

DESIGN INFLUENCE

NC STATE UNIVERSITY
SPRING 2007

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Make plans to attend the sixth annual
Collection: Art to Wear fashion show on April 26
at 8 p.m. in The Court of North Carolina on the
NC State Campus.

NC State University
COLLEGE OF DESIGN
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2007 CALENDAR

March 3 Design Guild Award Dinner Honoring Ann Goodnight The Umstead Hotel, Cary	April 23 Craig Dykers, Principal Architect, Snøhetta 3712 Bostian Hall, 6 p.m. <i>Co-sponsored by the College of Design and NCSU Libraries</i>
March 4 - 24 Exhibition: Architecture Teaching Fellows	April 26 (rain date April 27) 2007 Collection: Art to Wear fashion show The Court of North Carolina NC State Campus, 8 p.m.
March 23 Interview Days	May 3 Alumni and Friends Gathering in conjunction with AIA National Convention 6 p.m., Marriott River Center Hotel San Antonio, Texas
March 23 Karsten Heuer “Being Caribou” Witherspoon Cinema, NC State Campus, 6 p.m. <i>Co-sponsored by the College of Design, NCSU Libraries and the College of Veterinary Medicine</i>	May 3 Alumni and Friends Gathering in conjunction with ASLA NC Conference ColeJenst & Stone, Charlotte, N.C.
March 24 Urban Sustainability Conference Sheraton Capital, downtown Raleigh	May 7 - May 12 Exhibition: Graduation Show
March 25 - April 13 Exhibition: Landscape Architecture Alumni/Faculty Show	May 12 Spring Commencement
March 30 Interview Days	May 13 - Sept 1 Summer Exhibition
April 9 Architecture Lecture: Julie Eizenberg 3712 Bostian Hall, 6 p.m.	June 10 - 16 Design Camp/Overnight 1
April 12 Alumni and Friends Gathering New York, NY Arrangements TBA	June 25 - 29 Design Camp/Day
April 14 - May 6 Graphic Design Senior Show	July 8 - 14 Design Camp/Overnight 2
April 16 Architecture Lecture: Bill Valentine 3712 Bostian Hall, 6 p.m.	August (TBA) Dedication of the newly renovated Robert Burns Auditorium and Aaron S. Allred Entrance Gallery in Kamphoefner Hall
	October 7 ARE Prep Course: Graphics Divisions www.design.ncsu.edu/cont-ed

All ARCHITECTURE LECTURES – Due to the renovation of Burns Auditorium in Kamphoefner Hall, the School of Architecture’s lecture series events will be held in Bostian Hall Auditorium, room 3712.
www.design.ncsu.edu/bostianmap.html

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.

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The **Design Guild** is an association of alumni, friends, design professionals and industry leaders established in 1996 to promote design education at the NC State University College of Design through private contributions and gifts. The publication of *Design Influence* is fully supported by Design Guild funds.

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

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COVER
On the cover, a close-up view of model from winning NC State student team. See story on page 6.

DEAN'S MESSAGE

A breath of fresh air

by Marvin J. Malecha, FAIA, Dean

**There was a time when meadow, grove and stream
The earth and every common sight,
To me did seem
Appareled in celestial light,
The glory and the freshness of a dream**

—William Wordsworth, *Ode. Intimations of Immortality*

Design thought is the most powerful enabling tool in a time of profound change. It represents a problem solution and opportunity-seeking process that fosters the conditions for creativity, sparking new thought. It is a survival mechanism. Design thinking is the means by which the most difficult challenges may be addressed. It begins by associating freethinking with the beginner's mind and realizes results by employing tactics associated with experience.

There is a temptation to recall the past “appareled in celestial light,” obscuring the difficulties, romanticizing experiences and constructing memories of times past.

The reality of the past is a dynamic mix of circumstances and personalities. Conflict and deferral are never far from the creative spirit. Abraham Lincoln's words, “The dogmas of the quiet past are inadequate to the stormy present” perfectly describe our time. We are embarked on a transformation that is unlike any other in our memory and certainly remarkable in history for the complexity of the human and environmental issues we must confront.

This is a time of profound change. New roles are evolving for designers in government and in society. New forms of ownership and team organization guide the practice even as we must navigate an increasingly legal and

litigious environment while also mastering the pixel and an array of new materials and methods. Those entering the design professions face an uncertain future driven by forces as dynamic as any in history. It is a time when the gap between education and practice is growing, even as the education experience has never been richer and the need to develop the talent pool never greater. Design educators must carefully consider the redefinition of the design professions and the manner by which they will be conducted as an element of education that is as central as the studio culture. Integrated practice depends on evolving technological solutions as well as new team organizational models. And it demands a response from

the education community. If we ignore this challenge we will do our students a disservice.

The reality of international practice is forcing us to accept a world that is smaller, faster and more competitive. Outsourcing and off-shoring aspects of practice is evolving at a rate so as to redefine both the nature of entry-level skills and the abilities required to lead a design firm. Firms and teams are formed and reformed to match projects as well as political contexts. Even those who expect to conduct their professional lives within a well-defined regional context will more than likely be required to interact with international corporations, clients and funding sources.

Lawrence Sommers has observed that the action and inaction of human beings imperils life on the planet and the life of the planet itself. Sustainability cannot be an option within professional design studies; it must be an integral aspect of education and a fundamental component of professional studies.

Just as we can marvel at the advances of knowledge we can also wonder at a world where many are left behind because of advancements in technology and education that are simply not available to them. The land-grant mission of our University demands of us an involvement in the most vital affairs of our community and our state. We must educate individuals to assume a responsible role in their communities. It is through such involvement that the power of design will be realized on behalf of those who are least able to work on their own behalf. However, we should not see this only as working on behalf of others. When we engage the community, we enrich our own spirit. We demonstrate the importance and the relevancy of what we do, thereby attracting the best and the brightest to our side. When we work to secure the diversity of others we secure our own right to expression. When we enable others we enable ourselves. What an amazing lesson this is for the youngest among us. What an important value to engender in those who will lead our professions.

This is an opportunity for leadership. The design professions are exploding with new knowledge, with skills tested by application, and measured by how we markedly improve the lives of those who experience our work.

The College is continually refreshing its community of faculty with new members and new leadership. In the transitions we gain energy and enrich our perspective. Over the past several years we have added new faculty, brought new leadership into the College and expanded our program offerings. This has opened the possibility of pursuing topics as diverse as environmental justice, information technology and affordable housing.

Just as we must confront the challenges of our time, we value the freshness of the dream for what we want to become. This is the commitment we affirm for the College of Design. The freshness of dreams fosters many ideas to flourish as we respect the authority of ideas. Ideas are the fresh air of design. This is the culture of the College of Design community.

Photo of freshman student art by Will Temple



DESIGN GUILD AWARD

Design Guild Honors Ann Goodnight

Ann Goodnight was honored with the Design Guild Award at the 10th Annual Design Guild Award Dinner held Saturday, March 3, 2007 at The Umstead Hotel & Spa in Cary, N.C.

Ann Goodnight passionately works to promote the arts and education in our community. From enhancing our state's collection of art to founding Cary Academy to supporting the educational initiatives of the Contemporary Art Museum and serving on the NC State University Board of Trustees, Ann has dedicated herself to improving the world we live in. Often connecting her support for visual arts and education, she has engaged countless schoolchildren in learning through the arts and design. Whether she's overseeing an architectural design project, selecting works for future collections of the North Carolina Museum of Art, or strategically planning a campaign to support one of many community initiatives, Ann Goodnight has a keen eye for detail while staying focused on the ultimate goal of building a thriving community. For her unflagging support and dedication to the arts and education, the Design Guild is proud to name Ann Goodnight the 2007 Design Guild Award recipient.

"Ann makes the connection between the value of the arts and the creativity necessary to foster a prosperous community. Her thoughtful and relentless support of the arts, as well as her inspiring leadership in education makes obvious her commitment to entire well-being of our region. For her impressive service to our community, she well-deserving of the recognition that comes with the Design Guild Award," says Dean Marvin J. Malecha.



Thomas Schaller's rendering of The Umstead Hotel and Spa. Architect: Three Architecture Incorporated.

DISTINGUISHED ALUMNUS

College of Design Selects Charles A. "Chuck" Flink II as Distinguished Alumnus Award Winner

The College of Design has named Charles A. "Chuck" Flink II, FASLA, as its 2006 Distinguished Alumnus. Flink is a 1982 graduate of the College of Design with a Bachelor of Environmental Design in Landscape Architecture. He is founder and president of Greenways Incorporated, an environmental planning and landscape architecture company established in 1986 and based in Durham, N.C. He is widely regarded as one of the nation's leading greenway planners having completed comprehensive greenway and open space plans for more than 100 communities within 32 states. He has also provided consulting services to clients in Argentina, Canada, Japan and St. Croix, USVI. In 2003, Flink was elected a Fellow in the American Society of Landscape Architects in recognition of his extraordinary work and achievement in landscape architecture.

