DESIGN INFLUENCE

SUPPORT THE COLLEGE OF DESIGN BY PARTICIPATING AS A MEMBER OF THE DESIGN GUILD!
August 7 – 9
6th Annual Childhood Outdoors Design Institute
Natural Learning Initiative
Marbles Kids Museum, Raleigh

August 20 – September 12
Exhibition: Remembrance of Things Present
Paintings by Greg Lindquist (BAD 2003)

August 21
Alumni and Friends Reception, 7:30 – 9 p.m.
Hosted by David Furman, FAIA
Centro Cityworks
Charlotte, N.C.

August 22
Back to School Barbecue

September 4
Landscape Architecture Lecture: Perry Howard, President, ASLA
Burns Auditorium, 6:15 p.m.

September 8
NC State Millennium Seminars
Senator Bill Bradley
Stewart Theatre, Talley Student Center 6 p.m.
www.ncsu.edu/millenniumseminars

September 15
Architecture Lecture: Maurice Cox
Burns Auditorium, 6 p.m.

September 18
Landscape Architecture Lecture: Dan Howe
Burns Auditorium, 6:15 p.m.

September 25
Landscape Architecture Lecture: Erik Larson
Burns Auditorium, 6:15 p.m.

October
CAM’s Exposure Time
Dates and location TBA
http://cam.ncsu.edu

October 2
Ph.D. Lecture: Dr. Mark Johnson
Knight Professor of Liberal Arts and Sciences
Department of Philosophy / University of Oregon
Burns Auditorium, 7 p.m.

October 3
Alumni and Friends Reception, 6:30 - 8:30 p.m.
Hosted by WRT Design
Philadelphia, Penn.

October 13
NC State Millennium Seminars
Myles Brand, Ph.D., President NCAA
Stewart Theatre, Talley Student Center 6 p.m.
www.ncsu.edu/millenniumseminars

October 16
Landscape Architecture Lecture: Paul Morris, Cherokee
Burns Auditorium, 6:15 p.m.

October 17
Alumni and Friends Reception
Hosted by Fentress Architects, Washington, D.C.

October 18
NC State Open House

October 20
Architecture Lecture: Rene Peralta

October 23
Landscape Architecture Lecture:
Kristen Ford, Brown and Keener
Burns Auditorium, 6:15 p.m.

October 30
Landscape Architecture Lecture: Jim Urban
Burns Auditorium, 6:15 p.m.

November 3 – 28
Exhibition: David Evans Photography
Brooks Hall Gallery and Allred Gallery in Kamphoefner Hall

November 6
Landscape Architecture Lecture:
Austin Allen, Univ. of Colorado, Denver
Burns Auditorium, 6:15 p.m.

November 12
Design Guild Fall Event and Scholarship Reception
Speaker: Distinguished Alumnus Richard Curtis,
USA TODAY, 5:30 p.m.

November 13
Landscape Architecture Lecture:
Chuck Fink, Greenways Inc.
Burns Auditorium, 6:15 p.m.

Ph.D. Lecture: Rick Robinson, Design Continuum
Location TBA, 7 p.m.

November 17
Architecture Lecture: Toshiko Mori
Burns Auditorium, 6 p.m.

November 30
Landscape Architecture Lecture: Jim Stipes, EDAW
Burns Auditorium, 6:15 p.m.

December 10 – 19
Exhibition: Fall Graduation Show

December 17
Fall Commencement Exercises
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The 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. The publication of Design Influence is fully supported by Design Guild funds.

We welcome your submission of alumni news items in addition to your comments about this publication. To receive our electronic newsletter, DESIGNlife, please send us your e-mail address.

design@ncsu.edu
or address correspondence to:
NC State University
College of Design
Campus Box 7701
Raleigh, NC 27695-7701
919/515-8313

Marvin J. Malecha, FAIA
dean

Carla Abramczyk
assistant dean for external relations and development

Jean Marie Livaudais
director of professional relations

Sherry O’Neal
editor; director of communications

Angela Brockelsby
assistant director of communications

Craig McDuffie (BEDV 1983)
designer

COVER
On the cover—The College of Design is celebrating its 60th Anniversary this year. Please turn to center spread (pages 20 – 21) for more details.
Forging the Future

by Marvin J. Malecha, FAIA, Dean

The process of forging involves intense heat; a shaping of material to produce a desired shape and it is often represented as a thrust against resistance. Most importantly, it is a determined process entered deliberately requiring fundamental skills. It is an ancient process involving mastery and yet it is also a process that is the foundation of contemporary industrial manufacturing. Like so much of what we experience through new forms of technology — Photoshop makes so much more sense when you have a background of traditional photographic processes — forging informs us because it is an essential human endeavor requiring physical strength and stamina in the face of great heat and material resistance. Forging is a transformational process.

The recognition of transformational processes is an important aspect of the maturation of a community. A movement is established, it has great fire, many wonderful experiences erupt and a community is gathered with great empathy for what is under way. Time and trials dim the fire. It must be continuously fed and new masters must be identified to evolve new ways and means. The community also evolves as new members reshape the dream. It is a process justifiably referred to as forging a future.

Experience is witnessed many times in history. The well-established craft guilds of Europe were substantially undermined by the Industrial Revolution. Great new looms replaced the hand-woven fabrics of the day inciting an English group, familiar to us for resistance to technology, known as the Luddites. However, from this resistance came the rise in the Arts and Crafts Movement, the German Werkbund and from this group the Bauhaus. The Bauhaus community introduced a way of seeing, through the eyes of an incredible complement of instructors and students, which fostered new attitudes about relationships to industrial production as well as fundamental design education. It was a community of individuals whose energy and talent engendered the heat necessary to transform processes of education that had been dominated by the Ecole des Beaux Arts for more than a century. Design in the emergent machine age that followed, and the subsequent evolution into the digital age, has led us to today’s realization that there is power in design thought. Even as we evolve away from Bauhaus methods into a new era of a rapidly transforming world culture driven by the socialization of information, we can understand our path through the metaphor of forging. Each generation is called on to stand at the fire and hammer the metal into shape. It is a genuine and human process that defines who we are and what we hold important.

The School of Design was brought to life 60 years ago in an unlikely place. Yet its roots
in Black Mountain College and the methods of the Bauhaus established it quickly as a community of the kind that characterized the Bauhaus itself. Stories abound of the fire and passion of the place. Determined and talented teachers, a student population of war veterans and a leader with a strong hold on both the idea of the school and its operations combined to foster an environment where design study flourished. This firm and distinguished legacy is the continuing inspiration for the evolution necessary in the life of a community. The Bauhaus we celebrate had a life span of about 15 years. Because of cultural and political reasons, it could not evolve in the place of its founding. Rather, it evolved in other places and among new communities as an idea rather than a physical place. At NC State University the study of design exists in a research and extension context that provides fertile ground for continuing growth and development. The School of Design has evolved into the College of Design as new disciplines and programs have been initiated. The predominant emphasis on undergraduate study has matured into a comprehensive program including graduate and undergraduate study as well as extensive community engagement. Ph.D. Studies now enable students to consider the role of design in the most scholarly fashion providing a necessary complement to the continuing tradition of making and doing in a professional program.

Like all programs, the fire has had moments when it ebbed during this 60-year period. But the emphasis on design has been unrelenting and it has insured that the preparation of individuals to lead through design remains an unbroken legacy.

The 60-year celebration is led by individuals who can be best described as the generation to whom the baton has been passed by the founding community of the college. Although they did not experience the foundation of the college directly, they profoundly feel its impact upon them. I believe that this is the reason they have chosen the theme “Forging the Future.” This group understands that by tending to the fire they themselves will create the heat necessary to support the transformation under way. We feel the heat of transformation again in the college. Many exciting developments indicate that we are at a founding moment once again. We are forging the future as this celebration embarks on a year of programs. New people are joining the faculty and leadership team of the college with the energy that will move this community even farther and faster into the transformation associated with forging.

We are forging a future with design thinking as the fuel for the flames that will provide the necessary heat for the transformational process of design education.
11th Annual Design Guild Award Dinner
Honors Jim Goodmon

April 12, 2008
The Umstead Hotel and Spa
Cary, NC

Clockwise from above:
Design Guild President Michael Cole, Dean Marvin Malecha and 2008 Design Guild Award recipient Jim Goodmon
Sean and Heather Vance sharing a laugh
Charles Boney, Jr. and Walt Teague, who is serving as chair of the 60th Anniversary committee
Jim Goodmon enjoys a video about his downtown revitalization work
Dean Marvin Malecha congratulates Wing on Wings recipient Doug Brinkley
Clockwise from above:
Christina Nguyen, Tess and Bill O’Brien, Brian Taylor & Leah Faile
The newly designed Design Guild Award
Former classmates Dana Davis Bayley and Turan Duda, current Design Guild President
Cindy Malecha speaks with Gordon and Beverly Smith
Rayford Law (left) with his father William Law
Gene Bressler and Chuck Flink
College of Design students in attendance

SAVE THE DATE
The 12th annual Design Guild Award Dinner will be held on April 4, 2009, at the new Raleigh Convention Center during the College’s 60th Anniversary reunion weekend.

Thanks to all of the sponsors, including:
Reception Sponsor—ColeJenest & Stone
Dinner Dancing Sponsor—David Allen Company
Wine Sponsor—Turner Construction Company
In the late 1970s, my good friend and fellow Design School student Kevin Utsey relayed a quote to me that he attributed to John Tector: “Designers are ants who think they are grasshoppers.”

John’s comment referred to Aesop’s classic fable—The Ant and the Grasshopper—in which the ant works relentlessly all summer putting up grain for the winter while the grasshopper plays and makes music all summer. When winter comes the grasshopper finds himself at the ant’s door begging for shelter and food. The ant doesn’t have enough to share and the grasshopper freezes to death. Aesop reminds us all “it is best to prepare for the days of necessity.”

