Can you describe what a typical day in your position?**

**TIM:** I don't know if there is a typical day. About 60-70% of my day is based on team management and team building – just enabling the design in various ways, whether it be space, hiring or skill building.

Then 30% would be actual creative work with clients or design teams, critiquing work and building experience designs.

**PAT: Now what is the secret formula of the Nike campaign that propagated through the rest of the products?**

**TIM:** It's really just creating ecosystems of functionality. I actually was part of the team that renamed the department from interactive design to experience design. It's with that [Nike] project that we really thought of the connective tissue between touch points and consumer life. Where a brand comes in contact with a person and either augments, influences or changes behavior, we were looking at those points. We were also looking in terms of one-to-one interaction design and thinking of the connective tissue to see how they all add up. I think that is at the heart of experience design.

**PAT: What do you see as the future of interaction design and can you give us a scenario of what a consumer's experience might be five years from now...or is that too far out?**

**TIM:** Wow, that's pretty far out, especially since things are changing daily. I think a glimpse into it would be the synergy between a product that an agency or company makes and the services around the product that enable and permeate the product and its communication. So, how do you become aware of the product? What does the product mean? What is the story of the product? Why do I care about it? You are going to see more and more companies succeeding in making that connection.

*I think it's just part of our psyche that we understand complex things in terms of stories. In a story, there is a beginning, an arc, some tension and a finale. That's one of the easiest ways to communicate something to someone.*

TIM ALLEN, vice president, executive creative director and global head of experience design for R/GA

**PAT: With Nike, the software centered around the interaction between the shoe and a person's exercising habits and health. How did that idea emerge?**

**TIM:** It's an interesting story that is continuing to evolve. It was an underfunded research project, putting a chip in shoes, that basically recorded data. And that's actually been tried before and it failed. What pushed it ahead was creating a service around that and interpreting that data in a way that motivated one to perform better. It's not only tracking; it's sort of a coach as well. It's a good example of the product influencing the service and, in turn, the service taking off so rapidly that it went the other way around. Then we began thinking: "Why do you need a chip in a shoe anymore? Why not run in a competitor's shoe and be able to track progress?" Even though you were wearing someone else's product you still feel like you were still running with Nike. You don't have a chip in your shoe anymore but now you have your iPhone, your watch or a Fuel™ band and you can track activity.

**PAT:** Sure... and that becomes a lifestyle...a Nike lifestyle.

**TIM:** Exactly.

**PAT: Do you have some tenants in your design philosophy that you want to propagate to your group?**

**TIM:** Yeah, I got a bunch of them. The mantra for the team is basically to make things for people. There are two sides of the coin – the insight and then the craft. First, make things for people and realize that those people are not you. Insight –realizing that you need to step outside of yourself and really create empathy for the person you are designing for. And empathy is much more than just understanding a persona. It's observing and understanding behavior. Once you understand that, you can put together pieces that haven't been placed before. The second is craft. Craft of making things for people. The craft of making things for people based on product design, HCI principals, usability, and so forth is pretty important.

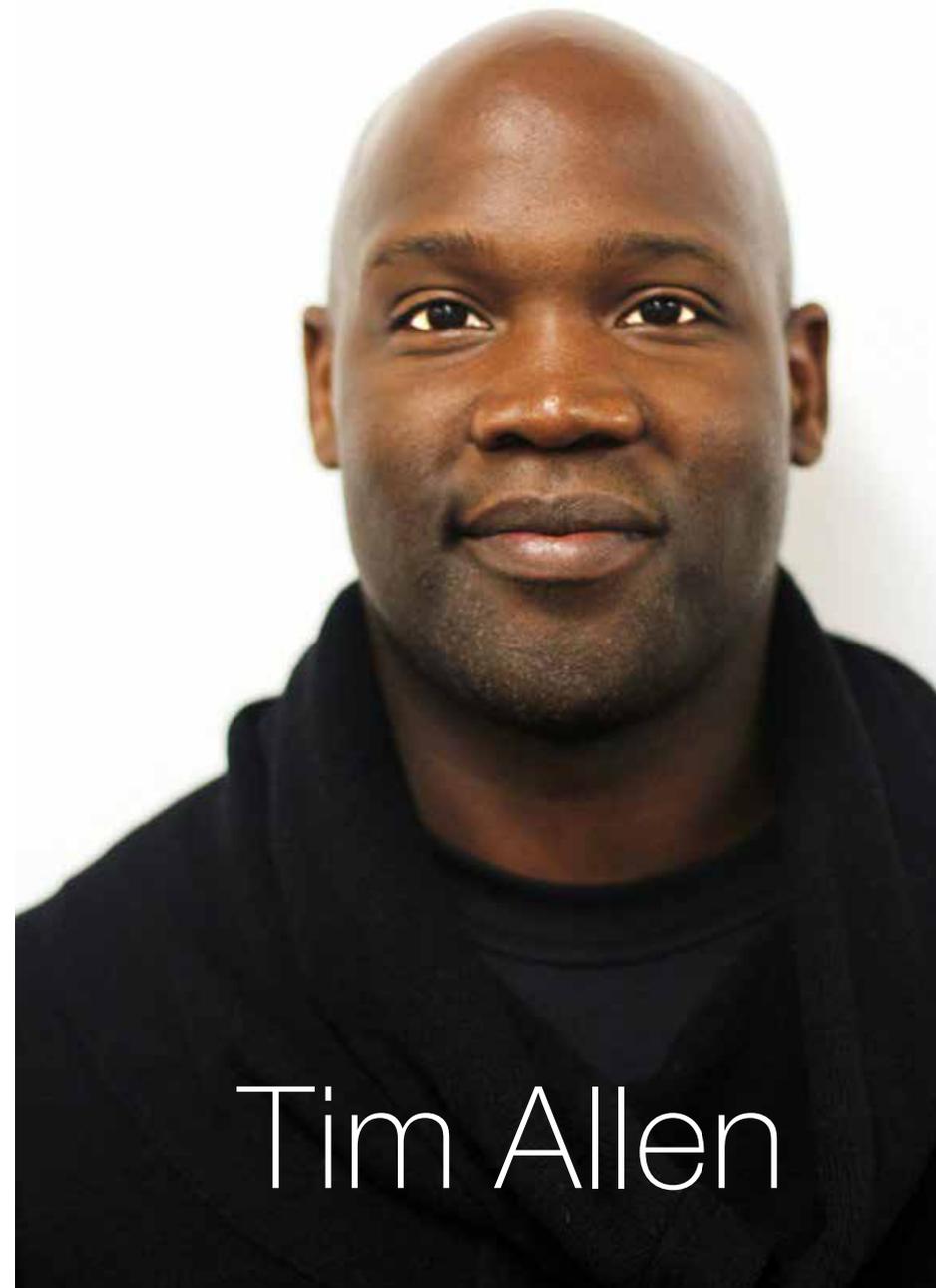
**PAT: You've used the words, "touch points," "journey," and "story" quite often.**

**Why is the concept of story so significant or so powerful?**

**TIM:** I think it's just part of our psyche that we understand complex things in terms of stories. In a story, there is a beginning, an arc, some tension and a finale. That's one of the easiest ways to communicate something to someone.

**PAT: Saul Wurman once said that "the ultimate goal of interface design, interaction design is the human to human communication." Do you think with the new technologies that are coming out. Do you think that communication is going towards a multi-modal model?**

**TIM:** I hope so, I think technology sort of goes off into tangents where it's maybe just disconnecting people, but by doing that, you may find an idea to connect people even more so. 



Tim Allen

# At the CROSSroads

In February 2006, the Contemporary Art Museum [CAM Raleigh] joined NC State University as an initiative within the College of Design. This unique arrangement offers College of Design students yet another venue to explore hands-on endeavors in their coursework, and expands the College's land-grant mission to serve the citizens and communities of North Carolina.



Today, CAM Raleigh is at a crossroads — literally and figuratively. The museum is located on the main thoroughfare of a neighborhood that, for more than a century, has presented opportunities to a diverse collection of communities. As Raleigh and its wider community changes and its cultural legacy continues to broaden and deepen, we are constantly evaluating how we can best serve communities. I think that collaboration is essential to this process.

CAM Raleigh's vision is to redefine the relationship of museums and communities by presenting cutting-edge art and design exhibitions, transformative K-12 educational programs, and special projects that illustrate the relevance of contemporary art and design to our everyday lives.

CAM Raleigh also coordinates the College of Design's popular Design Camp summer program for high school students as well as after-school, weekend, and summer programs for middle school students, programs for teachers, and events for young professionals. This profound collaboration has me thinking deeply about the historical and contemporary significance of "crossroads" and the value of "collaboration."