Flink has co-authored two award-winning books: *Greenways: A Guide to Planning, Design and Development*, and *Trails for the Twenty-First Century*. Both publications have been cited by the American Planning Association as the "best single reference" on the creation of trails and greenways. Flink has been featured in prominent national and international publications including *National Geographic*, *Landscape Architecture*, *Walking*, *American Planning*, *Rails-to-Trails*, *Good Housekeeping*, *Buzzworm Environmental Journal*,



Charles A. "Chuck" Flink II, FASLA, (BEDLA 1982)

Southern Living, *Business Journal Magazine* and *American City County*. In 2001, Flink received a Merit Award from the American Society of Landscape Architects for his involvement with the Grand Canyon Greenway project. In 1995, he received an Environmental Excellence Award from the U.S. Department of Transportation Federal Highway Administration for his work on the Swift Creek Recycled Greenway, the nation's first greenway built from recycled trash. Flink is the recipient of numerous other national, state and local planning and design awards for his work on greenway, open space and trail projects throughout the United States.

Flink has lectured on the planning, design and implementation of greenways at more than 150 national and international conferences since 1986. He served as an adjunct professor of landscape architecture at the College of Design from 1994-1998. He served three consecutive terms as chairman of the Board for American Trails, Inc. Washington, D.C., and as a member of the North Carolina Greenways Advisory Commission. He is currently chairman of the Board of Trustees for the East Coast Greenway, a 2,800-mile urban greenway that extends from Calis, Maine, to Key West, Fla., along the Atlantic seaboard of the United States.

College of Design Dean Marvin J. Malecha, FAIA, says of Flink, "Chuck offers to society the design knowledge and practice that we strive to teach our students. He is a leader in his profession and, more importantly, he solves problems for communities, bringing people together to find sustainable and open space solutions that will last for generations. The College of Design community is tremendously proud of Chuck's accomplishments."

Flink was honored on Friday, January 26, 2007, at NC State's Distinguished Alumni Awards "Evening of Stars" event at the Dorothy and Roy Park Alumni Center on Centennial Campus. He will serve as the College of Design's commencement speaker on May 12, 2007.

First in National Sustainable Design Competition

Three counties in North Carolina are sporting a brand-new design for some of their Habitat for Humanity homes, courtesy of a hard-working team of NC State College of Design students. The team took first place at the 2006 U.S. Green Building Council (USGBC) Natural Talent Design Competition after winning the statewide competition.

What started as an independent study venture for five architecture graduate students to enter a statewide sustainability competition, garnered them a national first place award in sustainable design. The students were enrolled during the Spring 2006 semester in an independent study with Adjunct Associate Professor Randy Lanou (M.Arch. 1997) and spirit leader School Director Tom Barrie.

For alumnus Randy Lanou, owner of BuildSense, supporting the students through the statewide competition was the goal of the independent study. Barrie says, “They get a faculty advisor and design the building completely. It turns out to be a lot more than three credit hours worth of work.”

Team members Andrew Darab, Frank Giordano, Eric Jabaley, K.C. Kurtz and Susan Ungerleider represented North Carolina in the national competition after winning the Sustainable Building Design Competition. The state prize was \$5,000, and the national prize was \$2,500.



Features on this 1/4" scale model include rainwater catchment, bamboo privacy screen and architectural greenscreen. National jury commented on the simple elegance of the design scheme.



(L-R) Randy Lanou, faculty advisor, Eric Jabaley, Andrew Darab, Frank Giordano, K.C. Kurtz and Susan Ungerleider smile broadly after winning the statewide competition, which qualified the team to compete nationally.

The goal of the USGBC's annual competition is to draw attention to the availability of affordable, environmentally friendly buildings, by asking competitors to design structures within certain environmental and cost parameters. The NC State team designed a home using passive solar energy to decrease heating and cooling costs. They also incorporated universal accessibility and energy-efficient construction, and they did it all within a materials budget of a mere \$46 per square foot.

With a statewide win, the four students and one who had since graduated, teamed back up on their own time to compete at the national level. Lanou still guided the student team as they had to take a large series of models and presentation boards down to just two 30" x 40" posters for the national competition.

According to K.C. Kurtz, “We had such a comprehensive presentation and a huge model display that went above the statewide requirements; it was challenging to cull that down into two posters. That was national's



Full-scale wall section from state competition presentation materials.

attempt to level the playing field because it is like choosing ‘best in show’ at a dog show...with all the different program requirements, you are comparing apples to oranges.”

The team had to learn to work together, maximizing their strengths in order to finish the project.

“I think we did a good job of recognizing the strengths of each member,” says team member Susan Ungerleider. “K.C. and Eric both had indispensable building experience. Andrew and Frank are great at graphic layout and programming—laying out the spaces within the home to maximize the floor plan's functionality.”

Instead of creating an active “solar house,” which uses expensive photovoltaics to absorb the sun's energy, the NC State team created a “passive solar” design, which means that the longest part of the structure is oriented along an East-West axis. In addition, glazing and engineered roof overhangs are used so that in the winter the glazing allows the sun's energy into the structure, and blocks it in the summer, thus heating and cooling the home more efficiently.

“Designing sustainable structures is really a matter more of education than expense,” says team member Kurtz. “You can create energy-efficient housing by using off-the-shelf products; it doesn't have to all be custom built.”

The judges at the national competition agreed. When everything was said and done, there was a three-way tie for first place, with the NC State student design team taking the honor along with two professional architecture firms.

“To a person, this was an outstanding team,” says Lanou. “They're

smart, and were invested in the project both personally and intellectually. I had a high level of confidence that they could win the competition, because they created a workable, real-world design.”

“We didn't realize that we'd be competing against professionals at the national competition,” says Kurtz. “The state competition was only open to students—but that's not the case elsewhere. The team was really proud of that.”

The state title meant that their winning design would be built. So far, Habitat for Humanity has built the house in Orange and Catawba counties, with the Chatham County house still under way. If the pilot houses go well, the home plans could be added to the Habitat for Humanity planbook, available to homeowners nationwide. Durham and Yancey counties have expressed interest in the plans, too.

Ph.D. Candidate Traci Rider serves on the National Emerging Builders Committee of USGBC. She was organizer for national-level sustainable design competition. She coordinated the 12 state winning entries into the national competition and worked closely with the teams to prepare for the Denver finale.

Tracy Dixon with Advanced Energy, located on Centennial Campus, was the organizer of the statewide competition in North Carolina.

Tracey Peake from NC State News Services contributed to this article.



Building detail of the Hillsborough home in Orange County during construction including advanced in-line framing and raised-heel energy trusses.

Park Scholarships Bring Top Students to College of Design

The Park Scholarships at NC State are one of the most prestigious undergraduate scholarships in the United States. Currently valued at \$59,000 for in-state students (40 awarded this year) and \$107,000 for out-of-state students (10 awarded this year), the innovative, year-round program had more than 1,000 applicants for those 50 scholarships. Competition is fierce and time-consuming as prospective

students work from completing applications through initial, semi-finalist and finalist interviews, some given by previous Park Scholars and alumni.

College of Design freshman Alex Wiedemann is one of those rare recipients. The Clayton, N.C.-native knew others from her high school who were Park Scholars, such as Casey Coats (see story at right), and she was very familiar with the College of Design since she attended Design

Camp the summer before her junior year.

"I really fit in here. There are opportunities to really connect with the faculty," she says.

One of the requirements of each Park Scholar is to select a community service agency to be involved with while enrolled at NC State. Wiedemann, a graphic design major, is working with two other Park Scholars to create an electronic marketing plan for the Eastern Chapter of the Multiple Sclerosis Society to help spread the word about M.S. and the society's activities.

She also enjoys being part of the Park Sparc program where Park Scholars visit high schools to encourage students to apply.



Park Scholar Alex Wiedemann

College of Design Park Scholar is also Leader of the Pack

Also from Clayton, N.C., Landscape Architecture (LAR) Junior Casey Coats received the Leader of the Pack award of \$1,000 at the homecoming football game against Ga. Tech on November 4, 2006.

The Leader of the Pack scholarship replaced the homecoming king and queen several years ago. Interested students must submit three essays and an application, which along with their GPA determine if they are one of 12 semi-finalists (six male and six female). Semi-finalists then make a 10-minute presentation, immediately followed by an interview, to determine six finalists. The week before homecoming, finalists are allowed to campaign and the student body takes a vote. The vote is only part of the total score, so no one knows who wins until homecoming.

Though suffering from mononucleosis, Coats made it to the game and walked away with the scholarship! Since Park Scholars get free tuition, room and board for four years, Coats will use the scholarship to pay for her required fifth year in LAR.

Coats' list of accomplishments also include being appointed as an alumni student ambassador and serving on two homecoming committees. She was also selected to participate in Wolf Aide, a program that teaches leadership skills.



