The concept for this unique motorcycle design was derived from studying birds of prey, which are known for their swiftness, accuracy, glide and aerodynamic beauty. This design approach of using natural forms as models for human-based needs is called Biomimicry. It involves synthesizing knowledge from biology, engineering and design to create products or product systems. There have been many innovative products designed for medical, recreational, military and transportational needs. The motorcycle was designed by Tim Bennett for Prof. Haig Khachatoorian's ID 202 sophomore industrial design studio in spring semester 2006.
ARe Prep Course: general structures and Lateral Forces
October 14
224 Broad street, Chattanooga
9 a.m.-1 p.m., Carmichael gym and talley student Center
College of design will be open during this time as well
interactions at All scales”
www.ncsu.edu/openhouse
nC state University open house
October 21
Joint AIA Triangle and School of Architecture Lecture
OBRA Architects
Architecture Lecture: Pablo Castro and Jennifer Lee,
October 16
www.camnc.org/exposuretime
CAM exposure time
October 14 - 15
www.design.ncsu.edu/cont-ed
5-6:30 p.m., Bluewater grille
AiA south Atlantic Region Alumni & Friends gathering
October 6
7:30-9 p.m., Brooks 212A
Architecture Lecture: Marc tsurumaki
Lewis Tsurumaki Lewis Architects
Architecture Lecture: Marc tsurumaki
September 25
www.design.ncsu.edu/cont-ed
ARe Prep Course: Building design/Materials & Methods
October 30
Architecture Lecture: John Ochsendorf, MIT
Structural Innovations Lecture in honor of Eduardo Catalano
November 4
MIT Prep Courses: Graphics Basics
www.design.ncsu.edu/cont-ed
November 4 - 27
Exhibition: Studio Amid Programs
November 6
Architecture Lecture: GiEsa Sauter, Sauter + Perretta
Joint All Triangle and School of Architecture Lecture
November 13
Architecture Lecture: Victoria Ballard Bell, Design
corps, and Pat Rand, nC state University
November 15
Practitioners’ Convocation
Contact Amy Frist at amy_fr@ncsu.edu
December 9 - 29
Exhibition: Graduation Show
December 20
Fall Commencement, 3 p.m. in talley student Center
College Reception from 12:30-2 p.m. in Brooks Rotunda

All ARChiteCtURe LeCtURes – due to the renovation of Burns Auditorium in Kamphoefner hall, the school of Architecture’s lecture series events will be held in mae Hall Auditorium, room 3122. www.design.ncsu.edu/lectureseries/2007

January 12 - February 4
Exhibition: Admissions
February 9 - March 2
Architecture Exhibition: Jeremy Ficca
February 10
4th Annual Urban Design Conference
March 3
Design Guild Gold Award Dinner
March 4 - 24
Exhibition: Architecture Teaching Fellows
March 25 - April 13
Exhibition: Landscape Architecture Alumni/Faculty
April 14 - May 8
Exhibition: Graphic Design Senior Show

All exhibitions are featured in the Brooks Hall Gallery.
VISITORS are encouraged to verify time and location of events, which are subject to change. For more information, call 919/515-8313 or sign up for DESIGNline, an e-newsletter, at www.design.ncsu.edu (link to “news & events” from pull-down menu).

All TAHNS College of Design lectures and exhibitions are sponsored in part by design guild funds.

CO N T E N T S

2006-2007 CALENDAR

September 11 - October 2
Exhibition: Ryan Currence, Painter
September 18
Architecture Lecture: Scott Martel, Marble Farbanks
Joint All Triangle and School of Architecture Lecture
September 21
Ph.D. Lecture: Dr. Brian Little, Professor of Psychology
“Missing Persons and Empty Environments: On Personal Projects and Interactive Design”
September 23
ARe Prep Course: Building Design/Structures & Methods
www.design.ncsu.edu/cont-ed
September 25
Architecture Lecture: Marc Tsurumaki
Lewis Tsurumaki Lewis Architects
The MacMillan Family Lecture
Lewis Tsurumaki
October 5
Ph.D. Lecture: Dr. Robert Magruder
“Environmental Well-Being. Organisms—Environment Interactions at All Scales”
October 6
All South Atlantic Region Alumni & Friends Gathering
5-6:30 p.m., Biscuit Grille
224 Broad Street, Chattanooga
October 14
ARe Prep Course: Geometric Structures and Lateral Forces
www.design.ncsu.edu/cont-ed
October 14 - 15
CAM Exposure Time
www.camnc.org/expo/exposuretime
October 16
Architecture Lecture: Pablo Castro and Jennifer Lee,
OBRA Architects
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NC State University Open House
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CARL ABRAAMZUCK, director of development
JEAN MARIE LINAUDIS, director of professional relations
PAM WELCH, development assistant
SHERRY O’NEAL, editorial, director of communications
CRAG MIDHURFE (BREV 1983), designer

COVER: On the cover: Guillam 2.0, an interactive touch-screen interface prototype featuring next-generation campus map kiosk, was developed in an art + design studio sponsored by the contemporary Art Museum.
Perhaps the most satisfying aspect of a life in education is that it is consumed by possibility. Each fall new students arrive full of enthusiasm and driven by ambition. Every commencement is equally charged by what is to come of each graduate as they accept the accolades for their accomplishment as they join the community with the aspirations to make substantial contributions to the world of design. It is a quality that causes reflection on what drives this relentless exploration of new ways and means. It is a mystery of creation every bit as magical as the most distinguished work of the faculty.

The education of the entering fundamentals student while also nurturing the advanced scholarship of the Ph.D. student. Just as the entering student is seeking to expand their understanding of creative urges and learn to put these talents to useful purpose, so too is the most senior member of the faculty in a continual search for the insights gained through research, scholarship, creative activity and professional staff practice. Both share the need for an agile, open mind and a willing spirit. Both open themselves to criticism by peers for their venturing. Both expand the sphere of influence of the college by what they accomplish in the classroom and in their respective professional disciplines as they mature in the roles they play.

The essence of this forever young spirit is multiplication. In every way multiplication characterizes the aspirations and responsibilities of a college invested in professional design education within a public, especially a land-grant, university. This begins with the funding provided to the university by the legislature. Each allocation of funds provided to the university generates as much as three or four times that sum into the economy of the state through invention, economic development, research and sponsored-project funding. Within the College of Design we expect the funding provided for the Center for Universal Design by the State Legislature will result in further sponsored-project work that benefits people of varying capabilities. But, such work is only a subset of projects under way through extension efforts in a number of communities across the state and tangibly in the establishment of the Raleigh Downtown Studio dedicated the projects of the hometown of the university. It is expected that the opportunities of the university will promote intellectual growth among the faculty thereby resulting in scholarship and practice that advance the design domain of knowledge. Most importantly, every student that crosses the well-worn threshold into Brooks Hall is only a small part of what they will become in the presence of and under the guidance of exceptional faculty and staff members. When the faculty and staff understand and employ their talents as multiplying factors in concert with the raw talent and energy of students, wonderful things result. It is a mystery of creation every bit as magical as the most distinguished work of the faculty.

The multiplication of the human spirit is realized through teaching, and our understanding of the design domain of Knowledge through scholarship and research. The enhancement of the quality of life of the citizens who look to the university for assistance is accomplished through the multiplication of the experiences of the physical and natural world for individuals of all capabilities. This commitment by the college is the reason for the importance of the college to contemporary society. Multiplication requires much of the college. At the core of this responsibility is engagement. This must be the first inclination of the college community. It is critical that the needs of students are engaged from the first moment they indicate an interest in coming to the college. This sense of engagement is further reflected as students are taught as individuals, not as groups. Engagement with the design profession is essential for professional education to be relevant. Engagement with society gives meaning and purpose to a life in design.

To realize this spirit a broad perspective of the special talents of the faculty and staff must evolve. Each individual brings a unique contribution. The faculty and staff as a valued investment portfolio to be engaged with the complexity of student, university, society and professional interests is an essential aspect of the ability of the community to act as the multiplier of human potential. Diversity and intellectual agility are essential components of this investment portfolio. Diversity is the characteristic that makes the community strong in turbulent times. An academic community that aspires to be influential must begin by recognizing it cannot do so when it is drawn inward by seeking to replicate attitudes already well represented among its members. Multiplication demands reaching beyond the simple addition of more of the same. It is therefore an imperative of an academic community that faculty and staff of varying perspectives abilities be embraced. Through the act of multiplication the college will influence the quality of life for the citizens who support the university. The College of Design will become a respected partner with the design professions by preparing the emerging leaders who will transform practice to meet the demands of a new era. Through the act of multiplication, research and scholarship will emerge from the college that will provide leadership among academic peers. By accepting the mantle of multiplication, the college community makes a commitment to the continuing growth and maturation of every student and member of the faculty and staff. The vitality of this community will ensure that no talent is left buried. Rather, each will be invested for the benefit of all. Each will be put to work multiplying all of the others.

