Dean Marvin J. Malecha, FAIA, was named The News & Observer Tar Heel of the Week May 29, 2007. Recently Malecha was elected 2008 First Vice President/2009 President of The American Institute of Architects. The NC State Alumni Memorial Bell Tower was lit red in Malecha’s honor on Friday, June 1, 2007. Pictured above, Malecha and his wife Cindy celebrate his recognition by the university.
Design defines an assertive act. It is by Marvin J. Malecha, AIA, dean a term that evokes many perspectives. It is the process by which choices are made and to mean manipulative behavior. To have attractive to those with particular tastes. must now be accompanied by a modifier to explain its meaning. These modifiers include profession-specific indicators such as landscape design and software design. Our culture are further modifiers such as intelligent design, implying the proof of the presence of a continually evolving technology. And, of course, in this time of a diverse context, Smart Design cannot must refer to the agile mind continually reconfiguring to the need for action in an ever more diverse context. Smart design cannot therefore refer so much to a technological breakthrough or innovative product as much as to a way of thinking.

My grandmother was fond of “ruminating.” These were her thoughtful moments about how things were going. It was the means by which she processed the issues and conflicts of life. It was a skill equally applied to when to plant her garden in the spring as it was to issues of health care and questions of money and resources. Although her education never progressed beyond what we would refer to as fourth grade today, she had faith in deep thought. She lived her life in thought and aspiration beyond herself. In many ways the success of her grandchildren was of her design. This is the power of design. It allows the individual to think beyond his or her own reality into what could be. With this premise we can now consider the essence of the purpose of the design community and the preparation necessary to practice design in a challenging world. A design education is not about technological applications, although such devices enhance the experience. A design education is not about the resultant artifacts, although such tangible outcomes are a poignant measure of effectiveness. It is about ruminating. It is about teaching the intense reflection and the continual renewal of the mind so as to derive what is good and acceptable and perfect. If this premise is accepted, then smart design must refer to the agile mind continually reconsidering the need for action in an ever more diverse context. Smart design cannot therefore refer so much to a technological breakthrough or innovative product as much as to a way of thinking. Smart Design is a risky adventure.

Smart Design

by Marvin J. Malecha, AIA, Dean

D esign defines an assertive act. It is a term that evokes many perspectives. It may be interpreted as a conscious thought process by which choices are made and creativity is nurtured. It has also come to mean manipulative behavior. To have designs on something is to indicate a plan to possess it. And in the world of marketing it frequently denotes a product attractive to those with particular tastes. No matter the perspective from which it is understood, it has become apparent that its use has become so pervasive that it must now be accompanied by a modifier to explain its meaning. These modifiers include profession-specific indicators such as architectural design, interior design, landscape design and software design. Adding to the understanding of design in our culture are further modifiers such as intelligent design, implying the proof of a greater force, and smart design, signifying the presence of a continually evolving technology. And, of course, in this time of a heightened awareness of our connection to the environment, ecological design indicates resonance with the cycles of life.

Perhaps the most encouraging aspect of this attention to design is just that—the attention. It is known that as industry seeks to regain the competitive edge, it is design that is seen as the advantage. American business journals are filled with an emphasis on designed products as the means to remain competitive in a diverse world. It is the creative edge that will supposedly save us from the loss of manufacturing positions to other countries as industries continue the search for the labor market that offers the least first cost. The continual reference to design has found its way into the vocabulary of even the most unlikely places as a key word indicating “out of the box” thinking. Is this a trivialization of a word that to some is laden with meaning and process, or have we come to a departure point in our culture where the act of design is the indicator of integrated thought and manufacturing processes? There is no doubt that some of the former exists as marketing brings the Martha Stewart syndrome to stores such as Target. But even in this situation it cannot be denied that improved products are coming to market. It is the latter, the fostering of new thought patterns, that provides inspiration for design education and practice. It is a challenge that must cause change in fundamental design education as well as a reconsideration of how education and practice interact.

It is difficult to understand why the words smart and design must be linked when the pursuit of ideas is under consideration. The first instinct is to reply to the phrase smart design; of course! And, if intelligent design is the indication of the presence of God, how could it be otherwise? In fact, in the context of this discussion, humans have been challenged to grow beyond themselves. It has been written, “Do not be conformed to this world, but be transformed by the renewing of your mind, so that you may discern what is good and acceptable and perfect.” If this
Clockwise from above:
10th annual Design Guild Award recipient Ann Goodnight with Design Guild President Michael Cole and Dean Marvin Malecha.
Professor Peter Batchelor is recognized for his 39 years of service to the college
Katherine Peete and her husband Rick take a turn on the dance floor
Professor Georgia Bizios with former students Anna Marich Mehlman and Julie McLaury
Brenda and Ken Martin
A fine setting

Clockwise from above:
John Atkins shares some thoughts with Bob Ingram and Jim Goodnight
Mingling and dancing
Larry Wheeler, 2006 Design Guild Award recipient, enjoys his meal with Melissa Peden
David McQueen chats with Irv Pearce. Earlier, Irv, as AIA Triangle section president, received a certificate of recognition from the college for the section’s significant contributions to the School of Architecture.
Greg Hatem, Chairman Driver and Ralph Thompson
Jean Ellen Deck with her husband and 2002 Design Guild Award recipient Thomas Scare, and his firm partner Steve Schuster
Mary Ann Howard chats with Phil and Neena Froelen
Table 5 awaits dessert and dancing
Eduardo Catalano Recognized with Honorary Doctor of Fine Arts from NC State University

Excerpts from Chancellor James L. Oblinger

A world-renowned architect who headed NC State’s architecture department for five years during the 1950s, Argentine native Eduardo Catalano has produced revolutionary and notable works of architecture in a career spanning more than 50 years. Some of his most important works as an architect include the Student Center at the Massachusetts Institute of Technology, where he taught from 1956 to 1977; United States embassies in Buenos Aires and Pretoria, South Africa; the Governmental Center in Greensboro, N.C., and, in collaboration with Pietro Belluschi, the Juilliard School of Music in New York City.

After serving as professor of architecture at the Architectural Association in London in 1950-51, he was appointed as head of the Department of Architecture in the NC State School (now College) of Design where he taught and practiced for five years. During his tenure at NC State, he received four first prizes in national architectural competitions and designed and constructed his revolutionary house in Raleigh. When originally published in Life magazine in 1957, it featured prominently in a special 1957 issue devoted to marvels of design and technology that would shape the world of tomorrow.

He is a corresponding member of the Academy of Science of Buenos Aires and of Argentina’s National Academy of Fine Arts. He is the author of six books on architecture, the last of which, titled “The Constant,” received a prize from the Fundacion del Libro in Buenos Aires in recognition of its intellectual content. He was also awarded the Architectural Prize by the Fondo de las Artes in Argentina.

A graduate of the University of Buenos Aires, Catalano has graduate degrees in architecture from the University of Pennsylvania and Harvard University. Therefore, by virtue of the authority vested in me by the Board of Trustees, I hereby confer upon Eduardo Catalano the Degree of Doctor of Fine Arts, Honoris Causa.

Top: Eduardo Catalano sits by the original model of his famous Raleigh House built in 1954.

Left: Friends, colleagues and former students join Dean Marvin Malecha at Catalano’s home in Cambridge, Mass., for a private hooding ceremony celebrating Eduardo’s honorary doctorate from NC State.

A New Vision for CAM

For almost a quarter of a century, a downtown museum for contemporary art has been a tantalizing prospect for a committed segment of the Triangle’s residents, first as a need identified by a Raleigh Arts Commission study and, soon after, a City Gallery of Contemporary Art which opened on Moore Square in 1983. Funding cuts forced the organization to close in 1996, but not before board members of the City Gallery purchased a West Martin Street warehouse in the Depot District of downtown Raleigh. Stakeholders quickly organized to lay a firmer foundation for an institution clearly focused on the accessibility of contemporary art to those who love and understand its nuances and those who may not.

In February 2006, NC State welcomed the Contemporary Art Museum (CAM) as an outreach initiative of the College of Design and in May, 2005, selected A.T. Stephens to oversee planning and fundraising for a new 25,000 square foot exhibition and learning center to be built on the warehouse site. Stephens brings decades of museum practice and most recently in-residence, Forer will provide a visual voice—and cameras—for people to document their lives and illustrate how our expanding communities are affecting their daily lives.

For folks like me, who enjoy the new and who welcome opportunities to revisit our past lives and assumptions,” says Stephens, “thinking through and finding support for introducing contemporary art and design to young audiences or examining the conversation between skeptic’s and patrons or pointing out the personal connections we have to the arts is CAM’s great opportunity.” Even Design Camp, the College of Design’s popular summer program for high school students (280 attended this year’s program), will evolve as CAM takes the lead in coordinating its week-long sessions. Self-expression, empowerment, creativity, dialogue, identity—the are recurring themes and motivations in an unfolding plan to build and populate the College of Design’s newest initiative.

To learn more, visit the museum’s Web site at cam.ncsu.edu.
There are three state-run aquariums in North Carolina, and two of them have connections to the College of Design.

Jay Barnes (BED 1980) and Donna Moffitt (BED 1974; MLA 1976) are both directors of North Carolina Aquariums. Barnes manages the North Carolina Aquarium at Pine Knoll Shores near Emerald Isle, N.C., while Moffitt directs the Aquarium at Fort Fisher near Kure Beach, N.C.

There is a strong educational focus and each aquarium has a theme. Pine Knoll Shores is divided into the regions of North Carolina. Fort Fisher’s theme is “Interpreting the Cape Fear River Basin.” Their work posts might be similar now, but the two took different routes to get there.

During his last semester, he completed an independent study in museum design under Vince Fonte. “It was a nice blend of architecture, visual and product design,” he says.