Park Scholar and Leader of the Pack Casey Coats with her parents.

In addition to being a Park Scholar and participating in the mandatory learning labs during breaks, Coats is president of the National Society of Collegiate Scholars, NC State Chapter.

HGTV Dream Home – NC State Edition

A father-son team of NC State alumni recently worked on a once-in-a-lifetime project—the HGTV 2006 Dream Home.

In 1982, Al Platt, Architect (M.Arch 1975) opened his practice in the mountains of Brevard, N.C. Al's son, Parker (BEDA 1994, B.Arch. 1999), joined him in 1994. The name was changed to Platt Architecture in 2005 and it is now a 12-person firm specializing in residential and community based architecture. Parker's NC State classmate Jan Erik "Bud" Holland (BEDA 1994; M.Arch. 1997), who joined the firm in 1997, served as project manager for the Dream Home project.

When HGTV made plans with Grey Rock Development to build the 2006 Dream Home at Lake Lure, Jack Thomasson, home planner for HGTV, recommended Platt Architecture, a firm that strives to design houses that complement landforms and preserve the natural integrity of the land. Mark Barker, principal of MWB Construction from Black Mountain, N.C., was chosen as the builder.

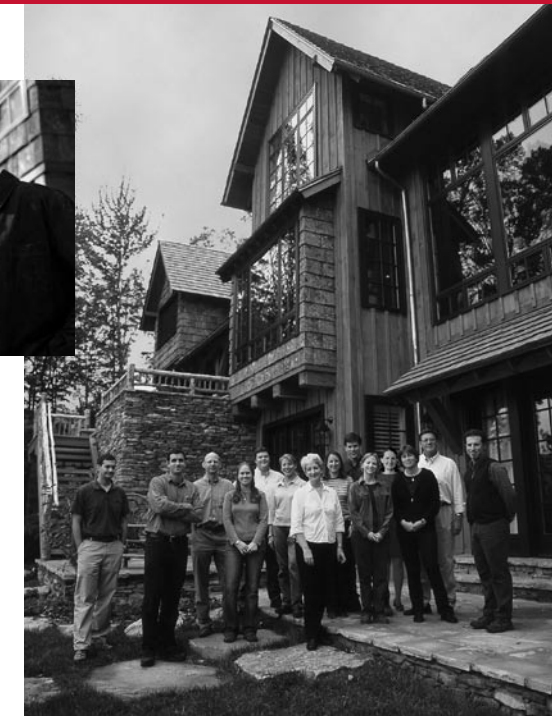
The entire project moved very quickly through design and was completed in nine months, which is normally up to a three-year process.

The small firm usually works on 8-10 homes a year, but the success of the Dream Home project has increased demand for their work. "We have heard from people all over the world who compliment the home and our design," says Al Platt.

More information about the 2006 Dream Home located at Lake Lure, N.C., can be found at hgtv.com/dreamhome. Learn more about Platt Architecture at www.plattarchitecture.com.



Al and Parker Platt



Platt Architecture staff in front of the HGTV Dream Home. L-R: John Witherspoon, Parker Platt, Bill Pauer, Celia Hickson, Brad Kimzey, Amy Montieth, Sue Whitehurst, Stephanie Holland, Bud Holland, Laura Botch, Ava Carr, Al Platt, Steve L'Heureux. Not pictured, Wendy Lofton, Celesta Britton and Brian Fireman.



Cotton Steers Folbot to Success

After 24 years, product designer Phil Cotton (BPD 1968) still looks forward to going to work every day as owner of the Folbot kayak company.

"I still go in and have fun," Cotton said. "I like to build things and I'm a product designer, so every day is play day!"

Cotton's journey as an NC State student did not begin in product design, though. He was accepted originally into the mechanical engineering program. After visiting his brother's product design studio where they were building kites, Cotton was intrigued and entertained the possibility of a major change prior to his freshman year. Luckily for him, Dean Henry Kamphoefner permitted him to enroll in product design.

"Back then a lot of the curriculum overlapped with architecture and landscape architecture," Cotton says.

During the late 60s when Cotton graduated from NC State, most men had to go into the service. So after his June graduation he was off to the U.S. Navy's officer candidate school in Rhode Island in July.

After completing his service, Cotton accepted a job in the carpet division of Burlington Industries, which meant moving to Lexington, Va. He spent eight years as a project engineer "creating fun things like a tile-stacking machine," he adds, since he was the only product designer on staff.

In 1979 he relocated to Charleston, S.C., to become the general manager of a textile

company. He stayed with the company, but was looking for another challenge.

Luck was still riding with Cotton when a friend's father, who was the head of industrial development in Charleston, suggested that he look into purchasing Folbot, whose founder passed away in 1982.

Enamored with the idea of becoming his own boss and relying on his own business decisions, Cotton was able to round up four investors and became the president of Folbot.

Although the company brought kayaking to the U.S. in 1935, there had been no product innovation for years according to Cotton, "If the sales are this good with this product, surely, I can improve on that!"

Although faced with a reluctance to change within the company, Cotton started revamping the aesthetics of most models to meet market demand for lighter, stronger, higher-tech boats. He decided to abandon wood for polycarbonate and aluminum.

At his youngest son's request, he built a long, skinny fast boat that has been successful. He still sketches his designs and builds full-scale prototypes since such high-end equipment is at his disposal.

Now Folbot has 17 employees in Charleston and they have distributors in Germany, Canada, England and Australia. Seventy-five

percent of Folbot sales are in the U.S. and all warranty and repair work is done in Charleston.

"I don't paddle as much as I should," Cotton says. "I do test every boat personally."

Normal turnaround of an order is about two weeks since each boat is customized, but the Internet has increased business.

"Since 1983, it's been a good living for my employees and me ... and we've made it successful with our focus on customer service," explains Cotton.

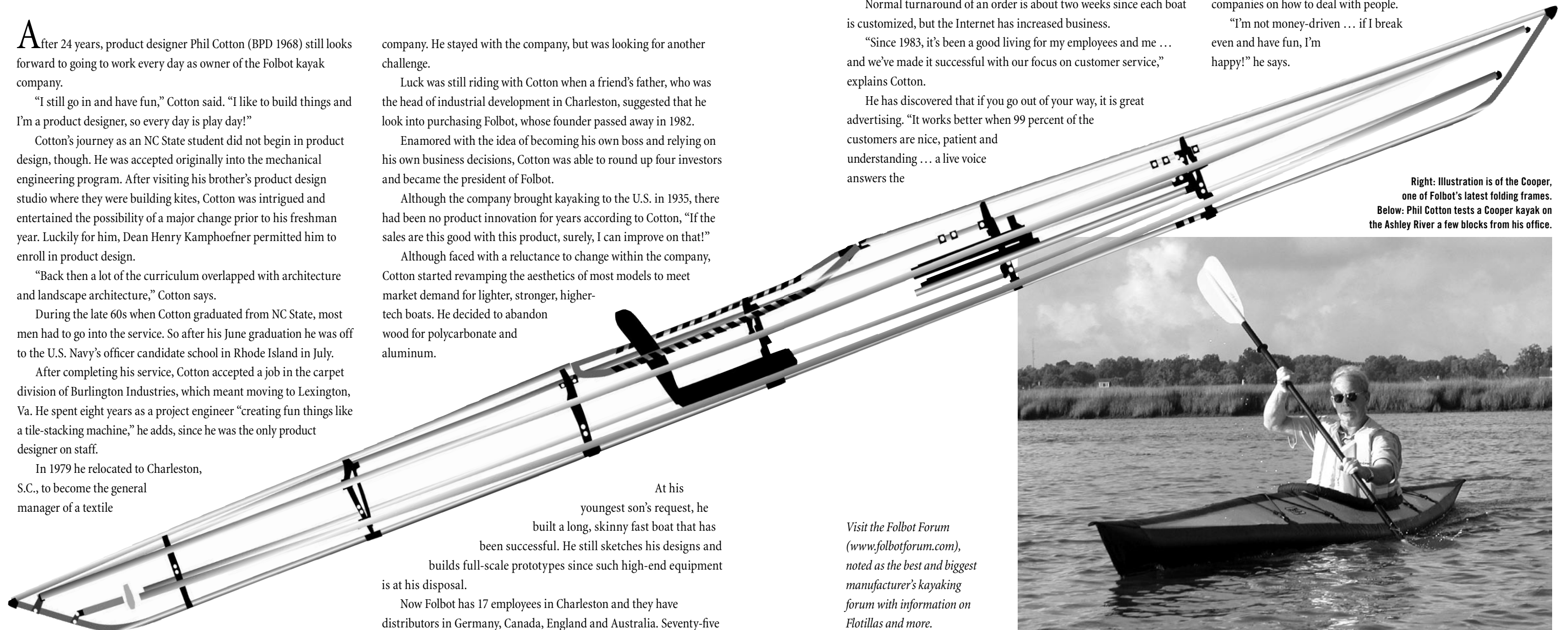
He has discovered that if you go out of your way, it is great advertising. "It works better when 99 percent of the customers are nice, patient and understanding ... a live voice answers the

phone," Cotton says. "If there is a problem, we take care of it."

