Celebrate the 60th anniversary of the NC State University College of Design.

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.

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 3–5, 2009.

Stay tuned: www.design.ncsu.edu/60
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Design is a discipline of possibilities. We have finally come to understand that the discipline of design is emerging as a distinct discipline with a history and a manner of thinking and doing that constitutes thethird leg of the stool of human accomplishment. Presently the design mentality is fiercely pursued by every segment of business and social inquiry to facilitate the understanding of the evolution of creative thought as an action strategy to maintain a competitive edge in the world. The design discipline is dependent upon a culture of collaboration and the willingness to bring back together all of the disciplines in the studio experiences and have enriched these studies with courses in design thinking and the impact of culture on design decisions. Each of our academic departments continues to transform curriculum programs by the incorporation of new technologies, greater involvement in community-based work and study abroad opportunities. Active visitor programs bringing to the college an impressive list of design professionals complement these opportunities. A student-managed gallery, Fish Market, provides a venue away from the college in downtown Raleigh to exhibit student and faculty work. The freedom this provides students allows for experimental work beyond curricular expectations.

The Prague Institute has grown and developed as a study venue away from home that is the College of Design. Other disciplines from the university have joined us in Prague bringing greater richness with them and an interest in critical fracture. That is we have been made painfully aware of the fragility of the systems we have come to depend on for the survival of our society. Culture, money and energy needs and even the underlying economic system of our country are at a moment of reckoning. The critical thought process inherent in design thinking must now work in concert with structural process. How do we arrive at the fundamental awareness of what must be done to either become or remain environmentally relevant.

The college has moved aggressively on many fronts to respond to the need for a design education that is focused on the actionable assets necessary for great designers to participate in the world as great citizens. This effort has been extended from the very first experience of the freshman students design journey to the Ph.D. student engaged in serious exploration of a specific subject.

We have undertaken a revision of first year studies to bring back together all of the disciplines in the studio experiences and have enriched these studies with courses in design thinking and the impact of culture on design decisions. Each of our academic departments continues to transform curriculum programs by the incorporation of new technologies, greater involvement in community-based work and study abroad opportunities. Active visitor programs bringing to the college an impressive list of design professionals complement these opportunities. A student-managed gallery, Fish Market, provides a venue away from the college in downtown Raleigh to exhibit student and faculty work. The freedom this provides students allows for experimental work beyond curricular expectations.

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Design Guild Honors Tom Darden

Tom Darden delivers positive change for communities and the environment. He is the CEO of Cherokee, an investment company that acquires, remediates and develops urban infill sites—including brownfields and transit-oriented developments—to protect human health and the environment and revitalize land for productive, sustainable reuse. Practicing “regenerative development,” Cherokee transforms polluted sites into sustainable developments that benefit people, the economy and the environment.

In Charleston, Cherokee has partnered with the city and Magnolia Development, a local development team, to convert a 200-acre industrial site into a vibrant new community. Cherokee’s investments in transit-oriented development projects, such as the property it owns along Charlotte’s new light-rail line, can reduce sprawl and carbon emissions and revitalize blighted areas. Since 1984, Tom Darden has led Cherokee to invest in more than 525 properties such as these worldwide.

Cherokee’s philanthropic program extends company philosophy. Through Gives Back, Cherokee practices its values. The company’s headquarters, in an historic building in downtown Raleigh, is helping to direct Brad Pitt’s Make It Right project in New Orleans’ Lower 9th Ward and other community-building projects around the world.

The Design Guild is proud to name Tom Darden the 2009 Design Guild Award recipient.

The Alumni Association’s black-tie Evening of Stars gala celebrates the winners of the College Distinguished Alumni Awards, the Wolfpack Club’s Ronnie Shavlik Award and the Alumni Association Awards.

The evening highlights NC State’s community of alumni achievers as they are recognized for career accomplishments as well as contributions to their communities and alma mater. The college award winners are selected by the colleges. The College of Design’s Distinguished Alumni Recipient is William E. “Bill” Valentine, FAIA, (B.Arch. 1960) of Mill Valley, Calif. Valentine is CEO and design principal of Hellmuth, Obata + Kassabaum (HOK), a globally recognized architectural firm dedicated to sustainable design. As a 46-year veteran of HOK, Valentine serves as a vocal advocate for sustainability with employees and clients, as well as leading the design of several projects each year and developing strategies for pursuing new projects.

Valentine helped grow HOK from a small practice to one of the world’s largest architecture and design firms, with 26 offices on four continents. Throughout his career, Valentine has been widely recognized for his ability to understand, formulate and respond to client needs and program requirements in a creative, individualistic and people-focused manner.

Bill Valentine Selected Distinguished Alumnus

Please join the Design Guild in honoring Tom Darden at the 12th annual Design Guild Award Dinner on Saturday, April 4, 2009, at the Raleigh Convention Center. Go to www.design.ncsu.edu/guild for more information.

The 12th annual Design Guild Award Dinner is the culminating event of the College of Design’s 60th anniversary. Go to design.ncsu.edu/60 for more information.

The HOK Guidebook to Sustainable Development, a virtual bible for architects who design with the environment in mind.

Winner of the 2007 Legend Award from Contract magazine, Valentine has a diverse, award winning portfolio with projects such as the Levi Plaza and the Moscone Convention Center in San Francisco, Adobe Systems World Headquarters and the Bogen R&D Campus in San Jose, the Phoenix Municipal Courthouse, Nortel’s Ottawa Campus and the King Khalid International Airport in Saudi Arabia. Throughout his career, Valentine has been widely recognized for his ability to understand, formulate and respond to client needs and program requirements in a creative, individualistic and people-focused manner.

Within the design and construction industry, Valentine actively promotes his definition of “good design” as a simple idea, elegantly executed and inspiring, with social significance and in harmony with the environment.

Valentine earned a Bachelor of Architecture degree from NC State University and a Master of Architecture degree from Harvard University. A Fellow of the American Institute of Architects, he is a frequent speaker and author on sustainable design topics.
For David Evans (BEDV ’83) the seemingly insignificant parts of life are the most interesting. He documents the context of people’s everyday lives in different cultures. In his work for the Bill and Melinda Gates Foundation (BMGF), Evans captures the lives of the people the foundation is trying to impact.

“It is every day life in different cultures that intrigues me,” says David Evans. When Evans is contracted to serve as the exclusive photographer for traveling BMGF executives, he documents the mission-based organization’s work that substantially transforms lives of the people.

Based in Washington, D.C., the award-winning independent still photographer also shoots around the world for companies like National Geographic Society, National Geographic Channel, National Geographic Television, History Channel, Discovery Channel and PBS Public Television.

After spending a decade as art director and creative director at advertising agencies in London, Washington and Caracas, Evans spent six years as creative director for National Geographic Television and Film (NGTF) where he played a key role in the global launch of the National Geographic Channel (NGC).

Currently, Evans is executive producer for a hybrid documentary/commercial video production in rural Brazil for the new National Geographic Terra Firma Coffee brand initiative. He and his crew just completed a fair-trade coffee culture shoot in rural Brazil.

Evans prefers still photography since that is his creative process with no one else affecting it because “what I do in that moment of creation is all mine, and there is nobody telling me what to do at the point of creation,” says Evans.

When asked how he became a photographer, Evans explains, “I’ve always been curious and I don’t consider the risk too much. I want to meet real people.” He mentions using the camera as his shield at times, but he feels lucky that way.

The risks come from some of the shoot locations, many of which are in violent or desolate areas. The Andes, Chile’s desert, Chad, Yare, Venezuela, Brazil, China, Costa Rica and Nicaragua are all among the places he has visited in order to get the shot.

