

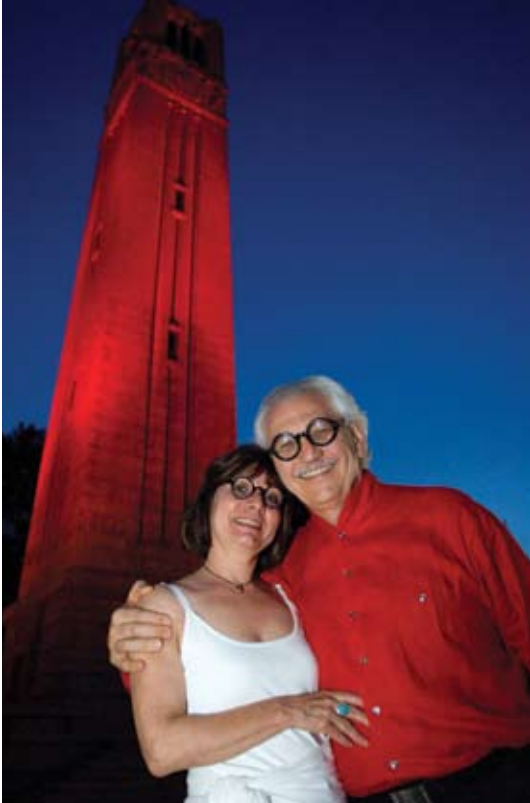
DESIGN INFLUENCE

NC STATE UNIVERSITY

FALL 2007

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Dean Marvin J. Malecha, FAIA, was named *The News & Observer* Tar Heel of the Week May 20, 2007. Recently Malecha was elected 2008 First Vice President/2009 President of The American Institute of Architects. The NC State Alumni Memorial Bell Tower was lit red in Malecha's honor on Friday, June 1, 2007. Pictured above, Malecha and his wife Cindy celebrate his recognition by the university.



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2007-2008 CALENDAR

August 27
Naming Ceremony in Kamphoefner Hall: S. Aaron Allred Entrance Gallery and the Robert Paschal Burns Auditorium.
7 p.m. Lecture: Kim Tanzer, Professor of Architecture, University of Florida

September 10 - October 12
Brooks Gallery Exhibition: Research and Extension

September 13
Alumni & Friends Gathering in conjunction with the AIA North Carolina Design Conference
Maune Belangia Faulkenberry Architects, PA, New Bern
www.design.ncsu.edu/rsvp

September 17
Architecture Lecture: Michael Speaks, USC

September 27
Ph.D. Lecture: Chris Conley, Illinois Inst. of Technology/ Institute of Design
7 p.m., Burns Auditorium

September 29
ARE Prep Course: Building Design/Materials & Methods
www.design.ncsu.edu/cont-ed

October 1
Architecture Lecture: Wayne Place, NC State University

October 5
Alumni & Friends Gathering in conjunction with the ASLA National Convention
HOK, San Francisco
www.design.ncsu.edu/rsvp

October 8
Ph.D. Lecture: Sharon Poggenpohl, Hong Kong Polytechnic University
7 p.m., Burns Auditorium

October 10
Design Guild Member Event
Hard Hat Tour of RDU Terminal C, 4-6:30 p.m.
www.design.ncsu.edu/guild

October 15 - November 2
Gallery Exhibition: Open House (student work)

October 22
Architecture Lecture: Paul Lukez, Paul Lukez Studio, Boston

November 3
ARE Prep Course: General Structures and Lateral Forces
www.design.ncsu.edu/cont-ed

November 5 - December 7
Brooks Gallery Exhibition: AIA/ASLA Show

November 5
Architecture Lecture in honor of Peter Batchelor, Esa Piironen, Esa Piironen Architects

November 7
Scholarship Reception

November 8
Ph.D. Lecture: Terry Irwin, Schmacher College/UK
7 p.m., Burns Auditorium

November 15
Practitioners' Convocation/Portfolio Review

November 19
Architecture Lecture: Keller Easterling, Yale University

December 3
McMillan Architecture Lecture: Andrew Freear, Rural Studio

December 10 - 19
Brooks Gallery Exhibition: Fall Graduation

December 19
Fall Commencement Exercises

2008

January 7 - February 3
Brooks Gallery Exhibition: Admissions Show

February 6 - March 7
Brooks Gallery Exhibition: Industrial and Graphic Design Practitioners Show

March 1
5th Annual Urban Design Conference
Sheraton Raleigh
www.design.ncsu.edu/cont-ed

March 4 - 24
Exhibition: Architecture Teaching Fellows

March 10 - April 4
Brooks Gallery Exhibition: Art + Design Practitioners Show

March 21 and 28
Interview Days

April 7 - May 2
Brooks Gallery Exhibition: Peter Batchelor Retrospective

April 12
11th Annual Design Guild Award Dinner
The Umstead Hotel and Spa, Cary, N.C.
www.design.ncsu.edu/guild

May 5 - 10
Brooks Gallery Exhibition: Spring Graduation Show

May 10
Spring Commencement Exercises

All ARCHITECTURE LECTURES are held in Burns Auditorium in Kamphoefner Hall at 6 p.m. and are co-sponsored by AIA-Triangle and the School of Architecture at NC State University. A reception follows the lecture. AIA CES credits are provided.

EXHIBITIONS are featured in the Brooks Hall Gallery.

VISITORS are encouraged to verify time and location of events, which are subject to change. For more information, call 919/515-8313 or sign up for DESIGNlife, an e-newsletter, at www.design.ncsu.edu (link to "news & events" from pull-down menu).

OUR THANKS College of Design lectures and exhibitions are sponsored in part by Design Guild Dean's Circle and Benefactor members.

For more details, go to www.design.ncsu.edu/events.

CONTENTS

DEAN'S MESSAGE

2 Smart Design

RECOGNITIONS

4 Design Guild Dinner
6 Catalano Recognized

FEATURES

7 A New Vision for CAM
8 Design Alumni Lead N.C. Aquariums
11 Smart Educational Design
14 Fellowship Leads to Fibers Study in Mexico and N.C. Mountains
16 Repurposed and Flourishing in NYC
18 *Dwell* Graphic Designers Make a Mark
20 Fine-tooning a Design Career
22 Design/Build Lures Students to Nova Scotia for the Summer
24 Alumna Patents Nonwoven Processes
26 Achieve! The Campaign for NC State

COMMENCEMENT ADDRESS

COLLEGE NEWS

NOTES

34 Alumni/Friends
37 Faculty/Staff
40 Students

43 Donor Support
45 College Faculty & Staff Listing

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.

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COVER
On the cover—visitors to the North Carolina Aquarium at Pine Knoll Shores study a display of high resolution satellite imagery to learn about the state's aquatic environments, *From the Mountains to the Sea.*

DEAN'S MESSAGE

Smart DESIGN

by Marvin J. Malecha, FAIA, Dean

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

the environment, ecological design indicates resonance with the cycles of life.

Perhaps the most encouraging aspect of this attention to design is just that—the attention. It is known that as industry seeks

to regain the competitive edge, it is design that is seen as the advantage. American business journals are filled with an emphasis on designed products as the means to remain competitive in a diverse world. It is the creative edge that will supposedly save us



from the loss of manufacturing positions to other countries as industries continue the search for the labor market that offers the least first cost. The continual reference to design has found its way into the vocabulary of even the most unlikely places as a key word indicating “out of the box” thinking. Is this a trivialization of a word that to some is laden with meaning and process, or have we come to a departure point in our culture where the act of design is the indicator of integrated thought and manufacturing processes? There is no doubt that some of the former exists as marketing brings the Martha Stewart syndrome to stores such as Target. But even in this situation it cannot be denied that improved products are coming to market. It is the latter, the fostering of new thought patterns, that provides inspiration for design education and practice. It is a challenge that must cause change in fundamental design education as well as a reconsideration of how education and practice intersect.

It is difficult to even understand why the words smart and design must be linked when the pursuit of ideas is under consideration. The first instinct is to reply to the phrase smart design; of course! And, if intelligent design is the indication of the presence of God, how could it be otherwise? In fact, in the context of this discussion, humans have been challenged to grow beyond themselves. It has been written, “Do not be conformed to this world, but be transformed by the renewing of your mind, so that you may discern what is good and acceptable and perfect.” If this

premise is accepted, then smart design must refer to the agile mind continually reconfiguring to the need for action in an ever more diverse context. Smart design cannot therefore refer so much to a technological breakthrough or innovative product as much as to a way of thinking.

My grandmother was fond of “ruminating.” These were her thoughtful moments about how things were going. It was the means by which she processed the issues and conflicts of life. It was a skill equally applied to when to plant her garden in the spring as it was to issues of health care and questions of money and resources. Although her education never progressed beyond what we would refer to as fourth grade today, she had faith in deep thought. She lived her life in thought and aspiration beyond herself. In many ways the successes of her grandchildren were of her design. This is the power of design. It allows the individual to think beyond his or her own reality into what could be. With this premise we can now consider the essence of the purpose of the design community and the preparation necessary to practice design in a challenging world. A design education is not about technological applications, although such devices enhance the experience. A design education is not about the resultant artifacts, although such tangible outcomes are a poignant measure of effectiveness. It is about ruminating. It is about teaching the intense reflection and the continual renewing of the mind so as to derive what is good and acceptable and perfect from among

many choices emerging from a cacophony of sources. In contemporary practice this cacophony of sources must be addressed in an integrated manner. It implies that collaborators, clients, producers, marketers and users are working in elegant synergism. It is an assumption that is and will continue to redefine the phases of the design process. Traditional linear and episodic phases from conception to realization are being compressed and redefined. The integration of people, ideas and capabilities has become the most important aspect of a renewed design approach.

We must therefore explore new ideas and observe the individuals and teams whose work emerges from among us as illustrations of those who are capable of finding the deeper meaning in all of the design disciplines. We must expand our horizons so that our minds remain free in exploration. And, as teachers, we must encourage exploration even at the cost of failure. And we must reward the noble failure that comes with advanced learning and true creativity. Design thought, true rumination, is not about success. It is about the journey of thought that leads to the unknown. As educators and practitioners we cannot focus on only the prudent path. We must avoid dogma even if it assures a seemingly greater level of success. The first steps toward flight are filled with risk.