Aesop’s fable is powerful and is often seen as a model for understanding the split between creative and analytical thinking. In today’s vernacular we might talk about left and right brain thinking. Such language may help us as we seek understanding but are ultimately harmful when humans interact in the process of problem solving. John’s quote gives us another way to view the high-value role of designers in an increasingly complex world.

Perhaps designers have always understood this. From the cave painters in Las Caux to the genius of Da Vinci to today’s most powerful brands—Google and Apple—design is a place where the two modes of thinking are connected naturally and unapologetically. But in the business world, this has not always proven to be the case—especially over the past two centuries. While Edison’s studio approach has been celebrated, it is Ford’s model of industrialization that has won the battle for the ‘hearts’ and minds the business world.

Over the past 60 years, the work of business gurus—chief among them Peter Drucker and Michael Porter—has spread and been accepted across the globe. This acceptance and the efficient implementation of their concepts created great competitive advantage for the businesses that were early adopters. It also created incredible wealth and corporate power for those who led the charge. This has left designers and creative work forces under-valued and under-utilized.

But today I bring you good news. Alvin Toffler was right. The world is changing. And fast. Ironically, the competitive success of industrialized methodologies has created two great threats to its own existence.

First, nearly all competitive businesses today have cut the “fat.” Productivity and quality/efficiency programs no longer drive the same competitive advantage they once did. As in a poker game, they may serve as the ante—the cost of doing business—but they no longer help you win the game.
Secondly, the outrageous fortunes compiled by the business leaders who have led this revolution have proven to incent unethical, illegal and immoral behavior. At the highest levels, one only has to open the financial pages of any newspaper—print or digital—to have a clear view. At lower levels within an organization, it may be harder to see. But it exists in the PowerPoint slide decks and “rationalized” plans of executives and middle managers more concerned with advancing their own agendas and careers rather than focusing on solving the problems and creating great experiences for the customers they supposedly serve.

Today’s businesses are discovering that their ability to compete is highly dependent upon their ability to innovate. Innovation is dependent upon creative workers. Business leaders who continue to view designers as grasshoppers will find themselves in a serious conundrum.

Understanding this, today’s business schools are creating their own revolution. Stanford played a leading role creating its “D” school in addition to its highly touted business school—arguably the finest business school in the world. The University of Chicago, Harvard and Yale are all rapidly rethinking and recreating their curriculums to meet the new reality.

Business gurus now sound like design evangelists. Go to the business section of any bookstore. Pick up any issue of the Harvard Business Review. You will find their writings and—critically important—their research confirming the competitive need for creativity and innovation.

Their names may be foreign in most “design” conversations. But any designer who seeks relevance in the coming decades should begin to know who they are and learn their language.

One of the first places to begin is with the books of Roger Martin, Dean of the Rotman School of Management, University of Toronto. I recommend “The Responsibility Virus” and “Opposable Minds.” And below are links to other resources.

http://en.wikipedia.org/wiki/Roger_Martin
http://en.wikipedia.org/wiki/Tom_Peters
http://en.wikipedia.org/wiki/Peter_Drucker
http://en.wikipedia.org/wiki/Michael_Porter
http://en.wikipedia.org/wiki/Gary_Hamel

David Burney is a 1979 graduate of the college’s visual communications program. For nearly 20 years he ran Burney Design, a successful design communications firm in Raleigh. His work has been recognized in CA Magazine and AIGA Design Annual. He was a founder of the Raleigh Chapter of AIGA in the mid-1980s and more recently served on the AIGA national board as chair of the AIGA Chapter President’s Council.

For the past four years Burney has been the vice president of global communications at Red Hat — one of the most innovative and disruptive technology brands in the world. There, Burney led the company’s communications and brand strategy teams and created an internal program to drive the innovative power of design thinking throughout the company.

This fall Burney is following his entrepreneurial roots and creating a new consultant practice focused on innovation, strategy formation and managing creative work forces.
Q & A with Kristin Hawk

Track 3 Master of Architecture student Kristin Hawk has won the Kohn Pederson Fox (KPF) Travelling Fellowship in the amount of $10,000 for 2008-2009. Hawk is one of three students chosen from 19 excellent Schools of Architecture nationwide and in Europe who were invited to participate. This is the first time a student from NC State has been awarded the fellowship.

Where are you from originally?
I was born outside of San Francisco, Calif., and my family moved to Wilmington, N.C., when I was about eight years old. I would consider my hometown Wilmington, since I spent most of my school years there and a number of years after college as well.

What is your educational background (high school, undergrad, etc.)?
I graduated from New Hanover High School in Wilmington in 1986. I received my B.A. in Psychology from UNC-Chapel Hill in 1990. I also attended Career Discovery at the Harvard Graduate School of Design in the summer of 2003. It was a fast-paced six weeks intended to represent the experience of (architectural) graduate school. We had three projects over the six weeks, studio every day, lectures or discussion panels with well-known architects every morning and occasional drawing classes in the afternoon. It was a terrific experience!

Why NC State for your master’s degree? Did scholarships play a part?
I am an older/returning student, and was doing (small business) accounting before returning to school. From that experience I knew I did not want to be saddled with a school debt that would limit my choices in the future or take until retirement to pay off.

While I did receive some generous scholarships from other schools, I did not receive one from NC State. However, the tuition at the schools where I was accepted was so high that the overall cost of attending NC State was still lower.

Whether or not some schools are “better” than others, it still boils down to where you find a fit and how much effort you bring to your studies. I felt that no matter where I went to school, I would get out of it what I put into it. That approach paid off for me.

When did you receive most of these? After you were enrolled in the School?
I received two for my third year of school (JA Jones & Freeman White). And two for this last semester (Kamphoefner & Eastern AIA). I was also a teaching assistant for Jeremy Ficca’s Architectural Representation class in the spring of 2007.
How do you feel about being the first student from NC State to win the Kohn Pedersen Fox Fellowship for study abroad?

It is exciting! The list of schools competing is intimidating enough, and I was putting my submittal together during the semester. I hope this encourages other NC State students to apply in the future. I am also thrilled to have feedback from a jury who did not know me or my work because it increases my confidence.

The first thing I did after I found out I had won was call my mother. Without her belief in me, I may not have seriously considered a return to school to make a career change. She had heard of the demands of school over the last three years, so I was glad to call her with good news!

One of the additional benefits of the fellowship that I had not considered when applying is the contacts I’ve made since winning the fellowship. In May, Kohn Pedersen Fox flew me up to N.Y.C. for lunch with four principals of the firm. One, Bill Louie FAIA, joined the firm a year after its founding. Another was Michael Greene AIA, who attended NC State and is the reason NC State students are able to apply for the fellowship. Rob Whitlock AIA was one of this year’s jurors for the fellowship and Jerri Smith AIA has been instrumental in the organization of the fellowship since it started. They were an interesting group of people and I thoroughly enjoyed meeting and talking to them. They also offered lots of anecdotes of their travels and advice that will help to shape my itinerary.

I also had the pleasure of meeting Curt Fentress at the Design Guild Awards Dinner in April, with the suggestion that I consider his firm when I graduate and begin my internship.

Explain the process of receiving the fellowship.

The process was simple and straightforward and the process for applying made it more appealing than other travel fellowships. KPF has basic limitations to the size and number of pages submitted. One additional page is requested that has your name, address, school and a statement about where you would like to travel. Other than that, it is up to the student what projects and how many they show, as well as the overall layout.

They accept three portfolios from every eligible school, and the judging is anonymous. The jury changes from year to year. This year’s jury was composed of Paul Finch, from the Architectural Review; Quingyun Ma, the Dean of USC’s design school, and James Garner, critic for the NY Sun. Two design principals from KPF, Rob Whitlock and Doug Hocking, were also on the jury.

Once the winners are notified, KPF sent a check for 80 percent of the fellowship, with the balance being received once I submit my work from my travel. They encourage travel within one year of receiving the fellowship. I can submit drawings, photos, writing, or whatever I chose to document what I see. At that time I also submit a more detailed reason for my travel, what I learned and so forth.

(KPF also posts the three portfolios of the finalists on their Web site www.kpf.com under In the News & Getting Involved).

How do you feel your educational experience will change (or not) due to receiving the KPF?

I certainly think it will – I hope so. I had originally intended to travel this summer to Italy for a six-week studio through the University of Florida, where the focus would be on inserting new buildings into an old context.

That did not work out, but it seems for the best. I am now planning to go after I graduate in December and I will travel on my own and not be a part of a group, academic or otherwise. I want to look at the larger context of the landscape/history/culture and how it shapes the architecture and the space outside of buildings. Traveling on my own will allow me to be open to unexpected opportunities. Ultimately, I want to integrate what I have learned at State and expand it.

What are your plans for the future?

After graduation, I plan to work in Raleigh until I travel for my fellowship. I want to complete my Intern Development Program requirements and sit for the licensing exam.

Beyond that I’m not sure. I have gotten interested in so many different things while in school. And last year I would not have said that I would be traveling to Europe on my own to look at architecture and urban design. So I am remaining open to the unexpected at the moment.
“Crafting interactions” is how Danny Stillion describes his work with IDEO, which is internationally known for its innovative “think to build” approach to service, environment, space and customer experience design.

Stillion completed his master’s degree in product design (with a concentration in graphic design) in 1992. In 1996, he joined IDEO in London as a senior interaction designer, after teaching at East Carolina University and consulting. He serves as a Design Director based at the company’s headquarters located in Palo Alto, California.

“I’ve been crafting interactions for over 12 years at IDEO,” he says, “and I still actively participate in interaction design. I enjoy balancing aspects of craft with the strategic side of the work we do.”

IDEO has a tradition of human-centeredness that its employees keep in their minds throughout the design process. Armed with knowledge gained from spending time with potential users of products or services, IDEO teams then use synthesis techniques to discover key opportunity areas and then visualize concepts to share and refine with users to provide a methodology for brainstorming.