We, as a college community, can aspire to no greater sense of influence than the multiplication of talents. This is the commitment we must make to foster an exceptional design community, a true center of influence. This is the message of this issue of Design Influence.
According to Dean Marvin J. Malecha, “This is a meshing of sympathetic missions. Both entities encourage creativity and community engagement through art and design. This affiliation combines the powerful exhibitions presented by CAM with the educational expertise of the university to create a transformational museum experience. There also exists the potential for new academic programs in museum management, for students and faculty to significantly enhance resources for the community, and for interaction with faculty, staff and students with the mission of the museum as well,” says Malecha. “This effort will be a venue to trumpet the value of design—the process, the methods and the artifacts. This is our version of a teaching hospital. This affiliation also supports the college’s land-grant mission to serve the citizens and communities of North Carolina.”

CAM will be able to draw on the skills and creativity of the students and faculty of the College of Design in offering visitors innovative ways of engaging with and appreciating contemporary art and design. The result will be a museum filled with energy and imagination and an education and outreach program that promotes a greater understanding of the role of creativity in our everyday lives.

Nicole Welch, curator of education for CAM, views the affiliation as a powerful tool for the entire community. “Education and audience engagement will be at the very heart of everything that CAM does. CAM will serve as a forum for the interaction between its audiences and the artists, designers and creative thinkers of our time. Through its collaboration with the College of Design and
CAM will be a non-collecting museum. Its programming will include a variety of media, techniques, sights and subject matters with themes that reflect trends in the Triangle community and beyond. Currently without a home, CAM will eventually move to a new facility at the core of a mixed-use development incorporating residential and commercial space at 409 West Martin Street in downtown Raleigh. The Contemporary Art Foundation, a private, nonprofit entity, separate and distinct from CAM and NC State University, was established in early 2006 to raise the capital required to transform the site. Grubb Properties, with offices in Charlotte and Cary, is the development partner for the project.

CAM’s first step in establishing what this relationship means for the community has been to engage in a sponsored studio with the Art + Design and Graphic Design departments at the College of Design. During the spring 2006 semester, CAM sponsored a collaborative studio between constituents of CAM, faculty and students of Art + Design and Graphic Design. The two-pronged studio investigated and developed visualizations that communicated “what CAM is” through the dual lenses of ‘art + design’ and ‘graphic design.’ The final projects from the studios were presented on May 9, 2006, in the Belk Rotunda in Brooks Hall. The studio was funded by a generous grant from the Goodnight Education Foundation. An additional sponsored studio has been scheduled for fall 2006 to further develop CAM’s Web presence.

Ilana Marks introduces herself to fellow finalists during the 2006 Walt Disney Imaginations competition.

Above: Members of CAM Studio
Below: Students brainstorming “What is CAM?”

During the whole process of getting ready for California, Marks says she “got to learn a lot about people in both the colleges [Design and Textiles] and that was one of [her] favorite parts.” She learned more about utilizing the vast resources at both colleges in which she will earn a degree, as well as from the university.

“Putting in thousands of hours of work on this competition in addition to regular studio work was a challenge that found many people in both colleges willing to collaborate and provide support. ‘I found the support that I received indicative of the character of both colleges. The people are very personable and genuinely interested in the students,’ she adds.

“Marks comments that she realized how much more personal her NC State education was after connecting with the other finalists.

“Disney treated us like royalty. They had already learned so much about our project ideas that when we got to California, they made it about us,” Marks said. “They really treated us with respect and recognized the time the students had devoted to their projects.”

“Marks sums it all up, ‘It was such a good experience’.

Ilana Marks Embraced by Walt Disney Magic

In June, Senior Ilana Marks, an Anni Albers Scholar, was granted the wish she had dreamed on a star long ago. Her idea was selected as one of six finalists in the yearly Walt Disney Imaginations competition offered by Walt Disney Imaginering.

Marks has always wanted to work for Disney. She said, “I used to dream of being in animation, but last August when I started researching the Imaginations competition, I knew I would love to be an Imaginer.”

At first Marks kept her commitment to the competition quiet. She had thought of entering as a team, but got concerned that she would not be able to find other students who would make the investment in time or who shared her enthusiasm for Disney, so she opted to enter the contest solo.

In March she was notified that she was one of six finalists—three were individual contestants and three were teams. Three college winners were selected after presentations in front of 20-25 judges at the Glendale, Calif., Walt Disney Imaginering Headquarters. Her idea for a Magic Kingdom Mary Poppins-themed restaurant called “Step in Time,” tied for third place overall.

“This experience ranks as one of the best I’ve ever had,” says Marks. “The competition was secondary to all we got to do and learn and all the people we got to meet and know.”

Marks added that she had been concerned about bending with her classmates since they were all up for the same prize, but everyone was very friendly and they had all designed different models at different Disney parks, so it felt less conflicted.

Marks sums it all up, “It was such a good experience.”

In the context of the college’s recent opening of the Prague Institute and the Downtown Design Studio in Raleigh, this merger makes sense for the college. It is a further expansion of our ability to get beyond the boundaries of the traditional university.

Design Influences / Fall 2006

Ilana Marks introduces herself to fellow finalists during the 2006 Walt Disney Imaginations Imaginations competition.

Ilana Marks introduces herself to fellow finalists during the 2006 Walt Disney Imaginations Imaginations competition.
The university joined the design community to “Celebrate Change” on Friday, Aug. 25 at the rededication ceremony for Leazar Hall.

Speakers included Marvin Malecha, dean of the College of Design (1), Chancellor James L. Oblinger (2), Design Guild President Michael Cole (3), and Art + Design Senior Diana Fakhoury (4).

Building tours took place after the ceremony, followed by the college’s annual back-to-school barbecue. Riley Contracting Group sponsored the event, along with Knoll and Carolina Business Interiors.

The newly renovated Leazar houses the College of Design’s materials lab, kohm, design basics studies, painting and sculpture studios, seminar spaces and faculty offices. The $8.3 million renovation project was funded by the North Carolina Higher Education Bond Referendum passed in 2000.

Leazar Hall was built in 1912, and has been renovated twice prior to the current renovation, in 1922 and 1983. During its 96-year history, Leazar has served as a dining hall, student store, print shop, housing rental office, and payroll benefits office. Most recently, Leazar was shared by the College of Design, university mail services, and the computer science department.

“This building represents a case for treasuring important landmarks while giving them new uses,” Malecha says. “Since Leazar houses design education and has dedicated space for research and extension efforts, it also signifies the university’s commitment to promoting extension and research within the College of Design—it’s a tangible investment in the study of the arts on campus.”

In addition to the ceremony, Design Guild members were invited to participate in a studio project with Design Fundamentals students. Results of their collaborations were pinned up for review by visitors touring the building. The theme was “Then and Now.”

LEAZAR HALL DESIGN FUNDAMENTALS SCHOLARSHIP ENDOWMENT – Donations of any amount are appreciated to help fund this important new scholarship for new students to the college. Donors of $1,000 or more will receive (while supplies last) a commemorative original brick from Leazar Hall that has been engraved by the College’s laser cutter.
From the time Karl Zeeso (BID 1997) was 5 years old, he was in love with cars. Growing up in Charlotte, N.C., with a father who had a small British sports car collection and a motorcycle instilled in him a great appreciation for anything with a motor on wheels. When he learned that someone actually got paid to create these vehicles, he knew that was the job for him.

While his desire to become a designer started early, Zeeso says he didn’t have a good understanding of what car design involved until his first year in design school.

“Percy Hooper brought someone in to give an automotive techniques and sketching workshop,” he adds, “and I asked him how to become a car designer. The speaker replied ‘just do it.’”

Zeeso made the most of opportunities to meet professionals in the field, including going to eat with a designer from Ford who spoke to the class.

Even after asking those designers “all kinds of car design questions,” Zeeso says he “still wasn’t sure how it was going to happen.”

One thing that he was sure of was his determination to pursue car design in California, which he was attracted to by the lifestyle, the weather and the opportunity to design. During one of the interview/portfolio review days held at the college, Zeeso went with his portfolio in hand because he heard Mercedes was going to be there. One of his design friends worked at IBM and told him he should at least interview with them since they were there.

Zeeso ended up detouring from his plan to drive to California and start knocking on doors. He accepted an IBM offer of a five-week contract project, then continued working there as a product designer.

After five years, Zeeso decided he really wanted to pursue his dream of being a car designer. He had been drawing cars after work and looking at the way other designers rendered cars to improve his technique. He mentions cardesignnews.com is probably the single best source for students interested in car design to learn and it is a great resource for learning about colleges with car design programs. He chose to study in London for two years at the Royal College of Art (RCA).

“What is great about the RCA is that their focus is on the philosophy of design, very conceptual, not on technical skills. Also, it is a completely international school, with students from all over the world and this helps widen your design perspective. I was really influenced by the work being done in fashion, jewelry design, glass + ceramics and the fine art programs there. And I was getting a graduate degree in automobile design” says Zeeso. It was also good to be in one of the world’s greatest art and design hubs, being right in the middle of emerging trends. The exposure to so many European cars we never saw in the States is terrific,” he adds.