If we define smart as the intense application of intellect, then *Smart* Design is a risky adventure.

DESIGN GUILD DINNER

**10th Annual Design Guild
Award Dinner
Honors Ann Goodnight**

**March 3, 2007
The Umstead Hotel and Spa
Cary, NC**



Clockwise from above:
10th annual Design Guild Award recipient Ann Goodnight with Design Guild President Michael Cole and Dean Marvin Malecha.

Professor Peter Batchelor is recognized for his 39 years of service to the college

Katherine Peele and her husband Rick take a turn on the dance floor

Professor Georgia Bizios with former students Anna Marich Mehlman and Julie McLaurin

Brenda and Ken Martin

A fine setting



Event photos by KC Ramsay



Clockwise from above:

John Atkins shares some thoughts with Bob Ingram and Jim Goodnight

Mingling and dancing

Larry Wheeler, 2006 Design Guild Award recipient, enjoys his meal with Melissa Peden

David McQueen chats with Irv Pearce. Earlier, Irv, as AIA Triangle section president, received a certificate of recognition from the college for the section's significant contributions to the School of Architecture.

Greg Hatem, Charman Driver and Ralph Thompson

Joan Ellen Deck with her husband and 2002 Design Guild Award recipient Thomas Sayre, and his firm partner Steve Schuster

Mary Anne Howard chats with Phil and Nnenna Freelon

Table 5 awaits dessert and dancing



CATALANO RECOGNIZED

Eduardo Catalano Recognized with Honorary Doctor of Fine Arts from NC State University

Excerpts from Chancellor James L. Oblinger

A world-renowned architect who headed NC State's architecture department for five years during the 1950s, Argentina native Eduardo Catalano has produced revolutionary and notable works of architecture in a career spanning more than 50 years.

Some of his most important works as an architect include the Student Center at the Massachusetts Institute of Technology, where he taught from 1956 to 1977; United States embassies in Buenos Aires and Pretoria, South Africa; the Governmental Center in Greensboro, N.C.; and, in collaboration with Pietro Belluschi, the Juilliard School of Music in New York City.

After serving as professor of architecture at the Architectural Association in London in 1950-51, he was appointed as head of the Department of Architecture in the NC State School (now College) of Design where he taught and practiced for five years. During his tenure at NC State, he received four first prizes in national architectural competitions and designed and constructed his revolutionary house in Raleigh. When originally published in *House and Home* magazine in 1955, the editors wrote, "This is a structure that is all 'skin' and no 'bones,' a structure that reaches into the magic design world of the soap bubble and the

cobweb, a structure that reflects the most advanced engineering know-how of our time...

The result is a flight of engineering fancy so daring, so nearly unbelievable as to make most structures of 1955 seem ponderous and obsolete by comparison."

A letter to the editor from Frank Lloyd Wright, who rarely praised other's work, read, "It is refreshing to see the service of shelter ... so imaginatively and able treated as in this design." *House and Home* would later name it the "house of the decade," and *Life* magazine would feature it prominently in a special 1957 issue devoted to marvels of design and technology that would shape the world of tomorrow.

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

A graduate of the University of Buenos Aires, Catalano has graduate degrees in architecture from the University of Pennsylvania and Harvard University.

Therefore, by virtue of the authority vested in me by the Board of Trustees, I hereby confer upon Eduardo Catalano the Degree of Doctor of Fine Arts, Honoris Causa.

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

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



A New Vision for CAM

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

In February 2006, NC State welcomed the Contemporary Art Museum (CAM) as an outreach initiative of the College of Design and in May, 2005, selected A.T. Stephens to oversee planning and fundraising for a new 25,000 square foot exhibition and learning center to be built on the warehouse site.

Stephens brings decades of museum practice and mentoring to his job as CAM Director. It is his belief that CAM can be not only "an art-infused, learning enabled, visitor-centered destination, but a place where one's relationship to art and design can be felt and expressed in meaningful ways."

During the last few years, CAM has operated as a museum without walls, with partnerships and exhibitions that have engaged youth and adult learners in the process of creating and in discovering where their immediate concerns

and aspirations are satisfied by new art and good design. One example of the kinds of programs this innovative museum will undertake when it opens in 2010 include CAM's active participation in art instruction at the Moore Square Museums Magnet Middle School in Raleigh.

CAM's curator of education, Nicole Welch, has been working with teachers and students at the school for five years, most recently in depicting the growth of Raleigh in colorful storefront installations—from its earliest days into its current efforts to revitalize the city's historic center. "This project is particularly unique in that we use artmaking as a means for the students to better understand their community's past and present, while inspiring them to develop their own vision for the future."

This past summer, CAM launched a different "Growth" collaborative, this time with volunteer gardeners in Cedar Grove, N.C. Taj Forer, a well-regarded photographer, was selected as the lead artist to encourage the town's residents to participate in an artistic dialogue about renewal, regeneration and growth set among the furrows of the Anathoth Community Garden. As CAM's artist-in-residence, Forer will provide a visual voice—and cameras—for people to document their lives and illustrate how our expanding communities are affecting their daily lives.

"For folks like me, who enjoy the new and who welcome opportunities to revisit our past lives and assumptions," says Stephens, "thinking through and finding support for introducing contemporary art and design to young audiences or enlarging the conversation between skeptics and patrons or pointing out the personal connections we have to the arts is CAM's great opportunity." Even Design Camp, the College of Design's popular summer program for high school students (260 attended this year's program), will evolve as CAM takes the lead in coordinating its week-long sessions. Self-expression, empowerment, creation, dialogue, identity—these are recurring themes and motivations in an unfolding plan to build and populate the College of Design's newest initiative.

To learn more, visit the museum's Web site at cam.ncsu.edu.



CAM Director A.T. Stephens

Design Alumni Lead N.C. Aquariums

There are three state-run aquariums in North Carolina, and two of them have connections to the College of Design.

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

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



Jay Barnes, pictured outside the Pine Knoll Shores Aquarium.

Growing up at the coast and working in fish and crab houses, Barnes has a love for everything coastal. He had an art background and wanted to be an architect, so he pursued a degree in the College of Design. He later earned an MFA in Advertising Design from Syracuse University.

At NC State, Barnes became interested in product design and found a place there. He enjoyed the faculty and the project work they were

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

An exhibits curator position was posted right after he graduated, so Barnes applied and was hired at Pine Knoll Shores. Most of the exhibits at the aquarium at that time were low-tech, and Barnes designed and built the displays himself. In 1987, he left to be a consultant in the aquarium division in Raleigh.

He gained organizational perspective while working as the aquarium liaison. Then, in 1989, the Pine Knoll Shores director moved on, so Barnes became the director. "It was a new level of responsibility and administration, but the great thing about design school is you learn about problem-solving. It can be applied and is applied every day here," he says.

One of Barnes' main accomplishments was his work on the renovation and expansion of the aquarium. In 2004, the N.C. Aquarium Society and the state broke ground on the new Pine Knoll Shores Aquarium. It reopened in May 2006. The facility tripled in size.

"Personally, being involved in the redesign, theming, and mapping out traffic flow was very rewarding. From systems engineering, to graphic layout and artificial habitats—this is a unique niche of design," says Barnes.



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

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

One of Moffitt's career experiences was as a senior planner of the

Cape Fear River Basin for the state. While in another position for the state, she consulted with local government on sedimentation and erosion control. She also completed law school and worked briefly for the Nature Conservancy. Her legal



Touch tanks offer interactive learning at the North Carolina Aquariums.

Left: Divers are among the popular attractions in the "Living Shipwreck" exhibit at Pine Knoll Shores.

Each Aquarium is themed to interpret North Carolina's diverse aquatic environments.



Donna Moffitt stands above Fort Fisher's largest tank, where she participates in diving each week.

training eventually led to a position as a legal and policy specialist for the aquarium division where she reviewed off-shore drilling and exploration plans and prepared the Governor's responses on those plans.

She has also served as assistant director of the Soil and Water Conservation Division and as the director of The Coastal Management Division. For Moffitt, the common thread in her positions, including her current position at the aquarium, has been love for the environment and concerns about water quality.

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

Her landscape architecture knowledge has paid off at the aquarium with plantings that attract birds and butterflies to their N.C. birding trail and to planting dune grass to help preserve their vulnerable location.

The future for the N.C. Aquariums seems brighter than ever. Several new strategic initiatives are under way to further invest in the state. Barnes and Moffitt are looking into sites to rebuild piers along the coastline. Hoping to have one pier for each aquarium, the *(continued)*

multiuse piers would have fishing for a fee and educational programs. Barnes says, “The piers would be state-owned, concrete piers that could withstand hurricanes. A series of piers would provide beach access and be outposts for the aquariums’ conservation and education programs.” Barnes speaks of the loss of the fish houses and piers along N.C.’s coastline and N.C. Sea Grant has helped with this effort.

The first pier will be built at the site of Jennette’s Pier in Nags Head. The North Carolina Aquarium Society owns the land, but it will soon be transferred to the aquariums division. The original pier was destroyed by Hurricane Isabel in 2003.

“The aquariums are leaders on the coast for tourism and we want to continue to make the coast strong and sustainable,” he adds.

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

Managing the North Carolina Aquarium at Pine Knoll Shores is not Jay Barnes’ only professional activity. He is also the author of three books about North Carolina’s and Florida’s history with hurricanes.

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

In the early 1990’s, he contacted UNC Press and asked if they would be interested in publishing a book that would chronicle North Carolina’s hurricanes. In the summer of 1995 *North Carolina’s Hurricane History* was released, with a second edition released in 1998 that covered Hurricanes Bertha and Fran. A third edition followed after Hurricane Floyd in 1999.

Barnes became a hurricane historian, and published his second book on Florida hurricanes in 1998. The newest edition of *Florida’s Hurricane History* was released this year.