An exhibits curator position was posted right after he graduated, so Barnes applied and was hired at Pine Knoll Shores. Most of the exhibits at the aquarium at that time were low tech, and Barnes designed and built the displays himself. In 1987, he left to be a consultant in the aquarium division in Raleigh. He gained organizational perspective while working as the aquarium liaison. Then, in 1989, the Pine Knoll Shores director moved on, so Barnes became the director. “It was a new level of responsibility and administration, but the great thing about design school is you learn about problem-solving. It can be applied and is applied every day here,” he says.

One of Barnes’ main accomplishments was his work on the renovation and expansion of the aquarium. In 2004, the N.C. Aquarium Society and the state broke ground on the new Pine Knoll Shores Aquarium. It reopened in May 2006. The facility tripled in size. “Personally, being involved in the redesign, theming, and mapping out traffic flow was very rewarding. From systems engineering, to graphic layout and artificial habitats—this is a unique niche of design,” says Barnes.

During its initial year, more than 620,000 visitors came through. The aquariums are the most-visited of all state attractions garnering more than one million visitors in all three facilities.

Moffitt became director of the Fort Fisher Aquarium in 2004 after the facility had been closed for two years for expansion. When asked how a landscape architect transitions to directing an aquarium, Moffitt replies that all of her jobs have been interconnected. Her experience includes working with faculty member Randy Hester on coastal land use planning when North Carolina first enacted its coastal management law and with alumnus Dick Bell on both a plan for Falls Lake and the Appalachian State University masterplan.

One of Moffitt’s career experiences was as a senior planner of the Cape Fear River Basin for the state. While in another position for the state, she consulted with local government on sedimentation and erosion control. She also completed law school and worked briefly for the Nature Conservancy. Her legal training eventually led to a position as a legal and policy specialist for the aquarium division, where she reviewed off-shore drilling and exploration plans and prepared the Governor’s responses on those plans. She has also served as assistant director of the Soil and Water Conservation Division and as the director of The Coastal Management Division. For Moffitt, the common thread in her positions, including her current position at the aquarium, has been love for the environment and concerns about water quality.

“I’m so fortunate to end my career with a fun job. I see that the aquarium makes people happy and they like to learn about marine life,” she says.

Her landscape architecture knowledge has paid off at the aquarium with plantings that attract birds and butterflies to their N.C. border trail and to planting dune grass to help preserve their vulnerable location. The future for the N.C. Aquariums seems brighter than ever.

Several new strategic initiatives are under way to further invest in the state. Barnes and Moffitt are looking into sites to rebuild piers along the coastline. Hoping to have one pier for each aquarium, the (continued)
Hurricane History

Managing the North Carolina Aquarium at Pine Knoll Shores is not Jay Barnes’ only professional activity. He is also the author of three books that covered Hurricanes Bertha and Fran. A third edition followed after Hurricane Floyd in 1999.

Barnes, who has always enjoyed writing, likes stories that tell the complete picture and “photos that capture the essence of the story.” He has been collecting and taking hurricane photos for years.

“Hurricanes are a constant chance in the coast for tourism and we want to continue to make the coast strong and sustainable,” he adds.

Another initiative, although not yet funded, is to build oyster hatcheries to help restore native oysters. According to Barnes, the plan is to build three hatcheries, one as a demonstration hatchery, one as a research hatchery, and one to produce oysters and transfer them into the sounds. “It is a sad story. We have about one to two percent of the amount of oysters today as were there 100 years ago,” he says. Barnes adds that they filter sea water and the water quality would benefit by their existence.

Moffitt adds that more NC State connections exist. Associate Professor of Architecture Frank Harmon is the architect for the hatcheries. His firm developed each hatchery’s design concept.

“The big picture is to preserve North Carolina’s history and tradition with both ocean fishing piers and the hatcheries,” she says, “while at the same time educating people.”

For this third book, the got a call from N.C. Treasurer Richard Moore, former Secretary of Crime Control and Public Safety, asking if Barnes would be interested in co-writing a book about Hurricane Floyd. Barnes and Moore compiled first-person accounts from a wide variety of people impacted by the storm, including FEMA personnel, rescue workers, families, etc. *Faces from the Flood: Hurricane Floyd Remembered* was released in 2004.

The book project, which led to a UNC-TV documentary, “was an awesome experience,” Barnes said. “Nothing else compares to its [Hoyds'] impact in North Carolina. It ruined lives.”

The book was released this year.

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learning spaces and other design elements. Studies of school systems in the District of Columbia, Georgia, and urban and rural areas of Virginia have documented that, controlling for other factors, students in “poor” facilities tested between 5% and 15% lower than those in “excellent” facilities.

A key takeaway is that our understanding of the impact and benefits of school size, daylighting, acoustic design, classroom configuration, project-based learning and technology applications is continually evolving. This understanding should prompt us to design and build with the greatest flexibility possible. Rather than hardening-in classrooms, computer labs and library areas, we should create mixed-use spaces that can change as students, teachers and best practices in learning activities do.

Schools impact the natural environment

The construction and operation of schools greatly affect the natural environment. The production of building materials can deplete natural resources and consume fossil fuels. New schools built in underserved areas outside population centers can bring growth-inducing roads and sewers to rural areas, and require more and longer bus and car trips. A school in operation consumes tremendous amounts of energy, generates corresponding carbon emissions and produces thousands of gallons of wastewater daily.

Sustainable strategies can substantially lessen these impacts. Proper landscaping, tree conservation, windows that admit natural light, energy-efficient building shells, lighting and electrical systems, and properly designed and maintained mechanical and ventilation systems can have a tremendous impact on bottom line energy consumption, as can employment of the ever-growing range of solar and geothermal technologies. The new Knightdale (N.C.) High School, designed by LSP Associates, incorporates many of these sustainable design features and has resulted in a greatly reduced annual energy bill for the Wake County Public School System.

Recycled and recyclable materials can be used in construction, reducing landfill materials. On-site tertiary water treatment plants can irrigate playing fields and school grounds, reducing the impact on local sewer systems and lowering water usage.

Schools can be located in existing neighborhoods on small “found” sites, reducing the exportation of sprawl-inducing infrastructure to rural areas. These schools also allow some children, parents and staff to walk and bike to school, reducing carbon emissions.

Increasing demand, strained public budgets

McGraw Hill Construction Analytics speculated that projected enrollment growth of 3.1 million new U.S. students between 2003 and 2015 will require an average of 10,000 new K-12 classrooms each year during that period, with many more requiring repair and renovation. School districts across the nation find themselves continually lobbying taxpayers to approve bonds to fund local school-building programs running in the hundreds of millions of dollars, and so on in the context of enormous competition for public infrastructure dollars.

Ever-growing enrollments and ever-shrinking budgets help us understand why school districts over the past several generations have consolidated schools, reaching for a conventionally wise “efficiency of scale” by building and operating ever-larger schools, often in rural areas on less expensive land. Unfortunately, this is almost always the wrong choice for students.

However, new thinking is slowly taking hold. Setting aside educational benefits, an analysis by Knowledge Works Foundation found that while, taken from the perspective of cost per student or cost per square foot, the cost to build smaller schools are very similar to those to build larger ones. Ways to lower school construction costs are many, including leveraging investment by sharing library and recreational spaces with the community, housing community service centers, and offering after-school classrooms space for adult education. The Brier Creek Elementary School in Raleigh, N.C., another LSP project, incorporates a community center in the design, sharing recreational facilities with the community after school and on weekends. Of course, the most fiscally (and environmentally) efficient school building is one that isn’t built at all. To that end, existing buildings can be repurposed, including former retail sites, public buildings and churches.

The designer’s charge

Dean Marvin Malecha observed in an earlier edition of this publication that “we must never forget the designer’s charge to work on behalf of others, to seek to enhance their possibility for success… through our work it is possible to improve peoples’ lives, to enhance their capabilities and to stir their imagination.”

The College of Design’s “Great Schools by Design” event, to be held in October in partnership with the American Architectural Foundation, will bring many of these ideas into focus. This three-day symposium will bring together design professionals, students and educators to discuss real-world projects under way at various school districts throughout the southeast. The goal is to improve schools “coming out of the ground” in the near future. And the fifth-year architecture studio will work this year to design a small footprint urban high school that incorporates a variety of learning environments.

In no context is the designer’s obligation and opportunity to his community greater than in helping create places for learning. The constituents to whom the designer is responsible are many and varied, and include students, teachers, administrators, school board members, parents, community members, elected officials, taxpayers and future employers. Virtually every sector of society is deeply affected by how well schools meet their mission of educating and preparing children for life and work.

Designers must work with educators and decision-makers to understand the students and the community context. They must consider the vast range of potentially relevant design solutions, help education planners understand the benefits of opening the discussion to the various constituents, sort among the numerous concepts and ideas that surface, give body to those most relevant, and eventually design a place for learning that reads lightly on the planet, is mindful of taxpayer dollars, maximizes community value and, ultimately, helps optimize teaching and learning in the strange new world of the 21st century.

If you’re not a bit intimidated—and very much intrigued—you’re not paying attention. What a charge. What an opportunity. And, yes, viva la revolucion.
The urge to continue learning art + design techniques spurred recent alumna Andrea Donnelly (BAD 2006, fibers concentration) to apply for and secure one of the 2007 Windgate Fellowships awarded from the center of the University of North Carolina, out of Hendersonville, N.C. Fifty-three schools receive invitations to nominate two students per university to apply. A total of 10 graduating seniors each received one of the $15,000 awards.