By definition, contemporary art is continually undergoing a process of formation as it is informed by the present. It projects and predicts, forecasting and, in some ways, even shaping what its own future — and our future — will be.

CAM Raleigh occupies a refurbished produce warehouse at the edge of downtown, near an auto-machine shop, Clearscapes and Raleigh Denim, and as the transit center begins construction CAM Raleigh remains at the crossroads of a deepening and rich community.

**Elysia Borowy-Reeder | Executive Director of CAM Raleigh**

## Pillows Talk

What if you buy one pillow and get six? **Suzanne Kratzer's** [ADN '11] patented flagship product is a six-sided interchangeable pillow that allows people to change the look of their space whenever the mood strikes. Each piece is designed by Kratzer on textiles that are printed and sewn in NC. And she just did a special edition for **CAM Raleigh**, available in the museum store!  
[www.suzannekratzer.com](http://www.suzannekratzer.com)



## LUMINATION

**Barton Strawn** [BEDA '10], **Jordan Pung** [Biomedical Engineering '10] and **Justin Carey** [Nuclear Engineering '10] expanded their original idea of selling ties into a clothing company offering everything from button-down shirts to bags. With its first retail store located in downtown Raleigh, Lumina strives to have everything made in the USA with the entire operation based in North Carolina.  
[www.luminaclothing.com](http://www.luminaclothing.com)

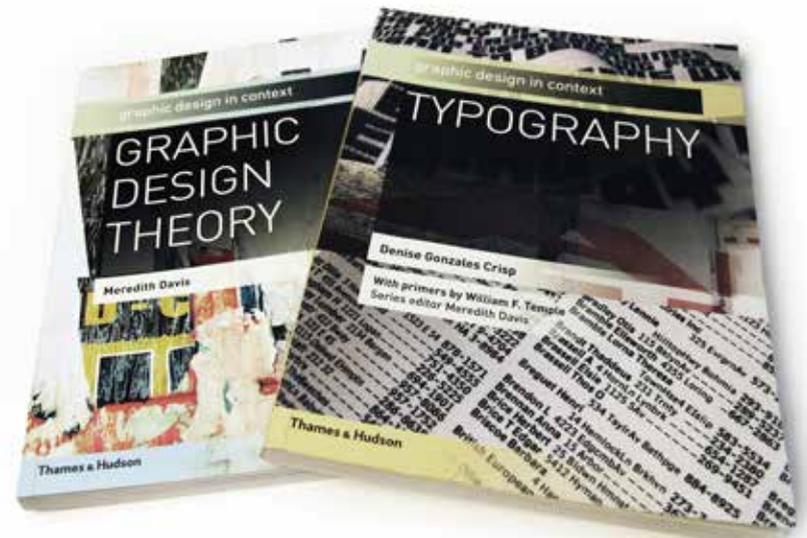
Tell us YOUR favorite creations by the College of Design community!  
Email: [designlife@ncsu.edu](mailto:designlife@ncsu.edu)  
#thingsllike

## HOT TYPE

**Meredith Davis** and **Denise Gonzales Crisp**, professors of graphic design, recently introduced a new textbook series, *Graphic Design in Context*. Davis's book *Graphic Design Theory*, and Crisp's book *Typography*, is written for students in professional design programs and published by Thames & Hudson.

## DENIM...etc.

RaleighDenim's latest collection by partners **Victor Lytvinenko** [GD '04] and **Sarah Yarborough**: Navy Twill Trench and Hickory Stripe™ jeans from their Spring 2013 collection. The pair just opened a flagship store in NYC.  
[www.raleighdenim.com](http://www.raleighdenim.com)





It has been more than a decade since the United States experienced the largest terrorist attack on American soil in the country's history, leading to the deaths of more than 3,000 innocent men, women and children. To many, 9/11 is a date that elicits feelings of hopelessness, devastation and grief. However, three talented College of Design alumni have devoted their skills and experience to the creation of timeless works that pay tribute to those who were lost in the attacks – and conjure new feelings of hope, strength, reflection and community.

# The Art of REMEMBRANCE

While the country continues to rebuild in the decade after the 9/11 terrorist attacks, College of Design alums find ways to make sure the past is never forgotten

By Caroline Barnhill

# When the towers fell, so did Moretz's priceless photographs.

Charles Moretz ['72 PD] still cannot talk about 9/11 without becoming overwhelmed with emotion. "I was leaving my home office and out of the corner of my eye I saw the first tower smoking. I was transfixed like everyone else and watched live when the second plane hit," Moretz said. "Then I just sat in front of the television numb for the rest of the day." His emotion extended beyond his love of New York City and the thousands of lives lost – he mourns the falling of the World Trade Center buildings themselves, which had served as a constant source of creative inspiration since the very day he arrived in the city.

"Back in the early to mid '70's, I always found myself wandering to the Twin Towers, which were under construction when I moved to Manhattan," Moretz remembers. "I know tons of architecture critics hated them, but I felt the opposite. The two identical buildings offset in a large plaza had a certain symbolism graphically and visually. They were an artist's muse for me for years and years."

Moretz began to amass a collection of photographs of the Twin Towers as he would snap shots at night while walking his dog or during the weekends when everyone left lower Manhattan. "In the early '80's, I was introduced to Guy Tozzoli, the president of the World Trade Center Association. He saw my portfolio and said they were the best photographs he had ever seen of the towers, and asked me to do a project for him," Moretz says.

He was commissioned to photograph a series of six murals to hang in the building's "Windows of the World" complex. The photographs, which would measure 2.5' wide and 17' tall, would become a permanent installation within the building. Moretz had the opportunity to explore the World Trade Center in a special way that few had.

"I was given full access to the buildings. I was able to get on window washing rigs and went up and down every side of the building different times of the day shooting different angles. I spent months exploring the building trying to find a set of shots that would work well individually as well as a group," Moretz says.

"For everyone around here, it was devastating... devastating. After awhile, I realized I had a body of visual work of the Twin Towers that was unique to my experience with them," Moretz. "I knew I wanted to say something that would be meaningful but had no idea what that might be. That winter millions of books and calendars of 9/11 images were released, but these buildings were way too personal for me to do something of that nature.

"It was nine years later that I had one of those serendipitous epiphanies – to create an installation that used a group of my photos at an extremely large scale and put them in a large, meditative space within the World Trade Center's plaza area." Moretz brainstormed with his wife, Nancy [a landscape architect] and came up with the name of the project – *Genius Loci*, meaning "the guardian of the spirit of the place."

"This is a sacred space and it needs to be revered, guarded, protected and displayed in that way. But I did not want to be seen as an opportunist. This is going to be a donated project, not a money-making thing but a free, public-access memorial." After speaking with family members who lost loved ones in the attacks and receiving overwhelmingly positive feedback, Moretz has proposed to design and build a permanent photographic installation commemorating the original Twin Towers of the World Trade Center with a series of images up to 60 feet tall. He wants people to feel the physical presence of the structures and extreme scale is the best way to accomplish this. He is currently seeking corporate sponsors to help bring his concept to life. "I want to keep the light on, and not curse the darkness. This memorial will have no twisted metal and no death and no destruction," Moretz explains. "This would be the light and life of that space." [Continued on the following pages](#) ▶