Evans has worked with Dr. Spencer Wells in Chad and along the Tajikistan/Afghanistan border for the National Geographic Genome Genographic Project, a $50 million IBM grant for teams to acquire DNA and blood samples from isolated, indigenous areas in order to create a human migration map, a five-year research partnership led by Wells, a National Geographic Explorer-in-Residence. Dr. Wells and a team of renowned international scientists and IBM researchers are using cutting-edge genetic and computational technologies to analyze historical patterns in DNA from participants around the world to better understand our human genetic roots. (For more info about the project, visit www.nationalgeographic.com/genographic)

Wherever his work takes him, Evans says he brings his design school training with him. “I don’t do a single job where I’m not transported back to the design school’s principles. Every day. I’m still friends with those people I met in school. NC State defined my future for me,” he adds.

Clockwise from top left: Tribesti, Chad. Driver attempts to signal lost expedition vehicle with his turban. Taken on assignment for National Geographic Society (2005); Mérida, Venezuela. Looking across the valley to Evans’ vacation home, hidden in the clouds (1987); Frederick, Maryland, USA. Taken when he was a design student, first published in the 1983 Windhover, NC State’s literary and arts publication (1983); Grandmother and Granddaughter. Anghou, Weih, China. Taken on assignment for ChinaFoto Press (2007).

Above, left: David Evans (photo by Emil Gallina); Above, right; 2006: Atacama Desert, Chile. Taken on assignment for the Bill & Melinda Gates Foundation.

Above, left: David Evans (photo by Emil Gallina); Above, right; 2006: Atacama Desert, Chile. Taken on assignment for the Bill & Melinda Gates Foundation.
Design school also influenced Evans’ career path. George Bireline, Susan Toplikar, P. Lyn Middleton, Charles Joyner, Joe Cox and Chandra Cox were a few of his favorite professors.

“I had Charles Joyner for the diverse disciplines of fundamentals class. That shaped in me the ability to take so many directions with my life and work,” Evans says. “Our teachers were fearless with what they expected from us, and by example, we became fearless of any creative challenge.”

Evans worked with Joyner as a teacher in the summer Design Camp. He also helped one summer renovating space inside Leazar Hall. To his surprise, he found several pieces of artwork by Duncan Stuart hidden in a wall he was knocking down. Evans remembers taking a break out under the big oak in front of Leazar right after the find. “All of a sudden, Duncan Stuart walks by. I called to him and told him I wanted to show him some things I had found,” recalls Evans.

Stuart didn’t know how the paintings, prints and other work got there, but to show his gratitude to Evans, he signed a small, surrealist painting for him to keep, and donated some of the others to be auctioned off for the school, according to Evans.

As part of the year-long 60th Anniversary celebration at the College of Design, the Department of Art + Design sponsored the David Evans photography exhibition “Context” from November 3-30, 2008. The exhibition included some of his favorite photographs.

Evans spoke on November 5 to a full house, including some family members.

During his lecture, Evans offered advice for current students. “Put yourself into situations where you are able to bump into things you want to do. I wanted to work internationally, so I relocated to D.C. Don’t be afraid because a lot more is in your grasp that you realize.”

The dedication of the 184 stainless steel individual memorial units at the Pentagon on Sept. 11, 2008, marked the completion of a five-year project for Craig Atkins (MLA 2000).

American Airlines Flight 77 crashed into the Pentagon in the Sept. 11, 2001, attacks on the United States claiming 184 victims, some inside the building and others on the airplanes commandeered by the terrorists. The Pentagon Memorial Fund, fully funded by family members, set out to complete a memorial to 9-11 victims.

An international design competition was held by the Army Corps of Engineers to create the memorial. New York architects Keith Kaseman and Julie Beckman (KBAS) won the design concept and through the federal government worked to find a contractor capable of making the vision a reality. The landscape architecture and planning firm Lee + Papa and Associates, where Atkins works, along with Balfour Beatty Construction, formed the design/build team that was awarded this task.

Atkins served as project manager for the nearly two-acre site. “I spent five years taking the abstract design apart and making it a reality,” says Atkins.

The design chosen was 184 illuminated benches arranged in chronological order of the victims’ ages (3 to 71). Each bench has a reflecting pool and a victim’s name on it, facing skyward if they were on the airplane and facing the south façade of the Pentagon if they were inside the building during impact.

“This was the most difficult and challenging project I’ve worked on due to its unique nature,” says Atkins.

While the installation may look simple, Atkins explains that the water in the fountains had to flow a similar rate regardless of the distance each memorial unit was away from the pumping system.

There were mechanical, plumbing, civil, electrical, and structural engineers, as well as landscape architects, architects, metal specialists, fountain designers and many other specialists throughout the country that collaborated to make the project a reality.

“The gratitude and appreciation from the family members was phenomenal and kept us grounded,” says Atkins.

Top to bottom: Rio San Juan, Nicaragua. On the river border with Costa Rica. Taken while serving as an Election Observer for The Carter Center during the elections that brought Daniel Ortega and the Sandinistas back to power (2006); Emi Koussi Volcano crater, Tibesti, Chad. Taken on assignment for National Geographic Society (2005); Gouro, Tibesti, Chad. Women pray in a remote oasis village not visited by outsiders in nearly six decades. Taken on assignment for National Geographic Society (2005).
Festival of Quilts Highlights Brandeis’ Work

Each year the International Festival of Quilts is held at the National Exhibition Center in Britain. Professor of Art + Design Susan Brandeis was one of six invited artists to design a gallery of their work in the center of the expo, held August 11-18, 2008.

Brandeis displayed a retrospective of her work from 1978 through 2008, which included about 24 pieces. She received an excellent response to her exhibit, titled “Susan Brandeis: Patterns of Life.” When visitors came to her gallery, Brandeis talked about each piece. She designed her gallery as a maze in order to maximize wall space. A commemorative DVD is available at twistedthread.com.

Brandeis also gave two public lectures for the Festival, “Post-Digital Textiles: Re-Discovering the Hand,” and “Living a Creative Life.” For three days, Brandeis taught a master class “Textiles and Meaning: Design and Creative Process” to 14 students from around the world. She explained how to get to the next level conceptually in textile design. She worked with students individually to help them find their own creative voice.

The Isley family legacy at NC State University started with Max Isley, who followed the founding dean of the (then) School of Design from Oklahoma to complete his education. Originally from Burlington, N.C., Isley wanted to study architecture so he enrolled in the University of Oklahoma in 1947 where his freshman advisor was Henry Kamphoefner. He chose to relocate to Raleigh after his first two years when Kamphoefner and professors Duncan Stuart, James Finstibben and George Matsumoto migrated to NC State to form the School of Design.

“The early years of SOD were the most invigorating time in my architectural education,” says Max Isley, AIA Emeritus.

Isley’s education was put on hold for a few years because of the Korean War, where he served as a special agent in the Army’s Counter Intelligence Corps. His primary duty station was in Nurnberg, Germany, where he met his soon-to-be wife Jane Skinner, who was a journalist. Using his special agent know-how, Isley quickly reviewed her file before asking her out, which he did and the rest is the Isley family history.

After his time in the service, Max returned to finish his degree. He graduated in 1957 in the same class as Bob Burns, then accepted a faculty appointment at the School of Architecture at Montana State in Bozeman. He chose to relocate to Raleigh after his first two years when Kamphoefner and professors Duncan Stuart, James FitzGibbons and Hawkins, who also graduated from the College of Design.

Max has four sons who all graduated from NC State: Alexander, Malcolm, Nathan and Duncan. Alex and Nathan followed in their father’s design education footsteps. Alex received his bachelor of environmental design degree in product design with visual design option from NC State and a master of architecture in urban design degree from the Glasgow School of Art. Malcolm earned a degree in speech communication (1986) and Duncan earned dual bachelor degrees in business management and economics (1989) from NC State.

Portraits, from far left: Alexander, Nathan and Max Isley
Below: Fishing trip group shot with (l-r) Malcolm, Duncan, Nathan, Alexander and Max.