“Many businesses know their problem, but don’t know what to do next,” Stillion says. “The human-centered approach of qualitative research recognizes rich ideas and patterns that inspire the design process.” Design thinking overall at IDEO takes place by considering what people find desirable, what is feasible from a business point of view and what is technically feasible.

The most rewarding result is the impact of bringing ideas and great implementation together. Health projects are especially inspiring to him. “Knowing that your work is helping someone with life-giving support or perhaps assisting with spinal surgery is fulfilling,” he says.

Stillion feels his graduate work at NC State prepared him well for his career. The faculty were open to new things. He credits Kermit Bailey and Andrew Blauvelt, who was a lecturer while he was in school and is now at The Walker. Both taught key studios that were influential to him. He also gained a perspective and respect for computer programming from taking courses with John Tector.
“The faculty did a great job of being flexible to accommodate my exploring the potential of interactive media,” Stillion says. “I took a computer programming class to pick up some basic programming skills and I was in the first class to work with Hypercard/Director.” From there I continued exploring interaction design within my thesis work.

One faculty member was particularly influential for Stillion. “Meredith Davis was a great inspiration and support for me. With her unique perspective regarding design for education, she helped shape my approach to designing for interactive experiences by considering multiple learner types,” says Stillion.

Stillion has been able to return to NC State in order to share his own experience with design students. He came to the College of Design as a visiting lecturer for the Ph.D. and master of graphic design students in February 2008. The topics he discussed included how to get feedback on ideas and how to translate the feedback into designs.

Learning how to make the most of feedback is an important skill for designers, Stillion believes. Validation with users is sometimes humbling for designers, he explains. At IDEO, teams sometimes use what is referred to as “unfocus groups” with users, which are informal and generative so he discussed using this technique while visiting the college.

Storytelling is also an important part of design thinking. Stillion never tires of being inspired by users and inspiring people through the resulting human-centered designs that emerge from the design thinking that takes place at IDEO.

“Design touches everything and we are all capable of design thinking,” he says. He is excited to see a new generation of students doing design thinking and what they will be bringing to the world through their efforts.
Artist McArthur Freeman II leans back in his chair and takes a moment to consider one of his own works, a painting titled, “Strange Fruit.” It’s a narrative piece—a picture that tells a story—but that doesn’t mean it’s easy to read. A lot depends on the interaction between the art and the audience.

“It’s a dialog,” Freeman says.

The painting depicts a Pinocchio character reaching up to touch a human head hanging from a tree, like an apple. The head, which is alive, looks down wide-eyed at Pinocchio, who seems tentative but curious. Both characters are black.

On the surface, the picture seems innocuous, a new interpretation of an age-old fairy tale. But there’s more to it, Freeman says. “I’m interested in the idea of being presented with one thing that has a veneer of how it looks but there are these deeper things that you have to reach further beyond to pick out.”

You may view the painting differently once you learn that the title, “Strange Fruit,” is taken from a song recorded by Billie Holliday in 1939 and refers to the lynching of African-American men.

Southern trees bear a strange fruit,
Blood on the leaves and blood at the root,
Black bodies swinging in the Southern breeze,
Strange fruit hanging from the poplar trees.

The painting was influenced in part, Freeman says, by the book, “Without Sanctuary,” a collection of photographs and postcards that were taken as souvenirs at lynchings throughout the United States in the early 20th century. In some of the photos, crowds of onlookers—including children—pose for the camera, laughing and smiling.

“The most saddening thing was not the bodies that were hanging there or burning,” Freeman says. “It was the audience, because they were smiling and they were dressed up and they had come to that particular place to watch.”

Freeman wonders what beliefs and attitudes led seemingly average people to participate in—and even celebrate—violence against African-Americans. He thinks some answers may be found in the myths, stories and images that run through our culture.

“People tell us things, we pass on things to others, there are fears that we have, there are myths that we carry, and they are embedded in our culture whether we recognize it or not,” Freeman says. “They’re in our movies and they’re in our politics. These myths, fantasies, things that seem to be invented or created, and seem to be innocuous—they are very real and they affect us in very physical ways.”

They may help explain why incidents of violence and discrimination against African-Americans continue to occur—like the reported assault and intimidation of a black teen by a group of white teens at a lake in Cary, N.C., in 2006—while social and political barriers to civil rights have eased. In a country where presidential candidate Barack Obama receives the votes...
of millions of white Americans and Oprah Winfrey is called “arguably the
world’s most powerful woman” by CNN, a black teenager is told to leave a
popular fishing spot in his hometown because, “you don’t belong here.”

“Sometimes I’ll pick what I call ‘wonderland events,’ which are events
that seem like they should be extremely absurd, that don’t seem like they
should happen in this day and age. But they do and they’re there and
there are a lot of them, not just a few,” Freeman says. “And when they do
happen, it’s the kind of thing that really makes you question how much
progress has been made.”

Freeman, who graduated in May 2008 with a master’s degree in art
+ design, often uses characters from fairy tales and popular culture,
such as Alice in Wonderland, Aunt Jemima and Pinocchio, to populate
his narrative works.

“I started working with images from Alice in Wonderland first and
one of the reasons I chose Alice is because she chases after this white
rabbit into this other space where the logic she has come to know is very
different,” Freeman says. “Everything is upside down and topsy-turvy.
It’s described as a place of absurdity, where she thinks that things should
work right, like she would expect, but they don’t. She’s an outsider.”

So too, says Freeman, are African-Americans.

“African-Americans have been seen as the abject part of American society—the outcasts—hated and feared and degraded in many ways,”
he says. “At the same time, they have had to question who they are, as
Alice does. They’ve faced the challenge of having to be a part of that same
society and also wanting to be fully American, wanting to be human,
wanting all these other things. It’s this kind of strange relationship, being
a part of it but then being rejected from it at the same time.”

At NC State, Freeman took advantage of the College of Design’s
Advanced Media Lab to begin working with 3-D modeling and animation.
While he hasn’t changed the themes of his work, Freeman enjoys the
added flexibility of a digital workflow.

“A gallery will reach a limited number of people. It creates a different
type of dialog in terms of how it’s written and talked about, but it is
rather limited, which is one of the reasons I’m interested in working
with animation and digital media, to reach a wider audience,” he says.
You’re not going to reach the average 17-year-old in a journal, whereas
on YouTube, yeah, you can.”

Freeman began a new role as assistant professor of art + design in
August. (www.macfreeman.com.)
Learning a new task is tough. But when you grow up exposed to the subject, it becomes less difficult. For the father-son duo of Michael and David Cole, design is such a family tradition that it is almost like a shared language.

The Coles recently shared their memories of the College of Design during a conversation in Michael’s downtown Raleigh office of ColeJenest & Stone. Each took a different route, but design eventually became their collective destination.

Attending NC State is a family tradition for the Coles. Beginning with Harry E. Cole Jr., who graduated in electrical engineering in 1929, each generation of the Cole family has continued going to NC State.

Michael believes his grandfather might have been a designer instead of an engineer given the opportunity, because he designed his own house and was very creative.

“He was an electrical engineer by education, but had a passion for design,” he said. “As a youngster, I have vivid memories of him taking my coloring books and creating the most fabulous ‘works of art’.”

Michael spoke of his father Robert E. Cole, who graduated with a B.S. in landscape architecture in 1962 from NC State. He recalls tagging along to studio with him while growing up in the 1960s.

“I remember playing with the models and being amazed by the drawings,” says Michael. “Dad started college in aeronautical engineering and at some point visited the shop in the basement of the design school. He knew that’s what he wanted to do and entered the five-year program to become a landscape architect.”

His father actually practiced architecture after college and worked with the Tennessee Valley Authority (TVA) for years. He then was a partner in his own landscape architecture firm for a while before returning to the Architectural Design Branch of TVA. Michael worked for his father drafting in the summers when his dad had his own firm.

Even though Michael began as a physics major, he changed direction after one year because “design was in my blood.” He graduated from NC State’s landscape architecture program in 1979.

David Cole, Michael’s middle son, also took a circuitous route to the College of Design. David graduated from NC State in 2004 with a degree in sociology and a concentration in anthropology. His plans were to go to medical school.

“I remember going to work with Dad and finding the models intriguing, but Mom was a pediatric RN; I thought medical school was where I was headed,” David explained.
His father encouraged him to follow his own ambitions.

“[My dad] never pushed me toward design and I never pushed my children,” Michael said. “I wanted them to find their own way.”

Eventually, David realized that design was what he loved. As a senior, he enrolled in Frank Harmon’s ARC 140 class for non-designers as a free elective.

“I got to know Frank and my interest was piqued,” David said.

One semester before graduation, he received permission to enroll in Gail Borden’s ARC 232 class on materials and construction.

“It reaffirmed that architecture was a good decision for me,” David said.

He gained technical expertise and an understanding of site planning and grading while working for his father in 2004. “It helped me understand how people use buildings and interact with their spaces; how it impacts them where they live and where they work.”

David now works with Frank Harmon Architect PA in Raleigh. He collaborated on the design for the AIA NC headquarters and currently focuses on urban design, space and circulation within the urban fabric. He will complete his M.Arch. this year.

While the Coles have chosen different areas of focus, their shared experience in design has created a special bond within the family.

“[Design] is a dialogue. David and I speak a common language,” Michael said. “I’m sure it is annoying to others that we can’t talk about anything without bringing design into it.”

*If you have a legacy connection, please E-mail design@ncsu.edu with details.*
Sitting in a local coffee shop waiting for Holly Aiken (BAD 1997) to arrive for an interview, Aiken’s designs preceded her. It was surreal to see some of the customers in the shop carrying Aiken’s handbags. Aiken didn’t set out to start a line of handbags and diaper bags made from vinyl and black webbing, but these creations have made “Holly Aiken” a recognized label today.