During the online application process, Donnelly submitted 10 images of her best work along with a couple of paragraphs describing the context and future direction of her work and a proposal outlining how she would use the grant money if she won. As a fiber artist, Donnelly hoped to expand her knowledge and skill by studying with master weaver and dyer Eric Chavez in Mexico to learn more about traditional tapestry weaving and natural-dye processes. She met Chavez in October 2006 when he visited NC State and spoke about his work and home. She also proposed to take more specific classes back home in N.C. She is enrolled in a semester-long class at Penland School of Crafts in the Blue Ridge Mountains of N.C. for the Spring of 2008.

The fellowship money allowed her to spend three and a half weeks in Mexico, working alongside Chavez to learn about natural dyes, from cultivation and harvest of the organic material to extracting the pigments and using them to dye fiber. During Chavez’s visit, Donnelly was intrigued by the stories of his work and his family’s work in village of Teotitlan del Valle in Oaxaca. After receiving the fellowship, she joined Chavez’s family in everything from picking moss to use as dyes to weaving on their looms. Donnelly came specifically to study cochineal and indigo, but “the family, who specializes in handwoven wool rugs dyed with natural pigments, also uses everything from walnut shells and onion skins to pomegranates and flowers to dye their wool,” she adds.

“They used handmade and sturdy but very simple looms—seven in their house—with one of them large enough to weave a 12-foot-wide carpet,” says Donnelly. “That’s how the family makes their living. They sell their rugs in the local artisan markets and people from around the world commission work from them and wholesalers order in large quantities. The orders come in up to a year in advance, so they have a roomful of rugs in their beautiful, open-air home. The family dwelling’s large, flat roof is where they make dye and clean, dye and dry the wool. Everything is done in their home.”

Donnelly adds, “I got to use one of the looms to weave a tapestry based on a traditional design that I learned while there, with wool I had dyed with cochineal. It took me a full week working all day, every day to complete it.”

Donnelly and the other fellowship recipients are keeping public journals of their experiences during the year and half period of the fellowship. To visit Donnelly’s online journal, visit www.craftcreativitydesigns.org/research/windgate2007.php.

Another outcome of the grant is that she will be able to take a two-month long “Mental Metals” class at Penland School of Crafts in March 2008.

“I’m very interested in incorporating metal into my fiber sculptures,” she says. Studio artist LeighAnn Mitchell is teaching the session whose “goal of this class is to work hard and take the mental and transform it into metal.”

While a student, Donnelly had a fiber sculpture titled “Density,” accepted into Fiberart International 2007, and the image of her fiber cube was used on the postcard announcing the show.

Currently, Donnelly is working at Engine Properties during the day and it has worked out well because of her travel schedule with the fellowship. In the evenings she makes artwork and submits her work to galleries. Since she is looking forward to spending March through May in the N.C. mountains at Penland, Donnelly says one of her main goals now is to keep experimenting with the dye processes she has learned, incorporating the new techniques into her work, and to get more exposure for her work by entering shows. In May 2007, her “Lady Series” was in the HILS show and from mid-August through September, the work is at the Fine Art Center at Ravenscroft High School in Raleigh.

Ten students were selected to receive the $15,000 grant and they must use the money within a year and a half. She used about half of her money for the trip to Mexico and the remainder will be spent in Penland and on supplies and travel.

Who knows what is next for Donnelly? She is currently looking at graduate schools and hopes to be back in the classroom for Fall 2008. “I never want to stop learning,” she explains.

Photos of Andrea Donnelly dying and weaving while in Mexico.
Exhibition designer Patrick Sears (BPD 1973) got his start as a truck driver at the North Carolina Museum of Art (NCMA)—on paper at least. Sears had interned at the NCMA as part of his requirement for the then five-year degree in product design with a visual design focus. Over the summer, the legislature approved the position of truck driver, so he was hired with full knowledge that Sears would in fact be a publication and exhibition designer. He was the first designer at the NCMA.

Hailing from Whiteville, N.C., Sears’ grandfather was an architect and his father had a passion for building. He chose NC State because the curriculum mix was interesting to him.

“Dean Kempfhoefner was tough, but magical and had created this unique group of people as teachers,” Sears remembers.

“Instruction who stand out in my mind are Vince Foote, George Berline and Gene Hedge,” says Sears. “George Berline provided my greatest influence both from a visual as well as a philosophical perspective, and he became my life-long friend,” says Sears.

Sears’ career pathway evolved from NCMA where he assisted with functional, architectural and design issues as well as the inaugural exhibition design in the 1985 building. Moving north to Washington, D.C., he joined a museum design consulting firm for a few years and then joined the Freer Gallery of Art, a museum of the Smithsonian Institution.

The Freer neither lends nor borrows its holdings, of which Whistler and his contemporaries are a large part.

In 1985, the Freer staff was planning a sister museum—the Sackler Gallery—which like the Freer would focus on Asian art. Arthur M. Sackler, a collector and philanthropist, donated the nucleus of the holdings for the Sackler Gallery collection. As head of exhibition design, Sears became intimately involved in both the construction of the new Sackler Gallery, as well as exhibition design there.

“I got into the process late, the building was already under construction, with some pretty significant limitations in terms of exhibition flexibility, but knew enough to be a good (if difficult) client,” Sears said.

After opening the Sackler Gallery in 1987, the Freer was closed for a five-year restoration and expansion reopening in the spring of 1993 to critical acclaim. Fast forward to 2003 when Sears left D.C. through a cooperative agreement with the Smithsonian to become head of design and construction at the Rubin Museum of Art in New York. The first museum in the Western world devoted to the art of the Himalayan region. He now serves as Chief Operations Officer of the three-year old museum.

Donald and Shelly Rubin founded the Rubin Museum of Art in 1999, and it was opened to the public in the fall of 2004. They remain involved and serve as co-chairs of the Board of Trustees. Donald Rubin, himself, now serves as the CEO of the museum.

As lifelong residents of New York, the Rubins’ donated more than $150 million to make this non-profit dream come true. They wanted to share their collection of Himalayan art because of their passion for it and the desire they share for this underappreciated field of art to gain wide exposure.

The Rubin Foundation bought the bankrupt 70,000-square-foot Barney’s building in the Chelsea district of New York and extensively renovated it as a museum. For the rehabilitation, the Foundation hired the same architects, Beyer Blender Bell, who designed the original incarnation of that building.

There are well over 200 galleries within five blocks in Chelsea, so Sears finds himself at what he calls “the greatest concentration of contemporary art on the planet.” The constantly changing exhibitions, films and performance series bring the community into the RMA, as the museum is locally known.

Attendance continues to increase each year. The challenge continues to be spreading the word about RMA, but those 125,000 people who are expected to walk through the doors will be impressed. While he may not have actually started out as a truck driver, Sears has been on the move throughout his career. His current challenge is to help keep the Rubin Museum’s growing reputation.
Blue shares: “that in school you drive your own projects, but in the working world you don’t have that flexibility all the time. Don’t lose track of the things that interest you most.” Halber insists students take advantage of the wealth of resources available at NC State. “The dialogues that happen outside of College of Design are equally important to a design education.”

There were many mentors that both Blue and Halber learned from. Blue praises Meredith Davis, Austin Lowrey and Tony Brock for keeping curiosity alive and offering a direct link to the working world. Halber remembers Davis, Scotford, and Brock for bringing a broad range of perspectives to the classroom.

"Dwell’s relationship to architecture and architects brings a lot of people into the fold. As for the design of the magazine, we keep it true to its roots with clear focus on typography and photos. We’re always true to the grid, but often find new ways to push the design in a fun way.”

For Halber, Dwell tells a nice architectural story. “There is a strong connection between how things are written and how we design them. When I first started here, I was pleasantly surprised with the diligence of this process and collaboration,” says Halber.

Both Halber and Blue say the biggest challenge is having enough time to do everything at Dwell which not only includes keeping up with each issue, but also focusing on a complete redesign of the magazine due out in February 2008.

Blue explains, “We have to constantly shift between thinking about the current issue and the redesign. We’re working really hard, day and night.”

In terms of advice the pair might give to young designers,

Little did Kyle Blue (BGD 2000) and Geoff Halber (BGD, BA English 2002) know that occasionally crossing paths in studio as part of the late-night crew would be a glimpse into their future working together for Dwell magazine.

When Blue first moved to San Francisco after graduating from the College of Design, he worked as a designer with Elixir Studio and then with Lucille Tenazas. Later Blue moved to Minneapolis to work as a design fellow under Andrew Buavelt at the Walker Art Center from 2002-2003. Following this program, he moved back to San Francisco to work as the Senior Designer at Dwell magazine until 2005 when he started on the Apple design team until January of 2007.

When the opportunity to take Jeannette Hodge’s (BEDV 1986) former position as founding creative director opened at Dwell, Blue rose to the challenge and returned to the publication.

Halber, who transferred into NC State as well, took a different path to Dwell. After graduating, he moved to Madison, Wisconsin, for two years to be a designer for Planet Propaganda. With help from a recommendation by Professor Martha Scotford who was a Fulbright Scholar in India, he traveled to Bangalore where he taught graphic design at Srishti School of Art, Design and Technology for five months.

In 2005, Halber then transitioned to northeastern Connecticut to work as the senior designer with Jessica Heliland and William Drenttel at Winterhouse, a small design studio focusing on publishing, editorial development and literary institutions.

Halber is now a senior designer for Dwell. With the help from other design team members Suzanne La Gasa and Brendan Callahan, Dwell produces 10 issues a year.

Far left: Kyle Blue and Geoff Halber
Magazine images provided by Dwell magazine.
As a boy in Sanford, N.C., Jack Pittman (BDA 1974) always wanted to be a cartoonist. He loved the funny and cartoon shows. Since he was artistic and an honors student, his high school counselor suggested he might be a good candidate for NC State’s then School of Design. Pittman was accepted into the architecture program.