For his third book, he got a call from N.C. Treasurer Richard

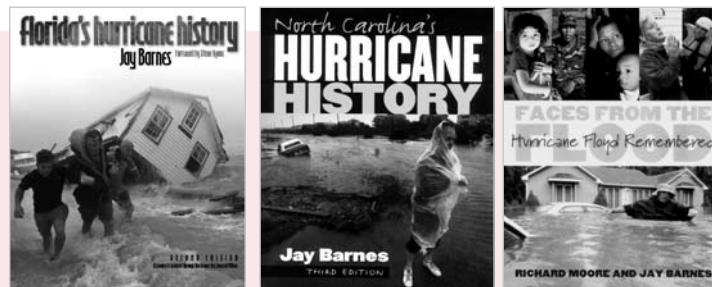


Aquarium visitors explore darkened galleries that feature colorful graphics and an amazing diversity of fishes.

would benefit by their existence.

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

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



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

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

Smart Educational Design

by Katherine N. Peele, FAIA (BEDA 1987, B.Arch. 1988)

A perfect storm is upon the education and design communities, one that can potentially transform the way we design and build learning communities, how they are used for teaching and learning, and the

environmental impacts of school siting, design, construction and operation. Conflated with ever-growing K-12 enrollments, stressed public pocketbooks and radical changes in the requirements for

students’ eventual success in the global workforce, these factors combine to create the opportunity—indeed, the obligation—for designers to join with educators and communities to help drive a twenty-first century revolution in teaching and learning.

Design influences learning

According to the publishers of *Education Week*, the 2006 national high school graduation rate was 69.9%. This rate varies greatly among the states and depending upon reporting methods—the same study defined South Carolina’s graduation rate as 53.8%, the lowest in the nation. Consider this underwhelming educational achievement within the context of the demands of an increasingly complex and technologically oriented global workplace.

Thirty years of study have confirmed what many designers and educators know intuitively—the way we design and build schools profoundly influences how children learn. Much of the study literature has focused on school size, and the findings are clear. For most students, smaller schools or properly managed schools-within-schools result in higher test scores, higher retention and

higher graduation rates.

Recent years have brought increased focus and study to the teaching and learning benefits of natural light, indoor air quality, project-flexible



quality and relevance of the education they offer students. The past 20 years have brought an evolving understanding of the influence of school design on children’s learning experiences and of the considerable

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

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

Schools impact the natural environment

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

Sustainable strategies can substantially lessen these impacts. Proper landscaping, tree conservation, windows that admit natural light, energy-efficient building shells, lighting and electrical systems, and

properly designed and maintained mechanical and ventilation systems can have a tremendous impact on bottom line energy consumption, as can employment of the ever-growing range of solar and geothermal technologies. The new Knightdale (N.C.) High School, designed by LS3P Associates, incorporates many of these sustainable design features and has resulted in a greatly reduced annual energy bill for the Wake County Public School System.

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

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

Increasing demand, strained public budgets

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



Knightdale High School with south-facing classrooms incorporating shade structures/daylighting

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

However, new thinking is slowly taking hold. Setting aside educational benefits, an analysis by Knowledge Works Foundation found that whether, taken from the perspective of cost per student or cost per square foot, the cost to build smaller schools are very similar to those to build larger ones. Ways to lower school construction costs are many, including leveraging investment by sharing library and recreational spaces with the community, housing community service centers, and offering after-school classrooms space for adult education. The Brier Creek Elementary School in Raleigh, N.C., another LS3P project, incorporates a community center in the design, sharing recreational facilities with the community after school and on weekends. Of course, the most fiscally (and environmentally) efficient school building is one that isn’t built at all. To that end, existing buildings can be repurposed, including former retail sites, public buildings and churches.

The designer’s charge

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

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

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

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

If you’re not a bit intimidated—and very much intrigued—you’re not paying attention. What a charge. What an opportunity. And, yes, viva la revolucion.

Brier Creek Elementary School—Community Center entrance



Fellowship Leads to Fibers Study in Mexico and N.C. Mountains

The urge to continue learning art + design techniques spurred recent alumna Andrea Donnelly (BAD 2006, fibers concentration) to apply for and secure one of the 2007 Windgate Fellowships awarded from the Center for Craft, Creativity and Design, a regional inter-institutional center of the University of North Carolina, out of Hendersonville, N.C. Fifty-three schools receive invitations to nominate two students per



university to apply. A total of 10 graduating seniors each received one of the \$15,000 awards.

During the online application process, Donnelly submitted 10 images of her best work along with a couple of paragraphs describing the context and future direction of her work and a proposal outlining how she would use the grant money if she won. As a fiber artist, Donnelly hoped to

expand her knowledge and skill by studying with master weaver and dyer Eric Chavez in Mexico to learn more about traditional tapestry weaving and natural dye processes. She met Chavez in October 2006 when he visited NC State and spoke about his work and home. She also proposed to take more specific classes back home in N.C. She is enrolled in a semester-long class at Penland School of Crafts in the Blue Ridge Mountains of N.C. for the Spring of 2008.

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

"They used handmade and sturdy but very simple looms—seven in their house—with one of them large enough to weave a 12-foot wide carpet," says



Donnelly. "That's how the family makes their living. They sell their rugs in the local artisan markets and people from around the world commission work from them and wholesalers order in large quantities. The orders come in up to a year in advance, so they have a roomful of rugs in their beautiful, open-air home. The family dwelling's large, flat roof is where they make dye and clean, dye and dry the wool. Everything is done in their home."

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

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

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

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

While a student, Donnelly had a fiber sculpture titled "Density" accepted into *Fiberart International 2007*, and the image of her fiber

cube was used on the postcard announcing the show.

Currently, Donnelly is working at Empire Properties during the day and it has worked out well because of her travel schedule with the fellowship. In the evenings she makes artwork and submits her work to galleries.

Since she is looking forward to spending March through May in the N.C. mountains at Penland, Donnelly says one of her main goals now is to keep experimenting with the dye processes she has learned, incorporating the new techniques into her work, and to get more exposure for her work by entering shows. In May 2007, her "Lady Series" was in the HL5 show and from mid-August through September, the work is at the Fine Arts Center at Ravenscroft High School in Raleigh.

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

Who knows what is next for Donnelly? She is currently looking at graduate schools and hopes to be back in the classroom for Fall 2008.

"I never want to stop learning," she explains.

Photos of Andrea Donnelly dying and weaving while in Mexico.



A Drive for Museum Design

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

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

"Dean Kamphoefner was tough, but magical and had created this unique group of people as teachers," Sears remembers.

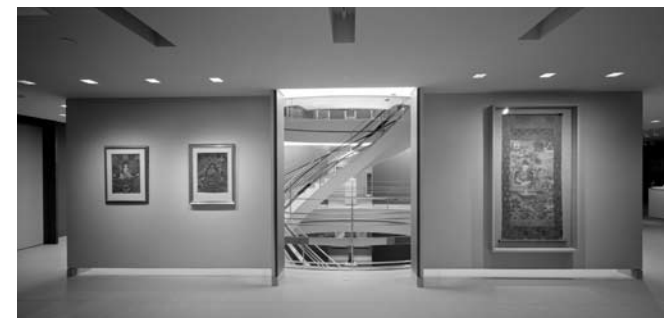
"Instructors who stand out in my mind are Vince Foote, George Bireline and Gene Hedge," says Sears. "George Bireline provided my greatest influence both from a visual as well as a philosophical perspective, and he became my life-long friend," says Sears.

Sears' career pathway evolved from NCMA where he assisted with functional, architectural and design issues as well as the inaugural



exhibition design in the 1983 building. Moving north to Washington, D.C., he joined a museum design consulting firm for a few years and then joined the Freer Gallery of Art, a museum of the Smithsonian Institution. The Freer neither lends nor borrows its holdings, of which Whistler and his contemporaries are a large part.

In 1985, the Freer staff was planning a sister museum—the Sackler Gallery—which like the Freer would focus on Asian art. Arthur M. Sackler, a collector and philanthropist, donated



the nucleus of the holdings for the Sackler Gallery collection. As head of exhibition design, Sears became intimately involved in both the construction of the new Sackler Gallery, as well as exhibition design there.

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

After opening the Sackler Gallery in 1987, the Freer was closed for a five-year restoration and expansion reopening in the spring of 1993 to critical acclaim. Fast forward to 2003 when Sears left D.C. through a cooperative agreement with the Smithsonian to become head of



design and construction at the Rubin Museum of Art in New York. The first museum in the Western world devoted to the art of the Himalayan region. He now serves as Chief Operations Officer of the three-year old museum.

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

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

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

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

Attendance continues to increase each year. The challenge continues to be spreading the word about RMA, but those 125,000 people who are expected to walk through the doors will be impressed.

While he may not have actually started out as a truck driver, Sears has been on the move throughout his career. His current challenge is to help keep the Rubin Museum's growing reputation.



Far left: Patrick Sears is Chief Operations Officer of the Rubin Museum of Art. Interior and exterior photographs provided by the Rubin Museum of Art.

Dwell Graphic Designers Make a Mark

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

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

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

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

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

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

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

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

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

Blue shares: "that in school you drive your own projects, but in the working world you don't have that flexibility all the time. Don't lose track of the things that interest you most." Halber insists students take advantage of the wealth of resources available at NC State. "The dialogues that happen outside of College of Design are equally important to a design education."

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

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

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

Far left: Kyle Blue and Geoff Halber
Magazine images provided by *Dwell* magazine.



Fine-tooning a Design Career

As a boy in Sanford, N.C., Jack Pittman (BEDA 1974) always wanted to be a cartoonist. He loved the funnies and cartoon shows. Since he was artistic and an honors student, his high school counselor suggested he might be a good candidate for NC State's then School of Design. Pittman was accepted into the architecture program.



"There was a great general design curriculum. You soon learn that design theory and applications cross over to other things," Pittman said.

Right out of school, he got a job as an illustrator with *The News & Observer*. He illustrated articles and did court renderings. The most famous court sketches he did were of the trial of Dr. Jeffrey McDonald, in the case that inspired the book *Fatal Vision*. Pittman also captured the last case that North Carolina Senator Sam Ervin, who was made famous by the Watergate inquiry, argued before the Supreme Court.