Aiken’s original plan as an NC State student was to become a graphic designer, but she transferred into art + design after about a year. She had always liked photography and she signed up to take sculpture studio with Dana Raymond and furniture making with Vince Foote.

“I’ve always liked working with industrial materials and non-traditional items,” says Aiken.

Her design experience started early. She and her brother, Weston, practically grew up at her family’s Patsy Aiken Designs warehouse in North Raleigh. Her parents Joel and Patsy Aiken have run their business for almost 30 years now.

“I remember playing hide-n-seek in the fabric bolts and laying on the cutting tables asking Weston to trace around me because I wanted to make a pattern for a shirt. It was a crude way to make a pattern but I would make a shirt and wear it to school the next day. How embarrassing, now when I look back. I’d lay there while he outlined me and then I got to work on my project,” says Aiken.

Aiken has fond memories of her experimentation with sewing machines and scraps. “I would pull scraps and sit down at the sewing machines in the plant and start sewing things. If the serger came unthreaded, I would just move to the next machine,” she laughs.

Mid-way through design school, Aiken started sewing again and making bags for friends. The bags were made out of black webbing stitched together, and then Aiken added vinyl stripes to the bags for color. The style evolved and stuck. Now Aiken’s bags feature the black webbing as the accent on vinyl.
After graduating from NC State, she worked as a graphic and multimedia designer. She was successful in business, but the demand for her handmade goods was increasing. 

“I didn’t go to school saying ‘I want to design handbags’. I figured out an outlet for my creativity and it was unique and marketable,” Aiken says.

Like anyone starting out in business, Aiken tried to save as much money as possible. She put her graphic design training to use. She designed her own logo, developed her Web site and got help from her family. Since her brother and father are computer programmers, they helped her add the capability to accept credit cards online and later to have a shopping cart format for her Web site.

Aiken started selling items online and at Third Place, a coffee shop in the Five Points area of Raleigh. After a move to New York and back and continuing to do freelance work on the side, Holly decided to focus more on the handbag business. She found the perfect studio and retail location in the heart of Glenwood South in downtown Raleigh. The exposed brick flat style studio she named Stitch was exactly what Holly had been looking for. Stitch offered a unique opportunity for customers to see design and manufacturing in progress.

For four years, Aiken enjoyed success in the shop, but this limited the time she could spend focusing on design. “In retail, I discovered I would spend a lot of time talking to people and inquiring about what they thought about the products and then I wouldn’t have time to develop things any further,” she says.

Aiken closed the store in May 2008 so she could design again and implement more of her ideas. Currently, three employees help with running the business and manufacturing. The handbags are sold online and through small boutiques throughout the U.S. She will open a retail location like Stitch again soon to sell her new bag designs and introduce some new ideas and materials, like a dog bed line and possibly some clothing. Her beloved yellow lab, ReyRey, who was a fixture at Stitch, has inspired her new ideas.

“In looking for items for my dog, I can’t find a dog bed that is washable and holds up well,” she adds. “I want to develop a line of items for larger dogs.”

With her renewed focus on design, Aiken hopes to have time to put all her ideas into action. She says that being a designer is multi-faceted, with design and sample production only making up about 10 percent of the job.

“You have to want to do it all,” she says. “Right now I want to concentrate more on designing again.”

Aiken has just opened a new store, Stitch by Holly Aiken, at 20 E. Hargett Street, at the corner of Wilmington Street in downtown Raleigh. She will hold a grand opening event in conjunction with the opening of the new Raleigh Civic Center on the first Friday in September.
design students have a variety of options to gain hands-on experience in their chosen profession. Senior Liz Morrison, who is set to graduate in December, has made the most of her opportunities, whether on campus, in New York City or in Europe.

Morrison is an Anni Albers Scholar, a program through which students earn a B.S. in textile technology and a B.A. in art + design.

“The Anni Albers program is so diverse and you use both sides of your brain. We learn to include all factors in problem solving and you get exposure to so many different teachers that adds to your knowledge base,” she says.

During her studies, Morrison discovered that fabric construction and fabric manipulation were what she wanted as her focus. Fascinated by weaving, knitting, dyeing, digital printing and surface design, Morrison delved into the textiles and design of fashion.

Last summer, with many classes under her belt and after dabbling into the Art to Wear fashion shows as a co-director and designer, Morrison took an internship in New York City with fashion designer Anna Sui for two-and-a-half months. Sui designs women’s wear for the young 20s and early 30s with an eclectic mix of styles and prints.

Although Morrison learned about the corporate environment there, the atmosphere did not lend itself to casual discussion at all. “It was very quiet,” she says.

Having worked with James Coviello as a client of Sui’s, Morrison asked if she could complete her internship with him.

“I could have input in his smaller shop,” adds Morrison. “He designs knitwear and women’s wear. I worked for one-and-a-half weeks with him on the resort and fall collection shows and in September, I flew back to New York to help with his and Anna Sui’s show.”

When Morrison returned to school for fall 2007, she got involved in the Art to Wear fashion show again, this time as director. Familiar with the show as a co-designer, designer and co-director in previous years, she found the whole process very exciting.

“I enjoy the problem-solving and it means I am not always doing the same thing,” she says. “Communication became a big part of the equation.”

Many hours of work outside of class goes into producing the annual Art to Wear event, which boasted more than 2,500 guests this year.
“Since the first year I was involved, this was the best team yet behind the scenes,” smiles Morrison. She says the experience garnered from managing budgets and people is unmatched and truly valuable.

Morrison has also gained valuable experience by studying abroad. She indicates she was “lucky enough to fill a vacant slot in a study abroad program in Florence, Italy,” at Lorenzo de Medici School from May 21 through June 22. While there, she took an Italian Renaissance and culture class and a fashion marketing class to earn six academic credits.

Being around people speaking French and Italian made her realize that she wants to become bilingual. “Textiles is really international, as textiles connects cultures and people,” Morrison said.

After graduation, Morrison will first attend the Inspired Design Conference in January and then travel to Europe with her mother. After attending Pitti Immagine Uomo, a huge, international menswear trade show in Florence, Italy, she hopes to help with Première Vision in Paris, mid-February.

Morrison’s path may then take her to New York, where she’d like to try to break into the fashion-textile world, or she might decide to stay in Europe.
College of Design 60th Anniversary
Forging the Future

www.design.ncsu.edu/60

An expanded schedule of speakers, exhibitions and events this academic year celebrate the anniversary theme of “Forging the Future.” Check the college calendar on the inside front cover of this issue for a full listing.

How can you participate?

• WRITE a memory or an observation on the 60th anniversary Web log.
• NOMINATE a deserving alumnus or alumna for the DESIGNsmith designation (application inserted in this magazine and online)
• CONTACT your classmates and encourage them to come to the anniversary reunion (to be a class agent, E-mail design@ncsu.edu)
• RECALL your experiences at the College (School) of Design on videotape at an alumni reception or by appointment with the External Relations Office: 919.515.8320.
• SEND photos of your College of Design experiences to share on the Web site: design@ncsu.edu
• REGISTER for the 60th anniversary reunion weekend: April 3–4. Online registration available February 1, 2009.
JOIN US!
April 3–4, 2009

The Anniversary Weekend will include:

- Studio tours
- Art auction
- Modern/Contemporary Architecture Bus Tour
- Special Speakers
- Friday night event with DESIGNsmith recognition
- 12th annual Design Guild Award Dinner
- Custom embossed moleskine notebooks and a student-designed and crafted product for every registered anniversary participant
- and more!

60th Anniversary sponsorships available—contact Jean Marie Livaudais at 919.515.8320 or jm_livaudais@ncsu.edu.

60th Anniversary Committee

- Walt Teague — Executive Chair (M.Arch. 1989), TFF Architects & Planners, LLP
- Chuck Flink (BEDL 1982), Greenways Incorporated
- Barbara Wiedemann (MPD 1991), North Carolina Museum of Art
- Tracy Spencer (BAD 2004), Empire Properties
- Sean Hilliard (MID 2007), Tackle Design, Inc.
- Kristen Hess (BEDA 1996), HH Architecture

College of Design alumni directories will be available for pre-sale soon. Please watch your mailbox for information from Harris Direct on how to update your information and how to order a directory.

What does “Forging the Future’ mean? See the Dean’s Message in this issue.
College Achieves Campaign Goal!

We did it! Thanks to the generosity of alumni and friends the final year of the ACHIEVE! Campaign brought terrific success to the college’s fundraising efforts. In order to meet the challenging $9 million campaign target, an aggressive goal to raise $2 million dollars in fiscal year 2007-08 was set last year. Alumni and friends more than met the challenge by donating outright and planned gifts of more than $2.4 million during the last fiscal year. The college was able to announce in mid-April that we had exceeded our $9 million dollar campaign goal. The final totals for the university and all of the colleges will be announced at an event on Friday, September 19, 2008.

The impact all of these donations have had and will continue to have on the college’s students, faculty and programs were highlighted in the Spring 2008 issue of Design Influence. We are grateful and humbled by the generosity of our donors. However, we know we cannot rest on our laurels or we will once again find ourselves behind our peer institutions. We continue to set high standards for our faculty and students and have established another aggressive fundraising goal for the 2008-2009 60th Anniversary year of the college.

We will celebrate during the next year the many achievements of the College of Design over its 60-year existence and its impact on not only our alumni and on the state of North Carolina, but also the significant contributions from our alumni on design in its many forms in communities throughout the world. We hope you will take the time to visit the 60th Anniversary Web site, to reconnect with friends and professors, to attend one of the many alumni and friends events to be held throughout the next year, and to reflect on the influence that your time at the College of Design has had on your career and achievements. We encourage you to share some of these reflections in the blog and with us here at the college.

If you would like to take this opportunity to make a gift to the college so that another student will have the ability to follow in your footsteps to professional success, there are still many needs in all of the college’s disciplines. Please contact Carla Abramczyk, Assistant Dean for External Relations and Development, to learn more about how you can make an impact.