"I talk to 90 percent of our customers at some point and our customer service is second to none," Cotton adds, attributing part of the wisdom to the many classes he had through textiles companies on how to deal with people.

"I'm not money-driven ... if I break even and have fun, I'm happy!" he says.

Right: Illustration is of the Cooper, one of Folbot's latest folding frames. Below: Phil Cotton tests a Cooper kayak on the Ashley River a few blocks from his office.



Visit the Folbot Forum (www.folbotforum.com), noted as the best and biggest manufacturer's kayaking forum with information on Flotillas and more.

Gene Bressler Aims to Make Urban Development Better in North Carolina

As Department Chair, Professor Gene Bressler rebuilt the landscape architecture curriculum and program at the University of Colorado at Denver and Health Sciences Center (UCDHSC). While at UCDHSC, he was appointed founding Director of the University's Center for Sustainable Urbanism, and produced a series of public conferences, "Colorado Tomorrow," that examined urban growth and development challenges and issues facing the state.

Now heading the Landscape Architecture Department at NC State's College of Design, Bressler brings his experience, creativity and passion to Raleigh. "The College of Design has a great reputation in areas of community design. There is rich history and tremendous resources at NC State in terms of projects, people and facilities. That, coupled with the realities that this beautiful state is experiencing tremendous growth and development pressures, provides an excellent laboratory for research, teaching and engagement."

At Colorado and Oregon, Bressler and his colleagues developed computer-modeling tools for land use planning that were used to determine sites suitable for development, "game" alternative growth and development scenarios, and to evaluate possible consequences of various development strategies. The research and applied course work addressed multiple scales from that of a geographic region, the design of a community and down to the design of home sites.

Bressler is excited about continuing and expanding his work and the capability of the College of Design to become the "think tank" and place to learn and test best practices for studying and dealing with urban growth and development issues. In particular, he is interested in working with faculty and students in the college's School of Architecture, other units on campus, UNC-CH's Planning Department



Gene Bressler, second from left, interacts with freshman landscape architecture fundamentals studio.

and external professional colleagues to develop expertise using new computer modeling and simulation tools to design more sustainable communities.

Bressler says the landscape architecture program, specifically, will better prepare its students with design thinking capabilities coupled with rigorous technological training to enable them to more effectively deal with the why's, what's, who's and how's of sustainable development.

In his previous position, Bressler was involved in the Colorado Community Design Network, a group of university faculty and students along with a number of external constituents consisting of planners, bankers, lawyers, landscape architects and architects. Together, they participated in the college's studios, lectures and reviews, and engaged students in examining what "better design and development" means. He hopes to create a similar, more advanced group at NC State.

"NC State has the greatest potential to make a difference in the quality of future urban development," Bressler says. "I've only been in Raleigh six months, but I am quickly discovering its remarkable 'can-do spirit.' I'm settling in and getting to work."

Design Studio Connects Alumni and Triangle Universities

by W. Michael Leigh (MLA 2006)

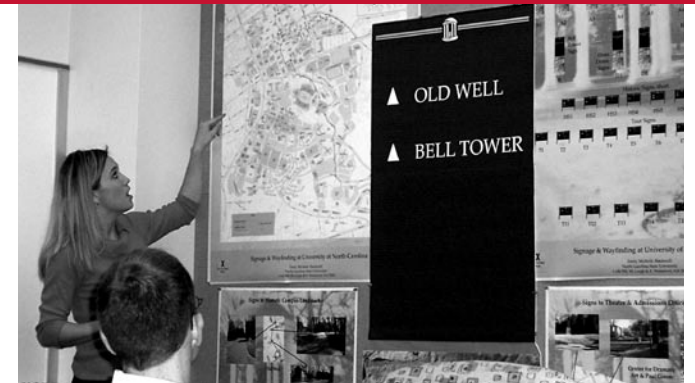
Full Semester 2006, brought a new twist to the usual design studio experience at the College of Design. This semester the Department of Landscape Architecture worked in collaboration with University of North Carolina-Chapel Hill, Duke University and NC State University offices of the University Architect on site-specific campus design projects.

Landscape Architecture instructors, W. Michael Leigh, RLA, ASLA, (MLA 2006) and M. Elizabeth Wakeford, (BEDA 1985) facilitated a University Campus Design Studio for undergraduate students working on actual projects at the three university campuses. In cooperation with alumni from the College of Design, all three institutions used the studio for two weeks to work on solving a design problem for a specific area of each campus.

Duke was facilitated by Mark Hough (MLA 1997), where students worked on a new entrance to Cameron Indoor Stadium and an entrance at their student union. Issues included circulation, parking and landscape enhancement.

NC State was coordinated by Tom Skolnicki (MLA 1997) which allowed the students to work on proposed renovations to areas near Tucker Residence Hall, Cates Drive and Talley Student Center. These dealt with new circulation, student spaces and the greening of campus.

UNC-CH was facilitated by Jill Coleman (MS in LAR 1988) where



Emiley Blackwell (BLA student) presenting her Wayfinding program to UNC-CH.

the students worked on three campus projects working to improve circulation at Main Library, Undergraduate Library and Memorial Hall. Solutions involved ADA accessibility, new plant material and removal of poor pedestrian circulation.

Final projects consisted of a wayfinding system at UNC-CH for first-time visitors, Master Plan of Central Campus for Duke University and NC State had a special request by Chancellor Oblinger to locate and 'Create Iconic Spaces' on campus. Each student spent five weeks working up design solutions for these projects, which were presented to each university's faculty and staff.

Students were involved in site analysis, design development and schematic design, working with the university contacts and other staff members. Each student presented unique solutions to each specific problem. Final implementations are being considered by NC State University Housing, UNC-CH Wayfinding Committee and Duke Master Planning.

To help better understand the opportunities and constraints at other urban and growing university settings, students also spent five days visiting the University Architect's offices at Carnegie Mellon University, Chatham College in Pittsburgh, Pa., and Georgetown, American and George Washington universities in Washington D.C.

Students at UNC-CH campus discussing the quad with the UNC-CH historian.



Graphic Design: An Expanded View

The academic experience and faculty interaction offered by the graphic design program is helping a group of students bring their design ideas to life in a variety of ways. Their excitement and in-depth interests helped new Graphic Design Department Chair Santiago Piedrafita decide to bring his talents to NC State.

When most people think of graphic design, they visualize letters on a page intertwined with illustrations or photographs. Graphic design today encompasses many more personalities.

Take **Paul Venuto**, a senior from Washington, D.C., and Richmond, Va., who has always had an interest in interactive design and Web sites, but says he did not realize that motion graphics fell into the discipline of graphic design.

Since coming to NC State, Venuto's visions have expanded even more. "For example, in my sophomore studio project with professor Kermit Bailey, we took projects from static print and brought those elements to life through animation," says Venuto.

Using Flash, Maya and AfterEffects, Venuto teamed with Islam Elsedoudi to produce a one-week collaborative motion piece titled "Routine." The project appeared in the December 2006 *10 Years of Animation at the College of Design* show at The Fish Market.

Last year he was enrolled in an advanced graphic design studio whose goal was to produce a Web site for the Contemporary Art Museum, now an initiative of the college. Venuto says, "The project presented a great opportunity to introduce and visualize the goals of CAM while exploring the role of creativity in everyday life."



Still image from Venuto's "Routine"

Lauren Broeils, a senior from Weddington, N.C., took a winding road that led her to capitalize on her computer and graphic talents. The designer of *sixdegrees*, a student graphic design publication sponsored by RedHat and Gamila, launched her college education at Appalachian State University as a chemistry and criminal justice major. She used to write computer programs to make her homework easier and realized she had a knack for computers.

She transferred to NC State's College of Engineering as a computer science major and minored in Design Studies. After completing her degree in 2002, she worked in programming but had an urge to blend her computer and design interests.

Broeils' meeting with Denise Gonzales Crisp, then department chair, helped her decide to earn another bachelor's degree even though it would take her three years to complete.

Systematic/big picture ideas that would be implemented across all different media appeal to Broeils, who explains, "I'm very interested in the cultural sector of graphic design. I have a super plan to move to Mexico and am taking a Pan American Studio this spring that focuses on systems/connections beyond borders...taking design more global."

For now, Broeils is an in-house designer (part-time) at Barefoot Press in Raleigh, creating identity systems, Web sites and working with pre-press to learn more about the process.

Like Broeils, **Katie Nordt**, a December 2006 graduate from Apex, N.C., did not begin her design major immediately. She was a College



Poster designed by Broeils

of Humanities and Social Sciences (CHASS) student and transferred sophomore year. Because she likes to paint, Nordt says she thought about majoring in design as a senior in high school. After enrolling at CHASS, she signed up for a 2-D design class with Kathleen Rieder.