He and the paper’s current cartoonist, Dwane Powell, both started at The News & Observer in 1974. When The Raleigh Times was still in print, Pittman prepared editorial cartoons for it. Pittman’s M.F.A.-styled cartoons gained notice, and he began receiving calls for freelance work from advertising agencies and others.

While freelancing with the ad agency McKinnon and Silver, he did national ad illustrations and TV storyboards for commercials ranging from Wonder Bread to Piedmont Airlines. He worked on ads for G.I. Joe to NASCAR to Marvel Comics, among others, with ad agency Rockett, Burkhead, Lewis & Winslow. Celebrity McLean Stevenson commissioned Pittman to make a water color for him.

Pittman continued to work full-time at the paper from 1974 until 1983. He began working more and more in his off-hours as a freelancer and getting good feedback from his work, so in 1983, he started his own home studio.

After two years of being on his own, Pittman hired Will Sumpter from Atlanta as his agent. He secured jobs with American Express, Coke and Wendy’s, which commissioned him to do a caricature of founder Dewey Thomas. He also created the animated “Stormy” mascot for the NFL’s Carolina Hurricanes. Other clients include Focus on the Family, Readers’ Digest, National Geographic for Kids and Wildlife in North Carolina magazine. Pittman created a 10-foot mural and animations for the interactive kiosks in the new Natural Resources Building on Centennial Campus.

He is self-taught in Flash, Anime Studio Pro, etc. According to Grey Blackwell (BGD 1992), “In animation, Jack is always a step ahead. His work ethic is unbelievable and he is incredibly talented. He is on the e-mail list to receive my new animations and he always responds and sometimes tells me about new features I might want to try.”

Pittman says the variety he creates now is nice. “Early on, I just wanted to be a comic strip cartoonist and then I focused on cartoon illustration. At The Raleigh Times, they would have me draw things to fill the holes in their layout on tight deadlines. It was good training for working with ad agencies,” he says.

He still uses his architectural knowledge, too, like when remodeling his home. He has created amusement park graphics, created maps with architectural renderings in a funky style, created posters for the N.C. State Fair and is working on illustrations for a book.

Pittman has received the Reuben Award from the National Cartoonist Society three times. He won in 1995 for best in advertising and illustration, in 1999 for best in advertising and illustration and in 2004 for best in magazine illustration. His 1995 and 2004 awards were presented by Sergio Aragones of Mad Magazine and while his 1999 award was presented by Jack Davis, a childhood idol of his and just about every cartoon illustrator in the business.

At the San Antonio event in 1999, Pittman’s oldest son Jay attended with him. When they were eating breakfast someone came up and said that Mr. Schulz (who created Peanuts) would like to join him. “What an honor,” adds Pittman.

Faculty who made an impact on Pittman were Fred Eichenberger, Vince Foste who encouraged and advised him, Wayne Taylor, Joe Cox who had for life drawing and taught him that discipline is really important, and John Reuer.

“Reuer had a good negative influence on me. We had to create a floating restaurant in a Harwell Hamilton Harris studio he was critiquing and when he reviewed mine, he said it belonged in Disneyland,” says Pittman.

Glad that he was able to realize his childhood dreams of becoming a cartoonist, Pittman comments about the importance of his adjusting to the digital age of technology. “Everything is 90 percent digital now. I have been fortunate to bridge the gap between letterpress newspaper and the digital age. That discipline I learned in design school has helped me acquire my computer skills,” he says. “As a college instructor most of his life, my father set a good example of curiosity toward new technologies and the pursuit of education to improve one’s skills. Design school continued to expand my horizons and equipped me for self-investigation into innovative expression and visual communication.”
A firm believer in the design/build process, master of architecture student K.C. Kurtz was nominated by the College of Design to participate in Brian Mackay-Lyon’s GHOST lab, a two-week design/build summer studio held on the beautiful and rugged east coast of Nova Scotia. David Birge, also an M.Arch. student, applied to attend as well.

Kurtz and Birge were two of only 24 participants—both students and practitioners—selected to work with the GHOST team, along with four faculty members. While there, aside from design and hands-on construction, the group traveled to many of Brian McKay-Lyons built projects and also visited vernacular source architecture such as a foundry and an incredible ship-building site near Halifax.

Birge explains, “I had a very specific reason for wanting to go. I was becoming more and more skeptical of my ability to know how to test ideas. I couldn’t tell sometimes if I should draw out an idea, make a digital model of it or build one by hand. This gave me a chance to see all of these modes of working in relationship to the final output and maybe more importantly to have a more objective perspective on it.”

From top: Brian Mackay-Lyons, K.C. Kurtz—day 13

From left: GHOST site with summer ‘07 construction in the foreground—day 8

Above: Completed project, GHOST 9—day 14

Below: GHOST 9 will be the final project in a documented series to be published by Princeton Architectural Press in 2008

Birge adds, “To my spann, this hands-on experience is a valuable complement to the studio experience and, from my perspective, there seems to be a fast-growing student interest in design-build opportunities.”

For Birge, also a track-three student, the opportunity was invaluable.

“Watching the whole process, seeing Brian and Ted (Ham) pass the notebook back and forth, sketching out ideas, doing it all very quickly and with a lot of trust in their intuition, was really encouraging. Brian later told a group of us that he wanted to demystify the whole thing to us, show us that it’s not magic, but just some rigor and time and maybe most importantly being humble enough to take ideas from others.” Birge explains.

This summer’s group built the ninth semi-permanent structure on Brian Mackay-Lyons’ land, a “loafing barn” for horses. The structure provides both a place for horses to gather during inclement weather and a lockable space for a tractor and other farm implements. The GHOST structures are akin to installation land art, however, they are not simply design exercises as they will generally be in use for at least 10-15 years.

“The barn serves a very utilitarian purpose, however we were encouraged to think outside the box in an effort to make it a conceptual response to the site as well as an aesthetically appealing artifact,” says Kurtz.

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Entering N.C. State as a track-three student with an undergraduate degree in another field, Kurtz has taken advantage of several opportunities while enrolled. He was a member of the first student team to develop affordable housing plans for the Lumbee tribe and was on the national and state championship sustainability team last year.

As a result of his success, Kurtz and other team members have assisted Randy Lanou (M.Arch. 1997) with desk critiques and mid-year reviews for this year’s state sustainability winners. He was asked by Tom Barr to serve as a judge for the local competition this year.

Kurtz calls his experience with the GHOST lab “a great and provocative two weeks” that reinforced his career goals.

“There is something powerful about seeing it all go together,” says Kurtz, “to take design from theory, to concept, to paper, to, finally, the physical manifestation—full scale—that’s exciting to me.”

Kurtz adds, “From my spann, this hands-on experience is a valuable complement to the studio experience and, from my perspective, there seems to be a fast-growing student interest in design-build opportunities.”

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GHOST research lab is an educational initiative designed to promote the transfer of architectural knowledge through direct experience, project based learning taught in the master builder tradition, with an emphasis on issues of landscape, material culture and community.

GHOST lab provides a two-week summer design/build internship for architects, professors and students. It is directed by architect Brian Mackay-Lyons. The program takes place each summer on the coast of Nova Scotia, atop the stone ruins of a nearly 400 year-old village on the MacKay-Lyons farm.

The GHOST program consists of a one-week design phase and a one-week construction phase.

Projects are seen as didactic instruments to interpret cultural ecology and build on both the research experience of Mackay-Lyons Sweetapple Architects and the framing and shipbuilding traditions of the area. At the session’s conclusion, the completed structures serve as the venue for a community gathering, featuring local musicians who help interpret the cultural history of the site.
Designer Liora Manné’s studio and showroom in the Chelsea arts district in New York City is an illustration of her unique combination of the artistic and technical aspects of design.

Manné (MPD 1977) always had an interest in textiles and stretching the technical possibilities of design. Now with two patented mediums for creating her own textiles, her business is venturing into even more areas.

After earning her undergraduate degree from Georgia State University in Atlanta, Manné relocated to Raleigh and began working at the NCSU Crafts Center. Later, she taught for the center. While working at NC State, she began printmaking and etching plates.

Professor Emeritus of Industrial Design Vince Foote encouraged Manné to enroll in the master of product design program in the college. “Vince allowed me to explore my interests in knitting and textile engineering while still enrolled in design school,” says Manné.

An internship at Cotton Incorporated, which at the time was located on Raleigh’s Glenwood Avenue, proved to be an integral part of Manné’s love for textiles and design. She worked with fabric, knitted and worked especially with printed knits. According to Manné, she “pushed the envelope on what the machines were supposed to do” with great results. Manné continued as a consultant for Cotton Inc. after relocating to South Carolina. She still had an interest in going to New York to design, so she accepted a job as a knit stylist with Marcus Brothers, a woven textiles company.

Manné loved designing but found that she did not enjoy the business aspects of going it alone. In 1989 she saw the work of a fiber arts artist and she found a partner in New Jersey that would allow her to use their machines for her needle-punched non-woven designs. She found the tight factories to team with and the challenge was to find her niche market.

Manné’s profile began to rise in 1991 when her work was featured in Metropolitan Home magazine. She began designing other things and created a showroom. Other contracts evolved like the designer line of carpets she produces for “Room to Go.” She collaborated with designer Todd Oldham to create a fabric to use on runways that created a lot of publicity for her work.

In 1993, Manné created a custom rug for the staircase in Donald and Shelley Rubin’s home. When they opened the Rubin Museum of Art, she was contacted by Patrick Sears (see story page 16) to create flooring for the museum.

Snowballing from there, the CEO of Crate & Barrel contacted Manné to craft custom rugs for her home. That led to her Lamontage rug being developed under the Crate & Barrel label.

Nowadays are busier than ever. Her practicality is evident.