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 jurors, 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.

—Michael Cole, Past President, Design Guild
The college greatly appreciates the following major gifts received during the 2007-2008 academic year:

- $875,000 planned gift from an anonymous donor that will fund an endowed scholarship for industrial design students.

- $500,000 pledge from Robert and Judy Abbe that will be added to the endowment they established last year to support students who will be studying at the Prague Institute.

- $82,000 – combined in-kind gift of reduced and rent-free space for the college’s Downtown Design Studio and the student-run Fish Market Gallery from Greg Hatem and his companies Anisa Empire Temple, LLC and HL Empire, LLC.

- $50,000 planned gift from William L. O’Brien to establish the Leet Alexander O’Brien AIA Scholarship for students studying architecture.

- $30,000 gift from the Goodnight Educational Foundation to support the work of the Contemporary Art Museum’s K-12 programs.

- $25,000 gift from Douglas Westmoreland to establish a scholarship to benefit students in the School of Architecture.

- $25,000 pledge from LS3P for a new scholarship to benefit students in the School of Architecture.

In addition to the major gifts listed, the college received several new annual scholarships this past academic year:

- Several regional chapters of the NC American Institute of Architects (AIA) have established annual scholarships for students studying architecture. These funds combined have resulted in more than $6,000 in scholarship awards to deserving students.
  - AIA NC Eastern Section
  - AIA Piedmont Section
  - AIA Winston-Salem Section
  - AIA Triangle Section (new in 2008)

- Professor of Architecture Patrick Rand was honored when the new Patrick Rand/CCMA Scholarship was created by the Carolinas Concrete Masonry Association, and awarded for the first time in Spring 2008. This new scholarship will be an annual award equivalent to one semester’s tuition, awarded to an architecture student who demonstrates excellence in masonry design. The scholarship is named by the sponsors in honor of Professor Rand, in recognition of his years of achievements regarding masonry teaching and research.

Karl Rogers, left, works with another student at CCMA’s Blockfest. Rogers is the first recipient of the Patrick Rand/CCMA Scholarship.

SUPPORT THE COLLEGE

Carla Abramczyk, Assistant Dean for External Relations and Development, can be contacted by phone at 919.513.4310 or E-mail at carla_abramczyk@ncsu.edu.
I’m overwhelmed to be here today. And Michael Cole kind of let the cat out of the bag that I’m just a scrappy girl from Alabama, so I’ve come a long way, right?

When they first asked me to give the commencement speech, I struggled with writing a speech that would be funny and intellectual and I just decided in the end that I was going to have to speak from my heart, because I realized that on the day that I was sitting on the stage here, I don’t have a clue who spoke at my graduation and I don’t have a clue what they said. So I thought I would just tell you about where my path took me from the day that I left here.

It is really funny, though, because I didn’t want to leave. Michael Pause, who is sitting here on the front row, was my advisor and I begged him please, please, please let me go to graduate school. I just remember sitting here on the stage and my five-year-old son was sitting in the audience and he was beaming down at me and the only thing I could think was that I was terrified about what I was going to do next and what the world had in store for me.

Repeatedly I went to Michael and he just wouldn’t let me stay. He said if you come back after a year, we will talk about it. Needless to say, I never came back, I never got a graduate degree but I’ve had a pretty amazing journey through life.

I have this company now, Alabama Chanin. I’m lucky enough to work with a group of amazingly talented artisans. We make everything from clothes to furniture to jewelry. The business is based on the community and my past is really interwoven to where we are in the future today.

I tell this little story…I speak to a lot of organizations about sustainable design….so I tell this little story and I think it is the crux of what we do and who we are so you have to bear with me….those of you in textiles behind me will know what that means.

Thread is made really from just a few little cotton fibers and they take those cotton fibers and they comb them into two rows and they twist one this way, which is called an S twist, and the twist the other one the other way, which is called a Z twist and then they cross them
DEAN’S AWARD WINNERS

“On occasion there are individuals who stand out among the graduating class for outstanding citizenship in the College community and academic excellence. For this reason I have established the Dean’s Award known as Wings on Wings. It is inspired by the constructivist painting of Natalia Goncherova depicting the Archangel Michael, the good citizen angel, astride Pegasus the ancient symbol for opportunity. It is a fitting symbol to recognize individuals who have taken advantage of the opportunity that the College presents and acted as a good citizen.

This year I have chosen to recognize two outstanding individuals from our graduating class.

Christine Elizabeth Beauchamp is graduating with a Bachelor of Industrial Design. She has attained a grade point average of 3.9 and the distinction of Summa cum Laude honors while also projecting an energetic and generous spirit. Over the past four years she has been a key contributor to the effectiveness of the IDSA Student Chapter and has organized many events including regional conference displays as well as the Professional Portfolio Review Program for the Department of Industrial Design. Her service orientation extends to her work for two summers with Design Camp, as a tutor for University Writing and Speaking Tutorial Services and as a hurricane relief volunteer in 2007 and 2008 working in Biloxi, Mississippi on Architecture for Humanity projects.

Christine it is a pleasure to present you with this special recognition.

The second recipient of this award is Kelly Cunningham who is graduating with a Master’s Degree of Graphic Design. She is a leader in the effort to develop a prototype for an international design research database. As a result of this effort she has been a invited presenter at the Schools of Thought Conference at the Pasadena Art Center college of Design. She has also co-authored an article on this subject for the publication Artifact to be published by Taylor Francis Publishing of London. She has also worked for the project “Design Worth Doing.” Her engagement in research with community groups informed her thesis project on a communication system for helping low income women to acculturate to the office workplace. Her commitment to assist disenfranchised audiences demonstrates the potential of her influence as a design professional.

On a personal note, Kelly has been a graduate assistant to me in my D 100 Lecture course for first year design students. Although I am most pleased to award her this medal, it was the nomination of her faculty in Graphic Design and her exemplary work as a citizen of our College that made this moment possible.

Kelly is a pleasure to present you with this special recognition.”

—Dean Marvin J. Malecha
over one another and twist them again. Through this property of physics these fibers hold together. It is just a property of tension. That’s why if you have ever tried to hem a pair of pants or sew on a button and your thread knots, it’s just because it’s the core of how this thing is made.

All my ladies in Alabama call this my Oprah moment, but I’m going to share it with you. I developed this method or mantra about how to work without your thread knotting. You thread your needle and take your fingers and run it over that thread and you tell that thread, “This thread is going to sew the most beautiful garment that’s ever been made. The person who wears it will wear it in happiness with love. It will bring them joy or riches or anything that you would like to wish into this person’s life.”

And by the time you have perfectly loved your thread, and tied off the knot, your thread will never knot again. So you can imagine some of the dresses that we make take...we’ve made a dress that took 16 women three weeks to make...so that’s a lot of thread. This mantra, I try to keep it as the core of who I am as a business partner, a business owner, who I am as a designer and as a kind of guiding principle as the way that we live our lives every day.

What I wanted to say most of all is that my education never opened a door for me. What it did do for me is it taught me how to think and it taught me how to think on my feet and that’s the thing I think that brought me where I am today, standing here before you.

You know, I never understood while I was sitting on the stage that I would use my design skills to develop accounting systems, that I would face off against the Department of Labor using design skills to solve labor law and to build new ways of working in my community. I never understood that I could use my design skills to forge a modern way to run a business based on traditional methods. I never understood that my design skills would make me become an activist for environmental purposes, for ecological purposes in my community, and to really forge a change in the way people think about the things we do.

A lot of people say isn’t it funny that you put Alabama on the map and I just have to laugh because there are many famous Alabamians who came before me, like Helen Keller for one. I have this quote from Helen Keller that I think is really important. It says, “I long to accomplish a great and noble task, but it is my chief duty to accomplish small tasks as if they were great and noble.”

I think if all of us, and you as designers starting out in the world today, if you take that in your mind and use that, there is no telling where the world will take you.

There is another woman from Alabama who was never really famous. Her name is Georgia Gilmore and during the civil rights movement, she cooked for the National Lunch Company of Montgomery. And she didn’t know how to help, but she knew how to bake a cake, so she started an organization called The Club from Nowhere. It was an organization of women who baked cakes and they sold them at taxistands, laundromats, beauty parlors, wherever they could get someone who wanted to eat cake, which is a lot of people, I guess. It has been rumored that Georgia and her Club from Nowhere solely funded the civil rights movement in the state of Alabama.

So it’s really funny how such a very, very simple thing like a cake can make a difference when a lot of people put those cakes together. I think we, as designers today, are at a very exciting time. It is a time of great need for us as designers to come together and make a difference.

When I sat on that stage on that day, I didn’t really know what my voice would be and it took me a long time to find my voice and to use my voice to make a difference. And I think that if I can challenge you to do one thing today, it is to look inside yourself to find your voice. And to take that voice to go out into the world to make a difference because your voice, that one cake as a metaphor, your voice can make a difference.
“Associate Professor John Tector is retiring at the end of this academic year. He has been a member of the faculty for more than thirty years teaching design methods as well as leading the effort to bring new information technology to our community. The realization of our Information Technology Lab would not have been possible without his many contributions. And his influence has been felt nationally as he is a founding member of ACADIA, the Association of Computer Aided Design In Architecture. John has been working on computers since they were powered by the abacus. For the last decade John has served with me in the role of Associate Dean for Undergraduate Studies and Academic Support. In this role he has served on countless University committees. I know of no other individual more dedicated to the welfare of our students or more passionate about the importance of the academic experience at NC State University. He can be a task-master, but he is one with a soft heart. John, thank you for your service.

Professor Paul Tesar has served this past year as the Director of the School of Architecture as we have been searching for a new School Head. He has served diligently bringing students and faculty together over many important issues. Paul will be going on sabbatical this next year to renew his scholarship. A part of academic life frequently lost when an individual undertakes an administrative assignment. Thank you Paul for your service.