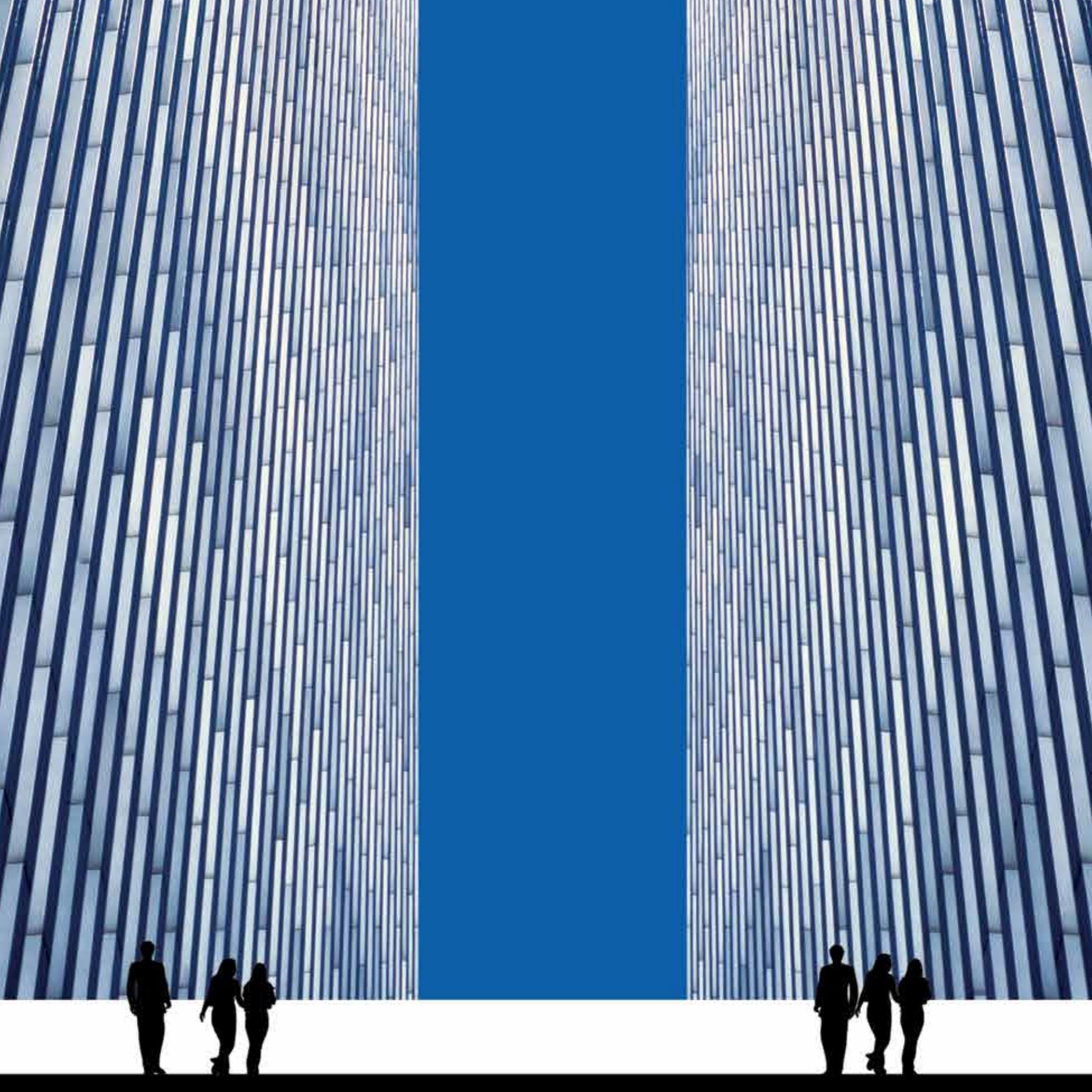
See video and more at: [design.ncsu.edu/designlife/moretz](http://design.ncsu.edu/designlife/moretz)



The artist and his muse: Moretz on the scaffolding of a window washing rig atop the North Tower, 1981

Copyright © 2013 Genius Loci USA, Inc. All rights reserved.







Copyright © 2013 Charles Hugh Moretz, Jr. All rights reserved.

**Genius Loci: Guardian of the Spirit of the Place** is a proposed permanent exhibition of Charles Moretz's signature photographic collection of the Twin Towers. These large-scale iconic photographs, some spanning more than 60' wide, create a powerful and compelling experience that forms a relationship with the viewer that is simultaneously uplifting and challenging.



# A Tribute to the Fallen

In the wake of the 9/11 attacks, hundreds of New Jersey residents stood watching in horror at the collapsing of the twin towers from Liberty State Park, west of the tip of lower Manhattan where the Hudson River and the Atlantic Ocean meet. To commemorate the loss of their loved ones, families of the New Jersey victims formed the New Jersey 9/11 Memorial Foundation and selected Liberty State Park as the site for a permanent memorial. Frederic Schwartz Architects developed the memorial structure, entitled *Empty Sky*, with help from College of Design alumnus, Alexander Isley [GD'83], whose firm designed the typography for the names etched in the mirrored stainless steel columns.

Renowned designer and alumnus, Alex Isley, moved to NYC in 1983 after spending his senior year at the Cooper Union and graduating from The College of Design. His firm, Alex Isley Inc., was originally tasked by Frederic Schwartz Architects in 2005 to lead the design of the name listings and engravings for the *Empty Sky* memorial in 2001. While most of the work was done in 2007, the project was put on hold due to political issues as well as the rising cost of the marine-grade stainless steel. The dedication ceremony was finally held on September 10, 2011.

Today, facing the twin towers site across the Hudson River, the *Empty Sky* memorial consists of two parallel marine-grade stainless steel walls, each 210' long by 30' high bearing the names of the 476 New Jersey victims.

"This was emotionally a very difficult assignment to work on. Of course there are the formal decisions we had to make but it really came home when we pitched our vision to the clients – who in this case were family members of people who died on 9/11," Isley says.

"I've always heard it takes a lot of effort to make something look effortless and this was no exception," Isley continued. "We wanted something that was clean, simple and easy to show up under different lighting conditions. We spent a lot of time considering options for fonts and ultimately chose *ITC Bodoni 12*. You think of it as being a sharp, angular font, but when you blow it up to scale it has some slight curves that make it stand out beautifully against the hard edges of the stainless steel panels." The font also had to provide a good surface for etchings, as the team hoped loved ones would use charcoal and paper to rub out the names of the deceased.

"On the dedication day in September 2011, we saw lots of people doing rubbings of their loved ones' names," Isley shares. "It's interesting in a lot of ways. You've been conditioned your whole life not to touch sculptures and pieces of art, but this was made to encourage people to interact with it and put their hands on it.

Trying to lay out the names in a way that graphically made sense was much like a mathematical problem, explains Isley. Not only did they have to ensure that the names were evenly spaced without being divided, they also tried to honor requests of the victim's families to group certain names together. What looks to be random, he says, is certainly not.

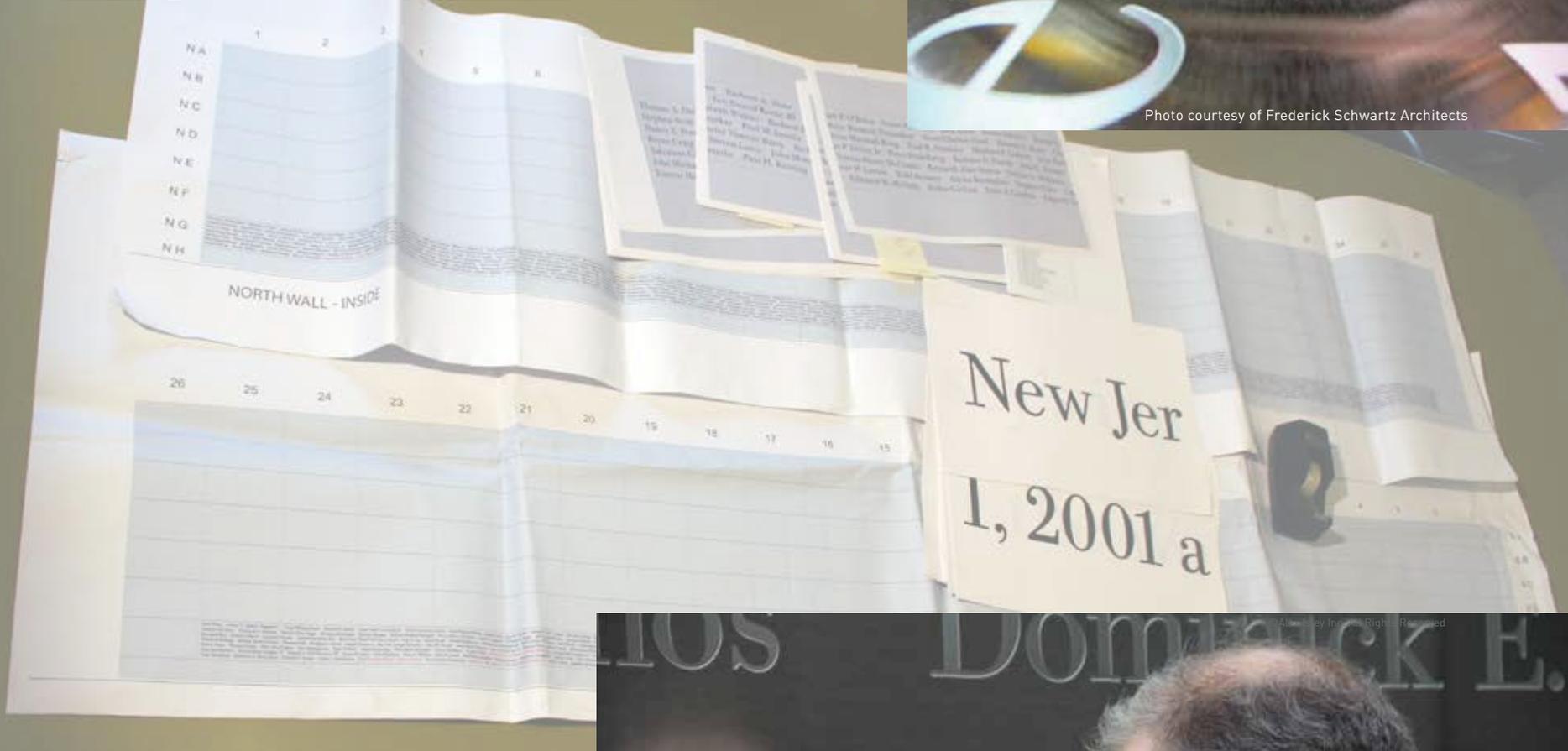
"It really works well when you see all names together. We decided on a 3.6" cap height, which we learned is the largest found in the world for names on a memorial. Names on memorials are usually 1" or 1.5" tall," Isley says. "This structure had commanding architectural presence. We wanted the names to hold their own within this dramatic series of walls."