"I loved the environment when I visited the school during my freshman year," says Nordt, who was selected to design the commencement program for winter graduation.

Nordt describes her love of books "as an object and an artifact." She likes to write and collects books by good designers. In fact, when she travels she often selects books as keepsakes.

It comes as no surprise that her favorite project was in her mentor Maura Dillon's studio. "We designed four different books: 30 pages, 60 pages, 100 pages and one collaboration," explains Nordt.

As an independent study with Dillon and Crisp, Nordt completed a book with the New Hill Community Association including oral histories of the area.

Although she has a deep love for books, Nordt delights in designing in any medium or area.

Earning a minor in French while at NC State, she studied in Lille, France, and traveled all over western Europe, as well. Her long-term goal is to move to New York and work for publishers.

The fourth child in her family to attend NC State, Nordt has decided to stay in the area for a three-month internship at CapStrat for now, working on small projects as part of the creative team.

Like Venuto and Broeils, Nordt went to London this past summer term to learn about the art of letterpress with professor Tony Brock. "I would love to explore that more," she adds.

Brock is the mentor for **Jon Knox Griffin** of Rutherfordton, N.C., a senior who became an entrepreneur while in design school.

Griffin purchased rights to the domain name hellobrute.com in December 2005. By January 2006, he had put some of his favorite work online, some illustration, books, etc.

Currently, he has a poster series, which sprung from one of Brock's



Book designed by Nordt

studios, in production with the North Carolina Department of Justice warning school children about the dangers of Internet predators. Griffin also won a t-shirt design contest on threadless.com and garnered a \$400 prize. From this recognition, he was commissioned to do other projects.

In Spring 2006, he had t-shirts appear on Owlmovement.com and Urbanoutfitters.com, and later in the year, a brand in the UK known as HiCalorie started producing his t-shirt designs.

Griffin likes to transform 2-D work into 3-D. He learned to sew while enrolled in an Art + Design studio in western Australia during Spring 2006. He learned about patternmaking from Rebecca Paterson of "Breathless" fashion studio and also managed to participate in five gallery exhibitions while there.

So where did Hello, Brute come from? "I wanted something ironic. I had written down a list of words and I liked how the word brute stuck out at me. It sounded like 'cute' but meant the opposite. I added the word 'hello' in front of it in hopes of helping it stick out from other brands," says Griffin.

Hello, Brute features designer toys. Griffin enjoys art directing and developing product lines around character design. His characters could be described as anthropomorphic, not quite human and not quite animal.

The owner of Rotofugi in Chicago found Griffin on the Internet and liked what he saw. He called and asked if Griffin would have a solo exhibition Feb 2 – Feb 25 at his art gallery and toy store. "I worked on it for six months. My show included hand-painted vinyl toys, hand-sewn plush toys, paintings, canvas illustrations, skateboard decks and more," he adds.

Griffin, who has been drawing since he was five, says his biggest surprise about design school is that he has learned so much from his peers. "It is good to go through the process with others," he adds.

Learning to screen print himself, Griffin plans to open his online store soon.



Hello, Brute collection by Griffin

To see more designs from these students, visit their Web sites:

Paul Venuto...www4.ncsu.edu/~pavenuto

Lauren Broeils...www4.ncsu.edu/~lrbroeil

Katie Nordt...katiennordt.com/

Jon Knox Griffin...hellobrute.com/blog.php

Achieve! Campaign Reaches Milestone

On November 17, 2006, Chancellor Oblinger announced that NC State had reached a milestone in the Achieve! Campaign for NC State University. More than \$1 billion has been raised with approximately one and a half years left until the end of the campaign. NC State has now joined an elite number of universities across the country that has reached this level of private donations.

College of Design Campaign Progress

In the Spring 2006 *Design Influence*, the overall goals for the six main campaign aspirations were outlined. As of December 31, 2006, the College of Design is more than 70 percent toward its \$9 million dollar campaign goal.

Thanks to the support of alumni and friends, the college's endowment has grown during the last 10 years from \$300,000 to more than \$3 million, with an additional \$3.9 million pledged in planned gifts. The income from these endowments combined with the annual support result in more than \$116,000 of available funds to the students and faculty. This year more than 50 students received scholarship and fellowship support totaling \$65,000.

Category	Total raised (as of 12/31/06)	Campaign Goal	Percent to Goal
Scholarships & Fellowships	\$1,136,212	\$2,000,000	57%
Faculty Support & Research	\$1,313,575	\$2,000,000	66%
Program Development	\$2,165,835	\$2,000,000	108%
Facilities & Equipment	\$ 337,701	\$1,500,000	23%
Unrestricted Support	\$1,389,845	\$1,500,000	93%
TOTAL	\$6,343,172	\$9,000,000	70%

SCHOLARSHIP RECIPIENTS

Top: Franklin Bost
(2nd from right) with
the L. Franklin Bost
Industrial Design
Fellowship recipients
and Department Chair,
Bryan Laffitte (left)



Right: Larry Best of
LandDesign Inc. with
scholarship recipient
Emmita Lyford



Right: Herb and
Catherine McKim
with their scholarship
recipient Edward D.
Paschall



Right: Smith Sinnett
Architecture
scholarship recipient
Sonyia Turner with
firm members (l-r)
Jorge Abad, John
Sinnett, Jamey Glueck,
and John Hitch



Right: Chuck Messer
with the Tackle Design
scholarship recipient
Nicole Catapano



WE STILL NEED SUPPORT FROM ALL COLLEGE OF DESIGN ALUMNI!

One of the frequent questions we receive is "what funds can I support?" There are many funds within the college to which anyone may contribute.

• **Departmental Funds for Excellence** — Each department has a Fund for Excellence that provides the chairs and director with much-needed unrestricted support. These funds allow departments to provide additional resources to students and faculty that state funds do not cover, including visiting lecturers, field trips, supplies and research support. Another very important way to support the college is by becoming a member of the **Design Guild**. Design Guild memberships provide the college with unrestricted funds that allow us to print this magazine, bring in visiting lecturers, and support the student Design Council and The Fish Market, the student-run gallery located in downtown Raleigh. Gifts to the Design Guild also fund alumni receptions and events throughout the country, and support the college, students, faculty and alumni in many other important ways. You may use the envelope inserted in this magazine to send a donation for the Design Guild or any departmental Fund for Excellence.

• **Scholarships and Fellowships** — There are annual and endowed scholarships and fellowships to which anyone may contribute. Each department has several named funds, some in honor or memory of a former professor, such as the Duncan Stuart endowment, the Robert Burns endowment, the Joe Cox endowment and the John Reuer endowment. The college's ability to attract and retain the most talented and promising students from across the country and the world raises the value of an education from NC State, not only for current students, but for our alumni as well, by enhancing the reputation of the college. For more information on funds that benefit your department, please contact Carla Abramczyk in the College of Design External Relations Office at (919) 513-4310 or by e-mail at carla_abramczyk@ncsu.edu.

• **Program support** — These funds support specific programs within the college such as The Student Publication Fund, the Leazar Hall

Design Fundamentals Fund, Prague Initiative Funds, the Contemporary Art Museum, the Natural Learning Initiative and diversity initiatives.

• **Faculty research and scholarship support** — The faculty within the College of Design are doing amazing research projects and other scholarly work. The work that College of Design faculty does brings national and international recognition to the college and provides students and alumni with valuable information. Support is always needed for their research, studios, publications and classes.

• **Facilities and equipment** — The College of Design continues to provide cutting-edge technology for our students to better prepare them to enter the work force. The renovation of Leazar Hall provided expanded studio space as well as one of the best shops in the country. The next step in improving our facilities will be a new 60,000+ square foot building adjacent to Kamphoefner Hall. We are number one on the Board of Trustees list for a new building and we plan to begin the preliminary design in the next year. In order for the new building to become a reality, we will need support from the State of North Carolina and from our alumni, friends and allied industries. There will be many opportunities to name spaces within the new building. In addition to new facilities, we are continually upgrading the computer lab, the shop, the weaving labs and other equipment vitally important to the education of our design students. For more information on the new building and equipment needs, please contact Carla Abramczyk in the College of Design at (919) 513-4310 or by e-mail at carla_abramczyk@ncsu.edu.

60TH ANNIVERSARY

We need your ideas and input, creativity and memories! Would you like to be the leader for your class reunion event? Do you have a great idea for a reunion activity? Do you keep in touch with a lot of people from your class? Do you have a special memory from your years in design that you would like to share during the reunion? If you answered yes to any of the above questions, we want to hear from you! Please contact the College of Design External Relations Office at (919) 515-8313 or by e-mail at design@ncsu.edu.