Professor Meredith Davis has decided to step aside from her role as the director of the Ph.D. and Design Studies Program. Meredith is an untiring advocate for our programs, for the academic excellence of the curricular offerings and for her own scholarship and teaching. She has led important discussions leading to improved faculty involvement with curricular development and has provided the instigation for the clarification of the tracks of study at the highest curricular experience within the College, Ph.D. Studies. Meredith will be continuing in her position as a professor within the faculty of Graphic Design. Thank you Meredith.

Also, it is my honor to introduce you to a fourth individual who has been central in the life of the students and faculty of the College of Design. Unfortunately Mrs. Hazel Tudor, who is retiring at the end of this month, could not be with us today because of the health of a close family member. She deserves our recognition in any case.

Hazel has been an incredible resource for students and faculty alike. She has demonstrated a spirit that is difficult to characterize in just a few words. Her spirit infuses the place, from her smile and willing spirit, to her deep care for students, to the flowers she frequently placed in our entrance hall. She has made a deep and lasting contribution to the experience of many individuals who have come through the College of Design. More than 25 years of making the extra effort will be greatly missed. I simply cannot count the times she has provided crucial assistance to a member of the faculty or to a student.”

—Dean Marvin J. Malecha
NC State Art + Design Students Design Bags for Threads of Hope

The Centers for Disease Control Web site features a story about environmentally friendly bags made for the Preventive Research Centers logo designs by Art + Design students for Threads of HOPE. Art + Design Professor Susan Brandeis and Visiting Assistant Professor Tracy Krumm led the students and members of the Threads of HOPE (pictured at right) through the process during spring semester. http://www.cdc.gov/prc/ — click on stories.

College of Design Seeks Alumni Memories

- **Tell us about your favorite memory from your time at the College of Design.**
- **Tell us who your favorite professor was, or your favorite studio, and why?**
- **Who were your best friends in school?**
- **What do you see in the future for Design?**
- **What advice would you offer to current College of Design students?**

These are all questions being posed on videotape to College of Design alumni at receptions across the country this year. “As we commemorate the 60th anniversary of the College of Design, these videotape interviews are a wonderful way to capture alumni memories to enjoy now and far into the future,” said anniversary committee chair Walt Teague. Would you like to share your memories for posterity? View the anniversary calendar inside the front cover of this issue for alumni & friends receptions—interviews will take place at all of them. Or, call 919.515.8313 to make an appointment for an interview at the college. Videotaped interviews will be edited and compiled into a finished video to be shown during the 60th anniversary finale weekend, April 3–4, 2009.

Contribute to the 60th Anniversary Blog

Visit www.design.ncsu.edu/60 and share your stories. Also, video memories are taped at all alumni and friends receptions throughout the year. Also, take a moment to complete the enclosed DESIGNsmith award nomination form and return it to the college. Read details on the insert.

Call for Submissions – 2009 Home of the Month

The 2009 Home of the Month competition is an annual selection of recently built homes designed by registered architects practicing in North Carolina. This is a collaborative effort between the NC State University College of Design through its Home Environments Design Initiative and Raleigh’s The News & Observer newspaper. The series is entering its 4th year. Each month, beginning in February 2009, one of the selected homes will be the subject of a feature article prepared by faculty, graduate students or alumni of the School of Architecture and published in The News & Observer. Registration deadline is Wednesday, October 1, 2008. Download 2009 Home of the Month Registration and Submission Forms from www.design.ncsu.edu. E-mail questions or comments to homeofthemonth@ncsu.edu.

American Painter Philip Pearlstein Visits

Pearlstein visited the College of Design on Tuesday, April 15, 2008, to give a lecture regarding his life’s work, including work for Life Magazine, rooming with Andy Warhol, working under Ladislav Sutnar, life in the Army during WWI and WWII, and his journey to becoming one of the premiere Realist painters of the 21st century.
SAVE THE DATE FOR THE 6TH ANNUAL URBAN DESIGN CONFERENCE

Saturday, February 21, 2009 • Raleigh Convention Center

In conjunction with the urban design conference, the Natural Learning Initiative will present the second annual Growing in Place symposium and the Home Environments Design Initiative will present its first affordable housing design workshop on Friday, February 20, 2009.

For more information, visit www.design.ncsu.edu/cont-ed. This site will continue to be updated as information becomes available.

2009 conference committee:
Robin F. Abrams, Ph.D., AIA, ASLA, School of Architecture
Michael S. Cole, ASLA, Colejenest & Stone, co-chair
Douglas Brinkley, AIA, PBC+L, co-chair
Elizabeth Alley, AICP, City of Raleigh
Gene Bressler, FASLA, Department of Landscape Architecture
Nilda Cosco, Ph.D., Natural Learning Initiative
Dan Douglas, AICP, City of Raleigh
Paul Morris, FASLA, Cherokee
Celen Pasalar, Ph.D., Downtown Design Studio
Dona Stankus, AIA, NC State Solar Center
Rodney Swink, FASLA
Paula Thomas, City of Raleigh
Sean Vance, AIA, Center for Universal Design

Summer Movement of Office Space Indicates Compact Plan Execution is Under Way

The Student Affairs Office has moved into the Brooks Hall, Suite 225 (opposite the Dean’s Office). In this office, Assistant Dean for Student Affairs Marva Motley is housed with undergraduate and graduate student services. The college will be adding a new academic and career counselor position with additional responsibilities for career placement. The Provost, as a university commitment to improve student counseling and advising, has funded this position. You will note that facilities improvements and new furniture have made this merger possible.

The College Budget and Administration staff is now together under the direction of Assistant Dean Dottie Haynes. This group is sharing the suite with the College External Relations and Development staff under the direction of Assistant Dean Carla Abramczyk. It is believed that the proximity of these two functions will greatly enhance services to faculty and students. These offices are located in room 216 in the Matsumoto wing of the Brooks Hall complex.

The College Communications staff has moved into room 205, near the Information Technology Laboratory, in Brooks Hall. This is a location highly accessible to students and faculty and in the proximity of the technology necessary to accomplish the goals of the college.

The CAM staff has moved to the Office of Research and Extension located on the lower level of Leazar Hall. Improvements have been made to the Ph.D. study and seminar space within the Brooks 212 area.

Long overdue improvements to the third floor of the Matsumoto wing were also undertaken to improve Graphic Design studio spaces.

Marvin and Cindy Malecha welcomed Chancellor James Oblinger and his wife Dr. Diana Oblinger to the Prague Institute in late June. Pictured below, the couples pose in front of NC State’s first international branch location in Old Towne Prague.
**Art to Wear ‘08**

The Art to Wear Fashion Show, featuring students from the College of Design and the College of Textiles, was featured in the April 14th, 2008, edition of Raleigh’s News & Observer. More than 2,500 people attended this year’s event, held April 10 outdoors in The Court of North Carolina on campus.

**Advanced Media Lab Open House**

The Advanced Media Lab held an open house showcasing the work of the National Science Foundation-sponsored Design Tech Research Team, featuring the latest versions of the GoMap System (interactive gesture map), the Interactive Window System (gesture-based interaction), as well as FLIPIX (a design prototype for multimedia texting for the iPhone). *For more information visit: www.williamcherry.com/?p=31*
In August 2007, Robert Dry (BAD 2000) accepted the position of lead Web designer for East Carolina University’s office of University Marketing & Publications. He continues to do freelance illustration work for various clients at Dry’s Pond Illustration LLC.

Chris Eselgroth (BED 1989) of Asheville, N.C., was graphic designer for “Painting Is My Madness,” a limited edition book presenting the computer artwork of Ringo Starr. One hundred percent of Starr’s proceeds will be donated to the Lotus Foundation, whose objectives are to fund, support, participate in and promote charitable projects aimed at advancing social welfare. Eselgroth runs Foureyes Studio, a graphic design and photography business.

Emily Furman (BDG 2000) is senior designer for Gallagher & Associates in Bethesda, Md. She recently completed the Carolina Basketball Museum next to the Smith Center at UNC. She was the lead graphic designer on the project. Several techniques were used including large, custom-printed fabric structures, a theater with 20-foot-tall spherical screens and a full-size court floor with embedded cases and graphics.

Ian Gordon (BEDA 1996, B.Arch. 1998) has been awarded the second place prize in the Emerging New York Architects International Competition: “Southstreet Seaport. Re-envisioning the Urban Edge.” There was an exhibition at the N.Y. Center for Architecture this summer. Gordon is principal of e+I architecture in New York, N.Y.

Tina Govan (BEDA 1980) has an article in the Aug./Sept. 2008 issue of Fine Homebuilding magazine on an addition she did to her own house in downtown Raleigh. Also, Discovery’s newly launched network, “Planet Green,” has aired the first episode featuring the Martin house, a house Govan designed in the Mordecai neighborhood, on the show “Renovation Nation” with host Steve Thomas, of This Old House: http://planetgreen.discovery.com/tv/renovation-nation/

The builder of this house is also an alumus, Tom Brown of the Splinter Group. It was one of six houses selected from a nationwide search for “green” homes. The construction process, with a special emphasis on its “green” features, was filmed for three separate episodes. In the last episode, Govan makes many plugs for living in dense, walkable downtowns like Raleigh, as a way to live more sustainably.

Lastly, she has one of her renovations to a north Raleigh home featured in Sarah Susanka’s upcoming book titled “Remodelling the Not So Big House.”

Greg Lindquist (BAD 2003, BA English 2003) has an exhibition at the college in Brooks Hall Gallery from Aug. 20 to Sept. 12, 2008. A closing reception will be held on Sept. 10 at 5 p.m., with a lecture to follow at 6 p.m. http://www.greglindquist.com/harpers.html

Katharine Alexander Lipe (BAD 1999), has created KATHARINE ALEXANDER™, a sustainable clothing design, home accessories & textile design, jewelry design, photography and style services. Check out her Web site at www.KatharineAlexanderDesign.com.
Show at the Dairy Barn in Athens, Ohio. Her artwork, “Sugar & Spice & Everything Nice” is pictured above.