But even with all the forethought that went into the planning of each detail, from selecting the steel material, choosing the font, and the depth of the etching, something happened that the designers had not envisioned. Call it divine intervention if you will.

"During sunrise and sunset at certain times of the year, a halo effect is achieved by the way the sun reflects on the parallel panels, and it's really quite beautiful," Isley says. "It just goes to show as much as you try to plan for all situations and occurrences as a designer, sometimes a magical, happy accident can make your design that much better."



During sunrise and sunset at certain times of the year, a halo effect is achieved by the way the sun reflects on the parallel panels.



Clockwise from top: letterform measurements in *ITC Bodoni 12*; fabrication of the letterforms on one of the panels; planning sketches on a table in Isley's office; Alex Isley in front of one of the *Empty Sky* panels

See video interview with Alex and more photos: [go.ncsu.edu/dlisletribute](http://go.ncsu.edu/dlisletribute)

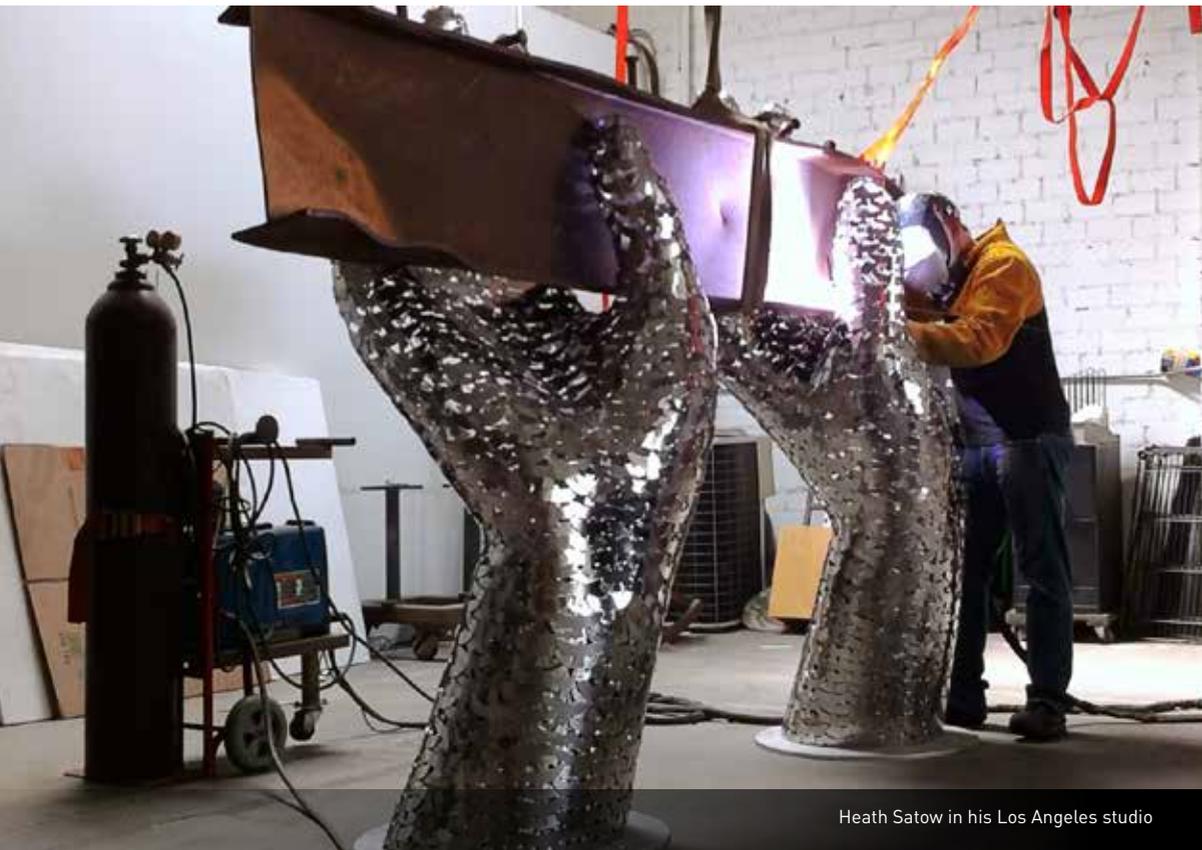


Photo by Carol Fountain Nix



# A Way of Reflecting

When the city of Rosemead, California approached sculptor Heath Satow [ADN'91] about the possibility of creating a 911 tribute piece using an actual beam from the one of the World Trade Center towers, he accepted the opportunity with enthusiasm – and a bit of caution.



Heath Satow in his Los Angeles studio

*I had to create something that would honor not only the memories of those lost, but also do justice to the emotions of the people that live on in the shadow of that day.”*

HEATH SATOW [ADN '91]

Photos and video clips courtesy of Heath Satow

“It’s rare that one gets to work on a piece that carries so much emotional impact, so I was very interested from the start,” Satow explains. “I also knew that it was a risky project in many ways. So many people were deeply affected by the events that day. I knew I had to create something that would honor not only the memories of those lost, but also do justice to the emotions of the people that live on in the shadow of that day.”

The resulting sculpture, “Reflect,” features a set of hands reaching for the sky, each comprised of birds – one for each victim of the attacks. The sculpture is more than 7’ tall and holds a 500-pound steel beam that was extracted from the World Trade Center wreckage. The beam, which was selected from a catalog of World Trade Center artifacts maintained by the Port Authority of New York and New Jersey, is placed at a level where observers can easily touch and examine it.

The reflective quality of the material both creates a nice contrast with the rusty beam – conceptually and physically – and allows people to see a blurry, fractured image of themselves reflected in the work as they look at it.

“There’s a very fine line between speaking your mind and giving people what they need. I felt this sculpture needed to do both. I chose to focus on the individuals lost on that day, and the choices we make following such an event,” says Satow.

The birds that make up the hands are a hybrid between the outline of a dove and a hawk. “Most people see them as doves, and some see them as angels. I wanted something that could be read the way the examiner needed to read it. Some people sought vengeance,



Satow welding in his Los Angeles studio

some sought peace. Regardless of your viewpoint, the rising hands lifting up the beam speak to the great amount of work that has to follow a tragedy of that magnitude, be it fighting a war or trying to bring peace to the world.”

The process of creating the sculpture took more than a year, but individually crafting the nearly 3,000 birds weighed heavily on Satow. Like many, Satow had friends who had lost family and loved ones in the attacks.

“The time spent forming each one of the individual birds into the shape of the hands took about four months. The process was, quite frankly, emotionally exhausting. As I shaped each bird to the overall form, my mind often went to a place of ‘this represents a person.’ I almost felt a sort of duty to acknowledge each and every one as I worked on it. It became overwhelming at times, addressing almost three thousand lost lives, one at a time. I honestly did not anticipate the level of impact this had on me personally going into this project. “

And the impact has carried over to those who see it. The sculpture was debuted and dedicated by Rosemead officials on September 11th in 2011 [the 10th anniversary of 9/11] and is displayed in front of the Rosemead’s city hall.

“My experience with the public on this was most intense on the day of the dedication. People tended to look at the piece as a whole and would say, ‘Oh, wow!’ and then they’d eventually zoom in to a single bird, realizing that it represented a single lost life,” Satow remembers. “Then they’d really take notice of just how many individuals were represented there and that would be followed by a much more subdued, ‘Ohhh...wow.’ It was interesting and powerful to watch that happen over and over again. I think large numbers are hard to conceptualize until you have a direct representation right in front of you.” A weighty impact, indeed. 