So with his degree in hand, Zeeso once again tried to make the move to California. Although he had an offer waiting at Volkswagen in Germany, he still wanted to try his luck interviewing with several satellite design studies for major car makers. He interviewed with Honda, Mitsubishi, Nissan and Ford in California. Although he got a project offer from one of the studies, Ford was really interested in him, but had no positions available in California.

One of Zeeso’s mantras had been that he didn’t want to go to Detroit. However, when Ford called and made him an offer at the headquarters, he accepted. Now, nearly a year later, Zeeso is a car designer in the Advanced Studio and is actively working on distant future vehicles and concept cars. The first possible time any of his designs would be built, unless one is selected for the concept car preview, is 2010.

“The most important thing is to make something beautiful,” he affirms.

Zeeso credits several people at the College of Design for instilling him with the necessary tools to be successful. His list of most important experiences include his mentor Vince Fotte, who always made him dig deeper, questioned his ideas and tried to get to the soul of the project. He adds, “taking drawing classes with Bryan Lafitte and Percy Hooper, doing a sketch every day for Susan Toplikar in Design Fundamentals, painting with Lope Max Diaz and sculpture with Dana Raymond” were extremely important, too.

He completed a summer course in auto design with Bong-Il Jin about four years ago. “Bong-Il Jin is another terrific professor, and the lessons that he taught me were extremely important to my development and understanding of car design. He really pushed my vehicle design to a whole new level,” he adds. Zeeso has already returned to campus to discuss automotive design with students and encourages more women to go into the field, although it was once male dominated, there are more women becoming car designers.

Although there are many schools of thought on design, he suggests that students who want to go into car design should make sure sculpture or three-dimensional forms are fluid and to focus on the beautiful. He believes cars have a soul and should come alive through their design. He uses principles of psychology, which he minored in at NC State, in his designs. Figure drawing is also important, looking at the flow of skin over muscle.

“Basically what exterior car designers are doing is putting a sheet-metal skin over technical and mechanical muscle,” he adds.

According to Zeeso, the bottom line for those who want to be car designers is their ability to come up with great ideas and shapes and communicate them visually with drawings. “The ability to sketch very well is crucial to automobile design,” he insists.

Without his graduate degree and the extra time involved in honing his craft, Zeeso isn’t sure he would be where he is now.

He took the advice of the guest speaker from Hooper’s class and just did what he wanted to do, even though the road to California has detoured through London and Detroit. Zeeso worked diligently to make his dream of being a car designer come true. Surely, he will live in California one day.
The College of Design at North Carolina State University has hosted Design Camp, a summer enrichment program for high school students, for more than 20 years. The college has built a very successful signature program that has exposed more than 1,000 students to the five design disciplines to date. It has become a model program for other colleges that now offer similar outreach initiatives, including the UNC at Charlotte Department of Architecture and the Appalachian State University Industrial Design Department. Particularly over the last 10 years, the Design Camp has experienced multiple revisions and has become increasingly popular throughout North Carolina. What began as a minority outreach program has expanded to include participants from the general public and now reaches all corners of North Carolina, multiple other states, Africa and the Bahamas.

Under the direction of Professor Charles Joyner, Design Camp was established in the 1980s to address the lack of minority representation in the design professions. Graduate students and faculty traveled to targeted North Carolina counties to expose under-represented high school students to design—at no cost to the students. The program was held during spring break and was funded primarily by company donations. As Design Camp grew, a decision was made to host the program on the campus of NC State to allow maximum exposure for the College of Design and to promote the university. The immersion program allowed students to experience studio culture and encouraged interaction with faculty and guest designers. However, the new tuition-based, institutionalized format of Design Camp impacted the target group, making it more difficult to recruit minority and disadvantaged students. Since that time, donor contributions and camp revenues have provided financial assistance for needy students.

Beginning in 1996, Marva Motley, Assistant Dean for Student Affairs, assumed responsibility for Design Camp. Under the direction of Motley, it has evolved to its current format and has experienced phenomenal growth, with sessions increasing from one week-long camp to three camps spanning one week each and enrollment increasing from 40 students to 260 students per summer. Even with this expansion, the past six years has seen the number of interested students far exceed the capacity of the program.

Due to the demands placed on Student Affairs staff, a program coordinator has been hired for the past three summers to manage logistics, delivery of the curriculum and employees. Currently, the camp hires approximately 18 design students and five faculty to deliver each one-week session. Employee salaries have been paid by camp tuition ($600 Residential Program, $350 Day Camp). Scholarships have been funded by university grants and private donors. Design Camp has been well publicized in high schools, community centers, newspapers and major enrichment publications. It has received outstanding reviews and tracking statistics indicate that it has been an extremely effective recruitment tool for the College of Design. Currently about 30 percent of enrolled design students have been camp participants. However, minority recruitment remains an issue that requires extra effort.

In recent years, the success of Design Camp has spawned interest in rural communities for on-site programs. Contacts have been made in the Native American and Hispanic communities and opportunities for outreach programs await us. Surveys from previous campers and camp staff indicate that new initiatives can be supported and are not limited by manpower and funds. Because of ever increasing popularity and the need to address design education for pre-college students, the 2007 Design Camp will become an outreach program of the college’s Contemporary Art Museum K-12 Education Initiative. Design Camp has a long, rich history and we anticipate continued success and growth under the direction of Nicole Welch, Curator of Education for CAM. The college has worked hard to raise awareness about design and it is our duty to share this dynamic “third domain” of education with future designers.

Design Camp in Transition: A Model Outreach Program

by Marva Motley, Assistant Dean for Student Affairs

The College of Design at North Carolina State University has hosted Design Camp, a summer enrichment program for high school students, for more than 20 years. The college has built a very successful signature program that has exposed more than 1,000 students to the five design disciplines to date. It has become a model program for other colleges that now offer similar outreach initiatives, including the UNC at Charlotte Department of Architecture and the Appalachian State University Industrial Design Department. Particularly over the last 10 years, the Design Camp has experienced multiple revisions and has become increasingly popular throughout North Carolina. What began as a minority outreach program has expanded to include participants from the general public and now reaches all corners of North Carolina, multiple other states, Africa and the Bahamas.

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For Peter Williamson (MLAR 1988), his undergraduate degree in biology meshed perfectly with his professional landscape architecture training when he answered a 1989 advertisement in LA Vogue—they wanted landscape architects who could be instructed in land conservation. Now, Williamson is the Vice President for Conservation Services at Natural Lands Trust, one of the oldest and largest land trust organizations increasingly distressed by projects on the coastal barrier islands north of Wilmington, where resort and second home developments of remnants live oaks. At the time, he was glad to have the job, but over time, it disturbed him that the coastland was changing so rapidly, and he was on what he felt was the wrong side of the change.

Williamson claims the reason he got the initial job at NLT is because Michael Clark, his first boss, had Dick Wilkinson (former LAR faculty member at NC State) as a professor 20 years prior when Williamson taught at the University of Michigan. He’s happy for the coincidence.

In fact, the Conservation Services area headed by Williamson boasts seven out of 12 employees who were educated as landscape architects. According to Williamson, the area of land conservation has boomed in the last 15 years. He believes the popularity of the field has “grown as a direct result of the suburban growth into former farm and ranch lands. The folks who live in these rapidly changing communities have discovered that land trusts can directly address many of the issues that concern them, in a way that fits directly into the long history of civic engagement that Americans pride themselves on.”

Williamson protects natural heritage

In the Spring 2006 magazine we announced the public phase of ACHIEVE! Campaign for NC State University. Thanks to the generosity of our alumni, friends, and the allied industries that support the design professions the past academic year was very successful for the College of Design. During the 2005-06 fiscal year more than $1.17 million was donated to the College of Design for its students and programs. This brings the college to more than 65 percent toward our $9 million goal for the ACHIEVE! campaign.

Significant Gifts

The following are some highlights of significant gifts made to the college during the 2005/2006 academic year:

- $336,000 gift from Brian Dodge in memory of his wife, an alumna of the College of Design, to fund the Wendy L. Olson Fellowship Enhancement Endowment for Public Service in Landscape Architecture.
- $200,000 from Eduardo Catalano in memory of Robert Burns to establish the Robert F. Burns Lectures and Seminars on Structural Innovations Endowment.
- $10,000+ from many alumni and friends to establish the Robert Burns Memorial Fund for Architecture including significant pledges and contributions from members of the School of Architecture Advisory Board and the Design Guild Board.
- $75,000 from Carte Ferrin to establish the School of Architecture Publications Endowment.
- $41,000 pledge from Adams Products in support of the design phase of the Concrete Masonry House that is part of The American Home Project with the college of Natural Resources.
- $25,000 pledge from the firm of Pearce, Britsky, Gease + Lee to spearhead the Robert Burns Memorial endowment fund campaign.

Gifts and Pledges

In addition, the college received gifts and pledges to establish new annual scholarships and a lecture series: $15,000 pledge to fund the MacMillan Family Lectureship Endowment from Julia MacMillan in honor of her father, Dan MacMillan, and uncle, Frank MacMillan, who practiced architecture together for more than 50 years. The gift also includes an outright gift to fund a lecture for this fall.