Although he was invited by Kamphoefner to apply for a faculty position at NC State, Isley yearned to return to Bozeman for some more high quality fly-fishing. Later, he founded Isley Architects, Inc. in Durham and remained in private practice until his retirement in 2004, when the firm name was changed to Isley Hawkins, Inc. to reflect the transition of ownership to Nathan and business partner J. Malcolm Hawkins, who also graduated from the College of Design. Max says the whole family cheers for the Wolfpack but there was never a hard sell from his father for them to attend NC State.

“Alexander had exhibited an interest in making things when he was very young,” explains Max. “He would make space men with tentacles and other imaginative projects.”

Alex remembers as a kid going with his dad to job sites and spending time on their home drafting table. “I was influenced a lot by the work my dad brought home. There was something magical about seeing a drawing of a building on a piece of paper and then a year later being able to walk through it,” he says.

Alex says there was a creative culture in their home. They had to work hard. Recalling with laughter that all the boys went to Durham Academy and their father would drop them off at school at 6 a.m. on his way to work. “He was instilling a work ethic in us at an early age,” said Alex.

Nathan agrees about the homework. “Our mother was a copy writer and she would not put up with our being imprecise,” he laughs. Max glances with pride, “Thanks to Jane, all four sons write well.”

Nathan would sometimes tag along with Alex to design school and visit him in the studio while he was still in high school. Nathan says, “I was intrigued by a first year project that was a tree made of toilet paper. I thought it was the coolest thing I had ever seen and could imagine myself making my ideas come to life.”

Nathan remembers talking to his father about design school while he was there. “It was great to have him and Alex to talk with about school. The downside was that there was not a lot of sympathy for my lack of sleep or tough crits. They had to survive the same trials.”

With Nathan following in his dad’s footsteps by leading Isley Hawkins Architecture in Durham, he continues to work on many healthcare and university architecture projects. Like his father, Nathan has a Top Secret security clearance due to his work on the U.S. embassy in Moscow while at HOK Architecture in Washington, D.C.

Alex founded Alexander Isley Inc. in New York in 1988. The firm is now a nine-person consultancy with an international reputation, with expertise in graphic, exhibit and package design. In 1995 he moved the operation to Connecticut in order to, as he says, be around trees a bit more. In 2000, Alex was named Distinguished Alumnus from the College of Design.

Max has nine grandchildren and hopes some will continue the NC State legacy because “State is an excellent school.”

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By Meredith Davis – Professor of Graphic Design, Ph. D. in Design Program Director
Excerpts from an article recently published in the International Journal of Design (Volume 2, Number 3, 2008).

The modern practice of design has been the model for design education since the days of the Bauhaus. Defined as an object-centered process, the traditional goal of design has been to produce an artifact or environment that solves a problem. The demands on design practice in the twenty-first century, however, are significantly different from those of the past, suggesting that [traditional] disciplinary paradigms may require re-examination. A number of current trends challenge the traditional notions of what we do and, more importantly what we need to know.

Increasing complexity in the nature of design problems: Christopher Jones (1970) articulated the scale of design problems that exist in a post-industrial society. He described a hierarchy of design problems, beginning with components and products and extending to systems of interrelated products and communities composed of interacting systems. Jones asserted that the problems of contemporary society are defined at the level of systems and communities; that design actions must address an intricate web of connections among people, activities, objects, and settings.

The evolution of design practice evidences increasing complexity and greater focus on experience and behavior (than on the physical attributes of things). If we accept the position of activity theorists (Nardi & Kapetelinin, 2006), more about participants and co-creators; about designing with people for whom we design. Design researcher Liz Sanders (2006) argues that designers need to think less about consumers and users, and more about participants and co-creators; about designing with people rather than for them. MIT comparative media professor Henry Jenkins (2006) discusses the consequences of media convergence on people’s sense of agency or control of outcomes. Spend a little time on Facebook, SecondLife, or ebay and you understand who is in charge.

Design is in uncharted territory with respect to emergent systems and many of the current strategies for studying people are neither predictive of, nor responsive to, a rapidly changing environment of new technology and the resulting relationships among people, places, and things. If we accept the position of activity theorists (Nardi & Kapetelinin, 2006) – that design mediates the relationships between people and the activities they use to influence or interact with their environment – then our research strategies have to go beyond testing actions and operations in human factors labs and asking questions in focus groups that separate people from the settings in which relevant behavior takes place.

The rising importance of community: Design anthropologist Elizabeth (Dori) Tunstall (2008) talks about the role of community in design: that historical consciousness (people’s understanding of where they come from), life goals (what matters most to members of a community), organizational structure (how collective decisions are made and how individuals fit in), relationships (the means through which people gain understanding of common values and establish trust), and agency (the degree of an individual’s control or influence over things that matter to the community) are important factors in determining the level of community. In this sense, we can talk about learning communities and communities of practice that may exist only through online interactions. Further, such perspectives signal that globalization and the complicated issues of designing for and within culture involve more than simply adopting an appropriate visual language.

If design both articulates the axiology of a culture (i.e. mirrors its highest or most dominant values) and shapes its social interaction (i.e. influences interpretive perspectives and behaviors), then the consequences of design have implications that reach far beyond the immediate consumption of goods, information, and services. And because “community” is no longer defined by geographic location, or even common histories, our understanding of these issues should be reevaluated through research.

Technological expansion and media convergence: We now live in a culture of emergent, convergent, sensor, and mobile technology. Traditional object-driven design paradigms, which often result in fixed features and physical attributes, fall short in an experience-oriented world. Networks, tools, platforms, and systems – the means through which people create experience and shape behavior – are the “products” of design efforts in a vastly reconfigured technological world. Design consultant Adam Greenfeld (2006) describes ubiquitous computing as “everyware,” the colonization of everyday life by information technology – a situation in which information processing dissolves into behavior (p. 33).

Not only does this shift in the output of design challenge the traditional model of knowledge that informs our design decisions, but it also points to a need for research into the very methods by which we design. If the goal of design is to provide an increasingly invisible interface (which may, for example, be comprised of sensors that are activated only by unconscious gestures), what methods replace a design process that has been all about designing visible representations of mechanical and text-based information systems? And by what criteria do we judge success?

The necessity of interdisciplinary work: The complicated issues of designing for and within culture involve more different modes of inquiry. How such experts collaborate as peers and the roles design can play in mediating collaboration present new opportunities for designers. To participate at this level of engagement, therefore, designers must deploy team-based strategies that argue successfully for effectiveness as well as efficiency, sustainability as well as feasibility, and human-centeredness as well as technical viability. Nothing about design education in the past explicitly prepared designers for teamwork; most design professionals do it intuitively. How teams of diverse experts innovate and the role designers play in that innovation, although the subject of many claims in the popular press, is another area about which there is little empirical research. It is apparent from these challenges that the traditional knowledge base of design has its limits and that for design practice to remain relevant in this rapidly changing environment, the field must generate new knowledge and methods. Because design is subject to modulations in the culture, such knowledge seeking must anticipate where design is going, not focus only on where it has been. Further, unlike research in other fields, where the first five years of doctoral study are spent surveying what has not been done, the question for doctoral students in design is “What is worth doing?” The choices doctoral students and their faculty make in determining dissertation topics have somewhat greater significance in shaping others’ perceptions of design research than do topics in more mature research fields. These topics tell professionals, scholars, and the public what issues truly matter with respect to design and set the stage for the kinds of students who will be attracted to advanced study. When there is so little history of design research to cite, the collection of dissertation topics in graduate programs around the world are indicators of priorities in the field.
Prague Institute Hosts First Fibers Studio

Susan Brandeis and Vita Plume co-taught a fibers studio in Prague for the first time during the summer of 2008 and used the location as inspiration for the work students would create while in the Czech Republic. This studio course strongly emphasized observation and response to the city of Prague. Students kept an extensive travel journal/sketchbook and experienced finding supplies and materials in an unfamiliar environment and implementing ideas through small studies and/ or finished works.