See video and more photos: [design.ncsu.edu/designlife/heathsatow](https://design.ncsu.edu/designlife/heathsatow)  
Also, visit Heath’s site at: [publicsculpture.com](https://publicsculpture.com)



Detail of the sculpted birds on the Rosemead memorial

## Rand Chosen as **One of the Thirty Most Admired Educators for 2013** by *DesignIntelligence*

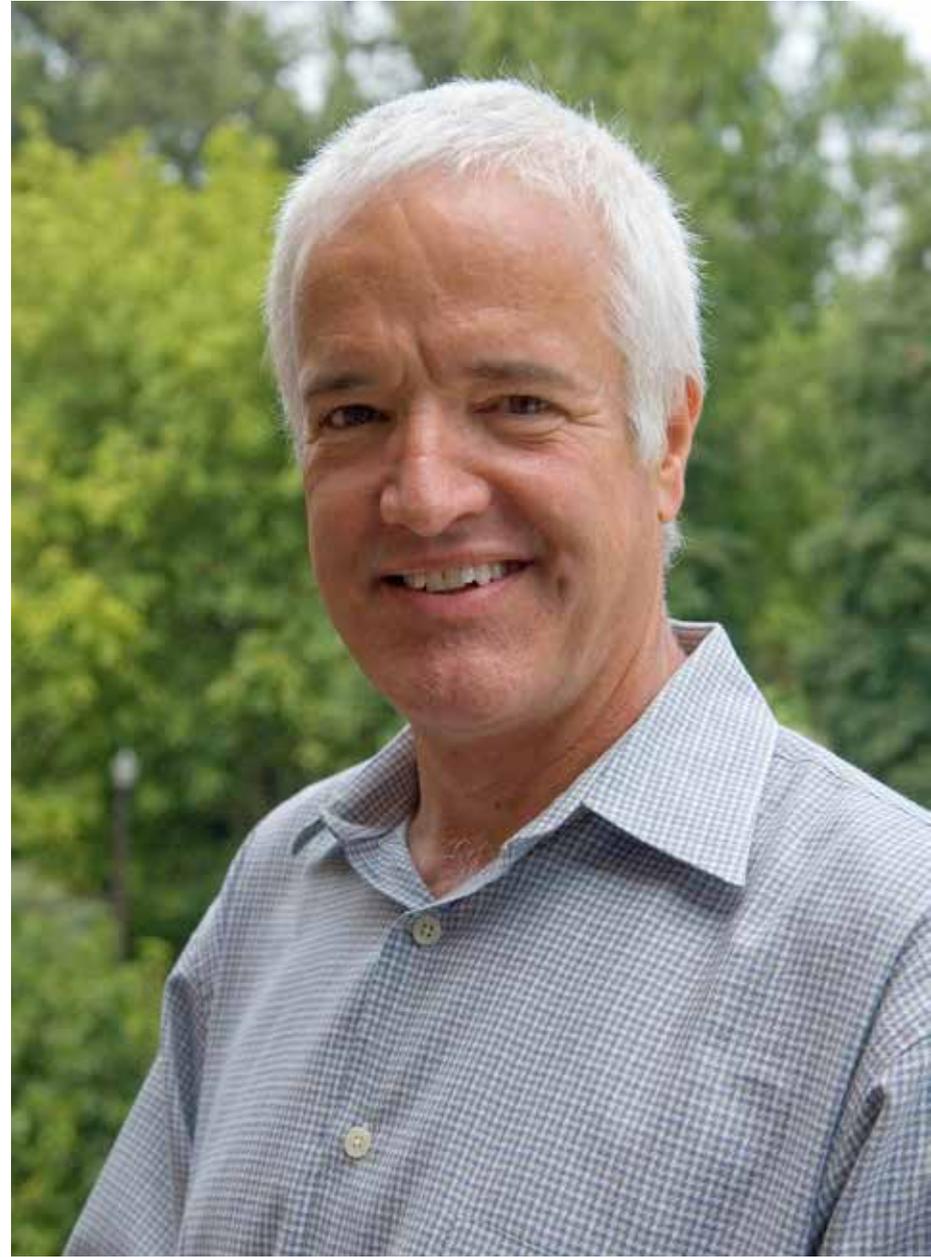
Alumni Distinguished Professor of Architecture Patrick Rand, FAIA, was chosen by **DesignIntelligence** as one of the thirty most admired educators in 2013. Rand was selected by the **DesignIntelligence** staff with “extensive input from thousands of design professionals, academic department heads, and students” to be included in the 2013 class of exemplary professionals in their field spanning a range of disciplines from architecture to industrial design.

*Rand has a special ability to teach both traditional and modern applications of building materials and assemblies in a manner that allows students to develop a well-rounded store of knowledge to draw from when deciding ways to articulate or inform design concepts. His personal brand reputation is to “welcome new ideas,” and students resonate with him. — DesignIntelligence*

Professor Rand began his career at NC State University in 1977 after receiving his Master of Architecture degree from the University of Oregon and his Bachelor of Architecture from Virginia Polytechnic Institute. Professor Rand has held positions at the College such as Associate Dean for Research and Director of Graduate Programs for the School of Architecture. His recent teaching areas include Architectural Design Studio focusing on Technology, Final Project Seminar and Final Project Studios, Architectural Construction Systems, and graduate seminars regarding Architectural Detailing and innovative uses of Architectural Materials. 

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EXTRA ONLINE: [dev.design.ncsu.edu/designlife/rand](http://dev.design.ncsu.edu/designlife/rand)

# Rehearsal Gets Some REAL PLAY

## Graphic Design Alum's Mobile App Gains International Acclaim

How does a childhood musician from Huntersville, North Carolina, end up a promising young graphic designer in Portland, Oregon? Support, curiosity and “the right tools,” says NC State alum Kirsten Southwell of her recent accolades.

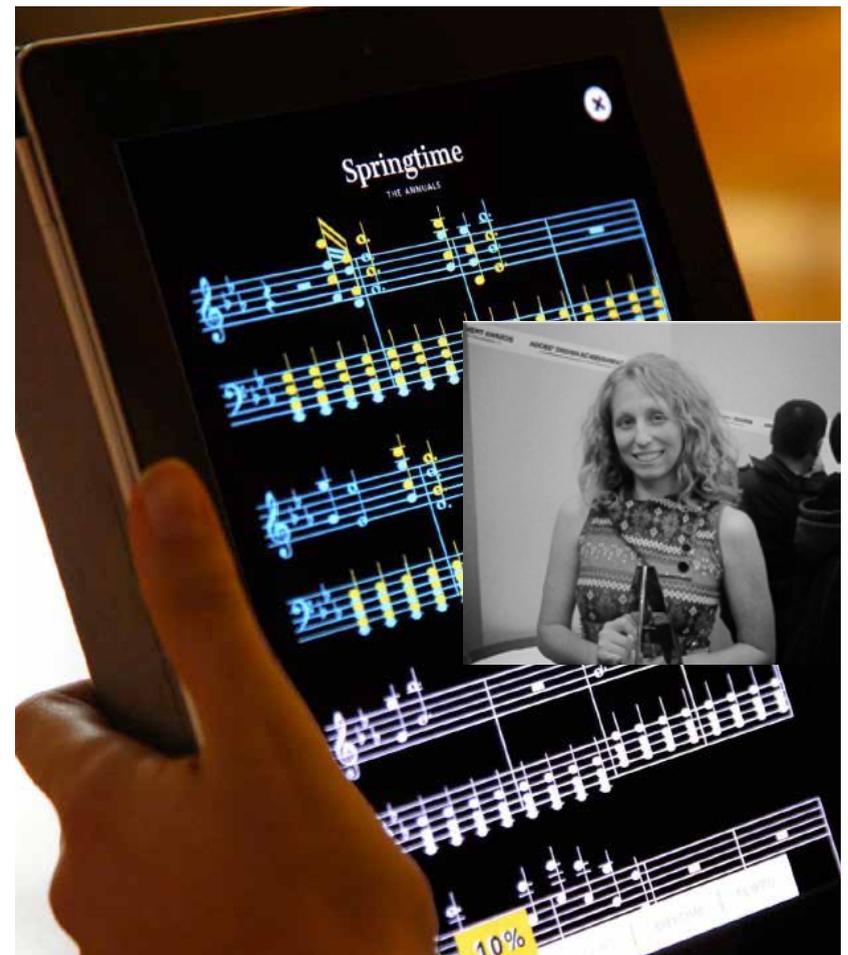
Since graduating in 2012 with a degree in graphic design, Southwell has won the esteemed *Adobe Design Achievement Award* and a *2013 Interaction Award* – both for *Rehearsal*, an app for practicing musicians she developed as her senior capstone project.

“I didn’t start with the intent of creating an app; I started with the intent of discovering something,” Southwell says. A pianist since sixth grade, Southwell began to notice specific problems she encountered while practicing that left her wondering, “How can design enhance a musician’s experience?” With two separate portals for visual and aural learners, *Rehearsal* allows musicians to record live sessions, compare and mix tracks, and complete practice exercises in musical theory. Professor Amber Howard was a constant source of encouragement and inspiration for Southwell. “Amber has been a mentor for me since my junior year,” says Southwell. “She really pushed me to apply for the Adobe awards.”