“Whatever I design has to sell,” she says. It is normal for Manné to be approached by vendors to create specialized items for them. Currently, she is working on a bubble pattern collection of fine china with Dansk. Her items are sold by The Modern Museum of Art and Bloomingdales.

“What I love the most is colors. This medium allows me to play with colors,” says Manné. Her flair is noticeable with more than 900 unique colors in her nonwoven color palette.

“It’s all about the blending. There are no static limitations,” she adds.

Her career has not been limited by what already exists, as she holds two patents for design techniques. Her patented Lamentage combines the ancient art of felting with modern technology and materials, while her patented Montique medium encases the Lamontage fabric designs into two layers of clear, molded plastic. It has been used for handbags, shoes, placemats and lighting.

Manné credits Vince Foote for arranging for her to follow her educational interests while enrolled at NC State. Following her dream to design in New York continues to fulfill her.
College of Design Campaign Achieve!ments!

As the university enters the final year of the Achieve! Campaign for NC State University, the College of Design is working to reach beyond its $9 million goal. As of the end of August, the college has raised just over 90 percent of its campaign goal. In this magazine you can see a list of alumni, friends, companies, and foundations that supported the college during the 2006-2007 fiscal year with contributions and in-kind gifts of $500 or more. Every gift that is made to the college is important. It is this private support that allows the college to provide an extraordinary educational experience for our students.

Gifts also enable the college to continue its connection with alumni and friends through continuing education seminars, conferences and social and networking opportunities at Design Guild events, lectures and receptions held across the United States. A few of the events held this year included: more than 150 registrants attended the Designing for a Sustainable Urban Region conference held March 24, 2007; another 220 alumni and friends celebrated Ann Goodnight’s contributions to art and design in the Southeast as she received the Design Guild Award at the tenth annual Design Guild Gala held March 5, 2007, at the new Umstead Hotel & Spa in Cary; and in May more than 50 alumni gathered at the alumni and friends reception held in San Antonio, Texas, during the national American Institute of Architects convention. This year the fall semester was kicked off with the back-to-school barbecue held in conjunction with the naming ceremony for the newly renovated Kumpfhofer Hall spaces: the Robert Paschal Burns Auditorium and the S. Aaron Allred Gallery. Then in early September the college was on the road holding an alumni and friends reception in New Bern, N.C., on September 13, 2007, with 70 people in attendance.

Much more is planned for the fall and spring semesters. Plan to attend one of the many lectures scheduled at the college this fall, or for the Design Guild fall event planned for October 10 at the new terminal C at RDU Airport, or earn continuing education credits at the sixth annual urban design conference to be held March 1, 2008. There is no better time than now to join fellow alumni and friends as the college prepares to kick off the year-long College of Design 60th Anniversary celebrations at the Design Guild Award dinner on April 12, 2008. Mark your calendars and get reconnected. Your involvement, through participation and/or financial support, is what makes the College of Design at NC State special.

The college greatly appreciates the following major gifts received during the 2006-2007 academic year:

• $400,000 – gift from Eduardo Catalano for new lecture endowment. Eduardo Catalano Lectures/Seminars on Contemporary Architecture.
• $205,000 – gift of land in Boone, N.C., to fund a scholarship to travel to Prague.
• $20,000 – gift from the national Concrete Masonry Foundation for the design of a concrete masonry house – to match $20,000 gift from Catalano.
• $30,000 – gift from the Goodnight Education Foundation to establish the Robert Burns Lecture/Seminar on Structural Innovations Endowment in the School of Architecture in memory of his former student, friend and faculty member. This past spring, Professor Catalano came forward with a generous gift of $400,000 to establish a new endowment for the School of Architecture. This new gift is for a lecture and seminar on the topic of contemporary architecture in honor of Professor Catalano. The new endowment will be named the Eduardo Catalano Lecture/Seminar on Contemporary Architecture. The School of Architecture is honored that Professor Catalano continues to support the program by providing these innovative endowments that allow the school to bring in leading professionals and educators. These endowments not only provide our current students with outstanding educational opportunities, but they also attract top students to our program.

EDUARDO CATALANO CONTINUES TO MAKE A DIFFERENCE AT THE SCHOOL OF ARCHITECTURE

Eduardo Catalano has once again made a major gift to the College of Design. Almost two years ago he established the Robert Burns Lectures/Seminars on Structural Innovations Endowment in the School of Architecture in memory of his former student, friend and faculty member. This past spring, Professor Catalano came forward with a generous gift of $400,000 to establish a new endowment for the School of Architecture. This new gift is for a lecture and seminar on the topic of contemporary architecture in honor of Professor Catalano. The new endowment will be named the Eduardo Catalano Lecture/Seminar on Contemporary Architecture.

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.

Make a Gift of Stock—Receive Double Benefits

One of the most effective ways to make a gift to the College of Design is to use long-term appreciated securities because of the double benefits—a charitable deduction for the fair market value of the stock plus avoidance of any potential capital-gain tax. Simply have your broker transfer the securities to the NC State University Foundation for the College of Design. The college will sell the stock and credit the proceeds to the purpose you designate. Contact Carla Abramczyk in the External Relations Office at 919.513.4310 or the NC State University Office of Gift Planning at 919.513.5106 for transfer instructions.

Remember the days you spent in Leazer Hall? The Design Fundamentals Scholarship endowment established last year to celebrate the opening of the newly renovated Leazer Hall is growing toward endowment level. There are still a few of the engraved commemorative bricks from the renovation available for donors of $1,000 or more. Please contact the External Relations Office if you would like to contribute to this special endowment.

COLLEGE OF DESIGN 60TH ANNIVERSARY CELEBRATION

The College of Design will kick off a year-long celebration to commemorate its founding 60 years ago in 1948 and to look forward to the future of design and the college’s next 60 years. The celebration will begin with the 2008 Design Guild Award Dinner on Saturday, April 12, 2008, at the Umstead Hotel & Spa. Plans are still being finalized, but throughout the celebration year there will be lectures, conferences and receptions—many opportunities for alumni to gather with former classmates and professors. If you have not been back on campus or to the College of Design in recent years, you will be amazed at how things have changed—and in some instances, how they have remained the same.

Be sure to keep the college updated with your current contact information and sign up for our DesignLife E-news so that you will not miss any of the planned events. If you would like to assist with the anniversary plans please contact the College of Design External Relations Office at 919.515.8133 or by E-mail at design@ncsu.edu.

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A FEW BRICKS ARE STILL AVAILABLE

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Dean Malocha, thank you for that very kind introduction. Before I begin my formal remarks—I ran into Chancellor Oblinger the other day and had a great conversation with him. He made me aware that they have instituted so many new things here at NC State since I graduated, but the one that is the most fascinating, in my opinion, is the Life Survival Kit (holding up a red bag) that they issue upon graduation. I was saying to the Chancellor, I wish I had gotten my hands on one of these kits when I graduated in 1982. I was just tossed into the “real world.” There was a massive recession, double-digit inflation and no jobs to be found anywhere. Things were a real mess. I could have really used this kit. (Looking at the graduating students) You did get this little bag at the RBC Center this morning, right? You did not get the kit? Well, I was going to give this rather lengthy and boring speech about my life and career. But I will give you the choice; boring speech or “what’s in the bag”? Let’s take a look at what is in the Life Survival Kit.

**Item # 1: Punched Ticket—Admit One for Life**

Many college graduates assume that getting a diploma is their ticket to a successful career. Four months ago, this university recognized 13 distinguished alumni. I am very honored to be one of those recognized. The list of honorees was impressive, including a retired Navy Rear Admiral, a senior executive with the DuPont Corporation, doctors and business leaders. What impressed me the most was how each of us spoke about what it meant to earn our degree from NC State University. It was in fact the turning point in our lives. So those of you today who assume that your ticket is punched, you are partially correct. Now, what you do with this opportunity is important. But you are off to a great start.

**Item # 2: Help Wanted Sign—Architects, Landscape Architects, Product Designers**

Now here is something that I assume most of you are interested in—a job! The good news is that employment opportunities have increased by 20% from one year ago. The design professions are growing at a steady rate, and there is a high level of demand for architects, landscape architects, graphic designers and industrial designers. Growth rate of the design profession averages between 10-15% each year. The demand for landscape architects is among the highest, with a growth rate of 18-20%. That means that there will be plenty of jobs for graduates.

There are many challenges that lie ahead for all design professionals. We need architects who can design buildings that have a carbon-neutral impact. We need landscape architects that will focus on designing sustainable communities that balance growth with resource conservation. We need graphic designers who can effectively communicate the dynamic conditions of our emerging global society, and accomplish this in a manner that addresses diversity. We need industrial designers who understand the future needs of our society and deliver products that enhance our quality of life.

Most importantly, we need the design professions to collaborate and work together to tackle the myriad of global needs that are emerging. We have great faith that you, the graduates of the College of Design, are up to those challenges and prepared to address these 21st century needs.

**Item # 3: NC State Checkbook**

Wow, it is a checkbook with an opening balance of $46,000. This is approximately the beginning salary range for new design graduates in North Carolina. I wish that in 1982 when I graduated someone would have presented me with a checkbook full of cash. But wait, there is a note in the checkbook that reads: WARNING, the economy is subject to sudden and drastic changes. The “Old Economy” may be in decline. Graduates should be prepared for challenging economic times. The good news is that our global economy needs the creative thoughts and contributions of design professionals more than ever. We need to focus on efficiency and sustainability. The economy of your parents and grandparents is not likely to be the economy of the future. The economy for the remainder of the twenty-first century will be based on sustainable design and sustainable living. Design professionals will be the leaders within this new economy and you, the graduates of the College of Design, will need to become these leaders.