- $3,000 award from Smith Sinnett Associates, PA, for a scholarship in their firm’s name to be awarded to a fourth-year architecture student.
- $600 award from Ryan Harrison for the Etta Bea Scholarship for an industrial design student who shows community leadership within the Industrial Design department.

Opportunities to Make a Difference

Gifts of all sizes are important to the College of Design. As we move toward the completion of the ACHIEVE! campaign in the next two years every single donation is counted toward our goal. There are many funds to which you can donate any amount of money that is comfortable for you and your family, but which will have a great impact overall.

College of Design Campaign ACHIEVEments!

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Below are a few examples of giving opportunities:

- **Design Guild** – Become a member of the Design Guild. A volunteer association of alumni, friends, design professionals and industry leaders established in 1996, Design Guild promotes design education at the College of Design through private contributions and gifts. You can use the envelope in this magazine to send in your membership contribution.

- **Leazar Hall Design Fundamentals Scholarship Endowment** – Donations of any amount are appreciated to help fund this important scholarship for new students to the college. Donors of $1,000 or more will receive (while supplies last) a commemorative original brick from Leazar Hall that has been engraved by the College’s laser cutter.

- **John Reuer Memorial Travel Endowment** – We are just a few thousand dollars away from reaching the level needed for full funding of this endowment that will provide stipends for undergraduate students traveling to Berlin or Stuttgart.

- **CAM (Contemporary Art Museum)** – Support the exciting new merger of CAM and the College of Design as we plan new programs and exhibitions for the greater Triangle community.

These are just a few of the many funds that support the students and programs at the college to which your gift can make a difference. Please contact us if you have any questions about other giving opportunities at the college.

**Donations are being accepted for a new scholarship established in memory of Landscape Architecture Student Claudia Gabaldón-Cotrim**

The family and friends of Claudia Gabaldón-Cotrim, a promising student pursuing her master’s degree in Landscape Architecture when she passed away in July 2006, have established a fund in her memory to provide a scholarship for international students who have been accepted to study in the master’s degree program in Landscape Architecture at the NC State University. When the fund reaches the minimum endowment level of $25,000, it will generate income to provide one or more annual scholarship awards for international graduate students enrolled in the Department of Landscape Architecture, or its equivalent, at the College of Design. The Scholarship will be known as the Claudia Gabaldón-Cotrim Landscape Architecture Endowment Fund for Foreign Students. Scholarship recipients will be limited to international students working toward a master’s level degree in the Department of Landscape Architecture who have the greatest financial need or are at the most disadvantaged of foreign students accepted into the program.

**The Pension Protection Act of 2006**

It took nearly a decade, but Congress has finally enacted legislation as part of the Pension Protection Act of 2006 (PPA 2006), which offers charitably minded individuals a golden opportunity to make gifts from their IRAs and exclude the amount of their gifts from gross income. To qualify:

- The donor must be 70 1/2 years of age or older.
- The transfers must go directly from the IRA to qualified charities;
- Gifts cannot exceed $100,000 per taxpayer per year; and
- Gifts must be outright. (Transfers to donor advised funds, supporting organizations, and charitable remainder trusts and for charitable gift annuities do not qualify.)

This opportunity is available only for 2006 and 2007, and no charitable income-tax deduction is allowed. Please call for further details on who can benefit from this special legislation or if we can assist you in any way with your charitable gift planning.

**Support the college**

Carla Abramczyk, Director of Development for the College of Design, can be contacted by phone at 919.513.4310 or E-mail at carla_abramczyk@ncsu.edu.

**Providing a Legacy**

Have you ever considered a bequest to benefit the College of Design? A bequest is an easy and cost-efficient way to provide significant support for the college and the students it serves. Since the gift does not take place until after your passing, you maintain control of the assets during your lifetime. You can fully designate your funds to the College of Design. Since the principle of your gift is never spent, an endowment is a gift that will keep on giving forever. What a legacy to provide for future generations of students! All gifts should be designated to the North Carolina State University Foundation, Inc., for the College of Design. For further information, call Steve Watt, Senior Director of Gift Planning, at 919.513.8946 or Carla Abramczyk in the College of Design Development Office at 919.513.4310.

**Doug Brinkley Plans for the Future – His and the College of Design’s**

Doug Brinkley (BEDA 1974) is a principal of the architecture firm Pearce, Brinkley, Coxe + Ler, has made a significant gift to the School of Architecture through his estate plan. Using a bequest in his will, Brinkley established an endowment “for the promotion and study of sustainability in architecture.” When asked the reason he made this gift Brinkley replied, “I have bequeathed the sustainability endowment as a responsibility of stewardship, not only to the built environment, but also to the future of the College of Design. Each of us has a responsibility to give back to the community and to those generations that proceed after us. It is my belief that the key to the success of the future is through responsible education. It is my hope that this endowment will one day be a resource that will allow a student or staff member the opportunity to seek new and innovative designs in the field of sustainability.”

While the college will not receive a direct benefit from Brinkley’s gift for quite some time, he is actively involved with the college in many ways. He served as co-chair, along with Michael Cole (BEDL 1979), for the college’s conference “Designing Sustainable Cities,” held on February 18, 2006.

As the college looks to the future, planned gifts like Brinkley’s are important because they provide the resources that create extraordinary opportunities and ensure the future strength of NC State and the students we serve.
As well as having received the TOPAZ Medalion for Excellence in Architectural Education your dean has been ranked number two in the country by the publisher of Design Intelligence among the most respected educators who are notable in bridging the practice with higher education.

Your faculty has also garnered teaching recognition with a Governors Award and a medal from AIGA, the professional association for graphic design. I believe the above because you have significantly benefited from these gifted teachers and their influence will last a lifetime.

And we cannot forget your parents. Without them you would not have initially gotten to the University. They might not have understood those weird drawings and models you brought home. They might have even given you perplexing looks and had doubts of what you were really doing. But, regardless of whether they understood your budding creativity, they stood by you and kept their faith in you that this day would come.

Reflections:
Forty years ago, I sat where you now sit. There were 20 graduates receiving their bachelor degrees as that was the only degree conferred at that time. Of the 20, only five of us had fulfilled our degree requirements within the allotted five year curriculum.

I must confess to you that I do not remember who our commencement speaker was or what wise advice we were given. I reflect on this so you know I have a clear understanding of the significance of my remarks today.

The opportunity to address you invokes parental instincts as there is much I would like to tell and share with you. An analogy would be: I feel like the parent of a teenager who just got their driver’s license and I need to give them all the advice and guidance I know to ensure their safety on the road.

However, today I will be brief and focus on a few traits that I believe if adhered to will enhance your design future.

Listen:
While you are extremely well versed in design skills there is much more to learn. It is important you do not become a design introvert, turning inward and denying yourself what you can learn from others. To properly define the design problem and to properly solve that problem, it is imperative you hear—that is listen—to what your patrons are trying to accomplish. You need to listen to what is driving their request of you. Do not misunderstand me; this does not mean you let your client design. You will learn a lot about the appropriate design outcome that you need to achieve if you listen to your patron’s logic, thinking and objectives as opposed to imposing your biases.

Listening to learn is an art form. Master it. It requires patience and respect for the other party. It requires you being quiet and attentive. It requires practice. No one learned anything by talking. Once mastered it has big payoffs and will allow you to overcome obstacles and hindrances in the design process because you will be fully informed of all factors affecting and influencing a successful design outcome. An inquisitive mind listens to learn. Good listening skills will enhance you as a designer.

Collaboration:
We do nothing in this world by ourselves. You sit here today as an example of that axiom. James Cramer in Design Intelligence’s recent publication “Futons New Directions Sweeping the Design Professions” cites first—collaboration. He says, “… firms will be delivering genuinely integrated and more overtly collaborative professional practices ….” I can tell you from first hand experience that is the case. At Olifant/Atkins today we are involved with three sizable projects which in the aggregate represent approximately a billion dollars of construction work. Each of these three projects has three architecturally firms performing as a collaborative team. In addition there are graphic designers, landscape architects, and a host of engineering specialties, acoustical consultants, lighting designers, audio visual specialists, cost estimators and more. The average number of consultants working for our collaborative team of architects for each of these projects is 14. Good teamwork and exceptional collaboration are essential to a successful outcome. The architect as designer holds the baton; but no music can be made without the orchestra. Working collaboratively will enhance you as a designer.

Leadership:
Leadership can be learned—learn it and apply it. Leadership is understood both in the design curriculum and the profession. This void is not remedied we will continue to see our voices as designers diminish to a seriously detrimental point which will affect society and your future. If you are not leading, others without design skills or design sensitivity will be.

Most major universities including this one through its continuing education courses offer classes on leadership. At NC State there is the College of Management and the Hugh Shelton Leadership Initiative to which you could avail yourself. Professional societies and community organizations offer opportunities of involvement and leadership. Avail yourself of these.

Seek opportunities where you can exercise your problem-solving skills in a leadership role.

In Jim Collins business management book Good to Great, he talks about what he calls the Level 5 leader as one who builds enduring greatness through a blend of personal humility and professional will. He says these top leaders are incredibly ambitious; but their ambition is first and foremost for the institution (that is the organization, in our case the design team), not themselves. Strive to be a Level 5 leader.