As part of his job at *The News & Observer*, Pittman prepared sports cartoons every Saturday for the featured Atlantic Coast Conference game. "The paper was really good about letting me experiment with different illustrations," he says.

He and the paper's current cartoonist, Dwane Powell, both started at *The News & Observer* in 1974. When *The Raleigh Times* was still in print, Pittman prepared editorial cartoons for it. Pittman's *N&O* op/ed cartoons gained notice, and he began receiving calls for freelance work from advertising agencies and others.

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

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

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

According to Grey Blackwell (BGD 1992), "In animation, Jack is always a step ahead. His work ethic



Above l-r: Cover for tv magazine featuring Mike Wallace from "60 Minutes"; award-winning art for Pitt Memorial Hospital; art for NC Museum of Natural Sciences—also a Reuben Award winning textbook wrap; cover for Carolina Country magazine—part of a body of work recognized in third Reuben Award. Below: Map for Silver Springs, Florida

is unbelievable and he is incredibly talented. He is on the e-mail list to receive my new animations and he always responds and sometimes tells me about new features I might want to try."

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

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

Pittman has received the Reuben Award from the National Cartoonist Society three times. He won in 1995 for best in advertising and illustration, in 1999 for best in advertising and illustration and in 2004 for best in magazine illustration. His 1995 and 2004 awards were presented by Sergio Aragonés of *Mad Magazine* and while his 1999 award

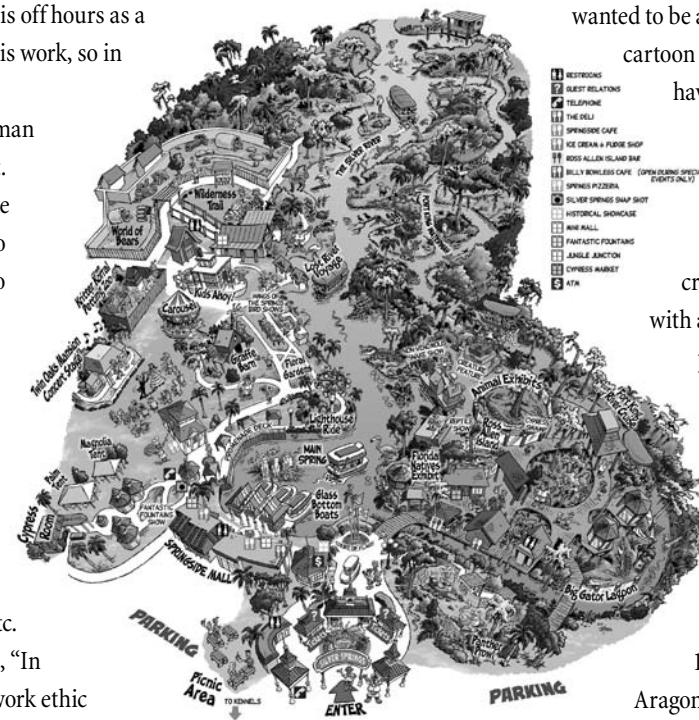
was presented by Jack Davis, a childhood idol of his and just about every cartoon illustrator in the business.

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

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

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

Glad that he was able to realize his childhood dreams of becoming a cartoonist, Pittman comments about the importance of his adjusting to the digital age of technology. "Everything is 90 percent digital now. I have been fortunate to bridge the gap between letterpress newspaper and the digital age. That discipline I learned in design school has helped me acquire my computer skills," he says. "As a college instructor most of his life, my father set a good example of curiosity toward new technologies and the pursuit of education to improve one's skills. Design school continued to expand my horizons and equipped me for self-investigation into innovative expression and visual communication."



Design/Build Lures Students to Nova Scotia for the Summer

A firm believer in the design/build process, master of architecture student K.C. Kurtz was nominated by the College of Design to participate in Brian Mackay-Lyon's GHOST lab, a two-week design/build summer studio held on the beautiful and rugged east coast of Nova Scotia. David Birge, also an M.Arch. student, applied to attend as well.

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



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



Left: GHOST site with summer '07 construction in the foreground—day 8

Above: Completed project, GHOST 9—day 14

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



From top: Brian Mackay-Lyons; KC Kurtz—day 13

exercises as they will generally be in use for at least 10-15 years.

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

Entering N.C. State as a track-three student with an undergraduate degree in another field, Kurtz has taken advantage of several opportunities while enrolled. He was a member of the first student

This summer's group built the ninth semi-permanent structure on Brian MacKay-Lyons' land, a "loafing barn" for horses. The structure provides both a place for horses to gather during inclement weather and a lockable space for a tractor and other farm implements. The GHOST structures are akin to installation land art, however, they are not simply design

team to develop affordable housing plans for the Lumbee tribe and was on the national and state championship sustainability team last year.

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

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

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

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

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

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

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

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

Projects are seen as didactic instruments to interpret cultural ecology and build on both the research experience of Mackay-Lyons Sweetapple Architects and the framing and shipbuilding traditions of the area. At the session's conclusion, the completed structures serve as the venue for a community gathering, featuring local musicians who help interpret the cultural history of the site.

Alumna Patents Nonwoven Processes



Designer Liora Manné's studio and showroom in the Chelsea arts district in New York City is an illustration of her unique combination of the artistic and technical aspects of design.

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

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

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

An internship at Cotton Incorporated, which at the time was located on Raleigh's Glenwood Avenue, proved to be an integral part of Manné's love for textiles and design. She worked with fabric, knitted and worked especially with printed knits. According to Manné, she "pushed the envelope on what the machines were supposed to do" with great results.

Manné continued as a consultant for Cotton Inc. after relocating to South Carolina. She still had an interest in going to New York to design, so she accepted a job as a knit stylist with Marcus Brothers, a woven textiles company.

Manné loved designing but found that she did not enjoy the business aspects of going it alone. In 1989 she saw the work of a fiber arts artist and she found a partner in New Jersey that would allow



her to use their machines for her needle-punched non-woven designs. She found the right factories to team with and the challenge was to find her niche market.

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

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

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

Now days are busier than ever. Her practicality is evident. "Whatever I design has to sell," she says.

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

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

"It's all about the blending. There are no static limitations," she adds.

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

Manné credits Vince Foote for arranging for her to follow her educational interests while enrolled at NC State. Following her dream to design in New York continues to fulfill her.



Opposite page, far left: Manné with some of her retail items.

Opposite page, right: handbag design.

This page, top: Rug designs.

Far left: Worker creating rug with lamontage technique.

Left: Custom rug design for residential staircase.

Achieve! The Campaign For NC State

College of Design Campaign ACHIEVEments!

As the university enters the final year of the *Achieve! Campaign for NC State University*, the College of Design is working to reach beyond its \$9 million goal. As of the end of August, the college has raised just over 90 percent of its campaign goal. In this magazine you can see a list of alumni, friends, companies and foundations that supported the college during the 2006-2007 fiscal year with contributions and in-kind gifts of \$100 or more. Every gift that is made to the college is important. It is this private support that allows the college to provide an extraordinary educational experience for our students.

Gifts also enable the college to continue its connection with alumni

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

- \$400,000 – gift from Eduardo Catalano for new lecture endowment. Eduardo Catalano Lectures/Seminars on Contemporary Architecture.
- \$205,000 – gift of land in Boone, N.C., to fund a scholarship to travel to Prague.
- \$81,000 – 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.
- \$55,000 – gift from Linda Noble and Craig McDuffie to establish an endowed scholarship for a study-abroad experience.
- \$30,000 – gift from the Goodnight Education Foundation to support the Contemporary Art Museum's K-12 programs.
- \$20,000 – from the National Concrete Masonry Foundation for the design of a concrete masonry house – to match \$20,000 gift from Adams Products Company.

and friends through continuing education seminars, conferences and social and networking opportunities at Design Guild events, lectures and receptions held across the United States. A few of the events held this year included: more than 150 registrants attended the Designing for a Sustainable Urban Region conference held March 24, 2007; another 220 alumni and friends celebrated Ann Goodnight's contributions to art and design in the Southeast as she received the Design Guild Award at the tenth annual Design Guild Award Gala held March 3, 2007, at the new Umstead Hotel & Spa in Cary; and in May more than 50 alumni gathered at the alumni and friends reception held in San Antonio, Texas, during the national American Institute of Architects convention. This year the fall semester was kicked off with the back-to-school barbecue held in conjunction with the naming ceremony for the newly renovated Kamphoefner Hall spaces: the Robert Paschal Burns Auditorium and the S. Aaron Allred Gallery. Then in early September the college was on the road holding an alumni and friends reception in New Bern, N.C., on September 13, 2007, with 70 people in attendance.

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

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

Eduardo Catalano has once again made a major gift to the College of Design. Almost two years ago he established the Robert Burns Lectures/Seminars on Structural Innovations Endowment in the School of Architecture in memory of his former student, friend



and faculty member. This past spring, Professor Catalano came forward with a generous gift of \$400,000 to establish a new endowment for the School of Architecture. This new gift is for a lecture and seminar on the topic of contemporary architecture in honor of Professor Catalano. The new endowment will be named the Eduardo Catalano Lecture/Seminar on Contemporary

Architecture. The School of Architecture is honored that Professor Catalano continues to support the program by providing these innovative endowments that allow the school to bring in leading professionals and educators. These endowments not only provide our current students with outstanding educational opportunities, but they also attract top students to our program.

SUPPORT THE COLLEGE

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

A FEW BRICKS ARE STILL AVAILABLE

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



COLLEGE OF DESIGN 60TH ANNIVERSARY CELEBRATION

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

Be sure to keep the college updated with your current contact information and sign up for our DESIGNlife E-news so that you will not miss any of the planned events. If you would like to assist with the anniversary plans please contact the College of Design External Relations Office at 919.515.8313 or by E-mail at design@ncsu.edu.

Make a Gift of Stock—Receive Double Benefits

One of the most effective ways to make a gift to the College of Design is to utilize long-term appreciated securities because of the double benefits—a charitable deduction for the full fair-market value of the stock plus avoidance of any potential capital-gain tax. Simply have your broker transfer the securities to the NC State University Foundation for the College of Design. The college will sell the stock and credit the proceeds to the purpose you designate. Contact Carla Abramczyk in the External Relations Office at 919.513.4310 or the NC State University Office of Gift Planning at 919.515.5106 for transfer instructions.