Brandeis taught surface design, sketchbook and design process skills in digital printing on cloth and embroidery during the first half of the class. She divided the Old Towne area of Prague into six pie wedges during the first week, assigning students a wedge for their investigation, for which they used photos and sketches to generate collages for inspiration. Plume’s half of the class focused on plaiting and tapestry, creating studies and structures on a small scale.

Together, Brandeis and Plume led the students, along with Prague Institute Director Dana Bartelt, on a Moravian and South Bohemian bus tour field trip. The area has a long history in lace making, weaving and resist-dyed textiles.

Stops on the trip included the Textiles Museum in Ceska Skalice; The Moravian Gobelin Manufactory in Valasske Mezirici; the Lace Museum in Vamberk, where they saw lace being made; and a weaving mill in Strmilov where one-of-a-kind fabrics are made for clothing and household use.

At the Moravian Gobelin Tapestry Manufactory, the students had a hands-on demonstration in weaving pile carpet and observed the restoration of a 14th Century tapestry. This workshop also creates large-scale rugs, theatre curtains and wall tapestries, by artist/director Jan Stricek.

Prague Institute Director Dana Bartelt praised Brandeis and Plume for their work on the course. “Each had done extensive research about what was going on in fibers in the Czech Republic before they came to Prague in the summer,” Bartelt said. “I was proud to ‘show off’ these two extremely knowledgeable and talented artists as representatives of the Prague Institute and NC State University to their Czech counterparts.”
They were awarded first place, a prize purse of more than $20,000 and publication in the November 2008 issue of The Japan Architect. According to Medlin, there were more than 733 international entries reviewed by jurors Toyo Ito and Kengo Kuma, among others. “I was one of the few English-speaking individuals in the room and had to have an earpiece connected to a translator in a booth who would translate the Japanese into English and what I said into Japanese. Everyone was incredibly warm and I was happy to be part of the experience.” More information can be found at http://www.cgco.co.jp/english/world_heritages%20sites.html.

Early in 2008, Medlin also teamed up with classmate Peter Lingamfelter to win third place in the Temporary Outdoor Gallery Space Design Competition (TOGS), another international competition based in Austin, Texas. The competition received 269 entries from more than 20 countries.

Taylor Medlin earned his Bachelor of Environmental Design in Architecture in 2006 and is currently completing his Master’s in Architecture at the University of California at Berkeley. Medlin’s accomplishments while attending UC Berkeley have been notable. Not only is he one of three recipients of the 2009 Branner Traveling Fellowship, but he also won first place in the 2008 Central Glass International Design Competition this past fall, and third place in the Temporary Outdoor Gallery Space Design Competition in the spring of 2008.

The Branner Traveling Fellowship is a competitive scholarship within UC Berkeley that allows students the opportunity to study their thesis proposal by traveling around the world for 9-12 months. The scholarship requires one to submit a portfolio of work and travel itinerary, and samples of past writings. The recipients of the fellowship receive $35,000 to travel and study their proposal. (See sidebar.)

“I have had a really exciting year and feel extremely honored,” explains Medlin. As part of his Branner fellowship, he is keeping a blog titled “RE:mote . . . . Controlled: building in areas of isolation” that documents his travels. His research seeks to investigate construction techniques used by sites remote in location or access. Read more on his blog, http://constructionculture.blogspot.com/.

Prior to winning the Branner Traveling Fellowship, Medlin and Rene Davids, Professor of Architecture and Urban Design, won the highly competitive 2008 Central Glass International Design Competition held in Tokyo. The pair advanced to the second stage along with ten other entries and flew to Japan to present their proposal to jurors and a public audience.
60th Anniversary Celebration and Reunion

WEEKEND CELEBRATION SCHEDULE

FRIDAY, APRIL 3, 2009
4-6 p.m. Reunion Registration, Brooks Hall Entrance Rotunda
5 p.m. Studio Open House, sponsored by Design Council
7 p.m. Reunion Party at The Pit Authentic Barbecue Restaurant (downtown Raleigh, sponsored by Empire Properties (empire1792.com)

SATURDAY, APRIL 4, 2009
8 a.m. Registration continues Networking Breakfast Coffee and Pastries
Decade “SPOTS,” sponsored by Patterson Pope (pattersonpope.com)
9 a.m. Welcome by Walton R. Teague, 1989 Presentation – Claude McKinney: The Measure of a Collaborative Designer, by C. David Burney, 1979
ALUMNI MEMORIES, Video Viewing
FORGING THE FUTURE OF DESIGN, by Dean Marvin J. Malecha
PRESENTATION OF DESIGNSMITH AWARDS
11 a.m. FUTURE OF DESIGN, presentations/pin-ups by students throughout the college
12 p.m. LUNCH Networking in the Pit and Courtyard Discipline “SPOTS,” sponsored by Optima (optimaoptima.com)
1:30-4 p.m. ACTIVITIES HOSTED BY DEPARTMENTS:
• Modern Architecture Tour ($18), sponsored by Triangle Modernist Houses (trianglemodernisthouses.com)
• Postcard Art Exhibition and Silent Auction (proceeds benefit Art + Design department)
• Art + Design alumni/faculty reception meeting
• PrintLab Activity Make-Ready, Ready-Made: from letterpress to pixel and back
• Sketching Seminar and Pin-Up -brush up on drawing by hand, sponsored by Hanbury Preservation Consulting (hanburypreservation.com)
• Duke University Landscape Architecture Tour ($18)
6 p.m. DESIGN GUILD DINNER, Raleigh Convention Center
Award sponsor is Brick Industry Association, Southeast Region. Additional sponsors available. Please go to www.design.ncsu.edu/guild for more information.

SUNDAY, APRIL 5, 2009
Self-organized banquets/open option for alumni to connect with each other (create an event online or at the reunion)

WHAT YOU GET!

60TH ANNIVERSARY REUNION ($60 per person)
A great chance to reconnect with old friends and learn what students are doing today.
Participate in interesting programs throughout the reunion.
• Breakfast and lunch with your 60th registration
• A bag of goodies including:
  - Custom embroidered recycled leather portfolio with 60th anniversary tablet
  - Electronic copy of the Design Thinking book written by College of Design faculty
  - College of Design sticker for your car

REUNION PARTY AT THE PIT AUTHENTIC BARBECUE RESTAURANT ($25 per person)
Join us for a casual party at The Pit Authentic Barbecue Restaurant in downtown Raleigh. Enjoy a down home barbecue buffet dinner (sweet tea provided; cash bar) and dance to the alty-tonk sound of the Swingin’ Johnsons band.

DESIGN GUILD DINNER ($150 per person)
Enjoy an elegant evening at the 12th annual Design Guild Award Dinner honoring Tom Darden, CEO, Cherokee. Share a table with friends and dance the night away at the brand new Raleigh Convention Center.

SHOW YOUR STUFF!
The School of Architecture will exhibit work by architecture alumni during the 60th Anniversary from March 21 through April 5.

ARTWORK WANTED!
Submit your original “postcard” work of art, sized 4.25” x 6” to include in a 60th anniversary silent auction to benefit the Art + Design department. Not an artist? Make a bid on April 4th!
For information on how to submit your work for either of these exhibits, please go to www.design.ncsu.edu/60.

WANT TO SEE YOUR CLASSMATES?
Call, e-mail, find your friends from the College of Design. Encourage them to attend the 60th Reunion. Need contact information to find old friends? Call 919.513.4100 or e-mail design@ncsu.edu.

FORGET TO ORDER YOUR ALUMNI DIRECTORY FROM HARRIS CONNECT?
A limited number of alumni directories will be available for sale at the 60th Anniversary Reunion and Celebration.

QUESTIONS?
For more information about the 60th Anniversary Celebration and Reunion, contact the Office of External Relations at 919.513.4103 or visit design.ncsu.edu/60 or e-mail design@ncsu.edu.