Broaden Your Horizons:
Our designs are reflective of the world we live in. Art history, the history of gardens and landscape architecture as well as the history of architecture confirm this. Take every opportunity to expose yourself to the influences of our world.

Read. One might say reading is a silent way of listening. I encourage you to voraciously read. Stay current on design trends, keep yourself informed about current affairs as they are influencers of design. Read business publications to learn about management and business organizational strategies—it will help you, but just as importantly it will help you understand what is driving your client’s thinking. When you read I mean it in the fullest sense—books, newspapers, periodicals, the Internet, books-on-tape etc.

Travel. This does not necessarily mean you need to head off to Europe or the Yucatan peninsula. Not bad trips if you can get Dad to pay them. Visit accessible museums enjoying art, sculpture, photography, history, the
At the May 13 commencement exercises, Dean Marvin J. Malecha, FAIA, fulfilled a request from Ed Thurman to award him his Bachelor of Architecture degree from NC State University. WRAL TV 5 and The News & Observer both reported on Mr. Thurman’s accomplishment.

From Dean Malecha’s remarks at the College of Design’s commencement ceremony held Saturday, May 13, 2006, in Stewart Theatre:

“I am pleased to present on behalf of the University to Edward Blair Thurman, RA, the Bachelor of Architecture Degree. Mr. Thurman attended NC State University from 1941 until Christmas 1942, and from Christmas 1945-1951. His education was interrupted first by military service and then by life’s pressing commitments. Although completing a significant number of academic units beyond that required of a degree at the time, he was unable to complete all the requirements to graduate with an architecture degree. Mr. Thurman’s career during a period of national emergency and a time of incredible national transformation addresses with distinction the few units that are missing from his transcript of the time. After he left NC State, he entered architectural practice as an apprentice and became licensed through his work experience and having passed the state architectural examination in California. Over a long career he has established himself as an exceptionally skilled individual. It is because of a career in which Mr. Thurman has distinguished himself in his life’s calling that he now deserves the recognition and personal satisfaction that the Bachelor of Architecture will bring.

In 1951 Thurman accepted a position with the architectural firm of Skidmore Owings and Merrill in their Casablanca office. In 1953 he accepted a position working for A. Quincy Jones (an AIA Gold Medalist) in Los Angeles. During this period he worked with individuals such as Joseph Eichler on what is now regarded internationally as among the most significant single-family residential projects of the modern movement. Eventually, he moved on to work with the Perrier-Luckman Partnership on important projects at the Los Angeles airport and the LA Zoo. The trajectory of his career continued with the architectural firms of SOM and DMJM on projects in Morocco, Vietnam, Thailand, Qatar and Taiwan.

Later in his career, he provided construction management services to firms under contract with the General Services Administration of the U.S. Government. Among the projects with which he was involved are The National Building Museum in the old Pension Building, the Federal Triangle Complex, the FBI Field Office, and the renovation of the original U.S. State Department building. Although circumstances interrupted his formal education, it is now time to complete the circle and award Mr. Thurman the Bachelor of Architecture.

Mr. Thurman, please come forward so that I may present this well-earned diploma to you.”
Piedrafita called joining the College of Design a unique opportunity. “The Department of Graphic Design is a jewel: a top program nested within a vibrant college and university culture; accomplished and celebrated colleagues in every office, every classroom, and, most importantly, wonderfully talented students.”

The college has also named Nilda Cosco, Ph.D., the new coordinator of the Initiative for Inclusive Design and director of the Center for Universal Design. The Initiative for Inclusive Design has under its umbrella the Center for Universal Design, the Home Environments Design Initiative and the Natural Learning Initiative.

Cosco’s experience includes serving as an educational psychologist and many years of working with children with disabilities. She has a strong interest in “the impact of designed environments on the behavior of all people, indoors and outdoors, including the spaces that support intergenerational and the aging population use.”

Design Tech

The National Science Foundation (NSF) has provided funding for Design Tech, an NSF Research Experience for Undergraduates (REU) site on the North Carolina State University campus. A joint project of the Department of Computer Science and the College of Design at NC State University, Design Tech is an interactive visual design hothouse that will conduct research that combines computer science and design. Patrick FitzGerald, art + design, is leading this collaborative project with principal investigator Dr. Ben Watson, associate professor of computer science, who will serve as director of Design Tech. Research areas include artificial intelligence, visualization, graphics and computer games, as well as graphic, visual and interaction design.

Projects include cinematic camera control for games, automated tours through scientific data, swarm-based visualizations of news feeds and intelligence timelines, and FIA-based navigation tools.

The $268,000 grant will support 10 undergraduate students during a 12-week research program to be held each summer for three years. For more information about Design Tech, visit http://designtech.ncsu.edu.

Kinston Waterfront NOW!

During Spring 2006, the Downtown Design Studio accommodated 15 landscape architecture students, under the guidance of Kofi Boone, Assistant Professor of Landscape Architecture, and Dr. Celen Pasalar, Director of the Downtown Design Studio.

The project was sponsored by the University Extension, Engagement and Economic Development Grant, which was awarded in October 2005. The Kinston Waterfront NOW! project focused on the redevelopment of waterfront areas along the Neuse River in Kinston. The project was sponsored by the University Extension, Engagement and Economic Development Grant, which was awarded in October 2005. The Kinston Waterfront NOW! project and the Downtown Design Studio’s partnership with the non-profit downtown revitalization organization, Pride of Kinston, Inc., also received the Local Government Engagement Award during the Celebrating the Engaged University Awards Banquet on April 28, 2006.

Nominations Open for Design Guild Award

The Design Guild, a membership and advisory organization of the College of Design, is soliciting nominations for the 2007 Design Guild Award which recognizes significant contributions of an individual or group to design in the Southeast. The award brings awareness to the importance of design in the community—and the practice of good design as a sign of good citizenship. Award nominees must meet the following criteria:

Nominations must reside in the Southeast, either currently or at one time, or produce or influence design that has enhanced this region. The social context of the work, as well as the public service of the recipient will be considered.

First Lumbee Home

During a March 15, 2006, visit to Pembroke, North Carolina, Dean Marvin Malceha, Professor Georgia Bizios, and Architectural Intern Katie Wakford toured the prototype home, the first built product of the College of Design's collaboration with the Lumbee Tribe of North Carolina.

The project is a part of the college’s Home Environments Design Initiative. During the first phase of the partnership with the Tribe, graduate students, under the direction on Professor Bizios, developed Lumbee home design guidelines and designed three prototype houses to be built for Lumbee Tribe members. The project now enters phases two and three that will focus on the design of a small house to be built by panelized construction and a set of neighborhood design guidelines. More coming soon!

The nominee must be living and be able to attend the 10th annual Design Guild Award Dinner on Saturday, March 3, 2007. Included are all categories of design such as, but not limited to, architecture, arts, graphic design, landscape architecture, art and design, and industrial design. The recipient need not have attended the College of Design at NC State University.

Submissions may be in any appropriate form to demonstrate qualifications. Nominations will be accepted until October 15, 2006. For more information, contact Jean Marie Livaudais at 919.515.8320 or jm_livaudais@ncsu.edu.

Mail nominations to: External Relations office • NC State University College of Design • Campus Box 7701 • Raleigh, NC 27695-7701

Professor Bizios (left) Lumbee Tribal administrators, Dean Malceha and college alumni Chi and Michael Clark visit the first Lumbee Home Design site.

College News

College News Names Two New Department Chairs, New Coordinator

Two faculty members have recently been named chairs of departments in the College of Design. Gene Bressler has been named chair of the Department of Landscape Architecture and Santiago Piedrafita has been named chair of the Department of Graphic Design. Both appointments became effective on August 1.

Prior to joining the College of Design, Gene Bressler served from 1997-2006 as chair of the landscape architecture department at the University of Colorado at Denver and Health Sciences Center.

Of his new appointment, Bressler said, “NC State’s College of Design provides an unusually supportive environment that will enable a senior faculty person to engage higher levels of scholarship and learning, as we should.”

From 2004-06, Santiago Piedrafita served as chair of the design department at the Minneapolis College of Art and Design (MCAD). Prior to joining the MCAD faculty, Piedrafita was senior designer at the Walker Art Center in Minneapolis, and worked at the Museum of Modern Art’s in-house design department in New York.

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60th Anniversary is just around the corner!

Plans are under way for the College of Design’s 60th Anniversary Celebration in 2008. We would love to have input from our alumni and friends on what you would like to see happen during the college’s 60th Anniversary celebration. If you would like to volunteer to serve on a planning committee we would love to hear from you. Please contact the External Relations office at 919-316-8033 or E-mail design@ncsu.edu.

Laffitte and College of Design Receive Top Honors

Associate Professor of Industrial Design Bryan Laffitte has been named an Alumni Distinguished Professor, an honor bestowed by NC State’s Alumni Association.

The Alumni Distinguished Professorship, which recognizes excellence in instruction, includes a $30,000 stipend for two years, and Alumni Distinguished Professors retain their titles while at NC State. To qualify for the award faculty must have at least seven years of NC State teaching experience and must have been inducted into the university’s Academy of Outstanding Teachers.