COMMENCEMENT



**Commencement Address by Charles A. Flink, FASLA, BEDLA 1982
NC State University College of Design
May 12, 2007**

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

Item # 1: Punched Ticket—Admit One for Life

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

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

Now here is something that I assume most of you are interested in—a job! The good news is that employment opportunities have increased

by 20% from one year ago. The design professions are growing at a steady rate, and there is a high level of demand for architects, landscape architects, graphic designers and industrial designers. Growth rate of the design profession averages between 10-15% each year. The demand for landscape architects is among the highest, with a growth rate of 18-20%. That means that there will be plenty of jobs for graduates.

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

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

Item # 3: NC State Checkbook

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

Item # 4: Apple iPod

Does anyone know what this is? It is the convergence of technology, information and convenience. We call it an “iPod.” Twenty-five years ago, the College of Design began its first computer lab—it was a closet next to the Dean’s office. This is back when John Tector had a head full of jet-black hair. For fun, we used to go the lab and watch the Commodore 64KB computer print 0’s and 1’s across a page of paper. Today, the iPod stores 10,000 of your favorite songs, the latest television programs and movies, all on a device designed to fit in your shirt pocket; an amazing achievement in 25 years. However, I am confident that members of this graduating class will design future products that are infinitely more important to all of us than the iPod. These products will improve our quality of life, enable us to better communicate and hopefully encourage us to live in greater harmony with each other, and throughout our planet. I can’t wait to see what the class of 2007 comes up with next.

Item # 5: Wings on Wings Pin

This is to remind you to check in with the College of Design from time to time. We want to see your smiling faces, hear about your successes, learn how you have resolved the challenges of life and the profession. Please take the time to keep in touch, support the College of Design and NC State University.

Well, I am sorry that you did not receive your Life Survival Kit at the RBC this morning. I am confident that having survived the rigors of your education, you are all well prepared to take on the future challenges that you will face in your life and career.

My final thought and words of advice. If you have passion in your life and your career, you will succeed in your pursuits. Make certain that what you do in your life and in your career, you do with passion. With passion, it is so much easier to wake up in the morning, overcome life’s daily challenges and discover answers to yet unasked questions. Choose a career path that offers you the freedom and opportunity to live your life with passion.

To each and every graduate I wish you all the best in your future endeavors. Please remember to enjoy the journey. Once again, congratulations!

Design Guild Fall Event:

Hard Hat Tour of RDU's Terminal C Wednesday, October 10, 4-6:30 p.m.

Get an inside preview of RDU's terminal C while under construction. This spectacular landmark design will be the new gateway to the Triangle. The project's lead architect firm is Fentress Architects, working in association with The Freelon Group and O'Brien/Atkins Associates. Tour leaders will include Curt Fentress, Phil Freelon and Bill O'Brien. The tour will be followed by a reception.

The Design Guild Fall event is open to Design Guild members and their guests. Not a member? Need to renew? Please use the enclosed envelope and send in your contribution.

For more information about the event or to reply, go to www.design.ncsu.edu/guild or contact Jean Marie Livaudais at jm_livaudais@ncsu.edu or 919.515.8320.

Note: Tour participants must wear a hard hat, safety vest and closed, hard-soled shoes. Vests and hard hats will be available.



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.

Sincerely,
Michael Cole – President, Design Guild

NC State's Prague Institute now open to all NC State students

The North Carolina State University Prague Institute, which opened in 2005 as an initiative of the College of Design, is now open to all NC State students.

The institute, located in the center of Prague, the Czech Republic, has traditionally offered design studios in landscape architecture in the spring semester, architecture in the fall, and painting in the summer. Course offerings have been expanded to include those satisfying General Education requirements so that any student attending NC State can take a summer session or semester in Prague and continue earning credit toward graduation.

The Prague Institute provides a rich cultural international educational experience utilizing foreign experts, primarily from the Czech academic and professional communities, and NC State faculty who bring creative impulse to its programming.

All students attending any Prague Institute program during any of the semesters attend cultural activities such as opera or ballet performances at the National Theater, the National Marionette Theater, jazz club performances, as well as visits to museums and galleries. Each semester, excursions are planned within the Czech Republic to picturesque towns such as Cesky Krumlov which are on the UNESCO registry of cultural heritage sites. Fall and spring semesters include a visit to another major European city such as Berlin or Vienna.

For more information, contact the Prague Institute Director Dana Bartelt at dana_bartelt@ncsu.edu.

SUSTAINABLE URBAN REGION CONFERENCE • MARCH 1

The College of Design, in conjunction with the City of Raleigh Planning Department, held its 4th annual urban design conference last March, "Designing for a Sustainable Urban Region." Noted by many as the best urban design conference to date, the conference featured four major speakers: Bill Valentine, FAIA, Chairman of HOK, Mark Johnson, FASLA of Civitas in Denver, Dr. Daniel Iacofano, FAICP from MIG in Berkeley and Dr. Catherine Ross, director of Georgia Tech's Center for Quality Growth and Regional Development. Noted leader of the green architecture movement Gail Lindsey, FAIA, energetically pulled together all of the presentations in her role as conference facilitator.

U.S. Green Building Council Triangle Chapter President Dona Stankus addressed

participants with her imperatives for moving toward sustainability. Speaking for Mayor Charles Meeker, Raleigh City Councilor Russ Stephenson welcomed the conference and planning director Mitchell Silver closed the conference by sharing both aspirations and actions for the City of Raleigh. Panel members throughout the day included Assistant Professor Kofi Boone, Brad Davis, John Hodges-Copple, Bill Holman, Professor Wayne Place, Ph.D. and Juanita Shearer-Swink.

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

Contributors included Adams Products Company, the AIA Triangle Section and SFL+A Architects.

College alumni Douglas Brinkley (BEDA 1974) and Michael Cole (BEDL 1979) co-chaired the conference with committee members Elizabeth Alley, Raleigh planner, assistant professor Kofi Boone, landscape architecture chair Gene Bressler, Center for Universal Design Coordinator Nilda Cosco, Ph.D., Urban Design Center director Dan Douglas, Downtown Studio director Celen Pasalar, Ph.D. and visiting assistant professor Sean Vance.

Stay tuned for details about the 5th annual urban design conference to be held on Saturday, March 1, 2008, at the Sheraton Raleigh Hotel. E-mail Jean Marie Livaudais at jm_livaudais@ncsu.edu for more information.

Natural Learning Initiative Receives Grant from BCBSNC for Obesity Study

The Blue Cross and Blue Shield of North Carolina Foundation has invested more than \$116,000 in three local Triangle initiatives designed to benefit youth and promote physical activity.

The NC State University's Natural Learning Initiative will receive a \$49,625 boost from the BCBSNC Foundation to support Project POD (Preventing Obesity by Design). The program is designed to increase physical activity and access to healthy food by improving the outdoor learning environments of childcare centers. Two hundred children who attend daycare in the Triangle area will benefit from Project POD.

"This integrated approach will focus on training teachers and staff about using the outdoors to promote physical activity and healthy nutrition," said Dr. Nilda Cosco, coordinator of the Inclusive Design Initiative at the College of Design.

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

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

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

Robin Moore, professor of landscape architecture in NC State's College of Design, and Dr. Jason Bocarro, assistant professor of parks,

recreation and tourism management in NC State's College of Natural Resources, are part of a larger team from both colleges involved in studying urban parks and how they are being used—or not used—by local residents, particularly in disadvantaged communities which are traditionally at higher risk for obesity.

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

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

"The aim is to figure out both what families find attractive about parks and what prevents them from using the parks—location and traffic issues,

safety concerns, etc.—and to use that information in ways that will increase the park’s effectiveness,” Bocarro says.

The researchers will study park design, the physical characteristics of the surrounding neighborhood, such as population type and density and traffic patterns, and the type of use the parks receive. Their analysis should be completed by 2009.

“The lion’s share of data gathering will be done this summer,” Moore adds. “We’ll be conducting focus groups within the community as well as studying who comes to the parks, and what activities they engage in while they’re here. The following year will be devoted to data analysis, and then we hope to present a set of recommendations to community planners.”

—Tracey Peake, NC State News Services

Art Rice Signs Agreement for NC State to Revise the historic DuBois School Campus

Wake Forest, N.C., residents and the National Alumni Association of DuBois High School, a public school for African-Americans from 1922-1970 before schools were integrated, have contracted with NC State University’s College of Design to create a masterplan for renovating the historic school campus. Associate Dean for Graduate Studies and Extension Art Rice signed the agreement in late May. Dr. Celen Pasalar, director of the Downtown Design Studio, serves as PI on this project.

Universal by Design Course to be Offered this Spring

A new course is being developed at the College of Design this fall to be introduced in the spring semester of 2008. Called, Universal by Design (http://ncsudeign.org/PDFs/UBD_syllabus.pdf) (course # D-492), it will be an advanced undergraduate and graduate level course on universal design, open to students in the College of Design and from other colleges at NC State.

NCSU Libraries Awarded Grant to Create Online Resource on N.C.’s Architectural History

The North Carolina State University Libraries has been awarded a grant of \$75,000 to create “The Built Heritage of North Carolina: Historic Architecture in the Old North State,” an online resource for the study of North Carolina’s architectural history. The Libraries will partner with Preservation North Carolina (PNC) to digitize 3,850 measured drawings and photographs. These will be made available through an image database and a web site that will include timelines, historical essays, and other resources. Read more here at <http://www.lib.ncsu.edu/news/libraries.php?p=4714&more=1&p;c=1&tb=1&pb=1>.