REGISTRATION
The registration fee for the 60th Anniversary Celebration and Reunion is $60, received by March 23, 2009, and $80 after this date. Additional fees required for the Reunion by March 27, 2009, and $100 after this date. Registration fee for the 60th anniversary celebration and reunion What You get!
• Welcome and Networking Breakfast Coffee and Pastries
• Decade “SPOTS,” sponsored by Optima Consulting
• Lunch with your 60th registration
• A bag of goodies including:
  - Custom embroidered recycled leather portfolio with 60th anniversary tablet
  - Electronic copy of the Design Thinking book written by College of Design faculty
  - College of Design sticker for your car
• College of Design mug
• College of Design sticker for your car
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• College of Design sticker for your car

60TH ANNIVERSARY SPONSORS

David Allen Co. Empire Properties

Optima Brick Industry Association, Southeast Region

Patterson Pope Triangle Modernist Houses

Hanbury Preservation Consulting

IN AND ON Classic Graphics Duncan Parnell Jerry’s Artarama SMART Papers Holdings LLC

Interested in sponsoring the anniversary? Call Jean Marie Livaudais at 919.515.8320 for more information or check out the sponsor opportunities on the 60th Web site design.ncsu.edu/60.
Precious Lovell, a graduate student in the fibers and surface design, remembers stopping by Professor of Art + Design Charles Joyner’s office during the summer and noticing he had a box of items in his office. Joyner asked Lovell if she knew what these items were. Lovell replied, “White House ornaments.”

Lovell had researched White House ornaments on her own, just out of curiosity. Surprised by her answer, Joyner was impressed that Lovell was knowledgeable about the project for which he was going to her for assistance. Coming from a long line of quilters and being a former New York clothing designer, Lovell jumped at the chance.

North Carolina Representative Brad Miller of Wake County, who represents the state’s 13th Congressional District, recruited Joyner to design his district’s ornament.

“There are specific guidelines to follow each year,” explains Joyner. The idea Joyner had was for Lovell to quilt and stitch the screened-printed design he made.

The result was a red, white and blue ornament with a quilted cotton skin and herringbone stitch, featuring a classic Christmas star motif. Joyner and Lovell visited the White House for an event celebrating the public display of the tree in the Blue Room.

“There were so many people there,” says Joyner. “Our ornament had prominent placement on the tree.”

Dean Marvin J. Malecha Inaugurated as AIA President

Dean Marvin J. Malecha, FAIA, was sworn in as the 85th AIA President on December 5, 2009, at the new Foster & Partners–designed courtyard of the National Portrait Gallery in Washington, D.C.

Former AIA President and NC State alumnus Scott Ferebee made a toast to Malecha at the event:

“Marvin, as our profession and the nation enters into the most uncertain and challenging economic times in modern history, I know of no one more qualified to lead our beloved American Institute of Architects into the future than you. We raise our glasses in the following pledge:

Here’s a toast to the future,
And a toast to the past,
And a toast to our friends far and near.
Whatever life may bring,
Whatever seek to wear us down,
Embraced by the fellowship
Within this great room
March forward with nothing to fear!”

—S. Scott Ferebee, Jr., FAIA

NC State Team Creates Patriotic-Themed Christmas Ornament for White House Tree

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As we travel on this path of challenging economic times, the college is extremely grateful to everyone who continues to provide support to our students and programs. Whether you are volunteering your time to mentor a student, hiring a student for an internship or new position, or making a financial gift – from sending in your annual contribution to establishing a new endowment – all of these actions have a major impact on the college community.

In spite of the economy our alumni continue to be generous. Since the beginning of the fiscal year, July 1, 2008, several alumni have made major gifts through their estate plans using three different planned giving options.

Douglas Brinkley (B.Arch. 1974) – Doug funded a future endowment using a bequest in his will. He established an endowment for the promotion and study of sustainability in architecture.

Fred M. Taylor (B.Arch. 1953) – Fred funded a future endowment for the School of Architecture.

William L. O’Brien, Jr. (B.Arch. 1962) – Bill has established charitable gift annuities with the remainder designated to fund a new scholarship endowment for the NC State Foundation for the College of Design.

Alumni & Friends Receptions

As part of the 60th Anniversary celebration, the college continued to hold alumni and friends receptions inside and outside of North Carolina. Our fall events kicked off at the NC AIA Conference in Charlotte, N.C., where alumni David Farman hosted the event at his Centro Cityworks office. On October 3, 2008, we gathered at the offices of WRT Design in Philadelphia in conjunction with the National AIA convention. Two weeks later, Fentress Architects hosted us at their Washington, D.C., office on October 17, 2008. Finally on January 17, 2009, Charles and Lynn Boney opened up their beautiful home in Wilmington, N.C., for our most recent event. During all of these events we took the opportunity to continue our video memories project, capturing more than 75 alumni reminiscing about their time here at the College of Design.

The recordings will be edited to create a special video piece that will be debuted during the 60th Anniversary weekend celebration on April 3-5, 2009.

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 would like to share the histories of two other designers who graduated it into this world that we send you.

But soon left because work for architects evaporated at the beginning of WWII. So he took a new job designing machine tools that shaped the future for a teacher like me, because in addition to teaching, I studied under Henry Kamphoefner and married Leon McMinn’s stepdaughter. I can tell you the histories of these two designers because I studied under Henry Kamphoefner and married Leon McMinn’s stepdaughter. Both Kamphoefner’s and McMinn’s ultimate success was shaped by their experiences during scarce, uncertain times. Because they were forced to do things other than what they were trained to do, they learned about working with all kinds of people. They became more creative, not less, more resourceful, not discouraged. During such a difficult time, McMinn realized that all architecture is precious, and that fragility is a virtue. For Henry Kamphoefner, mediocrity could never be tolerated.

Both of these men graduated not at a “great time,” nor at a “terrible time.” It was their time.

Graduation is a fascinating and rewarding event for a teacher like me, because in addition to celebrating your academic achievement, I get to meet your parents and family. We have taught you for up to six years. Now at the end of that time we get to meet the people who shaped and nurtured you. Soon it will be your turn to shape the world. Many of you came to the College of Design from towns like Elkin, Charlotte, Roanoke or Fairmount. Some of you will return to work in your community; others will move to towns like New York City, San Francisco or Paris. Like parents, we send you out into the world. Yet today, that world is a place of uncertainty. (It’s taken me 200 years to get to the economy.)

Both of these men graduated not at a “great time,” nor at a “terrible time,” but in what was without a doubt the most notable. It was the biggest audience to come to the Theatre. As designers serving our clients, we control form, words to get to the economy.

Today is the beginning of your time. Graduating now may not be easy, but it may make you a better designer. Look at what you have accomplished already as designers at the College of Design:

• You designed plans for Habitat for Humanity houses
• You created Designtalk as a social network for the College of Design
• You taught at Design Camp
• One of you received the prestigious Rohn Pederson Fox Travelling Fellowship
• Another crafted a car of high-strength wood laminates capable of going 200 mph

Frank Harmon, FAIA, is professor of practice in the School of Architecture and is principal of Frank Harmon Architect PA.

Commencement Address by Frank Harmon
NC State University College of Design, December 17, 2008

Liz has been active in four of the last Art to Wear shows from collaborating with a team of students to showing her own work. In 2007 she was the co-director and in 2008 the sole director of the show. In this role her responsibilities ranged from directing to fundraising. The 2008 show was without a doubt the most notable. It was the biggest audience ever, estimated at 1000 while The New and Observer Web site that featured the show, posted over 60,000 hats, a record breaking number for The N&O and a greater number than any single athletic event for the Wolfpack. Obviously Liz has exceptional organizational skills.

During the past semester as she has been preparing to graduate, she has worked to write not only a brief history of the show, but she has also developed a handbook outlining: a timeline for tasks; a description of each Committee’s tasks; the interrelationships between Faculty Advisors, Directors, Committee Heads, student volunteers and designers; as well as outlining the directors’ many responsibilities, all of this is a legacy for those who will follow her.