**Item # 4: Apple iPod**

Does anyone know what this is? It is the convergence of technology, information and convenience. We call it an “iPod.” Twenty-five years ago, the College of Design began its first computer lab—it was a closet next to the Dean’s office. This is when John Tector had a head full of jet black hair. For fun, we used to go to the lab and watch the Commodore 64KB computer print 0’s and 1’s across a page of paper. Today, the iPod stores 30,000 of your favorite songs, the latest television programs and movies, all on a device designed to fit in your shirt pocket; an amazing achievement in 25 years. However, I am confident that members of this graduating class will design future products that are infinitely more important to all of us than the iPod. These products will improve our quality of life, enable us to better communicate and hopefully encourage us to live in greater harmony with each other, and throughout our planet. I can’t wait to see what the class of 2007 comes up with next.

**Item # 5: Wings on Wings Pin**

This is to remind you to check in with the College of Design from time to time. We want to see your smiling faces, hear about your successes, learn how you have resolved the challenges of life and the profession. Please take the time to keep in touch, support the College of Design and NC State University. Well, I am sorry that you did not receive your Life Survival Kit at the RBC this morning. I am confident that having survived the tigers of your education, you are all well prepared to take on the future challenges that you will face in your life and career. My final thought and words of advice. If you have passion in your life and your career, you will succeed in your pursuits. Make certain that what you do in your life and in your career, you do with passion. With passion, it is so much easier to wake up in the morning, overcome life’s daily challenges and discover answers to unasked questions. Choose a career path that offers you the freedom and opportunity to live your life with passion.

To each and every graduate I wish you all the best in your future endeavors. Please remember to enjoy the journey. Once again, congratulations!
The College of Design, in conjunction with the City of Raleigh Planning Department, held its 4th annual urban design conference last March, “Designing for a Sustainable Urban Region.” Noted by many as the best urban design conference to date, the conference featured four major speakers: Bill Valentine, FAIA, Chairman of HDR, Mark Johnson, FAIA of Civitas in Denver, Dr. Dan Meeker, FASLA from MG in Berkeley and Dr. Catherine Ross, director of Georgia Tech’s Center for Quality Growth and Regional Development. Noted leader of the green architecture movement Gail Lindsey, FAIA, energetically pulled together all of the presentations in her role as conference facilitator.

U.S. Green Building Council Triangle Chapter President Dona Stankus addressed the conference participants with her imperative for moving toward sustainability. Speaking for Mayor Charles Meeker, Raleigh City Councilor Russ Stephenson welcomed the conference and planning director Mitchell Silver closed the conference by sharing both aspirations and actions for the City of Raleigh. Panel members throughout the day included Assistant Professor Kofi Boame, Brad Davis, John Hodgins-Copley, Bill Holman, Professor Wayne Place, Ph.D. and Juanita Shearer-Swink.

Once again, the generosity of the U.S. Green Building Council Triangle Chapter, made the conference possible with a major partner sponsorship. The William R. Kenan, Jr. Fund for Engineering, Science and Technology also supported the conference. Patron sponsors were ColbyStem & Stone and Pearce Brinkley Cruse + Lee.

“For the project will empower teachers by offering practical information to improve their space and to implement creative outdoor activities. Start-up incentives to buy plants and tools will support their efforts.”

**Fighting Childhood Obesity by Improving Parks? NC State University Researchers to Study Relationship Between Park Design and Use**

With childhood obesity increasing in the United States, creating fun and inexpensive ways for children to be more active is vital. A group of researchers from North Carolina State University are looking at one way to address this problem by studying the relationship between communities and local park usage.

Robin Moore, professor of landscape architecture in NC State’s College of Design, and Dr. Jason Boccaro, assistant professor of parks, recreation and tourism management in NC State’s College of Natural Resources, are part of a larger team from both colleges involved in studying urban parks and how they are being used—or not used—by local residents, particularly in disadvantaged communities which are traditionally at higher risk for obesity.

The NC State team has received a two-year, $200,000 grant from the Robert Wood Johnson Foundation to study park use in Durham, which was selected because it’s an urban environment with a very high concentration of parks in the central area of the city.

The researchers hope that their analysis will aid park professionals and city planners in helping local residents get the most out of existing parks, as well as aid them in planning future parks.

“The aim is to figure out both what families find attractive about parks and what prevents them from using the parks—location and traffic issues, and other factors that might shape their future use.”

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**THE DESIGN GUILD OF THE NC STATE COLLEGE OF DESIGN INVITES YOU TO PARTICIPATE AS A MEMBER.**

Alumni and friends historically have shown a strong commitment to advancing the principles of successful design. They share their gifts by supporting the College of Design in many ways, including membership in the Design Guild. Contributions toward membership support enrichment activities not supported by state funding, including student scholarships, professional development opportunities, guest lecturers and juries, and special exhibitions, as well as this magazine.

Please join your fellow alumni and colleagues and join the Design Guild today to help prepare design leaders who will shape our future. Members will be listed in the upcoming issue of Design Influence. See the enclosed envelope or go to www.design.ncsu.edu/guild for more details.

Sincerely,

Michael Cole – President, Design Guild
A new course is being developed at the College this spring—Universal by design course to be offered in ways that will increase the park’s effectiveness,” a public school for African-Americans from 1922-1970 before schools were integrated, have the physical characteristics of the surrounding area. The researchers will study park design, “The lion’s share of data gathering will be done this summer,” Moore adds. “We’ll be conducting focus groups within the community as well as studying who comes to the parks, and what activities they engage in while they’re there.” The following year will be devoted to data analysis, and then we hope to present a set of recommendations to community planners.” —Tracey Peake, NC State News Services

Industrial Design Students Lead the Pack in Auto Safety Design

Every March, the U.S. automobile industry’s owners, shakers, and policymakers convene in New York City for the International Automobile Show. They come to see the latest and greatest innovations in all things automotive—including automotive safety. In fact, the Traffic Safety Symposium hosts a yearly contest during the show in which it awards six prizes to designers who come up with innovative new ideas that will make both our roadways—and the vehicles on them—safer.

For the past year, a team of industrial design students from NC State University has been invited to attend the show in order to participate in the Safety Design Awards contest. And every year that the NC State team has competed, they’ve won one of the top prizes, culminating in a 2007 sweep of five of the top six awards.

Bong Jeon, professor of industrial design, has helped the all-volunteer team through each year’s contest. “The students have one month in which to come up with a design and create their project,” Jeon says. “It’s about 70 hours of work in total, and that’s work in addition to their regular course loads, which are pretty heavy to begin with.”

But the payoff seems to be worth it, for the students in terms of valuable experience (and cash prizes of up to $750) as well as for the contest’s sponsors, who walk away with ideas for improving everything from stop signs to tire traction. The 2007 team took 2nd through 5th place in the regular awards, as well as taking the Visionary Award. This year’s winning NC State designs included two varieties of holographic GIF projection systems for cars—one which will alert drivers to sharp turns or bends in the road and another that creates literal 3-D “guide lines” in front of the car for the driver to follow, an audio-visual system that warns drivers of pedestrian traffic in crosswalks, and a device that restores control of a hydroplaning vehicle to the driver via directed blasts of air in front of the tires that can move standing water or melt snow that is interfering with the tires’ contact with the road.

One winner, Michael Lau, has even taken his design one step further, securing a patent for “Stop Sight,” a solar-powered device that can attach to stop signs and alert drivers of failure to decelerate sufficiently to stop before reaching the sign. The device will also give pedestrians an audible alert to look twice if a driver is approaching the stop sign too quickly. Lau wasn’t surprised that the NC State team swept the awards. “When we decided to participate in the competition we got together under Bong’s direction and had a brainstorm session to come up with ideas, which we then pursued individually. It wasn’t that different from what we do all the time in studio courses, so we were well-prepared to compete.” He hopes that his device will impact highway safety in a tangible way. “I’ve already started researching statistics regarding what my device can improve—this contest gave me an opportunity to use my training to help save lives, which is one of the best things anyone can do.” —Tracey Peake, NC State News Services

Clockwise from below: Presentations by 2nd place award winner Bl Davis, 3rd place winner Kevin Terwilliger, 4th place winner Michael Lau, 5th place winner Steven Bockmann. and Visionary Award winner Steven Bockmann.

Michael M. Haus (BEDA 1986) has one of this projects named “Hawksview Estates” in St. John, Virgin Islands, is on the cover of the August 2007 issue of Architectural Digest. According to de Haas, he overs the local and international recognition to Patrick Rand.

Sarah Ensminger Douglas Hall (B. Arch. 1966) titled “Success by Design.” He will allow us to forge connections with our fellow citizens and our natural environment.

Douglas Hall, AIA (B. Arch. 1988) is one of the founding partners of BH Design, an architectural firm that provides planning, design and design-build services to the region’s most respected institutional, healthcare and government organizations. He was a guest speaker at the October 2006 B. Arch. (BEDA) 40th and presented “New Resources for Healthcare Design.” Other BH Design staff, Kenyon Worell, AIA (BEDA 1990, B. Arch. 2000) and Pamela Harriet Houston, AIA (M. Arch. 2002) have passed the Architectural Registration Exam and are registered in North Carolina. Houston has also received LEED certification and is an associate with the firm.

Juliana Inman (B. Arch. 1974) has been elected as top vote-getter to the Napa City Council, earning more votes than any other council candidate since 1986, and the second highest vote total ever in the City of Napa. Her achievements include the Napa Chamber of Commerce; the Napa-Solano Building Trades Council; City of Napa Firefighters, Police and Employees Associations; NTEU Local 364, the North Bay Association of Realtors; the Napa Valley Register and many current and past elected officials. Inman ran on a platform of sustainability, agricultural preservation and adopting a green building ordinance.