COMMENCEMENT



Commencement Address by Peter Batchelor, Professor of Architecture NC State University College of Design, December 20, 2006

It is both a great honor and responsibility to address you, the graduates of this class.

Whatever your individual notions of the change of life that await you with

the acquisition of your diplomas, and these changes will be very great indeed, the experience that you have had at the College of Design will continue to shape your future development as professionals and individual men and women.

As I stand here, also on the verge of a major change of life, I wonder what it is that I can tell you that you don't already know. How can you listen to a man who doesn't even own a cell phone, or an iPod? How can you place any faith in someone who only has a limited comprehension of your music, and your music videos? Why would you believe in someone who values handwriting over computer-generated text? As you can see, pursuing this line of thought is not particularly productive at my age. If the criterion for wisdom depended upon one's currency in the material world I would fail the test miserably, but it doesn't, fortunately.

It is tempting to make comparisons about "then" and "now," the time past being my experience as a professor at the College of Design and as an architect, and the time present being my current experience

with design students. Many things are different and many things are the same. For example, most of you cut and paste words and images every day with an ease which would have been unimaginable in 1968, my first year as a faculty member on this campus. And yet the only way one could create a publication at that time was to print galleys, cut out rectangles of Rubilith, and paste both onto thick paper copyboards. What is the same is the process of placing text and photographs within a graphic format, as well as the words used to describe this process, and what is different is the method by which this is accomplished. I can safely assume that some of you have not had the original cut and paste experience and probably have no idea what I am talking about.

Why should we be concerned about what happened in the past and what happens today? It is because the passage of time allows us to judge the relevance of an idea or an object and to sense its viability and permanence in the realm of concepts and material things. This is important because it helps us to separate the transitory elements of our culture from the constituent ones, to separate trends from the more solid foundations of life. It is important that you understand this distinction because it could mean the difference between making significant contributions to the advancement of society through your skills and creativity as designers, as opposed to merely riding on the achievements of others.

What a daunting responsibility it is for me to place on your shoulders "the advancement of society" as a professional objective. That, of course, is the real purpose of your education. You may well become architects, landscape architects, graphic designers, product designers, and so on, but the general aim of your education is to help

shape the destiny of humanity in all its conceivable dimensions. Fortunately—and returning to my desire to tell you something which you don't yet understand—you have been superbly equipped to do this by the College of Design.

Look carefully at your diploma, either now or later, and imagine that it is a lid. Pull downwards on this imaginary lid using a vertical axis to create a three-dimensional object. The object of your creation is a box with some interesting properties: It is a Magic Box. Lift the lid and peer inside and you will find still more Magic Boxes, each with their own lid and label. This is what your education has given you—a Magic Box with many remarkable properties, one which will enable you to help advance the aims of society through your skills and creativity.

Let's lift the lid of the Magic Box on its hinges and select the first box inside to determine what you have been given. The first box we will select is called "language."

Language

The language of design is universal. You can travel to the far corners of the earth, to places where you cannot communicate in the spoken language of your peers, and yet there will be instant recognition of your ideas. In all probability your language skills were very meager upon entry into the College of Design, but over the years they have grown and matured.

As faculty we do not consciously teach courses in design language. Instead, the language of design is imbibed slowly through the desk criticism and jury process of learning. In this process you have to stand in front of your peers, as you will do for the remainder of your lives, and explain what you have created. There are a large number of words and phrases which comprise the language: Figure-ground, axis, symmetry, closure, datum, format, alignment and so on. As an educator I have tried to define them by way of written explanation to students, although I am not sure that such effort led to increased illumination in the minds of students since design language only makes sense in the context of a material object.

One thing is certain: Your language will continue to expand over time with experience in the professional world of design. Moreover, you will never reach a point at which you can confidently state that you are

completely fluent in the language of design.

Let's close the lid on language for a while and see what is in the next box, principles.

Principles

The application of language to concepts generates principles of design. It enables us to assemble the component parts of our ideas according to some notions of harmony and order. We choose symmetry or asymmetry to express our ideas because there is an underlying sense of purpose in their choice. Perhaps you are not conscious of this purpose when the meaning of the choice is embedded in the dogma of your design field. Teachers and practitioners of design often seize upon ideas without explaining their purpose, and you should be wary of this practice since it leads to what I mentioned earlier—the tendency to favor trends over the more permanent aspects of design, or transitory over constituent ideas.

An architect will forever muse why the house of a speculative builder has roof gables that are unrelated to the plan of the house because he has been taught that "form follows function." A landscape architect will wonder why a project called "Riverside Forest" has neither river nor forest and when all living plants have been eradicated from the ecosystem. A graphic designer will scratch his head in wonder at the incomprehensible jumble of text and images of the typical daily newspaper. In all these cases the underlying principles of order were not carefully defined, or else willfully ignored.

Adherence to principles requires a disciplined mind, a determination to remain true to form. This is what you learned during the long hours of project development, and what was reinforced at your desk and in the jury room. No matter how hard you try, you will never be able to ignore them. Imagine this scenario: A friend shows you her wedding invitation. It is a small card, trimmed with lace paper, and with a pale yellow paper on which the announcement is printed in silver font. Looking at it you say to yourself "there is insufficient contrast between the figure and the ground," but since she is a friend you say instead "I cannot read the message." Friend, family, client—it makes no difference. Your principles will continue to guide your creativity throughout your life, for better or worse. Also, once learned

and applied, principles are almost impossible to discard.

We will gently close the lid on principles, and look next at craft.

Craft

What wonders meet our eyes in this box!

Craft represents the convergence of tools and techniques. If anything has changed over the course of my life it is the way we create our books, buildings, landscapes and products. Gone are the days of the T-square, plastic triangles, templates and slide rules. Now we have the computer, monitor and software to help us realize our ideas. I know that some faculty in the college are trying to keep one foot in each camp—the traditional and the contemporary—and there is good reason to believe that it may be a valid approach to design (if for no other reason than computers crash and data becomes corrupted), but there is no question that the emergence of new tools and techniques is altering the outcome of our design concepts. Can you imagine the work of Frank Gehry without his access to computer-aided design?

I must confess to a certain nostalgia for those beautifully made drawing instruments, wooden scales marked off in inches or centimeters, elegant French curves. There is an immediacy between hand and eye which I find fulfilling, though I suppose you derive an equal amount of satisfaction from the digitally printed drawing. For both you and me, separated as we are by two generations, the concept of craft keeps us trying to improve both our technique of communication and our understanding of the tools to accomplish this end. We cannot do this without the components of our next box, romance.

Romance

Romance is the love of something, initially uncritical, which excites the mind and prompts further exploration. Alfred North Whitehead, scientist, educator and philosopher writing in *The Aims of Education*, says that “...The stage of romance is the first stage of apprehension. The subject matter has the vividness of novelty: it holds within itself unexplored connections with possibilities half-disclosed by glimpses and half-concealed by the wealth of material...”

My romance with architecture and urbanism grew out of childhood

experiences in London, the city of my birth. Lacking the amenities that facilitate rapid movement and communication such as a car and a telephone, I walked and cycled the streets of that city, experiencing its sights, sounds, smells and visual delights. It was here that I discovered the connection between house and neighborhood, building and street, architecture and urbanism. This connection revealed to me the quality of a city through its public spaces, the study of which is encompassed within the interdisciplinary field of urban design. And so I fell in love with cities, a passion which I convey to my students in class and in studio.

Romance is a necessary prerequisite for student and teacher alike. Without it there would be no sharing of knowledge and no discovery. Creativity would be impossible without the love and passion that romance engenders. Moreover, romance may be irrational. No one will question your love for design, and no one doubts its existence. And yet it would have been impossible to pursue your studies, as you have done, without exceptional love and passion for design.

Our final box is abstraction.

Abstraction

The greatest benefit of higher education is that it enables us to abstract knowledge in a coherent fashion, allowing us to make generalizations about the material and intellectual universe. Abstraction for us is the equivalent of a working hypothesis; through it we are able to construct a concept based on prior observation and experience.

Abstraction facilitates the creation of a model of the design idea that we are about to explore. For example, the design of a city square involves me in abstract issues of context, movement of people and vehicles, and civic functions. Similarly, the design of a chair involves the product designer in the consideration of materials and processes, ergonomics and anthropometrics. Without the capacity to abstract we are limited to assembling details on a piece-by-piece basis, and our knowledge lacks a comprehensive understanding of the task at hand.

The university as a learning environment teaches all of us to abstract knowledge. Abstraction is no less a virtue for the English major and engineer than it is for the designer. In the College of

Design we have placed a high priority in the comprehensive understanding of problem-solving as opposed to the mere creation of artifacts.

In summary, the Magic Box is the gift of the College of Design to you as young professionals.

A final word must be said about the conditions of ownership of these boxes:

The Magic Box cannot be destroyed.

No known weapon of the human intellect can alter or destroy the contents of the Magic Box. Also, each separate box inside evolves according to the career path that you have chosen. In fact, both the big box and its contents expand over time to accommodate the growth of your design knowledge.