Liz managed this complex organizational task while keeping up high grades in a full course load as an Anni Albers Scholar. She has also continued to design her own life of unique knitted and woven clothing (on display at Fish Market). In the words of her faculty advisors “she has managed to do all this with a grace, equanimity and elegance while also being a pleasure to have in class with exceptionally strong design skills and attention to detail in all she undertakes.”

Again, it is with great pleasure that I present Elizabeth Morrison with the Wings on Wings Dean’s Award Recipient Elizabeth Morrison

DEAN’S AWARD REMARKS

On occasion there are individuals who stand out among the graduating class for the extra life effort dedicated to accomplishing the goal of graduation. It is appropriate that we recognize this performance with the Dean’s award for outstanding College Citizenship and Academic Excellence. The painting of Natalia Goncharova depicting the good citizen angel Michael astride the Greek mythical creature Pegasus inspires this award known as Wings on Wings. This mixing of symbols reminds us that opportunity represented by Pegasus must be matched by the responsible behavior of Michael.

It is my pleasure to present the Dean’s Award “Wings on Wings” to Elizabeth Morrison who is graduating with a Bachelor of Art + Design Degree. Liz has been active in four of the last Art to Wear shows from collaborating with a team of students to showing her own work. In 2007 she was the co-director and in 2008 the sole director of the show. In this role her responsibilities ranged from directing to fundraising. The 2008 show was without a doubt the most notable. It was the biggest audience ever, estimated at 1000 while The New and Observer Web site that featured the show, posted over 60,000 hats, a record breaking number for The N&O and a greater number than any single athletic event for the Wolfpack. Obviously Liz has exceptional organizational skills.

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Another developed a Kangaroo Care Simulator to be used as a neonatal incubator, based on universal design
Another contributed to the design of the AIA NC Center for Architecture and Design
Many of you participated in the Art to Fashion show
You participated in charettes that provided master planning assistance to the NCAD
And many other accomplishments.

As your work at the College of Design demonstrates, design can make a difference in the world. And as you go into a climate of economic mehdown, remember what you have done, and remember, too: Clients need designers now more than ever.

"At a critical time, you are a creative community. From now on, design will be easier for you. For the last several years you have had to figure out what Roger Clark was asking for, what Gene Bresler meant, how to relate materials and techniques to studio, and you’ve learned how a jury will react. Most of your work has been hypothetical, set up by us, your teachers.

From now on, you will work with real problems: How does a child draw with a crayon next to a window? Whom does she shug her hair? How does an elderly voter mark a ballot? How does a blind person recognize a twenty-dollar bill? You will be inspired by these real problems because you know the College of Design with two fundamental skills: The ability to listen, and the ability to act creatively—to listen to the child, to empathize with the voter, to communicate with the blind person, and to invent the natural solution.

We taught you PowerPoint, RIM, day lighting, daylight, sound, and materials—all of these will change. The two fundamentals that will not change are listening skills: to listen and to be inventive. As another great teacher at the College of Design, Harwell Hamilton Harris, observed in a graduation address to architecture students: “You will not have to divide your time and thought into two parts: one part devoted to making a living and another part devoted to developing your person. In your years, there need be no division for it is possible to make life and architecture one.”

Today you graduate from the College of Design nurtured in part by the legacy of Henry Kamphoefner, who, like you, graduated in scarce graduation address to architecture students: “You will not have to divide your time and thought into two parts: one part devoted to making a living and another part devoted to developing your person. In your years, there need be no division for it is possible to make life and architecture one.”

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Minority Freshmen Continue Success

The College of Design received the Outstanding College Performance Award at the annual Freshman Homes Convocation held on January 26. The program is sponsored by the NC State University Office of Multicultural-Student Affairs and presents awards to freshmen students with the highest academic performance at the end of the first semester. Colleges also are recognized for providing exceptional support to students. The College of Design has won this award more than any other college on campus and this marks the seventh consecutive year that Design has been recognized for excellence in support of students.

College of Design’s First Year Experience wins University Award

The First Year Student Advocate Award 2008-2009 was given to the College of Design’s First Year Experience program. The concept for the award came from the desire to give recognition to persons and departments who embody excellence in service to students, who demonstrate availability and openness to students, and who use their roles to advocate for policies and programs that are in the best interest of undergraduates – particularly freshmen – students at NC State.

Urban design programming continues to grow. Together the College of Design and the Raleigh Department of City Planning have developed four programs for designers, planners and others interested in creating healthy, sustainable urban environments.

Healthy City > Healthy People: Design Solutions marks the sixth annual urban design conference. Focusing on strategies that will promote a healthy built environment, the conference features six nationally known speakers, including keynote by North Carolina’s new Secretary of the Department of Transportation Gene Conti and Sadia Johnson, Chief Environmental Officer for the City of Chicago.

The 2nd annual Growing in Place Symposium focuses on creating a healthy public realm for urban families and children and is organized by the college’s Natural Learning Initiative. The Value of Design in Affordable Housing offers design approaches and models appropriate to address critical housing needs and is organized by several initiatives within the college’s extension and engagement office. A public lecture, Urban Life: Design for Change, brings together all of these issues in a panel discussion.

For more details, a list of speakers and registration information, go to: www.design.ncsu.edu/healthycity.
His work has appeared in numerous architectural journals, including documentary material, including photographs of modern buildings as well as rural buildings. The late Gordon Schenck photographed architecture across the United States and architecture and design's grandest works in this "picture-perfect" exhibition. It's celebration to the city's residents and visitors by inviting them to experience some of its beauty. The culminating event during the College of Design's 60th anniversary weekend is its Architecture Photographs exhibition of Gordon Schenck's architecture. Photos will be on display at the Raleigh Convention Center from March 9 to April 30, 2009. The presentation, "By Assignment and By the Way: Gordon Schenck Photographs Architecture 1963-2008", is being mounted in collaboration with Wake Forest University, The University of North Carolina-Chapel Hill and NC State University. The show was on view at the Hanes Art Gallery at Wake Forest through December 12, 2008, and will be traveling to the Storey Gallery in the School of Architecture at UNC-Chapel Hill from January 12 to February 20, 2009. Thereafter, the College of Design will bring the exhibition to Raleigh's newest attraction from March 9 to April 30, 2009. The College of Design's First Year Experience program was nominated by freshman graphic design student, Kirsten Southall, as a department that exemplifies the excellence in service to students, demonstrates availability and openness to students, and advocates for programs that are in the best interest of undergraduate students at NC State. The college's First Year Experience program will be recognized in a program at the university community that is passionate about their work with and availability to students. This passion is exemplified through the development and implementation of the first year experience that seeks to improve the first year experience to create better designers. The First Year Experience is now among an elite group on campus who has been recognized with this award when it was first awarded in 1994. The award was announced on Wednesday, Jan. 28, 2009, at Streater Theatre. 

HEDi Update

The Home Environments Design Initiative (HEDI) provides a forum for the discussion of housing design issues and creates a vehicle for seeking partnerships and delivering assistance to North Carolina communities and organizations, particularly in the areas affordable and sustainable housing. In summer 2008, three graduate student interns worked with HEDI, partnering with North Carolina non-profits. Jeff Pleshek worked at Self Help of Durham. His projects included a new set of green building guidelines to be used for Self-Help's residential development. Megan Casaneva worked at Builders of Hope, Raleigh affordable housing developer. Her projects include renovation designs and application of green building standards. This work has continued in Fall 2008 with the assistance of Stephanie Greene, another architecture graduate student. Stephanie Julien, an architecture undergraduate student, worked with the North Carolina Indian Housing Authority on the master plan and schematic designs for a supportive housing community in Red Springs, NC.

HEDI Director Georgia Bizios, Professor of Architecture, presented at several full conferences, highlighting the value of sustainable design in affordable housing:

- "University-Community Partnerships in Affordable Housing," with Professor Thomas Barrie, North Carolina Affordable Housing Conference, October 12, 2008.

HEDI recently received a 2009 National Endowment for the Arts Access to Artistic Excellence Award in support of Bridging the Gap: Architectural Internships in Public Service.