Southwell says she’s still in shock from her success. “The caliber of work submitted for the Adobe awards was really great,” she says. “I was competing against professional projects, so I didn’t expect to win at all.” A perk of Southwell’s interaction award was traveling to Toronto, Canada for the organization’s annual awards ceremony. Sponsored by GE, the ceremony brings together award winners from around the world. “Being there was awesome,” she says. “Every person I met, I’d either learned or read about. There was so much influence in one room.”

Southwell was hired in August, 2012, by Second Story Interactive Studios – a company specializing in interactive digital storytelling for a variety of brands and industries. With a versatile team of artists, designers, engineers, systems developers and producers, Second Story researches and implements new ways for audiences to interact with their digital environments. Interning with Second Story less than two years ago, Southwell now works as a junior user experience designer on projects such as mobile and tablet apps similar to her *Rehearsal* application. “Being in Portland at a studio where I’ve already built relationships has brought a lot of stability to the tough transition from student to college graduate,” she says, “It’s all been so surreal.”

by Lindsay Williams for *Red & White for Life*, NC State University’s alumni blog



To see Kirsten’s promotional video, visit: [dev.design.ncsu.edu/designlife/southwell](http://dev.design.ncsu.edu/designlife/southwell)

# In The BAG

BAGS for everyone!! Courtesy of The Design Guild, all students and faculty received FREE messenger bags embroidered with the new brand identity for the College. Bags, stickers and [yes, fake] tattoos were given out at the Design Guild's annual barbeque. Thanks, Design Guild!



Clockwise: Dean Marvin Malecha gets branded; Dwayne Martin [ADN '14] sports a new bag; Elias Clarke Campbell [MAD '14] riding in style; Art + Design department head, Chandra Cox; Design Guild member, Barbara Wiedemann [MDG '92]; Leader's Council member, Turan Duda ['76 BEDA]; Students in line for bags n' barbeque

# Form + Fiction

Volume 36 of *The Student Publication* just released the 2012/2013 prospectus, complete with an exhibition launch party. Contributors to Volume 36 include a wide and diverse variety of perspectives on the theme of *Form + Fiction*. From practicing architects to current College of Design students, the editors, Anna Bailer and Michael Southard, wanted to create a volume that focused not on a single vision of the future and the role design plays in its development, but on the myriad dialogues and discussions that must emerge from such a vivid topic. Led by Assistant Professor of Art + Design, Tania Allen, current contributors include Executive Director of CAM Raleigh, Elysia Borowy-Reeder; CEO of the Bechtler Museum of Modern Art in Charlotte, John Boyer; Assistant Professor of Art + Design and Executive Director of Art2Wear, Katherine Diuguid; Design Partner at *10 Design* in Hong Kong, Ted Givens; Junior in Architecture and Director of the Halloween Bash, Stephen Killian; Director of the Gregg Museum of Art & Design and Curator of Art without Artists, Roger Manley; Faculty Chair, MFA in Graphic Design at VCFA, Silas Munro; Architect at Snohetta and one of the designers of the Hunt Library, Nicolas Rader; Assistant Professor of Art + Design in Animation and New Media, Marc Russo; science fiction writer, Bruce Sterling; Design Director and Associate Partner at IDEO, Danny Stillion, and Zen Entrepreneur, Consultant, Executive, August Turak.



## The role of design and designers in shaping, framing and reflecting reality

Students participating in the development of Volume 36 didn't restrict the generation of dialogue to the contributors. They created a suite of cards to be distributed locally and nationally, with provocations such as: "Design is \_\_\_\_" or "When I was young I played with \_\_\_\_ and pretended to be \_\_\_\_." As a collaboration between the editors and the marketing team, led by Jennifer Peeler, these provocations to connected the current dialogue of reality and possibility. The students plan to develop online contributions — using the postcards as initial provocations — and are seeking participation from alumni, practitioners and peers at local, national and international institutions.

*The Student Publication* began as a tribute to Matthew Nowicki after his untimely death in 1950 at the age of 40. His influence and inspiration as head of the Department of Architecture inspired the students to create it in his honor. Through the process, students realized the potential and importance of such a publication and continued the effort, focusing on timely and important issues in the field of design and inviting some of the most important and influential designers of the day to contribute letters, projects and articles. Such luminaries included Le Corbusier, Mies Van der Rohe, Buckminster Fuller and Richard Saul Wurman.

In 2012, *The Student Publication* was incorporated into a course on design writing, editing, curating and publishing. The 2012 team worked diligently to establish a new model for the publication that included a robust archiving plan, distribution in both print and online forms, and a strong promotional campaign that includes emerging topics in design education, practice and thinking. This semester, the students continued to build and extend that initial work through the topic of *Form + Fiction*. [▶](#)



**Interested in contributing or pre-ordering copies?**

Email us at [design\\_studentpublication@ncsu.edu](mailto:design_studentpublication@ncsu.edu)

or submit online at: [design.ncsu.edu/student-publication](http://design.ncsu.edu/student-publication)

# 1971

## Alumnus, Charles Moretz ['72 PD] Remembers a Special Weekend

In 1971, NC State's annual spring *All Campus Weekend* featured a large outdoor music festival that ran from Friday night until Sunday afternoon at the University's intramural fields.

For the spring installation, I submitted a proposal to student body president, Cathy Sterling, requesting permission [and a small financial allowance] to design and install an environmental setting that would serve as a set for music performances and other events for the weekend. Permission and allowance were granted. I invited several of my School of Design colleagues to join the project. We created a master plan, then formed teams of student volunteers to design, build, maintain and strike the "set." The installation consisted of a series of domes constructed of wood framing with plastic panels that were stabilized by a rigid foam. We were on a very tight schedule with no time for prototypes or testing. Everything was experimental. Fortunately it was 1971 and no lawyers were involved! The project was a wonderful opportunity and the weekend festival was a total success.

Send us YOUR favorite memory from your time at the College!  
Email: [design@ncsu.edu](mailto:design@ncsu.edu) #ncsudesignhistory



School of Design students Joe Sam Queen, Michael Buncick, and Richard Michael.



All Campus Weekend – Woodstock Revisited?



## Urban Design Conference Leads... By Design

The College of Design and the City of Raleigh Urban Design Center held the 10th annual Urban Design Conference in Raleigh on February 22. More than 265 architects, landscape architects, planners, government leaders and students and faculty gathered in for *Emerging Mid-South Cities: Leading by Design*. Chaired by Steve Schuster, FAIA, and co-chaired by Dan Douglas, AICP, and Rodney Swink, FASLA, the conference focused on the opportunities and challenges faced by mid-sized cities in the Mid-South. In preparation, Douglas held listening sessions in fourteen cities across the Carolinas and Virginia. The resulting top four issues – transportation, downtown revitalization, growth and sprawl, and partnerships/leadership – formed the basis for conference presentations.

Mayor Betsy Price of Fort Worth opened with lessons on leadership, including "rolling town halls" on bicycle. Raleigh's planning director and president of the American Planning Association, Mitchell Silver, described factors leading to the rise of cities in the Mid-South. Participants learned from Hines' Kurt Hartman about large-scale developers' criteria when seeking to partner with cities. And Mark Johnson, FASLA, took a step back, examining the impact of design thinking on how we understand the social operations of the city, as well as perceive and solve problems.

Break-out sessions included 15 case studies covering topics such as: riverfronts in Richmond and Greenville, light rail in Norfolk and Charlotte, residential infill design, and a planned community in Charleston and Raleigh's comprehensive plan. Track leaders came together in a panel moderated by the Head of the School of Architecture, Robin Abrams, to discuss the region's opportunities.

JACOBS sponsored conference research and was a partner sponsor with AECOM. Patrons included AIA Triangle, Civitas and USGBC NC Chapter. Many more contributors made the conference possible.

By Jean Marie Livaudais, Director of Professional Relations



Urban Design Conference 2013

# Got NEWS?

## TELL US WHAT YOU'VE BEEN UP TO!

You've just moved. You got a new job. You had a baby. You got married. You were selected to serve as the Chief Design Officer for Aeronautical Technologies and lead a covert U.S. government operation in Western Sahara. Whatever it is, we'd like to hear from you!

Help us keep you in touch with your classmates and the College!

Send your info via snailmail or email:

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NC State College of Design  
Campus Box 7701  
Raleigh NC 27695

Email: [design@ncsu.edu](mailto:design@ncsu.edu)  
Phone: 919.513.4310  
#designnotes

DesignNotes must come firsthand from alumni who have current news, a birth, marriage, promotion, or a story idea to report. If you send photos or artwork, please send captions. DesignLife is not responsible for materials; please do not send original works. DesignLife reserves the right to determine the use of all materials and does not guarantee publication.