New Architecture Faculty

Three new tenure-track faculty members began working this summer in the School of Architecture along with a visiting fellow:

Paul R. Battaglia, AIA, Assistant Professor

Joined faculty 2007

M.Arch., 1996, Virginia Polytechnic Institute
B.Arch., 1992, Virginia Polytechnic Institute
Teaching Interests: Architectural Design; Architectural History/Theory

David Hill, AIA, LEED AP, Assistant Professor

Joined faculty 2007

M.Arch., 2002, Harvard
B.Arch., 1997, North Carolina State University
BEDA, 1996, North Carolina State University
Teaching Interests: Architectural Design; Technology and Context

Laura Garófalo, Assistant Professor

Joined faculty 2007

M.Arch., 1995, Yale University
B.Arch., 1991, University of Miami
Teaching Interests: Architectural Design; Natural Systems and Site Design; Methods and Materials

Fei Wang, Visiting Assistant Professor

M.Arch., History and Theory, 2007, McGill University, Canada

M.Arch., 2005, Virginia Polytechnic Institute

(Washington-Alexandria Center)

B.Arch., 2003, Shanghai Tongji University, China

Teaching Interests: Architectural Design;

Architectural Representation; Tectonics;

Phenomenology and Hermeneutics

Dennis Stallings (BEDA 1984, M.Arch. 1988),

Chris Ford (M.Arch. 1998), **Jeffrey Resetco**

(M.Arch. 1998), **Steve Raike** (M.Arch. 1999),

Jeffrey Lee (BEDA 1975), and **Scott Allen**

(M.Arch. 1998) were among the NC State

College of Design alumni/faculty attendees at

the AIA National convention in San Antonio.

Convention activities included hearing Frank

Harmon, associate professor of architecture,

moderate a panel discussion on design,

attending the NC State alumni reception and

cheering loudly when College of Design Dean

Marvin Malecha was announced as the next

president of the AIA.



Industrial Design Students Lead the Pack in Auto Safety Design

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

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

Bong-il Jin, professor of industrial design, has helmed the all-volunteer team during each year’s contest.

“The students have one month in which to come up with a design and create their project,” Jin says. “It’s about 70 hours worth of work in total, and that’s work in addition to their regular course loads, which are pretty heavy to begin with.”

But the payoff seems to be worth it, for the students in terms of valuable experience (and cash prizes of up to \$7500) as well as for the contest’s sponsors, who walk away with ideas for improving everything from stop signs to tire traction. The



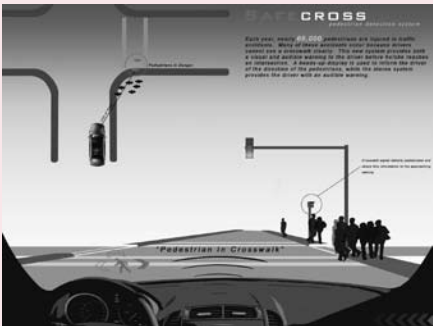
2007 team took 2nd through 5th place in the regular awards, as well as taking the Visionary Award.

This year’s winning NC State designs included two varieties of holographic GPS projection systems for cars—one which will alert drivers to sharp turns or bends in the road and another that creates literal 3-D “guide lines” in front of the car for the driver to follow; an audio-visual system that warns drivers of pedestrian traffic in crosswalks; and a device that restores control of a hydroplaning vehicle to the driver via directed blasts of hot air in front of the tires that can move standing water or melt snow that is interfering with the tires’ contact with the road.

One winner, Michael Laut, has even taken his design one step further, securing a patent for “Stop Sight,” a solar-powered device that can attach to stop signs and alert drivers of failure to decelerate sufficiently to stop before reaching the sign. The device will also give pedestrians an audible alert not to cross if a driver is approaching the stop sign too quickly.

Laut wasn’t surprised that the NC State team swept the awards. “When we decided to participate in the competition we got together under Bong-il’s direction and had a brain-storming session to come up with ideas, which we then pursued individually. It wasn’t that different from what we do all the time in studio courses, so we were well-prepared to compete.”

He hopes that his device will impact highway safety in a tangible way. “I’ve already started researching statistics regarding what my device can



improve—this contest gave me an opportunity to use my training to help save lives, which is one of the best things anyone can do.”

—Tracey Peake, NC State News Services

Clockwise from below: Presentations by 2nd place award winner Jill Davis, 3rd place winner Kevin Terwilliger, 4th place winner Micheal Laut, 5th place winner Steven Bockmann, and Visionary Award winner Janell Moore.



ALUMNI/FRIENDS

John Atkins III, (B.Arch. 1966) appears on the cover of *North Carolina* magazine in March 2007. The article featuring Atkins is titled “Success by Design.” Atkins, principal of O’Brien/Atkins Associates, is the president of the North Carolina Chamber (formerly the N.C. Citizens for Business and Industry).



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

Sarah Ensminger (BGD 2006) has moved to Washington, D.C. and is working at the Designfarm. (www.thedesignfarm.com).

Douglas Hall, AIA (BEDA 1986, B.Arch. 1988) is one of the co-founding partners of BBH Design, an architectural firm that provides planning, design and design-build services to the region’s most respected institutional, healthcare and government organizations. He was a guest speaker at the October 2006 EPA sponsored Labs21 and presented “New Resources for Healthcare Design.” Other BBH Design staff, **Kenyon Worrell**, AIA (BEDA 1999, B.Arch. 2003) and **Pamela Havert Houston**, AIA (M.Arch. 2002) have passed the Architectural

Registration Exam and are registered in North Carolina. Houston also has received LEED certification and is an associate with the firm.

Ecological designer **Randy Hester** (B.Arch. 1968, CHASS-Sociology 1969) released a new book *Design for Ecological Democracy* this year. He outlines new principles for urban design that will allow us to forge connections with our fellow citizens and our natural environment.

Hester lives part-time in his homeplace, Hurdle Mills, N.C., and teaches part-time in the College of Environmental Design at the University of California at Berkeley, where he is a professor of landscape architecture & environmental planning and urban design. He and his wife Marcia McNally are involved in downtown Durham revitalization.



Juliana Inman (BEDA 1974) has been elected as top vote-getter to the Napa City Council, earning more votes than any council candidate since 1986, and the second highest vote total ever

in the City of Napa. Her endorsements included the Napa Chamber of Commerce; the Napa-Solano Building Trades Council; City of Napa Firefighters, Police and Employees Associations; SEIU Local #614; the North Bay Association of Realtors; the Napa Valley Register and many current and past elected officials. Inman ran on a platform of sustainability, agricultural preservation and adopting a green building ordinance.

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

Megan Noel Johnson (BEDA 2005; B.Arch. 2007) joined Shepley Bulfinch Richardson & Abbott as the firm’s 10th Annual Summer Design Fellow. Johnson was selected for the 10-week fellowship with the 133-year old Boston firm from a pool of applicants drawn from the nation’s top architectural schools. To give her the richest and most diverse experience at Shepley Bulfinch, she worked with a series of different teams on current design projects during her fellowship.

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



After teaching in the Department of Art at Appalachian State University (ASU) in a non-tenure-track position for three years, **Jeana Eve Klein** (BAD 1998) accepted a tenure-track position at ASU as assistant professor and coordinator of the fibers area.

Ralph Knowles’ (B.Arch. 1954) new book is titled *Ritual Houses: Drawing on Nature’s Rhythms for Architecture and Urban Design*. Published by Island Press: Chicago (www.islandpress.org/planning), Knowles is now a professor emeritus at the University of Southern California.

Business partners of Tackle Design in Durham, **Jon Kuniholm** (MID 2003) and **Chuck Messer** (MID 2004) were on National Public Radio’s *The Story* with Dick Gordon talking about Tackle Design’s project, openprosthetics.org.

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

Eydo, Inc., a strategic communications firm based in Cary, N.C., has hired **Colleen Liley** (BGD 2007) as art director.

Liley was a Park Scholar at the College of Design.

She received two Emmy awards for her team’s work on a public service campaign for UNC-TV. Liley also has provided design services for a number of clients in the Triangle and in South Carolina. As art director for Eydo, she will take the lead in design and production for the firm’s growing list of clients.

BOLT has won a 2006 GOOD DESIGN™ Award for the design of the Rio Wireless Medical Workstation, manufactured by Rioux Vision.

Monty Montague (1980, BED-PD) was Principal in Charge for the project. The Rio workstation provides wireless capability within a compact



mobile workstation and includes rechargeable batteries for use anywhere in a hospital.

The Chicago Athenaeum: Museum of Architecture and Design gives this

prestigious award for product design distinction. GOOD DESIGN™ remains the oldest design awards program worldwide.

BOLT was also hired by Applica—manufacturer of Black & Decker brand kitchen appliances—to conceive and develop product



innovations in the filtered water category. The result is the innovative Clear20 that can be filled from a faucet in seconds, rather than minutes, through a quick-connect hose. Not only is filling the pitcher fast, it holds 50% more water in the same size container and filters more contaminants than the leading brand. The BOLT team interviewed and videotaped filtered water users in their homes and then created the Clear20 concept, its appealing aesthetic and the detailed engineering to make it real.

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

Christopher Rea (M.Arch. 2000) is a licensed architect as of July. He works at Baskervill in the Hochheiser Ross Hospitality Division (architecture + engineering + interior design).

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

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

In Memoriam

W.B. "Billy" Griffin

W.B. "Billy" Griffin (BPD 1969), 89, a Goldsboro architect, died February 28, 2007, at his home. He was preceded in death by his wife, Elsie Reynolds Griffin. He was born in Wayne County to the late Asa Thomas and Susan Barwick Griffin. He was a past mayor pro-tem of the City of Goldsboro and was a naval officer in the Pacific during World War II. He is survived by three sons, Craig Reynolds Griffin of Atlantic Beach, Robert Scott Griffin of New Bern and Phillip Brooks Griffin of Lexington, Ky.; daughter, Nancy Breck Griffin of Wilmington; nine grandchildren; and eight great-grandchildren.

Nancy Kitt Mills

Nancy Kitt Mills (MLAR 1973) of Chapel Hill died June 12 from breast cancer. She was 58. She was born in New York City grew up in Mount Vernon, N.Y. She graduated from George Washington University in 1970 and that same year moved to Chapel Hill.

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

Helen Elizabeth Kelly Zscha, Former Librarian

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

Helen Elizabeth Kelly Zschau was the daughter of The Honorable Judge James F. Kelly and his wife, Julia Thompson Kelly of Rome, GA, both deceased. Mrs. Zschau's husband of 50 years, Edwin Arthur

Eugene Zschau, predeceased her in 1985.