In addition to her current role as Chair of the Napa City Planning Commission where she has served for the past four years, Inman has previously served six years on the Napa County Planning Commission, serving two terms as chair, served three years on the City of Napa Cultural Heritage Commission, served for many years as a board member and officer of Napa County Landmarks, Inc., served on the Board of Trustees of the Doss School, and has been actively involved in the Napa High School Choir, Band and Athletic booster clubs. Inman is a longtime member of the American Institute of Architects, a member of the Rotary Club of Napa, and an active member of the Preservation Action Committee of Napa County Landmarks. In 2009, he has been a member of the award winning “Leap of Faiths” home winemaking group since 1993.

Megan Noel Johnson (BEDA 2005, B. Arch. 2007) joined Sherky Ballfinth Richardson & Abbott as the firm’s 15th Annual Summer Design Fellow. Johnson served for the 10-week fellowship with the 135-year-old Boston firm from a pool of applicants drawn from the nation’s top architectural schools. To give her the richest and most diverse experience at Sherky Ballfinth, she worked with a series of different teams on current design projects during her fellowship.

After graduation, the Fremont, N.C., native worked for Ligon Flynn Architects of Wilmington, N.C., value, she entered local and design competition and worked within the local chapter of the American Institute of Architects (AIA). She is an accomplished artist as well as a competitive triathlete.

After teaching in the Department at Appalachian State University in a non-tenure-track position for three years, Jeana Earl Klein (B. Arch. 1994) accepted a tenure-track position at ASU as assistant professor and coordinator of the fibers area.

Ralph Knowles (B. Arch. 1961) new book is titled Ritual Houses: Drawing on Nature’s Rhythms for Architecture and Urban Design. Published by Island Press (Chicago) Knowles is a professor emeritus at the University of Southern California.

Business partners of Tackle Design in Durham, Jon Kinsemlon (MID 1993) and Chuck Messer (MID 2004) were on National Public Radio’s "The Story with Dick Gordon talking about Tackle Design’s project, openprosthetics.org.

The show is about how Kinsemlon lost part of his arm in Iraq and Tackle Design’s efforts at open and free design. They work on the development of prosthetic devices and then release all of the design work into the public domain for free to be used by anyone, however they would like. They also establish connections and community between others that would like to do the same. One of these people, Robert Haag, built a toy fishing rod attachment for his son and published how he made it on the site. He joined the show from Atlanta and contributed as well. The Story is syndicated in North Carolina.

Epds, Inc., a strategic communications firm based in Cary, N.C., has hired Colleen Liley (B. Arch. 2007) as art director.

Liley was a Park Scholar at the College of Design innovations in the filtered water category. The result is the innovative Clean20 that can be filled from a faucet in seconds, rather than minutes, through a quick-connect hose. Not only is it filling the fastest, it holds 50% more water in the same size container and filters more contaminants than the leading brand. The BOLT team interviewed and videotaped filtered water users in their homes and then created the Clean20 concept, its upscaling aesthetic and the detailed engineering to make it real.

Anne Raines and Eric Leland (REDA 2000, B. Arch. 2001) are taking a sabbatical from Baltimore and moving to the U.K. this fall for graduate school. Leland will be studying at University College Falmouth for a master’s in illustration during the 2007-2008 academic year. In the fall of 2008 Raines will enroll in the Edinburgh College of Art, where her pursuit will be an MSc in architectural conservation.

Christopher Rea (M. Arch. 2000) is a licensed architect as of July. He works at Bassuk in the Rochester Hills Bourbonie Hidation (architecture + engineering + interior design). The Story is syndicated in North Carolina.

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Debbie Rezeli (BEDA 2003) has created her own firm, 2D Designs, specializing in marketing and communications services for a variety of clients. She also was accepted into the MBA program at NC State and planned to start this fall.

David Rice (B. Arch. 1992) has relocated to San Antonio. After a 15-year career with public television in which he expanded his responsibilities beyond creative work, Rice is returning full time to the graphic design world.
In Memoriam

W.B. “Billy” Griffin

W.B. “Billy” Griffin (DPD 1949), a General architect died February 28, 2007 in his 89th year. He was preceded in death by his wife, Elise Reynolds Griffin. He was born in Wayne County to the late A.J. Thomas and Susan Brown Griffin. He was a past mayor pro-temp of the City of Goldsboro and was a novelist in the Pacific during World War II. He is survived by three sons, Cog Reynolds Griffin of Atlantic Beach, Robert Scott Griffin of New Bern and Phillip Brooks Griffin of Lexington, Ky.; daughter, Nancy Griffin of Wilmington; nine grandchildren and eight great grandchildren.

Nancy Kitz Miller

Nancy Kitz Miller (DELM 1973) of Chapel Hill died June 12 from breast cancer. She was 58. She was born in New York City grew up in Mount Vernon, N.Y. She graduated from George Washington University in 1970 and that of the English College.

Helen Elizabeth Kelly Zschau, born October 15, 1913 in Rome, Ga., passed away peacefully after a prolonged illness on August 4, 2007 at her home in Raleigh. She was 93 years old.

Elaine Helen Kelly Zschau was the daughter of The Honorable Judge James F. Kelly and his wife, Julia Thompson Kelly of Rome, GA, both deceased.

Mrs. Zschau’s husband of 65 years, Edwin Arthur Zschau, Jr. and this wife, Anne Bailey. Also surviving her are her three grandchildren, Kristen Dent, both of Rome, GA; and Mrs. Dent’s two sons, Fred and Jim and their families.

In 1973 she received a master’s degree in landscape architecture from NC State University. She and her family moved to Northern Virginia in 1983 and returned to Chapel Hill in 2001. She worked for numerous charitable organizations, including Ronald McDonald House, the Horace Williams House, the Chapel Hill Museum, the Society for Ethical Culture and the Linenberger Comprehensive Cancer Center. She was an art instructor and classroom volunteer in the Chapel Hill-Carrboro school system. Survivors include her husband, Steven Mills; two sons, Peter and Michael; and a daughter, Emily.

Professor Emeritus of Industrial Design Armand Vincent Cooke

According to Professor Emeritus of Industrial Design Vincent Cooke who worked with Armand Cooke for 47 years, “We lost a friend and a mentor on Friday, August 17. Armand died. His heart and lung problem finally got the best of him. He was 81. We will miss him greatly,” says Fonte. E-mail the design community.

Having crossed paths while in college studying at the University of Cincinnati, Fonte recalls how they both worked in Waynesville with Walter Bearman and followed him to NC State University (where Bearman served as head of Product Design) in 1963.

Cooke, a veteran of the U.S. Air Force, is described by others whom he influenced such as current ID department chair Bryan Laffitte (MPPD 1986). “He was a role model of the professional designer, and a true gentleman,” says Laffitte.

Fonte explains, “He gave students the greatest understanding of materials and processes and how to apply them to design. Everything he did, he applied self-sufficiency and tried to make everything better.”

With amazement Fonte describes how Cooke was ambitious and would draw with his left hand until tired and then continue drawing with his right hand. “He wanted to do equally well with both hands and force himself into learning as much as possible,” adds Fonte.

From furniture to medical equipment, Cooke designed it all. He held degrees in mechanical engineering and industrial design and began teaching at NC State in 1971 until he retired in 1996.

Fonte recalled fondly how Cooke took regular projects and made them better. A newspaper clipping describes how Cooke’s studies created a prototyp for the Raleigh YWCA on Oberlin Road in 1981.

“Armand was a wonderful man and he touched many lives. Most of the fine memories I have of Armand involve him. He certainly will be missed,” writes Chip Walters (MPPD 1980) in response to Fonte’s e-mail.

Paul Montgomery (MPPD 1981) in San Francisco writes, “Sad news, Armand made a difference and will be missed.”

“From the concept to the finished product to manufacturing,” Fonte says, “he was an artist.”

From left to right, Armand Cooke works with Walter Bearman and Vince Foote on project. Photo courtesy of Vince Foote (1987).


Helen Zschau is survived by her three children, Marilyn Zschau-Baars and her husband, Francisacus J. Baars, Danielle Zschau Beattie and Edwin Arthur Zschau, Jr. and his wife, Anne Bailey.

Also surviving her are her three grandchildren, Kristen Beattie, Marilyn Blackman Zschau and Robert Zschau.

She was also survived by her two younger sisters, Martha Kelly Matthews and Frances Kelly Dent, both of Rome, GA, and Mrs. Dent’s two sons, Fred and Jim and their families.

Helen Elizabeth Kelly Zschau was educated at Shurtle College in Rome, Ga, where she graduated cum laude in 1934 with a double major in English and History; she subsequently became a teacher and taught in the Raleigh Public School System for a number of years.

Mrs. Zschau became a librarian in 1955, and worked at the then School of Design at NC State College. She became Head Librarian of the School of Design in 1968, upon the retirement of Harman & Lypa. Mrs. Zschau died in 1972.

Professor of Architecture Patriz Kiffi resigned his tenured position at the end of this year. He was given emeritus status for his service to NC State University. Kiffi worked at the College of Design for more than 20 years, serving as professor, director of the School of Architecture and associate dean for research and graduate studies and inaugural director of the Ph.D. in Design program.

Kiffi holds professional degrees in architecture/Bachelor of Architecture with Distinction [1978] from American University in Beirut and Master of Architecture [1981] from University of Oregon and a doctorate degree (Doctor of Philosophy) [1999] from the University of North Carolina at Chapel Hill in urban and regional planning. He has worked as an architect and urban-design planner, most recently on the Nioscia Master Plan under the auspices of the United Nations Development Program. The project was awarded the World Habitat Award in 2006-2007. Since 1985 he has been teaching courses, seminars and design studios at the College of Design at North Carolina State University. He has served as the Architecture Department Head from 1997 to 2000 and was the first Director of the School of Architecture in 2000-2001. He most recently served as Associate Dean for Graduate Studies and as Director of its interdisciplinary Ph.D. in Design program. He took an educational sabbatical in 2006-2007 and has retired as Professor Emeritus in Architecture. His teaching and research interests cover a wide spectrum of subjects: natural and mechanical electrical environmental controls systems, energy and daylight use in architectural design in the School of Architecture curricula and urban structure, sustainable communities and urbanism in the Ph.D. in Design program.