Jessica Padgett (BGD 2006) joined S&A Cherokee as a graphic designer in April 2008. S&A Cherokee is a full-service communications company providing public relations, advertising, marketing, event planning and custom publishing services. Originally founded as Smith & Associates in 1982, the company is based in Cary, N.C. She previously worked for Kelly Marcom for almost two years, where she worked for clients such as The V Foundation for Cancer Research, PPD, Capital Bank and This End Up Furniture Company. Padgett currently lives in Holly Springs, N.C.

Peter J. MacManus (BED 1975) is a communications teacher in the Wake County Public School System and writes, “I am delighted to say that I have students who have graduated from my program and are now graduating from and studying at the College of Design. I am in the wonderful position in my classroom to be able to pass on my experiences running my own company for 17 years, working as an employee for others and passing forward the frustration and exhilaration that G. Bireline, J. Cox, F. Eichenburger, Tad Takano, Vince Foote, Gene Messick and Mike Doty gave to me.”

Molly McGaughey (BED-I 1996) now works at a family practice clinic at Pardee Hospital in Hendersonville, N.C. as a doctor of osteopathy.

Valerie H. McGaughey (MID 1996, fibers/surface design) is still a textile artist living in Asheville, N.C.

Elizabeth Lundberg Morisette (BEDN 1994) won the Jurors Award at the Bead International Show at the Dairy Barn in Athens, Ohio. Her artwork, “Sugar & Spice & Everything Nice” is pictured above.

Christopher Rhyne (BED GD 1995) was elected and recognized in April 2007 by the Western Carolina University chapter as a lifetime member of Beta Gamma Sigma, the highest recognition a business student anywhere in the world can receive in at a school accredited by AACSB International.

Earning the Master of Project Management degree with a perfect 4.0 GPA, Rhyne graduated Western Carolina University in August 2007.

Rhyne was later elected and recognized in March 2008 by the Western Carolina University chapter as a member of The Honor Society of the Phi Kappa Phi, the nation's most selective all-discipline honor society.

Rhyne was recently certified as a Project Management Professional (PMP) in April 2008 by the Project Management Institute (PMI). The PMP is the most widely recognized and only global certification in the project management profession.

Rhyne presented his research titled “Looking Behind the Scenes: Project Management in the Motion Picture Industry” in July at the biennial PMI Research Conference 2008 in Warsaw, Poland.

Jennifer L. Stutzman (BEDA 2003, B.Arch. 2004) is the NC HealthyBuilt Homes Program Assistant and a Green Building Specialist at the North Carolina Solar Center (NCSC). She joined the NCSC in January 2008 and assists in the education and enrollment of HealthyBuilt Homes program members, responds to program related inquiries and promotes green home building practices.

The NC HealthyBuilt Homes Program provides certification for homes meeting “green home guidelines” built by residential builders who practice sustainable, high performance building strategies. This program strives to create homes that are comfortable, healthy and affordable while reducing energy and water usage, promoting renewable energy use and helping to protect the site. The North Carolina Solar Center is operated by the College of Engineering at NC State University (www.ncsc.ncsu.edu).

The American Society of Landscape Architects will honor Raleigh landscape architect Rodney Swink (MLA 1977) with its 2008 LaGasse Medal during the society’s meeting Oct. 6 in Philadelphia. Swink will receive the medal for
Two of the 10 winning teams from the Design Competition “What if New York City…”, sponsored by the New York City Office of Emergency Management, have connections to NC State University’s College of Design. The two teams were comprised of Darrell Mayer (M.Arch. 2003) and Elizabeth Kolepp-Mayer (BEDA 2000, B.Arch. 2006), and Assistant Professors David Hill (BEDA 1996, B.Arch. 1997) and Laura Garófalo, Nelson Tang (alumnus), Henry Newell (alumnus) and Megan Casanega (graduate student).

The competition asked for submittals that design post-disaster relief housing in the event that a Category 3 Hurricane makes land-fall in the city.

The winners enter into a contract with the City to further develop landscape and housing design proposals. They also will receive a $10,000 prize.

Notable jury members include: Enrique Norten, Guy Nordensen, Mary Miss, David J. Burney and Richard Plunz.

The international competition drew more than 450 entries from 52 countries.

Swink is a past president of the society, the national professional association for landscape architects. He is recently retired from the State of North Carolina as head of the N.C. Main Street Center and director of the Office of Urban Development.

Eric Whiting (BEDA 1997, BA 1998), is an architect/illustrator for Saratoga Associates in Saratoga Springs, N.Y. He has had a profile/designs in Architecture Record (6/2002) and was licensed in 2005. He was promoted to Senior Associate in 2007 and received a 2007 Award of Excellence from the American Society of Architectural Illustrators.
Dr. Robin Abrams, AIA, ASLA, architecture, has been selected as the head of the School of Architecture. Since 1994, Abrams has been an assistant and associate professor of architecture at Texas A&M University while maintaining a professional practice in urban design. Most recently she served as associate department head in the Department of Architecture. Previously she was chair of the Bachelor of Environmental Design program, the Master of Architecture program, and the Ph.D. program, as well as coordinator for the London Summer Study Abroad Program.

Abrams received her bachelor's degree in urban studies from Northwestern University, her master of science in urban and regional planning as well as her master of architecture from The University of Texas at Austin, and her Ph.D. in Landscape Studies from The University of Sheffield, England.

McArthur Freeman II, art + design, has joined the faculty this fall as assistant professor (see story, page 12). Freeman is a practicing artist and designer whose work includes drawings, paintings, 3-D modeling, and animation. He earned his B.F.A. degree in drawing and painting from the University of Florida. He holds a Master of Fine Arts degree from Cornell University, with a concentration in painting and a Master of Art + Design from NC State University in animation, new media and digital imaging.

Before joining the faculty at NC State, he taught as an Assistant Professor of Art at both Davidson College and Clarion University. He currently teaches courses in animation as well as traditional and digital drawing as he continues to explore ways to combine both traditional and new media for new approaches to teaching, image-making and storytelling.


Crisp also presented and led discussions on

Professor of Architecture Roger Clark was selected by the college and university to receive the Alumni Distinguished Undergraduate Professor distinction. Clark was previously selected as the Alumni Distinguished Graduate Professor in 2002. Clark is one of two professors in the university to receive both distinctions. The University Award was given at the Alumni Awards dinner held May 8 and again at the Honors Baccalaureate and Celebration of Academic Excellence also on May 8.

Left to right: Chancellor James L. Oblinger, Roger Clark, Provost Larry Nielsen
Marvin J. Malecha, FAIA, dean and architecture, will be inaugurated as President of The American Institute of Architects in December 2008. He has served as First Vice-President this year.

Frank Harmon, FAIA, architecture, recently completed a thoroughly green addition to the oldest church in Charleston, S.C. The addition was to the ca. 1681 Circular Congregational Church on Meeting Street. For more information, visit http://www.frankharmon.com.

Hernán Marchant, administration, has been selected as the Associate Dean for Undergraduate Studies and Academic Support at the College of Design. Since 1999, Marchant has been an administrator from the faculty of architecture and urbanism at the Universidad de Chile. He brings 32 years of experience in professional practice in France and in Chile, 25 years of experience teaching and eight years of experience as an administrator.

Marchant received his architect diploma from Universidad de Chile and his master's degree in the history of modern and contemporary architecture from La Sorbonne in Paris, France. He is a doctoral candidate in art history from the Université Paris 1 Panthéon-Sorbonne.

Dr. Patricia Morgado, architecture, has joined the School of Architecture as associate professor. Morgado comes to NC State from the University of Nebraska-Lincoln. She received her Ph.D. in Architecture from the Universidad de Sevilla - Spain and is an expert in Latin American architecture. Morgado will teach architectural drawing this fall.

N. Silas Munro will be joining the Graphic Design Department this next academic year as a Designer in Residence. He received his undergraduate degree in graphic design from the Rhode Island School of Design and his M.F.A. from California Institute of the Arts in graphic design.

Dr. Michael Pause, art + design and fundamentals (pictured right), retired effective June 2008. He served as long-time advisor to the Design Council.

Patrick Rand, architecture, has been asked by John Wiley & Sons to prepare an online version of a portion of Architectural Detailing: Function Constructibility Aesthetics. Rand collaborated with Edward Allen to write the book in 2006. The online version includes additional illustrations and instructional aids, and was prepared during Spring and Summer of 2008. It is one of only 10 titles that this publisher has selected for its first set of online Continuing Education offerings.

Professor Rand gave four invited presentations at the University Professor's Masonry Workshop at Drexel University in Philadelphia on March 20-22. The presentations to architecture faculty from around the country addressed pedagogy and technical design. The presentation titles were: “Incorporating Masonry into the Architecture Curriculum,” “Masonry Design and Detailing from an Architecture Perspective,” “Designing Masonry for Durability and Sustainability,” and “Innovative Approaches to Masonry Education.”

Patrick Rhodes, architecture, will serve as a teaching fellow for the 2008-2007 academic year. Rhodes served as Sojourner Truth Visiting Professor during Spring 2008 at the University of Michigan Taubman College of Architecture and Urban Planning. He received his master of architecture from Southern California Institute of Architecture and his bachelor of design from the University of Florida. The Teaching Fellow position is for one year. Rhodes will teach an architectural design environmental studio and a biomimicity and architecture 500-level class this fall.

Dr. John Tector, administration and architecture, retired his full-time position as of June 2008. He will continue to work one-quarter time on special projects for the administration.

Hazel Tudor, registrar, retired from the college with more than 25 years of service.

Sean Vance, architecture and the Center for Universal Design, was filmed for possible inclusion on an upcoming edition of HGTV Pro on the HGTV network.