In addition to the Alumni Distinguished Professorship, Laffitte is one of three College of Design faculty to be included in the Design Intelligence Top 40 List of best industrial design educators. Associate Professor Dong Jin Professor Emeritus Vincenzo Foote were also included in this ranking.

Design Intelligence is a publication that asks employers across the country to rank industrial design, architecture and landscape architecture schools.

The College of Design’s graduate program earned a number one ranking in the Southeast region, and a top 10 national ranking from Design Intelligence.

Graphic Design Students Make Impression

The Vandercook Book Club began in 2001 as a student run effort to resurrect the college’s letterpress, which is a Vandercook proofing press. About two years ago, when Tyler Galloway was president, the Vandercook Book Club started generating greeting cards for Valentine’s Day as a fundraising event. With the success of sales the first year, greeting cards were made again.

“Students made printing blocks on the laser cutter and printed on the letterpress, a surprising marriage of technologies which likely occurred because they were housed in the same space for a time,” according to Denise Gonzales Crisp, associate professor in graphic design. The students combined both the digital and the hand technologies to investive effect.

The letterpress is utilized in type classes and students use the press for studio projects on their own.

“The aim for the print lab now is to have a fully operational letterpress,” she adds.

Gonzales Crisp says “We need a photopolymer plate maker in the print lab to promote the interplay between digital and mechanical technologies. I have big hopes for the print lab, and eventually a College of Design press, to become both a teaching lab and the soul of a academic publication and design experimentation. We would like to begin collecting old wood type, too, and even build what is now an incomplete and dusty collection of metal type. The print lab will also house silk screening equipment for large-scale posters, a facility the college sorely lacks currently.”

With the renovation of Leazer Hall, the Materials Laboratory (aka “The Shop”) is now located in Leazer and the letterpress will be in one of the sections of the old shop in the basement of Brooks Hall.

Fashion Show

The Colleges of Textiles and Design presented their annual fashion show “Collection: Art to Wear 2006” April 7. This is the first year the show has been juried. Twenty-four students submitted three garments each to the jury. Fourteen designers, representing both the College of Textiles and the College of Design were selected to showcase their creative fashion designs. Some of the student designers are members of the Allen Auditorium program—a dual-degree program in design and textile and apparel technology.

“This year’s student directors were Ryan Wayne, art + design, and Jonathan Gallin, textile technology. The faculty advisors were Vita Fisme, assistant professor of art and design, Dr. Cynthia Estok, associate professor of textile and apparel technology and management, and Dr. Tracy Huy, assistant professor of textile and apparel technology and management.

2007 Home of the Month Submissions

The College of Design’s Home Environment Design Institute is now accepting submissions for the 2007 Home of the Month competition, a collaboration with The News Observer Home and Garden magazine. The competition launched last year. The registration deadline for the competition is October 2, 2006. For entry forms and more information, visit www.design.ncsu.edu and click on the Home of the Month icon or E-mail homenom@ncsu.edu.

Design for Children IN Nature

The National Learning Initiative’s 4th annual Childhood Design Institute, Design for Children IN Nature. In addition to presentations and a design workshop led by conference organizers Professor Robin Moore and Dr. Nilda Cosco, participants learned from speakers such as David Kahn, executive director of the National Montessori Teachers Association and Jen Greenman, Sr. VP for Education of Bright Horizons Family Solutions. Here’s what one participant had to say about the Institute: “Yes, it was worth attending the Design Institute speaking for myself, absolutely! The presenters and field trips were instructive and inspiring and the networking opportunities with my fellow attendees were just as important.” Halycon Reese-Learned, Nature Haysakes, Houston.

Many thanks to center for operational and Landscape Structures, as well as Kaplan.

Designing Sustainable Gibbes Conference

Last February’s conference attracted a record number of participants—more than two hundred architects, landscape architects, planners, city officials and design students across the state—to learn about designing green and sustainable communities.

College alumni Douglas Brinkley (BEA 1974) and Michael Cole (BEA 1979) co-chaired the event. Raleigh Mayor Charles Meeker and architect Jyoti Sharma representing the conference’s lead sponsor, the Triangle Chapter of the US Green Building Council, opened the conference. Randolph Cottingham, FAIA, (R.A. 1968) of Cottingham Collaborative gave the opening address with his presentation “Sustainable Imperatives: Moving Beyond Green Models + Existing Boundaries.” Ignacio Bunster-Olive of Wallace sustainable design, as well as quality of life issues will be the focus of the upcoming conference. E-mail Jean Marie Livaudais at jm_livaudais@ncsu.edu for more information.

Chicago’s City Hall green roof, one of many sustainable strategies presented in the college conference.

School of Architecture Accreditation

The National Architectural Accrediting Board (NAAB) Team Visit was conducted for the School of Architecture from February 18-21. The bachelor’s of architecture and master’s of architecture programs were being reviewed for re-accreditation. Word was received this summer that the School of Architecture has been granted a six-year term of accreditation.

The Graduate Program Review Committee was going on simultaneously.

Pictured left, are Kendra Schank Smith, PhD, (observer) Department of Architecture, University of Hartford; Team Chair Frank Quilliot, AIA, E-V-A Architectures, Inc., Linda Kiisk, AIA, LEED, AP, M. Phil, FAIA, Architecture Department, College of Environmental Design, University of California at Berkeley; Ednie “Ted” Cavanagh, PhD, W. BAHA, Dalhouse University architecture faculty; Jacob Day, architecture student, University of Maryland; Charles Bosny, AIA, (observer) LSP/Bosny Architects, BEA 1978; Associate Director of the School of Architecture Woody Bedding, Dean Marvin J. Malecha, FAIA, and School Director Thomas Barrick, AIA.
Harriet Bellejean (MA 1986) is an artist and a designer with more than 20 years of experience in residential landscape and community design in the Raleigh area. She is a member of ASLA and is registered in the American Society of Landscape Architects (ASLA) in 2003, and will receive the ASLA’s first Carpenter Medal “for sustained and significant contributions to landscape architectural education” at the ASLA’s National Conference in Memphis in early October.

For the second consecutive year, a Custom Collaborative project has received a AIA National OLX Top Ten award, Randolph Croxton (B.Arch 1988), principal, teamed with Cecil Baker & Associates to design a state-of-the-art forensics laboratory facility in the Police Department Forensic Science Center and the First Green Building in the City of Philadelphia.

LandDesign, an urban planning, civil engineering and landscape architecture company, recently promoted Regina Czerr (BID 1998) to brand development designer in its Charlotte office. Czerr joined LandDesign two years ago. She describes her work in branding as creating identities for places. “A brand is a symbolic embodiment of all the information connected with a space, product or service,” Czerr said.

Jenny DeMarco (MA 2006) is an entry-level landscape architect with the Paul Hebert Group (www.pulhebergroup.com). The company’s home office is in Edinburgh, Scotland, which is known for its strong art culture. DeMarco says that she will be working on some of the company’s new public projects in Belfast, Ireland, where there is much investment in reconstruction and revitalization. She will also be involved in some of the additional work the company does throughout the UK and Europe.

Brenda Dambly (M.Arch. 2002) is one of three NC State graduates working at Booe, a Portland, Oregon design firm. In addition, Dambly and a friend won a grant from the City of Portland to design and build the Vision Veil, a multi-media recording booth where citizens can twist their ideas about the City of Portland as it grows and changes in the 21st century. Visit http://www.visionveil.org/ for more information.

Thom Gaines (BED 1996) is working as a freelance art director for Lark Books in Asheville, NC. After two years as an in-house art director in the Lark Books custom publishing department, he and his wife Cattleya Barasungov Gaines (BED 1994) relocated to Bangkok, Thailand, for three years, where he taught secondary level digital media classes and she taught K-12 Art at the International Community School of Bangkok. Most recently, Thom has written and designed Digital Photo Magazine: 30 Weird and Wacky Things to Do with Your Digital Camera, a book on digital photography techniques and projects for tech-savvy, fun-loving photographers and teenagers. Distributed through Sterling Publishing Co., NY, and published by Lark Books, in Asheville, NC. Digital Photo Magazine teaches digital camera basics, explains photography do’s and don’ts, explores design elements and encourages creative photo-manipulations using the latest software. Thom and Cattleya have three children—Luke (10), Oliver (6) and Thalia (1). 

Rooney Lane Holland (BED-VD 1990) is an active writer and producer living in Los Angeles. He has been an actor after training at The Studio Theatre Acting Conservatory in Washington, DC, several years after graduating from NC State. He worked Off Off Broadway for several years and acted in independent films as well. Since moving to LA, Holland continues to work in independent film and has worked in network television. This year he has co-starred in “Bones” (Fox), which airs this fall, and “The Shield” (FX), which airs in January 17. Holland has also appeared in “Cold Case” (CBS) and a guest starring role on “Homicide: Life on the Street” (NBC). He has written two feature-length screenplays and is producing his first feature which is a suspense/noir script titled “Wrig.”