Helen Zschau is survived by her three children, Marilyn Zschau- Baars and her husband, Franciscus J. Baars, Dianne Zschau Beattie and Edwin Arthur Eugene Zschau, Jr. and his wife, Anne Bailey. Also surviving her are her three grandchildren, Kristen Beattie, Marilyn MacLean Zschau and Robert Zschau. She is also survived by her two younger sisters, Martha Kelly Matthews and Frances Kelly Dent, both of Rome, GA; and Mrs. Dent's two sons, Fred and Jim and their families.

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

Mrs. Zschau became a librarian in 1955, and worked at the then School of Design Library at NC State College. She became Head Librarian of the School of Design Library in 1968, upon the retirement of Harrye B. Lyons. Mrs. Zschau retired in 1977.

Professor Emeritus of Industrial Design Armand Vincent Cooke

According to Professor Emeritus of Industrial Design Vincent Foote who worked with Armand Cooke for 47 years, "We lost a friend and a mentor on Friday, August 17. Armand died. His heart and lung problem finally got the best of him. He was 80. I will miss him greatly," says Foote's E-mail to alert the design community.

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

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

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

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

From furniture to medical equipment, Cooke designed it all. He held degrees in

mechanical engineering and industrial design and began teaching at NC State in 1971 until he retired in 1996.

Foote recalls fondly how Cooke took regular projects and made them better. A newspaper clipping describes how Cooke's studio created a pool lift for the Raleigh YWCA on Oberlin Road in 1981.

"Armand was a wonderful man and he touched many lives. Most of the fine memories I have of SOD involve he and you. He certainly will be missed," writes Chipp Walters (MPD 1982) (in response to Foote's E-mail).

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

"From the concept to the finished product to manufacturing," Foote says, "he was excited."

From left to right, Armand Cooke works with Walter Bearman and Vince Foote on project. Photo courtesy of Vince Foote (1967).



FACULTY / STAFF

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

Rifki holds professional degrees in architecture (Bachelor of Architecture with Distinction [1978] from American University of Beirut and Master of Architecture [1985] from University of Oregon) and a doctorate degree (Doctor of Philosophy [1998] from the University of North Carolina at Chapel Hill) in city and regional planning. He has worked as an architect and urban designer-planner, most recently on the Nicosia Master Plan under the auspices of the United Nations Development Program. The project was awarded the World Habitat Award in 2006-2007.

Since 1985 he has been teaching courses, seminars and design studios at the College of Design at North Carolina State University. He has served as the Architecture Department Head from 1997 to 2000 and was the first Director of the School of Architecture in 2000-2001. He most recently served as Associate

Dean for Graduate Studies and as Director of its interdisciplinary Ph.D. in Design program. He took an educational sabbatical in 2006-2007 and has retired as Professor Emeritus in Architecture.

His teaching and research interests cover a wide spectrum of subjects: natural and mechanical/electrical environmental control systems, energy and daylight use in architectural design in the School of Architecture curricula and urban spatial structure, sustainable communities and urbanism in the Ph.D. in Design Program.

Currently, Rifki is serving as Professor and Dean of the American University of Sharjah in Sharjah, United Arab Emirates.



After 26 years, **Frank Harmon**, FAIA, is retiring from teaching at NC State University's College of Design, although he will be given a special teaching appointment at the college next spring.

Harmon was born in Georgia and grew up in Greensboro, N.C. He was educated in the NC State University School of Design and in the Architectural Association in London, England. His professional experience includes working with the firm McMinn, Norfleet & Wicker of Greensboro, N.C. (1968-70) and Richard Meier & Associates, New York (1970-73). He was a principal in the firm Harmon & Simeloff RIBA in London from 1974-79, before founding his current firm, Frank Harmon Architect, in 1979. In 1995, he received the North Carolina Architecture Foundation's Kamphoefner Prize For Distinguished Design Over A Ten-Year Period.

Harmon has served as a Visiting Critic at Columbia University, the University of Toronto, the University of Virginia, UNC-Charlotte, the University of Liverpool, and Cambridge University since 1981. He has taught at the Architectural Association, Auburn University, as well as the College of

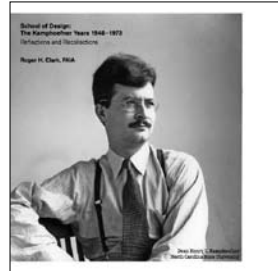
Design. He is also a veteran speaker at regional and national design conferences, including National AIA Conventions; he presented "Architects Discuss America's New Regionalism" during the 2006 AIA Convention in Los Angeles, CA, and the 2007 Convention in San Antonio. He is also an accomplished writer on architectural issues and has been published in numerous periodicals including the September 2004 edition of the international *Docomomo* journal.

As an award-winning architect, Harmon's work has appeared in national and international books, magazines and journals. In 2005 his firm was named "Top Firm of the Year" by *Residential Architect* magazine.



Associate Professor of Graphic Design **Kermit Bailey** was appointed to the College Arts Association Education Committee for a three-year term.

Professor of Architecture **Roger Clark** authored *School of Design: The Kamphoefner Years 1948-1973 Reflections and Recollections*.



He was asked to complete the history book project begun by Bob Burns, by Burns' wife, Norma DeCamp Burns. The book was distributed at the Burns/Allred naming ceremony in August and will be available during the 60th anniversary of the college.

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

Bizios was named an Outstanding Extension Service Award recipient for the College of Design at the "Celebrating an Engaged University" awards ceremony on April 23, 2007. This award is given in recognition of her dedication and demonstrated achievements in serving the people of North Carolina.

Professor of Art + Design **Susan Brandeis** was on off-campus scholarly leave during the spring semester (2007) to conduct research leading to new textile art work combining digital printing,

traditional hand-surface design techniques and embroidery. A portion of her research was carried out at the Textile Museum in Washington, D.C., where she studied objects in the collection as inspiration for her work. Brandeis has been invited back by the museum to conduct a workshop for art students on using the museum collection as a source for their artwork on November 17.

Brandeis taught a workshop for the University of Minnesota Split Rock Summer Arts Program June 23-29, 2007. The intensive session addressed issues of digital printing and embellishment on fabric. She will chair the annual meeting of the Southeast Fibers Educators Association at Penland School of Crafts October 5-7, 2007.

Art + Design Professors **Chandra Cox** and **Charles Joyner** presented 20 students in Ghana with an NC State sponsorship to visit the university for a month. At the same time Kofi Boone, landscape architecture, and Kathleen Rieder, art + design, were teaching 20 students in the Ghana study abroad program. An article appear in Ghana's *The Daily Graphic* newspaper on June 8, 2007.

The Rosa Parks Place Community Transit Center in Charlotte, N.C., is one of the Charlotte Area Transit System's Art-in-Transit programs designed by **Chandra Cox**. An article appeared in the June/July 2007 edition of *American Craft* describing the commissioned work by Cox. Inspired by personal experience, Cox wove African symbols, patterns and proverbs into the design.

Esopo, an early artwork by **Lope Max Díaz** is in the permanent collection of the Irish Museum of Modern Art (IMMA) in Dublin, Ireland. In 1976 Smurfit/ Carton y Papel de Venezuela commissioned Díaz to print a limited edition screen-print for its "Artes Graficas Panamericanas" series on Latin-American artists. A screen-print from that edition was donated by Smurfit/Carton y Papel de Mexico to IMMA.

Associate Director of Art + Design **Patrick FitzGerald's** work will be seen among images to appear on Raleigh buses. The City of Raleigh Arts Commission, in partnership with Capital Area Transit, announces Art-On-The-Move, an exciting new project placing original art on the sides of Raleigh buses. FitzGerald's work is from *People I Think I Know*, which was featured at Rebus Works in Raleigh during September.

Industrial Design Professor **Percy Hooper**, in support of the newly established Office of Design Extension, taught a new summer course called "Design Assistance for Entrepreneurs." It allowed community inventors and entrepreneurs to bring their backyard projects into the studio to get design development help from ID students. This had major impacts both for the student and the entrepreneur. This is the College of Design's contribution to Community-based Economic Development effort at NC State.

Jessica Johnson, visiting associate professor, was married on July 21, 2007 to Thomas Franklin Moore. She has recently started her own design firm, MoORE SPACE STUDIO, in Raleigh.

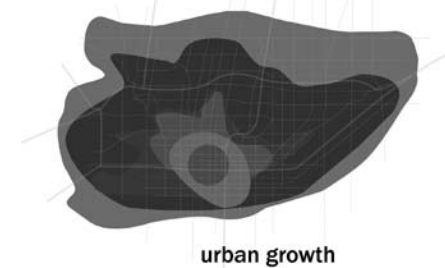
Professor of Art + Design **Charles Joyner's** artwork will be in an exhibition titled *Patterns of Commonality* at the Long View Gallery, a project of The Collectors Gallery in Raleigh. The exhibition runs from September 7 through November 24.

Visiting Assistant Professor of Art + Design **Tracy Krumm** received a summer grant and residency from the Museum of International Folk Art in Santa Fe, N.M., where she conducted a public art project, "Big Fiber," from July 15 - August 15, 2007, at the Milner Plaza on Museum Hill in Santa Fe.

On April 18, Dean **Marvin J. Malecha**, FAIA, was the keynote speaker for the Sigma Iota Rho (the honor society for international relations—NC State,

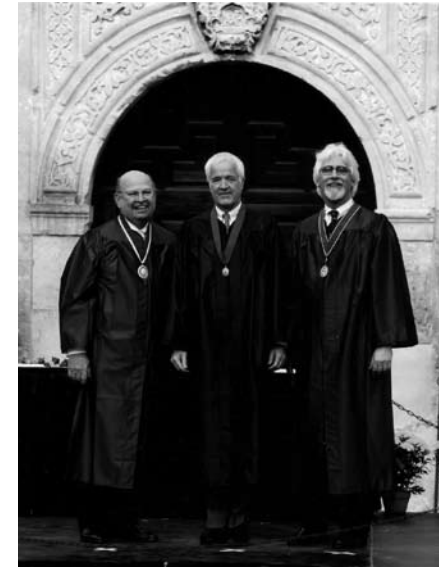
Eta Chapter). Malecha was the recipient of the Rigney Award in 2006. COD had a great showing: Department Chair of Art + Design **Chandra Cox** was inducted into Sigma Iota Rho; **Justin LeBlanc**, architecture, was the recipient of a Sigma Iota Rho Scholarship; and **Hannah Whitaker**, art + design, was inducted into Sigma Iota Rho.