Jan-Ru Wan, art + design, has joined the faculty in fibers and surface design. Wan received her B.F.A. from The School of Art Institute of Chicago and her M.F.A. from the University of Wisconsin-Milwaukee. Prior to serving as an assistant professor in the School of Art and Design at East Carolina University, she was a visiting assistant professor in the Department of Art + Design from 2000-2003.
Industrial Design Student Helps Restore Hometown

by David Hunt, News Services

The decline of downtown Gastonia, N.C., began long before Jennifer Harper was born, exacerbated by the collapse of the state’s textiles manufacturing industry and the exodus of retailers to suburban shopping malls. But the young Gastonia native is lending her design skills to help restore the town center to its prime—and its roots.

Harper, who graduates in August with a master’s degree in industrial design from North Carolina State University, walked into city hall a few months ago when she heard that city officials were planning a new convention center for the downtown area.

“I wasn’t sure anybody was going to talk to me,” Harper says. “But I wanted to help.”

After meeting with city manager Jim Palenick and communications and marketing director Rachel Bagley, Harper walked away with an assignment: to design a new park at South Street and Main Avenue, a focal point of the city’s revitalization effort. The park will help provide a pedestrian-friendly anchor to the new downtown, which will include an arts and entertainment district, a hotel and conference center, and ultimately a performing arts center.

Above all, city officials told Harper, the downtown must retain its small-town feel.

Surprised and honored, Harper immediately went to work, reading everything she could get her hands on about the town’s history and culture. At the library she came upon photographs of spinning “mules”—the factory machines that helped Gastonia earn the title, “The Hundred Spindle City” during the heyday of the industrial revolution.

She was intrigued by the artistry she found in the machinery’s form and function; the clockwork precision of the gears and the graceful curving lines of the iron framework.

“The machines had a lot of detail work in them that you just don’t find today,” she says.

Harper sketched out a design for the park based on her research, incorporating some of the design elements from the old spinning machines. Then, with a nod to modern day technology, she scanned the drawings into a computer imaging program and added color and details. At a presentation before the city council on May 20, she shared her vision for the project with the community.

This time it was city officials who were surprised—at the quality of the design work coming from a college student.

“They were really interested in the historical aspects of the design,” Harper says. “And they were very pleased with the concept.”

City officials have promised to include Harper’s name on a plaque in the park. And she’ll receive credit from her professors at NC State’s College of Design, who have agreed to accept the Gastonia park design as Harper’s master’s project.

Harper plans to pursue a career in furniture design. But if the Gastonia project leads to other job offers, she’s ready.

“Industrial design is about designing products and spaces for people’s use,” she says. “The good thing about becoming an industrial designer is that you can design practically anything.”

Top: Graduate student Jennifer Harper
Middle: Harper’s design for a new park in Gastonia is based on the town’s history as a center of the textiles industry.
Bottom: Harper designed a series of medallions with historical references that will be embedded in the sidewalks in and around the park.
Jeanine Henderson, Master’s of Art + Design student (fibers concentration), received a full scholarship (travel, accommodation and symposium fees) to attend the Needlework and the Sea Symposium at the New Bedford Whaling Museum in Massachusetts in June 2008. The symposium examines the ways that textiles are incorporated as messengers of cultural value within a museum environment.

First year industrial design graduate student Jessica Konawicz, of Holly Springs, N.C., was one of two winners of the One Good Chair competition. Her entry, the Pandanus Chair is made from a cellulose plastic that is renewable and biodegradable. It also has the ability to stack to maximize space when storing and shipping. For more information about the competition visit: www.onegoodchair.com

National designers with Raleigh roots were brought together by Brian Williams Productions for the Strut 08 fashion show on May 3. Graduating senior Justin LeBlanc’s (BEDA) designs were chosen from the Art to Wear show to be included in this locally televised fashion show.

Lope Max Díaz reports that a student from his On the Body studio class, Rhiannon Taylor, participated in a fashion event at Project Earth Day in N.Y.C. on Thursday, April 24, 2008. Alumna Ashley Newsome and Anni Albers Scholar Cynthia McMullen also participated in this competitive event.

Students in the Structures and Materials ARC 232 class, taught by Wayne Place and Paul Battaglia during the spring semester, competed in the annual Blockfest competition. Patrick Rand helped facilitate the event. The winners will be attending to the mid-summer meeting in August in Huntington Beach, Calif.

**Winning teams (block wall)**
First: Maria Papiez, Jeff Pleshek, Courtney Evans
Second: Trey McBride, Heather Ecklund, Julia Murphy, Wesley Brown
Third: Kelly Lowry, Michele McIntosh, Keith Wales

**Winning teams (unit design)**
First: Will Pate, Casey Farren
Second: Michael Gron, David Skoog, Julia Pledger
Third: Christopher Flynn, Derrell Vann
Honorable mention: Adam Harker, Thomas Ragsdale, Megan Casanega
Honorable mention: Cameron Shore, Kristin Farley, Celise Bravo-Taylor

Capel Incorporated has announced the winners of the Capel Rugs design competition at NC State University. The winning designs were created by College of Design students Heather Hardison (1st place), Emily Morrison (2nd place), and Kathleen O’Brien (3rd place).

“Capel has generations of N.C. State graduates in the family and in the company,” said Mary Clara Capel, Capel’s director of administrative services and granddaughter of Capel founder A. Leon Capel Sr. “This was our way to give back, to encourage up-and-coming designers, and to explore the truly innovative talent that is being produced at the College of Design.”

Students were asked to submit designs geared toward a 20- to 40-year-old demographic and were encouraged to explore unique, contemporary color balance and composition. The winning designs will be produced and distributed by Capel as featured new introductions in 2009.

Two teams of Master of Architecture and Bachelor of Architecture students were among the finalists in the NC Sustainable Building Design Competition out of more than 40 overall entries statewide. The teams were students in Randy Lanou’s Sustainable Design seminar this Spring. At the state-level judging, one team took second place and another received an honorable mention.

The “Ecollaborative”-team (Kimberley Nelson, Toni Prate, Stephanie Julien, Michael Spangenberg, Justin Haas) won first place in the local competition and received and honorable mention in the state competition. The “Planteers”-team (Christopher Bailey, Steven Harris, Derek Lane, Daryl Rackley, Imran Aukhil) won second place in the local competition and took second place in the state competition.

SIGGRAPH2008 accepted design students Dana Hartweg (A+D senior), Matt Hisamoto (A+D senior), and Saba Kawas (A+D graduate student
— animation concentration) as student volunteers and Brian Lee (A+D senior) was accepted as a team leader.

SIGGRAPH is one of the largest computer graphics and interactivity conventions in the world, held yearly, and is frequented by the likes of ILM, Pixar, Autodesk and more. According to Lee, “Being a student volunteer there is a huge networking opportunity for the entertainment and interactive industries. Basically, the more students go to SIGGRAPH, the more connections can be made and hopefully brought back to Design.”

Design Students Place in Annual Graduate Research Symposium

On March 19th, 2008, NC State hosted its 3rd Annual Graduate Student Research Symposium at the McKimmon Center. Featuring more than 150 university participants in five broad categories, Ph.D. student M. Zaki Islam and Master of Graphic Design student Michele Wong won first and second prize, respectively, in the humanities/social sciences/design category.

Zaki Islam (1st Prize)
Graduate Program: Ph.D. of Design
Advisor: Robin C. Moore
“I don’t go out anymore: Relationships Between the Built Environment and Children’s Outdoor Activities in Dhaka, Bangladesh”

Michele Wong Kung Fong (2nd Prize)
Graduate Program: Master of Graphic Design
Advisor: Meredith Davis
“Online Mentoring of Concrete Learners in Science”

Architecture Students Build Civa Kube Outside Kamphoefner Hall

By Nik Shah, BEDA student

What started out as a quick study to alleviate end-of-term studio stress turned into a two-and-a-half-week project that has transformed one of the central public spaces within the College of Design's campus with a 10,648-square-foot steel cube.

On Friday, April 4, Assistant Professor of Architecture Paul Battaglia gave his junior studio a fast, over-the-weekend project to explore scenography, tensility and tectonics. The students returned to class on Monday with solutions to suspend two objects at different heights above the Kiva (the square, brick room at the south end of the Pit). Battaglia and his students, along with guest juror Louis Cherry (of local Cherry Huffman Architects), reviewed the designs and voted to construct John Williard's concept.

The students sought advice from Clancy + Theys, the construction company currently in the process of building the new Mathematics and Statistics building west of Kamphoefner. Dialog between students and contractors led to unexpected collaborations and learning experiences, as the builders provided practical advice, but also donated materials (about half of the steel studs used in the project were 'leftovers' from the construction site), some labor and even the service of a crane to hoist the final cube into position. The students finished the project just a few hours before Friday's Studio Collective—an event befitting such an impressive cooperative feat.

The finished cube, rotated on an axis, perches in the space above the Kiva until Friday, April 25, when the studio (with the help of Clancy + Theys) dismantled it.

Studio Instructor: Assistant Professor of Architecture Paul Battaglia

Students:
John Williard (designer/project manager)
Kevin Wade
Petr Kasal
German Martinez
Josh Wells
Mary Englund
Meredith Jurgensen
Paul Forrest
Keith Golde
Mandy Spisak
Julie Williams
Beth Nooe
Skyla Stuckey
Nikhil Shah

Special thanks:
Luke Short, junior in Mechanical Engineering (Kevin Wade's roommate)
Clancy + Theys Construction
Louis Cherry, Cherry Huffman Architects
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Reconnect. Remember what it felt like to discover design. Find old friends. Meet new ones. See what students are doing now. Learn about the future of design. Have fun. Concluding with the 12th annual Design Guild Award Dinner on April 4, 2009, the year-long 60th Anniversary Celebration will feature alumni receptions, exhibitions, lectures, tours and more, wrapping up with reunion weekend, April 3–4, 2009. @ Stay tuned: www.design.ncsu.edu/60.