Barrett L. Kays, Ph.D. (MLA 1973), a landscape architect in Raleigh, NC, has recently completed a series of Phase II Stormwater seminars across North Carolina with Craig A. Bremby, Environmental Attorney with Hunton & Williams in Raleigh, NC. Kays’ sessions focused on new technologies for treatment of stormwater quality, while Bremby’s sessions dealt with the unusual legislative and rule-making process that produced the stormwater regulatory framework and requirements in North Carolina. A technology article titled “Problem Solving in Stormwater Bioretention Systems: Pitfalls in Bioretention Systems and How to Avoid Them,” written by Kays was published in the June 2005 issue of Landscape Architecture magazine.

Greg Lindquist (B.Arch, MLA 1973) has been attending Pratt Institute pursuing a dual masters degree in fine arts in painting and art history. His MFA thesis show titled “Memorials” was held February 13-17, 2006 at Pratt Institute. Lindquist completed shelving was designed and built as well. The construction of the project was managed by Perry and Sawyer and involved using homeless shelter residents and community volunteers as labor. Construction of each component of the design was carefully planned and involved multiple yards, guides and templates. An Atlanta architecture firm, Cooper Carry Associates, donated additional volunteers and a materials budget of $4,500. The Atlanta Tool Bank donated drills, saws and a paint sprayer. Work weekends were held throughout the month of June and the project was completed in July 2005.

Platt completed his job as Design Coordinator for the Metro Atlanta Task Force for the Homeless when he began his graduate studies in architecture at the University of California-Berkeley in August. Sawyer is employed with the New Orleans architecture firm of Eveson + Duncar + Ripple.

Luke Perry (BEDS 2004, RID 2000) and Jack Sawyer (BID 1999) (M.Arch. 2005 Georgia Tech) worked on a number of projects with the Metro Atlanta Task Force for the Homeless to develop design-build solutions for its Peachtree Pine Homeless Shelter in downtown Atlanta. Tasks ranging in scale from site assessment to furniture development were explored. The highlight of the design-build exercise was an overhall of the shelter’s resident and volunteer sleeping area. The intent of the re-design was to improve the space using affordable materials and volunteer labor. Meetings were held with shelter residents and staff to refine the program for the sleeping space. A design charrette was held with shelter residents, local architecture students and members of the Atlanta AIA. Perry and Sawyer guided the charrette scheme through design development with further input from shelter residents.

The final design involved modifying and restituting the existing steel bunk beds in the room. The top section of each bunk was removed to increase ventilation and each bottom bunk was altered to accommodate a wider mattress. Sliding translucent fiberglass screens and plywood panels enclosed the sleeping area. A separate storage unit consisting of a stall bank and plywood “shoe wall” and...

Christopher Rhyne (BED-GD 1995) is a web developer with L3 Communications Corporation in Haverock, N.C., and is attending Western Carolina University’s Master of Project Management degree program.


Jonathan D. Sanders (BEDA 1983) is a planner in Loudoun County Government. He worked for the Town of Kilmarnock, Va., and helped implement a $4,200,000 streetscape revitalization that was scheduled for completion this summer. He was also involved with the Comprehensive Plan update (www.kilmarnockcvca.com).

Lisa Schicker (MLA 1986) is an environmental manager for the State of California and was elected president of the local government, Los Osos Community Services District. She would love to hear from old friends. She says she lives in a beautiful place on Morro Bay in central Coastal California. Schicker says she has fond memories of design school and doesn’t like losing touch.

David J. Segmiller (M.Arch. 1983) has moved back to North Carolina, to join Freeman White as a Principal and director of the Senior Living Studio, after 22 years of practice in Baltimore, Md. During his time in Baltimore, he served as 2004 President of AIA Baltimore, and as a Board member of the Maryland Society.

Tom Skolnicki (MLA 1997) has been named the University Landscape Architect at NC State University. Now Duke, UNC-CH and NC State all have our college alumni as university landscape architects.

Marla D. Sturgeon (BED-V 1979) relocated to Pokyworks Island, S.C., and established Sturgeon Communications in October 2010 after 26 years in healthcare corporate communications in Charlotte, N.C. The new venture is designed to assist small- and mid-sized companies with their marketing communications strategies, promoting their offerings to the right audiences, and delivering successful business results.

Wilson was schole-in-residence at Bowdoin College’s Coastal Studies Center in 2006. Sponsored by both Environmental Studies and Women and Gender Studies Programs, she taught “Investigations in the Maine Landscape” and gave a public lecture “Evolution/Revolution: Architecture, Culture and Maine.” Her Bowdoin student’s documented their work on the Class’s Web site, http://academic.bowdoin.edu/csci/1ml. In the spring semester of 2006, Wilson served as visiting lecturer at Virginia Commonwealth University in Qatar, joining faculty members, architect and alumnus J.P. Reuer (MLA 1984), who has been teaching there for the past two years. Reuer also has been the Chair of the Taunton Doha design conference for two years, setting the conference’s theme and selecting the participants. Taunton represents the best designers working in the world today. The conference is beautifully documented in the publication “Doha Taunton Annual Design Conference.”

Marsha L. Wylie, ASLA (MLA 1986) has been re-appointed by N.C. Governor Mike Easley to serve on the North Carolina Board of Landscape Architects for her second three year term. She is also serving on the Nominations Committee for the Council of Landscape Architecture Registration Boards (CLARB).


This summer, Da’Vinci Scholar Susannah Parrin (BAD 2006) was the recipient of the Smithsonian Institution’s Tasmeem Award which placed her in an internship with the Archives of American Art in Washington, D.C. At the Archives, Parrin worked on the Nautai N. Laitman Project for Documentation of American Craft Artists, doing everything from listening to oral history interviews, to audio and transcription edits, to corresponding with the artists and interviewers. She also worked with other intern’s repairing and preserving old, damaged, oversized documents in storage at the archives. “Perhaps my favorite part of the whole experience was having access to the collections of so many American Artists. There were just endless amounts of books containing their sketchbooks, their letters, diaries, just everything. This internship was the most amazing experience both academically and culturally.” said Parrin.

Continued from previous page.

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In Memoriam

Kam Baggs Guthrie

Nann Baggs Guthrie (BED, 1976) passed away unexpectedly in Asheville, N.C., on Sept 25, 2005. The daughter of Marian M. Baggs of Asheville and the late Walter J. Baggs, Nann had served as western region senior field officer for the N.C. Department of Environment and Natural Resources since 1994. In this role, she represented the department as a liaison with local and regional governments on environmental issues, particularly in the area of air and water quality, as well as providing legislative contact on specific issues related to Western North Carolina. She also served as the state’s representative to the World Congress of Botanical Gardens in South Africa in 1999. In her honor, the Nann Baggs Guthrie Education Fund has been established by the Clean Air Community Foundation, to provide support for scholarships and educational programs in Western North Carolina public schools. Contributions may be made by checks payable to the Clean Air Community Trust, and by writing “Nann Guthrie Memorial Fund” on the memo line. Contributions are tax-deductible and should be sent to: Nann Guthrie Education Fund, c/o Clean Air Community Trust, P.O. Box 2824, Asheville, NC 28802.

See the link to a memorial fund honoring the life of Nann Guthrie, http://www.env.state.nc.us/ncpcc/pages/benonNann.html.

Former classmates Sevilla (Cherlie) Grainger (BED 1989) and Lou Herren-Webster (BED 1989), recently collaborated professionally. Grainger is a textile designer of “fantastically fun and classy stuff” for Pottery Barn Teens at their product development headquarters in San Quentin, California. Herring-Webster is a textile designer of elegantly traditional rugs, with a tastefully inventive twist at Capel Rugs in Troy, N.C., which produces items included in Pottery Barn collections.
Dick Duncan and Leslie Young from the College’s Center for Universal Design spoke at the 2006 Beijing International Symposium on Universal Design held in Beijing, China, August 3-6, 2006. The conference, “Harmonious Society in the Information Age and Universal Design,” was sponsored by the Beijing Municipal Science and Technology Commission and the Beijing Institute of Technology. Duncan and Young spoke to an audience of 200 experts, designers and planners from around the world who are helping Beijing prepare for the 2008 Olympic and Paralympic games, assuring that Beijing’s sports venues, public rights of way, transportation and other accommodations will provide appropriate levels of accessibility and design integration.

Jeremy Ficca, architect, passed his last section of the Architectural Record Examination.

Denise Gonzales Crisp, graphic design, lectured at The New School of Design, Parsons, on April 11 for the lecture series “Design and Culture.”

Professor of Industrial Design Professor Haig Ruchatvorian received the College of Design’s award as part of the NC State University Outstanding Extension Service Awards dinner on April 18.

Tracy Krumm, art + design, was a two-year visiting assistant professor position working with textiles. She taught on the faculty of the Kansas City Art Institute from 2003-2006 in the Fiber Department and has taught numerous workshops at venues such as Haystack, the Pedal School and Anderson Ranch. She completed her BFA with High Distinction at the California College of Arts and Crafts in 1987 and received her MFA in Visual Arts from Vermont College in 1995.