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## Designfacts

1/2+

More than half the student population enrolls in Study Abroad annually

1 of 4

One of only four programs in the nation that offers an interdisciplinary PhD in Design degree.

#1

College of Design's School of Architecture voted "Strongest Integrator of Design Disciplines" by *Design Intelligence*

90%

Six-year graduation rate

When Steven Schuster, FAIA, graduated from the College of Design in 1973, he could only dream of the journey his career has taken him. As principal of the thriving Raleigh-based, award-winning design firm Clearscapes, Schuster and his team have transformed some of the biggest and most meaningful buildings and spaces in North Carolina.

Clearscapes, which Schuster started in 1981 with business partner and sculptor Thomas Sayre, was formed as the two teamed up to design elements for some of North Carolina's neediest citizens – the developmentally disabled residents of Murdoch Center in Butner. Since then, Schuster and his team have contributed to countless buildings and spaces across the state – most recently being the Raleigh Convention Center and the College of Design's own Contemporary Art Museum.

# RISING to the CHALLENGE

By Caroline Barnhill

In addition to his work at the firm, Schuster has remained committed to the College of Design and has continued to invest in the College's mission since his graduation. He has taught many professional practice classes focused on the issues facing practitioners in the industry. Schuster also frequently returns to the college to teach design studios, give lectures, and participate in juries.

"I enjoy teaching a great deal – especially working with bright young minds in design studio. The challenge is trying to do that while still running a practice," Schuster says. "It keeps me busy. But I try to contribute wherever I can."

Schuster's contributions go beyond his time and talents. He and his wife recently donated \$500,000 to the College to create a "Steven D. Schuster and Mary Anne Howard Architecture Scholarship" to support either need-or merit-based awards for design students.

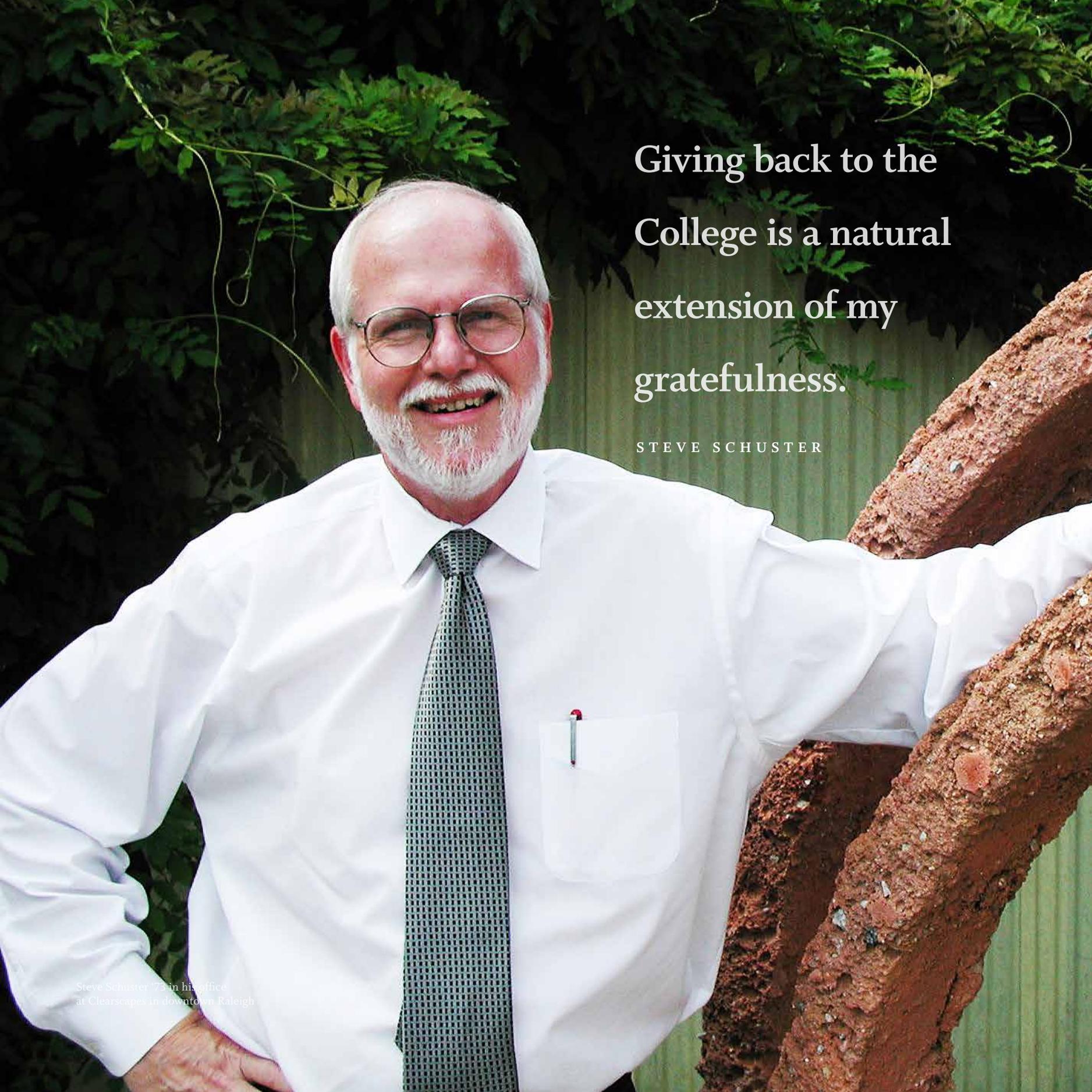
"I've been watching with some concern how North Carolina's commitment to providing education for all of its citizens is becoming more challenging. Tuition is going up and the legislature is having to reduce funding toward colleges and universities," Schuster explains. "My wife and I wanted to fund a scholarship program that will give other folks with a passion for design and architecture – who may not have the family resources – a chance to receive a great education at NC State. Our state needs a next generation of really great architects."

Giving back to the college, says Schuster, is a natural extension of his gratefulness. "Having practiced for more than 35 years, my initial educational experience and exposure to architecture from the College of Design clearly had a profound impact on my life and career," Schuster says. "I hope to continue to share with future students an enthusiasm for design. Having spent my life as an architect, I can't imagine a career I would have enjoyed more or that could have had a more significant impact on the places I care about most. It's a great way to live a life. And I can't imagine a more satisfying life than the one I have." 

Schuster was named the College of Design's 2012 *Distinguished Alumnus of the Year* and will address graduating students as the College's commencement speaker during the spring 2013 graduation ceremony.



EXTRA ONLINE: [design.ncsu.edu/designlife/schuster](http://design.ncsu.edu/designlife/schuster)



Giving back to the  
College is a natural  
extension of my  
gratefulness.

STEVE SCHUSTER

Steve Schuster, 73, in his office  
at Clearscapes in downtown Raleigh

# Giving Matters

Long after graduation, memories remain with us. Your experience at the College of Design will always be a part of you, wherever you go. The memories you have made and relationships you have formed during your time here have made a big impact on who you are. Our hope is that we are as much a part of your story as you are of ours.

This is why your gift matters. It is your chance to give back to the next generation of students who are walking through the breezeway in Brooks Hall, pulling all-nighters in studio, and enjoying lectures in Burns Auditorium. Your donation allows the College to put on special events, host guest lectures with top industry talent, provide students with scholarship opportunities and emergency funding, and more. With every successful generation of College of Design graduates, your own degree actually appreciates in value.

## Join Design Guild

Membership in the Design Guild is surprisingly affordable. Newer alumni [who graduated from the College within the last decade] can join Design Guild for as little as \$10/month.

Please join the Design Guild online at [design.ncsu.edu/giving](https://design.ncsu.edu/giving) and consider making a gift at one of these levels:

**GOLD** Graduates of the Last Decade \$10/month or \$120 annual gift

**MEMBER** \$20/month or \$240 annual gift

- \* **COLLEAGUE** \$40/month or \$480 annual gift | Minimum for businesses or organizations with 1-2 employees
- \* **DEAN'S CIRCLE** \$1,000 annual gift | Minimum for businesses or organizations with three to nine employees
- \* **INSIDER** \$2,500 annual gift | Minimum for businesses or organizations with ten or more employees

\* *Colleague, Dean's Circle and Insider level gifts may designate a portion [up to \$250] to a specific department or initiative within the College.*

With your membership to Design Guild, you will receive personal invitations to attend the annual Design Guild Award Dinner where you can network with other top design professionals from around the country, attend guest lectures and join us at the annual Back-to-School BBQ as well as all other campus events.