HEDI's Work on Preventing Obesity by Design Phase II Begins

The Natural Learning Initiative (NLI) is working on their Preventing Obesity by Design Phase II (PODII) grant, which was awarded by the Blue Cross Blue Shield Foundation of North Carolina under the Healthy Active Communities Program Focus Area. The proposal was submitted in collaboration with the NC Partnership for Children (NCPC) to maximize the reach to childcare providers across the state. POD II will benefit more than 2,000 children who will enjoy improved outdoor environments for playing and learning, increased physical activity, and better understanding of healthy nutrition. The project will expand the expertise available from the Natural Learning Initiative to design and program high quality children’s environments combined with the infrastructure of Smart Start Quality Enhancement Projects, using a snowball-train-the-trainers approach to extend community support. The local partnerships will support the project by providing resources to implement POD II in their respective counties. NLI believes that trained technical assistance staff and teachers along with high quality outdoor environments are key preventive measures to support healthy eating and to counteract sedentary lifestyles of young children.

Lezlar Hall Selected for Gold 2008 Brick in Architecture Award

Since 1989, the Brick in Architecture Awards have been one of the most prestigious national architectural awards program featuring clay brick. Architectural firms from around North America enter their best material to be judged by a jury of their peers. Lezlar Hall was chosen as a Gold Winner in the Educational Category. Cannon Architects served as architect, the Belden Brick Company manufactured the bricks and General Slate Brick was the distributor.
Sarah Alexander (BLA 1999), owner of SYA Landscape Architecture, PLLC, is in the process of completing the new patio renovation at the Atrium (Erdahl-Cloyd Dining Patio over at D.H. Hill Library). She designed the project when she worked at J. Davis Architects.

Travis Baldwin (BD 1998) is part of a team that is working to design space at NASA’s Habitability Design Center. An article featured his team in Core77 in November.

Carol Rusche Bentel, FAIA (M.Arch. 1981), is the 2008 National Chair of AIA Committee on Design, which has close to 9,000 members. She led the Committee on Design conference in Detroit titled “Design Parallels,” from April 3-6, 2008, with an emphasis on automobile design. She is pursuing a master’s degree in the automotive design program at UC Berkeley, where he is a student.

Matt Bitterman, a LUMni/FRIENDs editor for the second consecutive year with an Award of Excellence for Print at the 39th Annual University and College Designers Association conference held in Savannah, Ga. Blanchard’s award-winning entry titled “Design at the Crossroads: the Intersection of Change and the Future” was used as the publication for VCOC’s 2008 annual Tazeem Doha International Design Conference.

Ramona Bultman-Lewis (M.A. Arch. 1995) had an exhibit titled “Thick as Thieves: Images from the Bultman Family 1930-1942” and selections from “The Elmina Series” on display at Through This Lens in Durham from May 16 – June 2008. Images from the Bultman Family 1930-1942, offers a glimpse into the lives of a successful mixed-race family living in Sumter, S.C., during the years of the Great Depression and up to U.S. involvement in World War II.

Riley Buun currently lives in Austin, Texas, where he is pursuing music composition and quest writing for local video game developers. In the meantime, he has made connections with local architects and continues work producing music for his southern electronic music act, fritoandchicho.com. Also, he is producing a CD box set of his love storytelling for the fan club at fritoeandchichocom.

Rob Connolly (BD 2004) wrote and directed an independent film titled “Our Neck of the Woods” that was selected for the 2009 Sundance Festival. Visit www.mold-o-form.com/ to read more.

Anni Albers Alumna Janna Eason (BAD, BS Textiles Technology 2007) has created a new blog to track the progress of her thesis project. Eason is enrolled in the master’s textiles technology program to study automotive textile design. She will maintain the blog, www.automotivetextiledesign.blogspot.com, until she graduates in December 2009.

Philip Freelon, FAIA, LEED-AP (BEDA 1975) of Durham, N.C. has been selected by jury to receive the AIA 2009 Thomas Jefferson Award for Public Architecture. The biennial Thomas Jefferson Award recognizes excellence in architectural advocacy and achievement in three categories: private-sector architects, public-sector architects and public officials who manage or produce quality design.

Freelon was chosen in the private-sector architect category for his established portfolio of accomplishment in the design of architecturally distinguished public facilities.

“This portfolio is exceptionally beautiful and is demonstrative of his success. “Public projects normally considered mundane, such as the Solid Waste Corporate Facility, become incredible pieces of public architecture,” the jury notes. “Creating outstanding architecture within the limitations imposed by public sector bureaucracies and budget constraints is an incredible challenge of which Freelon has proven himself to be a true master.”

Rodney Holland (RED-VI 1990) has a new film in development and a new production Web site (www.southwetwerkproductions.com) that showcases other projects in development, as well as one Holland co-produced, Another Harvest Moon, which is in post-production and listed on IMDb.com. Another Harvest Moon stars Ernest Borgnine, Cybill Shepherd, Doris Roberts, Anne Meara, Richard Schiff, Piper Laurie and others. It is set to be released in 2009.

An exhibit that recently opened at MOMA in New York titled “Rough Cut: Design Takes a Shaky Edge” in the Philip Johnson Architecture and Design Galleries includes some of Distinguished Alumnus Alexander Isley’s (RED-VI 1983) work from the Museum’s permanent collection. It will be up for the next several months.

Sandra L. Lee, (BEDA 1979) of CHEM BELL, is a member of the Class of 2009 of Leadership South Carolina, the state’s oldest leadership development program.

Leadership South Carolina, now in its 30th year, accepts approximately 50 participants a year who have demonstrated commitment to their community and strive to reach a higher level of service to the Palmetto State.

Julia Weiser Long (M.Arch. 1989) is co-owner of 314 design, inc. in Houston, Texas, where she lives with her husband James, son James (10) and daughter Helen Grace (9).

Deborah Lewis MacPherson, CSE, CCS, AIA, (RED-VI 1986) has passed the Certified Construction Specifier (CCS) exam and is now a Certified Construction Specifier. This achievement places her among fewer than 1,700 certified specifiers in the nation. MacPherson, who has approximately 20 years of experience, has worked on many WDG projects for both the Washington, D.C., and Dallas offices. Recent projects include the LEED® Gold-certified 20 M Street in southeast Washington, D.C., and a new residence hall for the College of Staten Island in New York. She serves as a board member and secretary of the Northern Virginia Chapter of CSI, and as a member of the Consensus Task Team and Model Interpretation Guide Team of the National Building Information Model Standard (NBIMS).

In addition to her work for WDG Architecture, MacPherson serves as projects director for Accuracy & Aesthetics, a 501c3 nonprofit organization based in Vienna, Va. Established in 2004, the organization serves the general public through the use of art, programming, architecture, mathematics, design, and music to help shape open source technology.

Erik Van Mekhman, AIA (M.Arch. 1999), and Randall Lanou, Assoc. AIA, LEED-AP (M.Arch. 1997), of Studio B Architecture in Durham, N.C., will provide their experience and understanding of vernacular, regional, architectural and environmentally conscious design to develop the architectural principals for the Harvest Farm Community located in pastoral New Hope Valley of Chatham County, N.C. Harvest encompasses 19 (10 acres) lots adjacent to the Haw River and the Jordan Lake recreation area. Organic farming, community activities, recreation and preservation of open space are all key aspects of the Harvest lifestyle. Visit www.studiobarchitecture.com and www.livingandrivewharvest.com for more information.

Editor’s note: Apologies for the wrong degree information. Please find the correct information.

Randall Lanou, aLUMni/FRIENDs editor for the previous magazine.

(continued)
Darrell Merino (BEd 1985) is Vice President of Design for Hasbro Games in Massachusetts.

Ashley Moran (BEd 2000) left a position as Lead Experience Designer for Motorola Mobile Devices (designed the Moto Z19 and E8 phones), for a position as Lead IA for Comcast Interactive Media, cross-platform projects. Currently working on iPhone applications, set top box interfaces and remote DVR technology, and online products such as Comcast.net and Fancast.com.