Currently, Kiffi is serving as Professor and Dean of the American University of Sharjah in Sharja, United Arab Emirates.
Associate Professor of Graphic Design Kermit Bailey was appointed to the College Arts Association Education Committee for a three-year term.

Professor of Architecture Roger Clark was appointed to the College Arts Association Education Committee for a three-year term. He was asked to complete the history book project begun by Bob Burns, by Burns’ wife, Norma DeCamp Burns. The book was distributed at the Burns/Alfred naming ceremony in August and will be available during the 60th anniversary of the college.

Professor of Architecture Georgia Búies gave a presentation at the 34th Annual North Carolina Indian Unity Conference in Raleigh on March 15. As a guest of the Lumbee Tribe of North Carolina, Búies discussed panalization as a promising construction method for affordable housing. Búies and a team of School of Architecture graduate students are currently focusing on the design of a modest house to be built with structural insulated panels for Tribe members who are presently living in inadequate trailers.

Chandra Cox, an early artwork by Chandra Cox, was exhibited as part of a public art installation that was a show at Lamp Gallery that began September 7 and ran through September 24. Raymond collaborated with recent alumni Robert Baillie (MID 2007) to create this piece. Professor of Graphic Design Martha Scotford has organized two recent exhibitions at the Web site that defines the core materials and supports the online teaching of her History of Graphic Design GD 442. On campus, in January, she received the Special Medal Award within the competition for the design of the new University of Georgia, in Ralph, Ontario, Canada, on February 13, 2010. The title of her research is “Our Rural Future? The Non-farm Landowner and Ontario’s Changing Countryside.” Milburn also received a Regional Research Award from the Canadian Society of Landscape Architects for her project research this year. Her research is being used by the Ministry of Natural Resources and Ministry of Agriculture, Food and Rural Affairs to develop a new stewardship program for non-farm rural landowners in Southern Ontario.

“Mechatronic Symphony” is a robotic sculpture installation that was a show at Lamp Gallery that began September 7 and ran through September. Raymond collaborated with recent alumni Robert Baillie (MID 2007) to create this piece. Professor of Graphic Design Martha Scotford has organized two recent exhibitions at the Web site that defines the core materials and supports the online teaching of her History of Graphic Design GD 442. On campus, in January, she received the Special Medal Award within the competition for the design of the new University of Georgia, in Ralph, Ontario, Canada, on February 13, 2010. The title of her research is “Our Rural Future? The Non-farm Landowner and Ontario’s Changing Countryside.” Milburn also received a Regional Research Award from the Canadian Society of Landscape Architects for her project research this year. Her research is being used by the Ministry of Natural Resources and Ministry of Agriculture, Food and Rural Affairs to develop a new stewardship program for non-farm rural landowners in Southern Ontario.

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Sustainability Design Team from NC State Wins Statewide Competition for Second Consecutive Year

NC State University’s design and construction team took top winnings as State Champion again this year in the N.C. Sustainable Building Design Competition held on Earth Day, April 21 at the N.C. Museum of Natural Sciences, Raleigh. NC State’s design won for its unique, durable, safe, energy-efficient and comfortable features and will be constructed by Self-Help, a community development lender based in North Carolina, for a low-income family. The team took home a $3,000 cash prize as part of its winnings, and will go on to compete in a national competition on November 7 at Chicago Greenbuild.

The N.C. Sustainable Building Design Competition challenges students to create a design that incorporates green building practices in a way that is affordable and practical for actual construction. The design student must incorporate features and technologies addressing areas such as energy efficiency, renewable energy, material selection, hazard site selection, site planning, water efficiency, universal design, affordability, building science and indoor environmental quality. In its seventh year, the competition involved more than 1,200 students, professors and professionals, and 10 colleges and universities.

“Projects displayed in this competition illustrate that a very comfortable, practical, contextual and sustainable house can be designed and built on a tight budget,” said Randall Lanou, faculty advisor for the team. “Not only does it make one very well designed sustainable house available to a family with limited economic resources, it provides an example of how to do just that for many families.”

The university was also Champion winner in last year’s competition, which qualified them to represent North Carolina in the National Natural Talent Design Competition, where they won first place. The national competition is coordinated by the Emerging Green Builders, a young professional group of the U.S. Green Building Council.

“The Design Competition is proving to local and national audiences that homes built with green building practices can be affordable and mainstream,” said Tracy Dixon, executive director for the program.

The competition has made an international impact on understanding green building practices. In 2006, the competition began an international collaboration with the Architecture and Construction College in Mogilev, Republic of Belarus, started by Herb Ungerleider. College of Design’s 2006 student, developed a concept for “what you see is what you get” cell phone that is featured in the Russian magazine LE and will be supervised by Georgia Bius, director of the Home Environments Design Initiative at the College of Design.

Whitney Barnes, senior in graphic design, landed a summer internship with Martha Stewart Living magazine in New York.

Architecture graduate student Sarah Corbett contributed an article on green roofs to The Sanfor’s Herald. Based upon her research for the College of Design’s Home Environments Design Initiative, Corbett prepared the article introducing the basics of green roof technology for the Lee County periodical.

Pei-Hua Huang, an industrial design graduate student, developed a concept for a “what you see is what you get” cell phone that is featured in the Russian magazine LE and will be supervised by Georgia Bius, director of the Home Environments Design Initiative at the College of Design.

NC State architecture graduate students, Inman Askhill and Wendy Legerton, have been chosen to participate as interns for the “Piloting an Affordable Housing Internship—A Partnership between the NC State College of Design and Self-Help” grant project. The students will be working on the issues of developing and delivering affordable housing to the citizens of North Carolina and will be supervised by Georgia Bius, director of the Home Environments Design Initiative at the College of Design.

Anni Albers graduate Saet Kim (BAD, BTT 2007) designed many pieces for the fashion show this year including a wedding dress. The theme, fusion, was an idea from nature, where it gets produced, manipulated and transformed. She dyed silk organza and then lined it with wood and shrunk it to make pucker on the fabric. The piece also included lots of hand-sewn bead work.

“Expression of my work is the eyes of language that I have chosen to share my feelings and experiences.”

Master of Art + Design Student with a Fibers Concentration Suzanne Kratzer placed third (honorable mention) in the International Textile Market Association’s (ITMA) annual student competition in the print category. This is the first time anyone from NC State has placed in this competition.

She entered a print and coordinate intended for upholstery (chairs and couches). Her placement included a monetary reward, and her work will be housed in High Point, N.C., at the ITMA headquarters, where industry leaders can access it.

Kratzer plans to graduate in 2008. Her current body of work includes designing a line of home upholstery items that use pattern and motif as their foundation.

Congratulations to Patrick Le Beau (M Arch.), this year’s first-place winner in the third annual Virginia Medal Sculpture competition at NC State. Associate Professor Dana Raymond’s sculpture students have participated for three consecutive years in this competition. Year one was won by an art + design major, year two by an Industrial Design major and this year by an architecture major.

Glennwood Morris (MID 2007) won the Appalachian Handmade Association’s Oak Competition held at NC State prior to graduation. The prize was $1,250, and his chair will be featured in their booth at the Full Furniture Show. The competition Web site is http://www.thenewoak.com/thebigidea/.

The challenge of the competition was that oak was associated with traditional interiors and items, not contemporary ones. Morris felt that if...
Five architecture students were invited to present their designs for new concrete masonry units at the Mid-Summer Meeting of the National Concrete Masonry Association (NCMA). The conference took place July 25-27 in Boston. The students were recognized at an Education Committee meeting, and presented their innovative designs at a Product Development plenary session.

The students designed the new masonry units in the Structures and Materials class in Spring 2007, which was taught by Wayne Place, Frank Harmon and Patrick Rand. Professor Rand presented the project parameters at the conference. The NC State design competition was sponsored by the Carolina Concrete Masonry Association. The national competition was sponsored by the National Concrete Masonry Association.

First Place
Emily Blackwell* Druick Lawrence\nKatherine Ball Michael Wagner
(Indicate student participating in Conference)

Second Place
Derek Lane* (represented 3rd place team)
Daryl Rackley* (represented 1st place team)
Katherine Ball Michael Wagner

Third Place
Ben Andrews Thompson Consulting, LLC
Frank J. Werner, Adams Products Company
Barbara Wiedmann, UNC Chapel Hill

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 send your donation in the enclosed envelope provided in this magazine.

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Student Design Competition Winners Honored at National Conference
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Ben Andrews Thompson Consulting, LLC
Frank J. Werner, Adams Products Company
Barbara Wiedmann, UNC Chapel Hill

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The students were recognized at the Education Committee meeting, and their innovative designs were presented at a Product Development plenary session. The students designed the new masonry units in the Structures and Materials class in Spring 2007, which was taught by Wayne Place, Frank Harmon and Patrick Rand. Professor Rand presented the project parameters at the conference. The NC State design competition was sponsored by the Carolina Concrete Masonry Association. The national competition was sponsored by the National Concrete Masonry Association.

First Place
Emily Blackwell* Druick Lawrence\nKatherine Ball Michael Wagner
(Indicate student participating in Conference)

Second Place
Derek Lane* (represented 3rd place team)
Daryl Rackley* (represented 1st place team)
Katherine Ball Michael Wagner

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