So many of our alumni tell us that they would not be where they are today in their careers without a certain professor, class, scholarship or study abroad experience they had with the College. This is your chance to help shape the life of another student, who like you, has a love of design – and a drive to make a difference in the world.



## WHY WE GIVE

CRAIG MCDUFFIE [BEDV '83] + LINDA NOBLE [BEDV '83]

*We give in recognition and gratitude for the education we received and for the wonderful life that design school has allowed us. Even if we hadn't become designers we were given the gift of becoming problem-solvers. More selfishly, we give to today's design students, who will become the problem-solvers making decisions about us in the future! The better the designer, the better the future. And if one contribution allows one student that stellar education then it's simply a brilliant circle of support.*

*And simplest of all reasons – it's the right thing to do.*

## Getting Involved Is The Best Networking Opportunity

### A Note From Design Guild President, Kenneth Luker

When I moved to North Carolina several years ago I saw a photo of an early Design Guild event. That event happened to be the annual Design Guild Award Dinner. Everyone in that photo looked very nice in their black ties and long dresses. But, it didn't look like a club I was interested in or would be invited to join. After all, I'm just a country boy from Texas who didn't even attend the College of Design and wasn't familiar with the Design Guild. So, I judged the book by its cover and came to the conclusion that the 'Guild' was an exclusive club for well-to-do socialites.

It was only years later that I realized how mistaken I was. I've since discovered that the Design Guild is anything but exclusive. I've also discovered that it's more akin to a community service organization whose community is the College of Design. Almost every aspect of student life at the College of Design benefits from the contributions and events that the Design Guild sponsors. From our Back-To-School BBQ to the Design Guild Award dinner, there are numerous events and opportunities for Design Guild members to stay connected to the College of Design.

Being connected not only benefits today's students [and our future employees] but it benefits those of us who remain curious about the latest scholarship in design thinking and design practice. Design Guild members also have many opportunities to stay connected to the network of College of Design alumni who, if you haven't been paying attention, are very accomplished and are doing extraordinary things in all fields of design.

So, if you don't know much about what the Design Guild really is or what we've been up to, I encourage you to take some time to get to know us better. I'm sure you too will discover the value of staying connected to the College of Design and all it has to offer to current and former students alike.

Best wishes,

**Kenneth Luker, AIA**

President, The Design Guild



Livin' the brand! Design Guild President, Kenneth Luker, at the annual fall barbeque

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Help us continue to grow and build on a strong foundation...

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NC State College of Design

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Raleigh NC 27695

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**GIVE ONLINE** at: [design.ncsu.edu/giving](http://design.ncsu.edu/giving) or make your check payable to: NC State Foundation/Design Guild

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# College of Design

# 65

## Plan to join fellow alumni, faculty, and students as we commemorate the College of Design's 65th Anniversary

### Events **Friday, April 12, 2013 – Saturday, April 13, 2013**

Events will include Studio Collective, student, faculty and alumni presentations, an all-class lunch, and the 16th Design Guild Award dinner. Look for more details in *DesignLife* online. For information, contact Susan Hall by email at [sfhall@ncsu.edu](mailto:sfhall@ncsu.edu) or by phone at 919.515.8313.

### Dinner **The 65th Anniversary | 16th Design Guild Award Dinner**

Honoring Clancy & Theys Construction Company

Angus Barn Pavilion in Raleigh

For ticket information or an invitation for the Design Guild Award Dinner, please contact Susan Hall by email at [sfhall@ncsu.edu](mailto:sfhall@ncsu.edu) or by phone at 919.515.8313.

## Leave Your Legacy

**Have you considered naming the College of Design as a beneficiary of your IRA, retirement plan, insurance policies, or annuities?**

### *Consider Joining The Pullen Society*

Established in 1993, the R. Stanhope Pullen Society was created to recognize and to thank the individuals who have invested in NC State's future through a planned gift. There is no minimum gift required, just documentation of the gift before membership is offered.

### **How can I join The Pullen Society and also support of the College of Design?**

#### **Three easy ways to leave your legacy . . .**

- Include the College of Design in your estate plan
- Create a charitable trust or a charitable gift annuity to benefit the College of Design
- Name the College of Design as a beneficiary of your retirement assets or life insurance
- Donate a residence, farm, or vacation home to College of Design and retain a life estate

#### **For a gift or bequest to the College of Design**

It is important to use the correct legal name in all of your documents. Please consider including this suggested language in your will or trust: *I give to the North Carolina State University Foundation, Inc. of Raleigh, North Carolina, a 501(c)(3) organization, EIN #56-6049503, the sum of \$ \_\_\_\_, [or \_\_\_\_ percent of my estate, or the following property \_\_\_\_, or all of the remainder of my estate/ trust,] to be used at the College of Design at North Carolina State University to enhance the programs at the College at the discretion of the Dean and the Foundation Board.*

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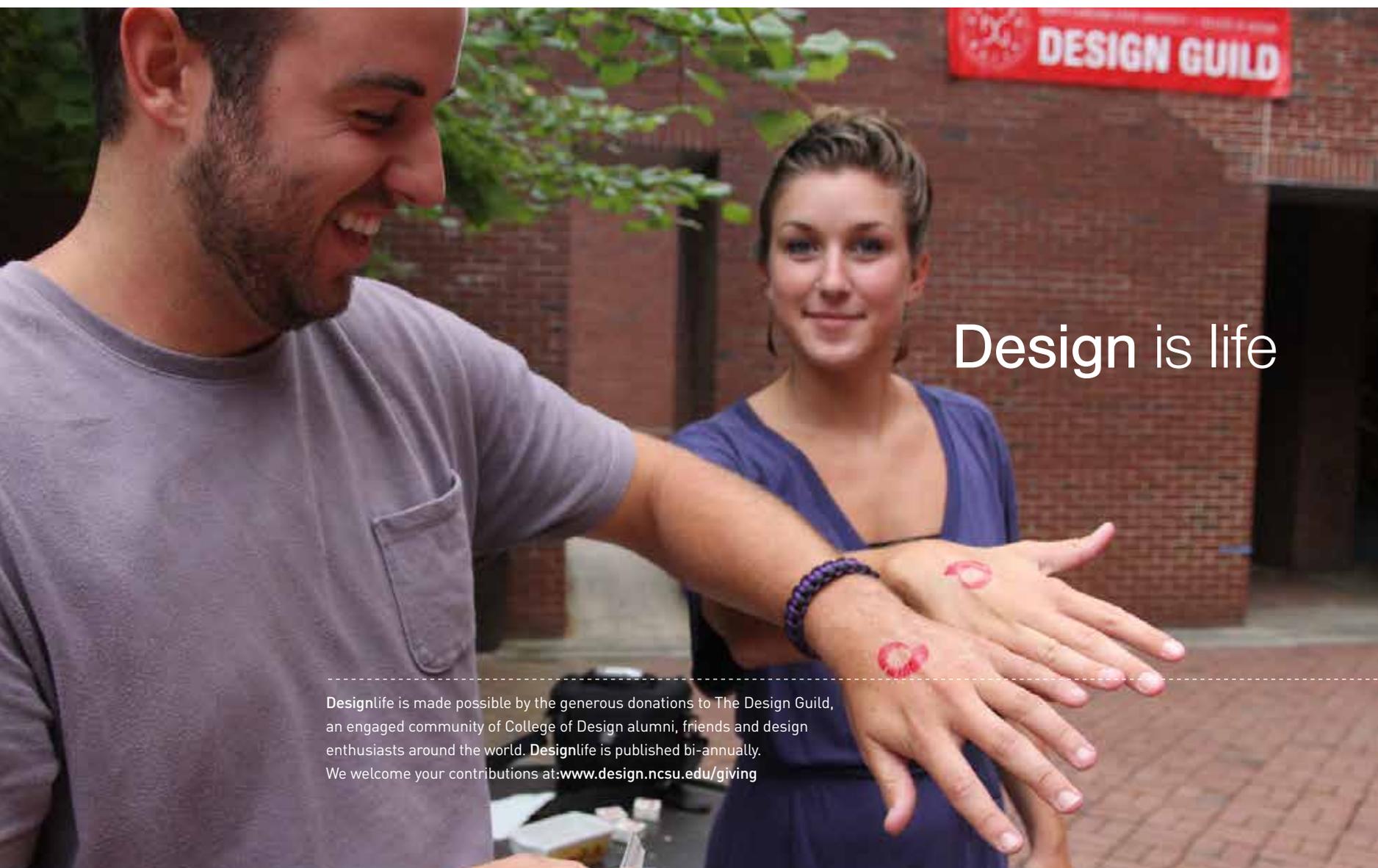
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