Assistant Professor of Landscape Architecture **Lee-Anne Milburn** received a Ph.D. in Rural Studies with a specialty in Landscape Architecture



from the University of Guelph, in Guelph, Ontario, Canada, on February 15, 2007. The title of her research is "Our Rural Future? The Non-farm Landowner and Ontario's Changing Countryside." Milburn also received a Regional Research Award from the Canadian Society of Landscape Architects for her project research this week. Her research is being used by the Ministry of Natural Resources and Ministry of Agriculture, Food and Rural Affairs to develop a new stewardship program for non-farm rural landowners in Southern Ontario.

The 2007 Jury of Fellows from The American Institute of Architects (AIA) elevated 76 AIA members to its prestigious College of Fellows, an honor awarded to members who have made significant contributions to the profession. NC State University Distinguished Professor of Architecture **Patrick Rand**, FAIA, was elevated to Fellow for his advancement of the science and art of planning and building by advancing the standards of architectural education, training and practice. Kevin Montgomery, FAIA, of O'Brien/Atkins



Left to right: Frank E. Lucas, FAIA, Chancellor of the College of Fellows; Distinguished Professor of Architecture Patrick Rand, FAIA; R.K. Stewart, FAIA, President of the AIA.

received fellowship in the same category.

Rand was a juror for the selection of national design awards for the National Concrete Masonry Association. The Awards of Excellence jury took place in Washington, D.C., on August 24. More than 100 submissions by architects and landscape architects were considered for six awards.

Associate Professor of Art + Design **Dana Raymond's** "Mechatronic Symphony" is a robotic sculpture installation that was in a show at Lump Gallery that began September 7 and ran through September. Raymond collaborated with recent alumnus **Robert Bailis** (MID 2007) to create this piece.

Professor of Graphic Design **Martha Scotford** has received two recent citations for the Web site that delivers the core material and supports the online teaching of her History of Graphic Design GD 342. On campus, in January, she received the Special Merit Award within the competition for the 2007

Gertrude Cox Award for Innovative Excellence in Teaching and Learning with Technology. In New York, in February, she presented her Web site at the College Art Association annual conference, and was a finalist for the 2007 Innovative Course Design Competition, sponsored by an affiliated society, Art Historians Interested in Pedagogy and Technology. The judge for the award was Marilyn Aronberg Lavin of Princeton University, founder of the Piero Project.

Distinguished Professor of Architecture **Paul Tesar** will serve as Director of the School of Architecture in the College of Design for the 2007-2008 academic year.

Except from a letter to Dean Marvin J. Malecha, FAIA From Peter Batchelor, FAIA, FAICP Professor Emeritus of Architecture and Urban Design

This letter is not written without considerable emotion on my part—sadness at leaving a great academic career, yet joy in the knowledge of the persons I have known. In recent days I have had vivid memories of the times I have spent with faculty, staff and students, and these memories are tinged with both a sense of loss and of gratitude. Some of the finest times of my life have occurred at the School and College of Design, and under all four Deans. Nevertheless, rather than look backward I intend to pursue my interests in urbanism and art for the benefit of society, and to assist the College of Design in the future in whatever capacity I am able to perform.

So I am saying goodbye to the staff and faculty, past and current—who have served me with distinction as both friends and colleagues—and with best wishes to you, Marvin, for the future success of the College of Design.

STUDENTS

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

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

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

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

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

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

The competition has made an international impact on understanding green building practices. In 2006, the competition began an international collaboration with the Architecture and Construction College in Mogilev, Republic of Belarus, started by Herb Burns, Dept. Chair of Architecture/Construction Tech. and Forsyth Technical Community College. Belarus students are competing in the North Carolina Sustainable Design Competition to understand how they might implement a similar program in their school and expand it to the rest of Belarus.

Program supporters include Advanced Energy, Architectural Energy Corporation, Building Green, Carolinas Credit Union Foundation, Duke Energy, Emerging Green Builders, N.C. Museum of Natural Sciences, Progress Energy, Self-Help, State Employees Credit Union Community Fund and Touchstone Energy Cooperatives of North Carolina.

View more photos at <http://www.advancedenergy.org/sbdc/winners/photos.html>



Josh Wheeler, Emily Axtman, Katelyn Baird, Maria Hill, Will Lambeth.

Members of the College of Design's 2006 winning state and national sustainability team are still active in the media. On April 25, **Frank Giordano** and **Susan Ungerleider** represented the team during a taping of "Real Answers in Real Estate" on Time Warner Cable Channel 24. **K.C. Kurtz**, Giordano and Ungerleider represented the team at the NC Spring Green Home Tour for the Home Builder's Association on May 19 and 20, including kicking off the event and giving tours of the Pittsboro Habitat for Humanity project house. WUNC's radio program *The State of Things* featured the School of Architecture's national award-winning sustainable design team. Team member K.C. Kurtz and instructor Randy Lanou (M.Arch. 1997) were on the live radio broadcast.

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

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

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

Pei-Hua Huang, an industrial design graduate student, developed a concept for a "what you see



is what you get" cell phone that is featured in the Russian magazine *LE*.

Senior in Art + Design **Enrique Dominguez** had two works selected as part of "The Salmagundi XI Indoor/Outdoor Sculpture Exhibition," which was juried by Robbie Barber, at the Rocky Mount Arts Center beginning July 6, 2007. Dominguez's Train piece was selected for the indoor exhibition and

a U-shaped piece for the outdoor exhibition, for which he received one of the \$1,000 honorariums. He created these pieces last semester in the Fusion: Painting/Sculpture (ADN 480) studio co-taught by Dana Raymond and Lope Max Díaz.

Anni Albers graduate **Saet Kim** (BAD, BTT 2007) designed many pieces for the fashion show this year including a wedding dress.

The theme, fusion, was an idea from nature, where it gets produced, manipulated and transformed. She dyed silk organza and then felted with wool and shrunk it to make pucker on the fabric. The piece also included lots of hand-sewn bead work.

"The expression of my work is the eyes of language that I have chosen to share my feelings and experiences."



Master of Art + Design Student with a Fibers Concentration **Suzanne Kratzer** placed third (honorable mention) in the International Textile Market Association's (ITMA) annual student



competition in the print category. This is the first time anyone from NC State has placed in this competition.

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

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

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



Glenwood Morris (MID 2007) won the Appalachian Hardwood Association's Oak Competition held at NC State prior to graduation.

The prize was \$1,250, and his chair will be featured in their booth at the Fall High Point Furniture Show. The competition Web site is <http://www.thenewoak.com/thebigidea/>.

The challenge of the competition was that oak was associated with traditional interiors and items, not contemporary ones. Morris felt that if

association was the problem, then it could also be the solution. He set out to associate oak with a much more desirable item, and he chose super-cars. One of the key elements of performance car seats is the bolstering on the sides of the seat and back to hold the driver in place during moments of lateral g-force exertion (high speed cornering). As this design element does not really exist in furniture, as there are no lateral g-forces exerted on a stationary item, Morris decided this would be one of the primary design elements he would use so the chair would evoke association and emotions of a performance vehicle.

The laminated legs are 18-ply maple, the metal brackets are bronze, and the seat and back are, of course, red oak.

New Track Three Master’s in Architecture Student **Anne M. Pearlstein** of Clark Nexsen passed the certification examination to receive the Leadership in Energy and Environmental Design Accreditation from the U.S. Green Building Council.

As part of NC State’s annual Earth Day events, the Campus Environmental Sustainability Team honors individuals on campus who make exemplary efforts toward environmental sustainability on campus. Ph.D. Candidate **Traci Rose Rider** was nominated by two of her students from last fall’s Sustainable Design Seminar in Architecture.

She received her recycled glass plaque and a \$250 prize at a ceremony held at noon April 20, 2007, on the Brickyard during Earth Day.

Rider says of the award, “I am excited that the students care about the College of Design and its efforts to promote sustainability in practice and curriculum.”



The Student Publication, Volume 32 is now available. **D. Jason Toth** (MGD 2006) served as editor of this issue, titled *New Futurism*, under the direction of Assistant Professor of Graphic Design Tony Brock. Copies are available at a cost of \$19.95 and may be ordered by calling 919.515.8313 or sending an E-mail to design@ncsu.edu.



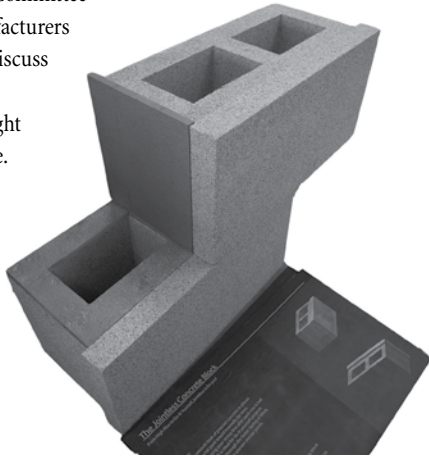
Student Design Competition Winners Honored at National Conference

Five architecture students were invited to present their designs for new concrete masonry units at the Mid-Summer Meeting of the National Concrete Masonry Association (NCMA). The conference took place July 25-27 in Boston. The students were recognized at an Education Committee meeting, and presented their innovative designs at a Product Development plenary session. Concrete masonry manufacturers from around the country were engaged by the students’ PowerPoint presentations, and approached the designers to discuss further development. Members of the first place team each received \$500 scholarships from NCMA.

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

First Place	Second Place	Third Place
Emily Blackwell*	Derek Lane* (represented 3rd place team)	Ben Andrews
Daryl Rackley*	Adrian Lawrence	Katherine Ball
Matt Weiss*	Karissa Pytlak*	Michael Wagner

(*indicates student participated in Conference)



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

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