Her work has been featured in numerous publications including Metal smith, Sculpture, and American Craft magazines and residues in many Grand Prize and Excellence sections including the National Museum of Art and Design in New York, the Denver Art Museum, the Museum of Fine Arts of New Mexico, the Corcoran and Ford Motor Company.

The 2006 Jury of Fellows from the American Institute of Architects (AIA) selected AIA members to the prestigious College of Fellows including Visiting Assistant Professor of Architecture Jeremy S. Lee, FFAA (REDA 1975), who was honored for his promotion of the aesthetic, scientific, and practical efficiency of the profession. Lee received his Fellowship medal during the Intertwined Fellows Ceremony at the AIA, National Convention and Design Expo in Las Angeles in June. Out of a total AIA membership of over 78,000, there are fewer than 2,500 distinguished with the honor of Fellowship.

Glenn Lewis, industrial design, presented at Elements of Change ’96, the National Conference, in Austin, Texas on September 17-20. Founding Co-chair of Design For The Majority, IDSA’s new special interest section, Lewis presented his work with West African Artisans and coordinated the section activities.

Dean Marvin J. Malecha, FFAA, received the Jackson Bigney International Service Award, sponsored by Sigma Iota Rho of NC State University, on April 25, 2006. This award recognizes the distinguished contributions of a faculty or staff member at NC State to the promotion of international understanding and service to the university and/or to the international community. Malecha received a plaque and a monetary award from Sigma Iota Rho, the International Studies Honor Society.

Dr. Jackson Rigney was an agonist of great energy and generosity of spirit who served for 34 years on the NC State University Alumni Commission and the Beihg Institute of Technology. Duncan and Young spoke to an audience of 200 experts, designers and planners from around the world who are helping Beijing prepare for the 2008 Olympic and Paralympic games, assuring that Beijing’s sports venues, public rights of way, transportation and other accommodations will provide appropriate levels of accessibility and design integration.

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Devi Gharapuro, junior in architecture, was one of a group of 12 College of Design students who participated in a self-initiated alternative spring break trip to Biloxi, Mississippi, to volunteer in the Gulf Coast relief effort, from March 4-10. The group worked with Architecture for Humanity through the Hands On USA organization, camping outdoors at night and spending the workday on various building sites de-molding, gutting and tearing out interiors, re-roofing, and for clearing out tree limbs. Some of the group returned to Biloxi this summer. They hope to establish a tradition of a design and volunteer-oriented trip annually during spring break.

Photos from student trip to assist Katrina victims

Industrial Design Graduate Student Robert Ballis won First Prize at NC State University for his design, “Aquaflight,” in the 2006 Rhein Medall Prize for Community Art. The annual art contest, which is sponsored by Rhein Medall Communities of Charlotte, N.C., included sculpture designs from students attending several universities in North Carolina. Ballis received $3,000 for winning First Prize in the contest’s initial round of judging and also qualified for competition against the First Prize winners from the other participating schools for the 2006 Rhein Medall Prize for Community Art Grand Prize. The theme of this year’s competition was “Water’s Connection With the Environment.”

In the fifth annual Collection: Art to Wear fashion show held April 7, Amanda Barett included four pieces made out of material from the Gates in Central Park project, the famous public art project by the artist Cristo. The material was sent by the artists to a textile recycling center.

Graphic Design graduate students Tyler Galloway (BGD 2006) and Jon Harris (MGD 2006) were presenters at the Duke University International Student Conference “Thinking Through New Media.” Galloway’s presentation, “Digital Collecting: Designing Tools for Online Collecting Behaviors,” while Galloway presented “Times: Music Mediator, Social Facilitator,” a poster prepared for Professor Scott Trowbridge’s graphic design seminar last year. Other most-previous presenters were Ph.D. candidates from the United States and abroad, including UC Berkeley, Stanford, Duke and the University of Edinburgh.

Jon Harris, master of graphic design student, working with colleagues at IBM, two of which are College of Design alumni, Wilbert Joyner (BGD 2001) and Tyler Walters (MGD 2006), recently received a patent for a graphic user interface for database manipulation. The patented interface appears within IBM software named RSE (or business strategy execution). The idea is to use a visual editor to drag information for manipulating scheduling and financial databases instead of manually entering and editing figures.

Master of Industrial Design student Harshile Anjani had his conceptual design “Lapaltimpot – Personal Computing Assistant” included in the Spring 2006 Innovations magazine. Innovations is produced quarterly by the Industrial Designers Society of America. Anjani’s design was featured in a section titled “The New Face of Consumer Electronics.” His was the only student concept featured in the section. For more information visit www.ncsuidsa.org/hrjasni.

Industrial Design student Chris Owens, who transferred into design from mechanical engineering last year, made an Internet splash when he completed a design fundamentals project that required the use of LEDs or batteries. His five-week project culminated as an illuminated shifting system.

The weight of items on each of the three sections of the shelf triggers the illumination. In the photos above, all three sections have been triggered.

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highlight talented students while providing them with professional development experience and an opportunity to exhibit their work in a major contemporary art venue in the State of North Carolina.

Traci Rider, Ph.D. student, earned her B.Arch. from the University of North Carolina in 2000 and her master’s from Cornell University in Environmental Sociology in 2005. In 2005 Rider was selected as a winner of the city’s Design in Architecture, was awarded a Phi Kappa Award, a $2,000 scholarship, through the Program. There were only 17 winners from the recruiting NC State students. Graphic Design graduate student more than 550 applications submitted.

Dana Raymond’s A+D Conceptual Sculpture studies at the Prague Institute this summer traveled to Berlin for three days to experience the contemporary art scene. The East Side Gallery, pictured above, is a nearly one mile long remaining piece of the Berlin Wall where 100 artists were commissioned to paint responses to the wall’s existence. It has decayed over the years and is currently in the middle of a restoration project.

NC State University College of Design industrial design students placed third and fourth in the 2006 Designs For Safety Competition in the World Traffic Safety Symposium, awarded on April 21 in New York. Third place winner was “Flashpoint” (left) by senior Steven Beckmann. Associate Professor Greg Hill has guided winners from NC State in this competition for the last three years.

Design Guild is an association of alumni, friends, design professionals and industry leaders established in 1996 to promote design education at the NC State University College of Design through private contributions and gifts. If you would like to join this important supporting group of the college, please offer your donation in the enclosed envelope provided in this magazine.

$100,000+  
Edwards C. Galindo  
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Fentress Bradburn Architects Ltd

$50,000+  
Jeffrey & Jennifer Alford Family Foundation

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LSP Architects Ltd

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Mackay P. Kennedy Construction

$2,500 - $4,999  
Turan Duda, AIA

$500 - $999  
Small Kane Architects PA

$1,000 - $2,499  
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$200,000+  
The Corporate Development Foundation

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The LSV Partnership Foundation

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Carla Atraczyk

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Jeffrey Wayne Place

$2,000 - $4,999  
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$10,000 - $24,999  
William L. o’Brien Jr.

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Roderic S. Leland

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Jeffrey & Jennifer Alford Family Foundation

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BMs Architects PC

$2,500 - $4,999  
WGM Design Inc.

$25,000 - $47,999  
Jeffrey & Jennifer Alford Family Foundation

$100,000+  
Turan Duda, AIA

President – Michael S. Cole, ASLA, ColeJenest & Stone

NC State University College of Design relies on the support of individuals, firms, companies, and foundations to benefit a variety of college activities. Listed below are donors who contributed $250 or more to the College of Design between 1 July, 2005, and June 30, 2006. The list includes all known donors. Please accept our deepest apologies for any errors or omissions.

Ashley Winfree, a junior majoring Environmental Design in Architecture, was awarded a Phi Kappa Phi Study Abroad Grant to study at the Lomas de la Medicina Institute during the 2006 summer program in Florence, Italy. The Florence summer program is an intensive free-week program offering courses in Art History, Art and Design, History and Italian and also includes three academic excursions.

Second-Year Graphic Design student Anna Zylka’s t-shirt design was chosen for this year’s American Dance Festival in Durham. Zylka created the design as part of Martha Scrotoff’s studio. The shirts were available during the summer season (June 8-July 22) at all ADF performances and at the ADF Store on Duke University’s East Campus. Starting this fall, t-shirts also will be for sale on ADF’s Web site, www.americandancefestival.org.

Several Landscape Architecture students and recent alumni have their abstracts selected for presentation at the Council of Educators in Landscape Architecture 2006 Conference in Vancouver, British Columbia, in June. NC State students presenting were Jenny DeMarco, MLA ’06; Nicole Young, MLA ’06; Jennifer Fiskin, MLA ’06; and senior Emma Lyford, B.Arch.

NC State University’s student team was the first place winner in a statewide competition to create an affordable and sustainable Habitat for Humanity home. Three C.N. Habitat for Humanity affiliates will build the team’s design. Also, the two winning teams will represent North Carolina in the US Green Building Council, Emerging Green Builders National Design Competition in Denver, Colo.

NC State’s teams of the received $5,000 in winnings. In moving toward the actual construction of this house the student team, team faculty and mentors, Habitat affiliates, designers, architects, and others not in Raleigh for a Design Charette on May 2. Construction began this summer.

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