The Magic Box cannot be left behind.

Throw it into the back recesses of your mind and lo!—it reappears at will. This can sometimes be embarrassing in presentations to clients when you are forced to disagree with their assumptions. In public life I am in frequent conflict with city councils and government agencies who tend to plunge ahead on large expenditures without full information. I don't have enough fingers on my hand to count the number of times I have heard otherwise intelligent people say that “in order to obtain a high-density residential environment one must have high rise buildings.” This isn't true, of course, and we pay a high price in socio-economic terms by removing large numbers of people from contact with the ground floor plane of the city.

The Magic Box cannot be transferred to others.

It is uniquely yours. While your peers, faculty and colleagues have influenced and will continue to influence its contents, the character of the box is made especially to fit your needs.

This, then, is the final message: We, the faculty, have given you this Magic Box. Use it to seek fulfillment in life, build illustrious careers, create great works of design and advance human society.

Good luck!

Peter Batchelor Retiring

Professor of Architecture Peter Batchelor is retiring after teaching in the School of Architecture since 1968. Granted the status of Professor Emeritus of Architecture and Urban Design from NC State University's Board of Trustees, Batchelor is a Fellow in both The American Institute of Architects and the American Institute of Certified Planners.

Born in London, Batchelor earned a bachelor's in architecture with honors from the University of British Columbia, and master's degrees in architecture and city planning. Batchelor has won more than 35 honors and awards for academic achievement, architectural design, drawing, communication, urban and regional planning. He has written 51 refereed articles in journals and technical reports and is the co-author of two books. He also has two books pending publication.

He has practiced urban design in three countries over the previous 44 years. He has chaired major national AIA committees and edited ***Urban Design Case Studies***. A licensed practitioner in architecture and city planning, he directs the AIANC Urban Design Assistance Program, which provides interdisciplinary problem-solving teams to communities.

Archival photo of Batchelor and students



COLLEGE NEWS

School of Architecture Students Share Their Experiences with the Public During the Fall Semester Open House at the College of Design's Downtown Design Studio



The College of Design's undergraduate students at the School of Architecture got a chance to show Raleigh's citizens and design professionals their Fall semester studio project "Raleigh SoMo: Affordable Housing and Urban Design in the Downtown Raleigh Arts District" during the Open House at the college's Downtown Design Studio on Friday, December 15, 2006.

After an official welcome by Dean Marvin J. Malecha, visitors from the Raleigh area, including Raleigh City Council members Thomas Crowder and Russ Stephenson (BEDA 1979; B.Arch. 1990) and NC State's Vice Chancellor Dr. James J. Zuiches, toured the Downtown Design Studio, interacted with students and observed the student projects. The projects explored mixed-use development on multiple sites in the section of downtown Raleigh south of Moore Square, consisting of affordable

housing for local artists and artisans as well as studios, gallery and commercial space.

Taught by School Director Tom Barrie and Teaching Fellow Sean Vance (M.Arch. 2006), "The Raleigh SoMo" was a studio project designed for students to study, discuss and design around a range of issues germane to the contemporary American city, urban design and housing. The project also considered multiple contexts relevant to the building type and its specific setting including social, political, historic, economic and ecological issues, contemporary urban design theories and strategies; and the multivalent aspects of place experience and meaning.

The AIA Triangle sponsored catering for the Open House. For further information about the Downtown Design Studio, please contact Dr. Celen Pasalar at 919.515.89 52 or celen_pasalar@ncsu.edu.

Alumnus Screens Motion Picture at NC State Campus Cinema

College of Design alumnus and first-time director Matt Checkowski (BGD 1998), pictured right, screened his debut film, Sony Pictures' "Lies and Alibis," on November 15 at 6:30 p.m. at NC State's Campus Cinema. Checkowski introduced his film and participated in a question-and-answer session immediately following the screening.

Prior to co-directing "Lies and Alibis," Checkowski was best known for his work with director Steven

Spielberg. Checkowski and his directing partner, Kurt Mattila, created the dream sequences



for Spielberg's acclaimed science fiction film "Minority Report," starring Tom Cruise. More recently, Checkowski has worked on designing new opening sequences and a new look for ESPN's Monday Night Football. The university's Public Affairs office selected Checkowski to be featured in an NC State ACC Basketball television ad this spring.

Art + Design Faculty Hosted the Southeast Fibers Educators in September

On September 22 -23, 2006, the College of Design's Fibers Program faculty—Vita Plume, Tracy Krumm, Susan Brandeis and Brooks Stevens—hosted the annual professional meeting of the

Southeast Fibers Educators Association. This is an organization that Susan Brandeis founded in 2001. The group usually meets at Penland School, but met at the College of Design in 2004 and 2006. The meeting includes a social dinner, opportunities to share current art work in progress, events and changes in our respective curricula, and discussion of innovations and challenges in teaching fibers and textiles today.

Study Trip to India Completed in December

A group of seven from the colleges of Design and Natural Resources traveled for two weeks in India in December, visiting design and planning institutions in the cities of New Delhi, Vadodara, Ahmedabad and Mumbai, as well as local sites of historical, design and natural interest.

The group was comprised of faculty Georgia Bizios and Paul Tesar from the Architecture dept.; Martha Scotford from Graphic Design; Gene Brothers from Parks, Recreation and Management; plus LAR alumna Katherine Gill (MLA 2005); Jan Trask, Ph.D. Student in PRM; and Rosemary Hoffman from the University of Maryland. The trip was planned with the help of Shishir Raval, adjunct associate professor of Landscape Architecture, now living in Vadodara, who accompanied the group.

The Center for Universal Design Begins New Projects

The Center for Universal Design, now housed in Leazar Hall, has been contracted to review more than 10,000 square feet of exhibits and exhibit space for a new National Children's Museum being designed in Washington, D.C. With a focus on universal design and recognizing diversity within the public population, the center strives to make environments and multi-sensory exhibit experiences usable by everyone. The museum's goal is to promote equity and further develop healthy, engaged, global citizens.

Contracted by Norway's Ministry of the Environment, the center will produce a report to assist the government with implementation of a national universal design strategy. The report will review current thinking on the applicability of universal design principles to building, product and urban design.

University Expands Prague Institute

The College of Design's Prague Institute Initiative is busier than ever. The studio space was doubled

to allow other colleges to offer programs in NC State's first International Center. In addition to design studios, NC State's physics and master's of accounting programs house classes in Prague. General education requirements are available as well. This summer all NC State students may register for World Literature and Czech Film courses. For more information, contact Prague Institute Director Dana Bartelt via e-mail at dana_bartelt@ncsu.edu.

CONFERENCE: DESIGNING FOR A SUSTAINABLE URBAN REGION • MARCH 24

Join architects, landscape architects, planners, government leaders, engineers and developers on Saturday, March 24, 2007, at the Sheraton Raleigh Hotel for the 4th annual urban design conference presented by NC State University College of Design and the City of Raleigh Planning Department.

"Designing for a Sustainable Urban Region" will offer current information, strategies and case studies on designing and planning the urban region through sustainable practices. Participants will gain practical knowledge to promote sustainable design approaches ranging from sites to entire regions. In four presentations, design, transportation, leadership and partnerships, speakers will offer their perspectives on the urban region through the lens of the three dynamics of sustainable development: ecology, equity and economics. Each presentation will be followed by 45-minute panel sessions including the speakers and local experts. Gail Lindsey, FAIA, principal of Design Harmony, will serve as the conference facilitator.

Major session topics:

- **Design:** Bill Valentine, FAIA, Chairman, HOK
- **Transportation:** Catherine Ross, Director, Georgia Tech's Center for Quality Growth and Regional Development

- **Leadership:** Mark Johnson, FAIA, Principal, Civitas, Inc.
- **Partnerships:** Daniel Iacofano, Ph.D., FAICP, ASLA, Principal, MIG

For more details and how to register, check the conference Web site: www.design.ncsu.edu/region or contact Director of Professional Relations Jean Marie Livaudais at jm_livaudais@ncsu.edu or 919.515.8320.

CONFERENCE KICK-OFF:

On Friday, March 23, 2007, at 6 p.m., Karsten Heuer, wildlife biologist and author of *Being Caribou* will speak at the Campus Cinema in Witherspoon Hall about a remarkable five-month journey following a herd of 120,000 caribou through the Arctic National Wildlife Refuge. The book and the award-winning documentary of the same name by his wife, filmmaker Leanne Allison, brings alive the story of these endangered animals and their threatened migration.



©Karsten Heuer

ALUMNI/FRIENDS

Roy Abernathy, AIA, (BEDA 1990) is one of the six recipients of the 2007 AIA Young Architect Award. Abernathy, managing partner with Jova/Daniels/Busby Inc. in Atlanta, was recognized for his leadership and involvement with young architects at the local, regional and national level.