David W. Owens (B.A. 2006) accepted a position as a Landscape Designer with Susan Hatchell Landscape Architecture, PLLC, in Raleigh, N.C. He is working on projects including park master plans, streetscapes and campus pedestrian projects.

Roula Qubain (M.Arch. 1992) has joined the HSVS Raleigh office as studio lead. She will lead the firm’s expansion for facilities design, urban architectural design and project management. The recipient of numerous awards for her architectural work and community involvement, Qubain serves on the board of the Triangle ymca for Developmental Disabilities and on the Triangle Board of American Institute of Architects, where she is slated to be president in 2011.

Ann Albers Alumna Diana Randulis (BEd 2006) was interviewed by Jetprime Magazine on being a textile designer. The writer found Randulis through her blog, Please Sir (www.playsuirblog.blogspot.com).

After 17 years of teaching graphic design at East Carolina University, Eva Roberta (M.F.TD’92) returned to Raleigh to join the graphic design faculty at Meredith College.

After six years in Washington, D.C., Julienne Sarver (LAMSP’92; joint program 1999), has moved to Richmond, Va., where she is a senior planner for Sarver Housing Group, Inc. (www.sarverhousinggroup.com). They develop affordable housing for people with special needs, specifically the elderly and people with disabilities. Sarver bought a house in July 2008 and is enjoying renovating the house and garden. She also spends as much time as she can bicycling the country roads.

Adam Sebastian (BEda 2002; M.Arch. 2004) teamed with NC State alumnus Trip Regan and Appalachia State alumnus Matthew Maye to start their own business with their stimulus checks. Sebastian used his architecture skills to design the Cap-A-Cooz — a molded foam-rubber coozie with a bottle opener affixed underneath. Regan designed the logo and Web site, and Maye, a photography and business major, helped promote the company. Patent-pending, the Cap-A-Cooz is available online at www.capacooz.com.

Brooke Adams Vail (MLA 2008) and former Assistant Professor of Landscape Architecture Lee-Anne Milburn wrote an article based on Vail’s final project that is to be published in Landscape Journal in 2009.

Sarah Warner (BEd 2000) recently completed a year of post-baccalaureate study in metals/jewelry at Virginia Commonwealth University, and has relocated to Brooklyn, N.Y., to pursue her work as a jewelry artist and designer. Her work is available at a number of galleries, including the Penland Gallery and Rebus Works in N.C., and can be viewed online at www.sarahkathleenwarner.etsy.com.

America’s first LEED® Platinum hotel and restaurant, the Proximity Hotel and Print Works Bistro was recently certified by the USGBC. This Greensboro, N.C., hotel and restaurant was designed by Centerpoint Architecture in Raleigh, N.C, a firm owned by alumnus Jonathan Wolk, AIA (B.Arch. 1995), and F. Thomas Murphy, AIA.

Professor of Architecture Tom Barrie has an Extension Appointment in Housing and Sustainable Communities. Barrie was appointed to the Journal of Architectural Education editorial board in the fall 2008 and he co-edited the theme issue published in Dec. 2008.

Associate Professor of Graphic Design Denise Gonzales Crisp had the piece “Prototype” accepted for inclusion in Dimensions + Typographics,” a design exhibit curated by Jimmy Luu (University of Illinois, Urbana-Champaign) and Ryan Molloy (Eastern Michigan University) at a Space Gallery in downtown Chicago. The show and installation were up through Feb. 7, 2009, and may travel to other cities.

Professor of Graphic Design Meredith Davis is cited as a trailblazer in the new book by Bryony Gomez-Palacio and Armin Vitt titled Women of Design: Influence and inspiration from the original designers to the new groundbreakers. Davis, fellow and the 2005 national medalist of the American Institute of Graphic Arts, currently serves on the AIGA Visionary Design Council to define the designers of 2015. Adjunct Assistant Professor Kathleen Meany is also featured as a groundbreaker. Meany perpetuates Terms and Conditions and previously worked at Pentagram.

Assistant Professor of Architecture David Hill participated in two recent ACSA regional conferences. In Ambert, Mass., at a conference focused on new directions in prefabricated architecture, Hill presented a paper on hurricane relief housing titled “Prefabricated Recovery,” and “Morpheme House System,” a paper/project that proposes a sustainable alternative to orthogonal systems that typify most prefabricated panel and box house systems. At a Los Angeles conference, Hill presented “A Weaver in the Matrix,” a paper that examines the use of textile composite materials in emergency housing. Hill presented the paper with Laura Garofalo, Assistant Professor at the University of Buffalo.

Associate Professor of Industrial Design Bong Il Jin was a keynote speaker for the SI International Design Conference of KAGIS (Korea Association of Graduate Schools of Design) in Korea, Japan, China, USA. The theme for the conference is “The Future through Convergence of Design and Business” and it was held at Kyongi University in Suwon, Korea in August 2008. He presented four special seminars at Hong Ik University, Soo Myung University, Kook University and Sungmyung University from Sept. 1-4.

Associate Professor of Landscape Architecture Fernando Magallanes presented his juried paper, “Analyzing Cities: Linking physical and psychological contact in expanding our knowledge of urban environments,” at the annual conference of the Council of Educators in Landscape Architecture held in Tucson Jan. 1-7, 2009. This year’s subject was centered around “Teaching + Learning Landscape.”

The lab for Culture, an online archive originating in Amsterdam, has selected Associate Professor of Architecture Paul Tresca review the Durham Performing Arts Center (DPAC) for The Durham Herald-Sun in 2009, 2008. The DPAC was designed by Phil Savitick, (B.Arch. 1975) adjunct assistant professor and recently elevated to the AIA College of Fellows.

Expanding Architecture: Design as Activism is edited by Katelyn McKefer (M.Arch. 2005, intern) architect with the School of Architecture’s Home Environments Design Initiative, and Bryan Bell, executive director of Design Corps. This collection of 10 inspiring essays presents a new generation of creative design carried out in the service of the greater public and the greater good. An essay by Eric Van Mellen (M.Arch. 1999). Studio B Architecture / BuildSense, is one of the 30 essays included in the book.

Professor of Architecture Patrick Rand completed an online class titled “Designing Leaking Details,” available on Wiley’s Continuing Professional Education Web site. This lesson is among 10 that Wiley has included in its initial offering of programs. At the publisher’s request, Rand is currently preparing a second online lesson, “Accommodating Movement in Construction Assemblies,” to be available this spring.

Rand presented a summary of his research regarding “Sustainable Masonry Design and Construction” at the World of Concrete/World of Masonry convention in Las Vegas during February, after a similar presentation to practicing architects in St. Louis in January.

Associate Dean for Graduate Studies, Research and Extension Arthur R. Rice was accepted into the 2008 CIAA Academy of Fellows to honor his “lifetime’s accomplishments in teaching, scholarship and creative activity, and service.”

Professor of Architecture Paul Tresca reviewed the Durham Performing Arts Center (DPAC) for The Durham Herald-Sun in the Nov. 29, 2008, issue. The DPAC was designed by Phil Savitick, (B.Arch. 1975) adjunct assistant professor and recently elevated to the AIA College of Fellows.

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Gabrielle Duggan and Liz Morrison recently launched UNU after having met while studying Textiles Technology. Duggan is a master’s student in art + design, and Morrison graduated from the Anni Albers Scholars program in December (from Design and Textiles). UNU received a great review from The News & Observer style reporter Samantha Smith on 12/29/2008.

Winning designs in a rug design competition presented by Capel Rugs at the October High Point Market received a great review from Design and Textiles. UNU graduated from the Anni Albers Scholars program in December. A PDF order form is available from the home page: www.design.ncsu.edu.

The Steven’s Warehouse Redevelopment Project is a research and design project conducted by graduate students from NC State University’s College of Design who submitted designs exploring contemporary color, balance and compositions.

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