Ben Benson (BEDA 1984) and **Victor Jones** (BEDA 1989) have joined **Tyke Jenkins** (B.Arch. 1967) and **Joddy Peer** (B.Arch. 1967) as principals of their firm Jenkins • Peer Architects in Charlotte. Benson joined J•PA in 1994 and is a LEED Accredited Professional with more than 20 years

Three alumni recognized at 2006 National ASLA Conference in October

Visiting Adjunct Professor and Distinguished Alumnus **Rodney Swink** (MLA 1977), FASLA, was awarded the President's Medal for sustained, unselfish and devoted service to the Society at the national level.

Clemson University Professor Emeritus of Planning and Landscape Architecture **Donald L. Collins**, FASLA (BLA 1968; MLA Harvard 1969) received the Jot D. Carpenter Teaching Medal for his sustained and significant contributions to landscape architecture education.

Visiting Adjunct Professor of Landscape Architecture and Alumna **Susan Hatchell** (MLA 1982), FASLA, has been named Vice President for membership of the American Society for Landscape Architects.

of design experience. Jones joined J•PA in 1998 and has 15 years of architectural experience. He is also a LEED Accredited Professional.

Cara Carpenter (BED 1996) has established Studio Pragmatik, LLC, a visual communications and graphic design firm based in Chicago, Ill. As principal of Studio Pragmatik, Carpenter manages the firm and heads up its creative direction. Studio Pragmatik serves a national client base.

Carpenter has more than 10 years of experience developing and producing communications for clients including Fortune 500 companies, national retailers, distinguished cultural institutions and other nonprofit organizations. Her work has earned awards from the AR100, the American Graphic Design Awards and the ARC Awards for annual reports.

Curtis Fentress, FAIA, RIBA, (BEDA 1972) reports on several projects with Fentress Bradburn Architects, based in Denver and Washington, D.C. The 120,000-square-foot National Museum of the Marine Corps opened in Quantico, Va., on November 10, 2006. Fentress Bradburn had the



Nick Merrick

winning entry in a design competition for the Dubai Mixed Use Towers high-rise development.

The 1,600,000-square-foot project is divided into two slender towers situated on each side of a multi-story atrium. A folded sheet of glass overlaps the front façade of each



Fentress Bradburn Architects



Stan Doctor

tower. The Raleigh-Durham International Airport Terminal C Redevelopment project is scheduled for completion in 2009.

Angelica Garcia (BID 2000; MID 2005) relocated to Kohler, Wis., and started a new position as industrial designer II for Kohler, Canac in October. Stay in touch: angelica.garcia@kohler.com.

Atlanta architect **Dan Gerding** (B.Arch 1983) worked on a project that was recently awarded the highest benchmark by the group that certifies environmentally conscious buildings. His firm Gerding Collaborative reached international

distinction from the U.S. Green Building Council when its recently completed Sweetwater Creek State Park Visitors Center was awarded the Platinum-level LEED certification. In the new construction category, this visitors center is only the 20th building in the world and the first in the Southeastern U.S. to be awarded USGBC's highest distinction.



Matthew Griffith (M.Arch. 2002) a former recipient of the prestigious Kamphoefner Fellowship at the College of Design, has joined Frank Harmon Architect in Raleigh as a designer and project manager. Besides the Kamphoefner Fellowship, Griffith also received the American Institute of Architect's School Medal and the Faculty Design Award. His focus is on urban design.

Before joining Harmon's firm, Griffith worked in Fayetteville, Ark., with Marlon Blackwell Architect and served as a visiting assistant professor of architecture at the University of Arkansas (2002-2004).

Cal Poly's Robert E. Kennedy Library was the site of an exhibition of architecture, furniture and product design titled "M:OME – Modern Sustainable Living" held Oct. 27 to Dec. 15, 2007. California Polytechnic State University San Luis Obispo Professors of Architecture **Laura Joines-Novotny** (MS 1987) and Tom Di Santo were featured in the exhibition including architectural designs, process drawings, watercolor renderings, furniture and lifestyle product design, all incorporating proven sustainable technologies.

McCaig-Welles Gallery will present "To Brooklyn," an exhibition of paintings and works on paper by

Greg Lindquist (BAD and BA English 2003), March 8 through March 31, 2007. Lindquist is an artist and writer. He will receive a dual master's degree in fine arts in painting and art history from Pratt Institute in the spring of 2007. Lindquist's landscapes evoke Brooklyn's industrial past and future residential growth. The exhibition documents specific sites of building and decay in the present Williamsburg waterfront and surrounding areas of Greenpoint, where construction cranes, glass and concrete structures rapidly supplant dilapidated warehouses and beaches of rubble, in anticipation of residential towers and public promenades. These paintings and drawings seek to document the transformations through a subdued palette, balancing graphic sensibility with painterly animation. His work explores landscape as a memorial. As both physical fact and repository for collective memory, landscape becomes a work of the mind, the internal projection of an ethos onto a perception of external environment.



The artist and innovative weaver, **Elizabeth Morisette** (BED 1994) was awarded the Juror's Merit Award of \$1,000 in the "FOLK ART: Tradition and Innovations Exhibition." The highly spirited exhibition featured the work of 30 local artists selected in a juried competition by Dr. Raymond G. Dobard, professor of art history at Howard University. The exhibition is on display at The Art Gallery, Arts/ Harmony Hall Regional Center, Fort Washington, Md., through December 30, 2007.

Morisette also was awarded a future solo exhibition by The Maryland-National Capital Park and Planning Commission, Arts and Cultural Heritage Division. The Greenbelt artist's inventive baskets and wall pieces are made with the materials she finds "at hand," such as twist ties and men's neckties.

Rod Morton (MPD 1990) owns a consumer design business named HOSS, which handles several high profile projects a year for the United States Tennis Association (USTA).

In September 2006, Morton designed the dedication plaque for the renaming of the USTA Billie Jean King National Tennis Center in New York. The ceremony kicked off the 2006 US Open and was attended by tennis stars Chris Evert, John McEnroe, Jimmy Connors and Venus Williams. New York Mayor Michael Bloomberg unveiled the plaque for an audience of more than 25,000 seated at stadium court. The ceremony and Morton's





design were featured on the USA Network and CBS Sports and broadcast to more than 180 countries around the world. *The New York Times* ran the design on the cover of the next day's sports section.

This year Morton has been asked to design the retirement plaque for Andre Agassi, which will be unveiled on the opening day of the 2007 Open. In addition to tennis, Morton has also worked for the Home Depot Summer Olympics campaign, the PGA and NASCAR.

Alumni Teach Graphic Design in India

Beginning in 2004, Graphic Design graduates have been traveling to Bangalore, a high-tech city in the south of India, to teach in the graphic design program at Srishti Institute of Art, Design and Technology.

Geoff Halber (BGD 2002) initiated the idea following the experience of Professor Martha Scotford, a Fulbright lecturer there in 2001. **Cheryl Berkowitz** (MGD 2006) taught typography there for two months this summer.

In January and February 2007, **Jay Harlow** (MGD 2006) will continue the connection for two months, teaching packaging design and information design. Srishti, founded in 1996, is a private college and suffers, as many Indian schools do, from a dearth of design teachers.

STEP Inside Design magazine's January issue mentions three College of Design alumni in the "Design Industry News" section. (www.stepinsidedesign.com/STEPMagazine/Article/28711/0/page/2). Students **Caroline Okun** (BGD 2006) and **Carolyn Harris** (BGD 2006), developed *sixdegrees* (sixdegreeszine.com), a print and online magazine to promote student work. Also mentioned is **Matt Checkowski** (BGD 1998) who co-directed his first feature film "Lies and Alibis" distributed by Sony Pictures.

The NC State Department of Creative Services worked in conjunction with **Wayne Poole** (BEDP 1973), owner of Design Dimension, to design and implement



NC State Creative Services

the exhibit area in the E. Carroll Joyner Visitor Center, the official "front door" of the university. The 2,200-square feet of space includes a rotating Calder-like sculpture mobile, a presentation theatre area and multimedia kiosks featuring more than 30 videos that prospective students and other campus visitors may choose to watch. The space recently won a Council for Advancement and Support of Education (CASE) District III Award of Excellence for

institutional relations projects. Joyner Visitor Center is located at the corners of Western Boulevard and Varsity Drive.

Shawn Sowers (MID 2004) developed his first product at Lenovo – the Lenovo USB Webcam (pictured at bottom of page), which was inspired by three cameras – the Minox Spy Camera, the Polaroid Land Camera, and the Contax I4R digital Camera. The Minox had the biggest influence on the overall concept, a small portable webcamera that protects the lens when it is closed and that slides open to power on the camera and reveal the lens and an LED. In the first week of its release it was on almost 30 blogs and was being referred to as the new "Bond Spy Cam". The only constraint Sowers had mechanically was that the webcamera had to be 75mm in one direction to accommodate the circuit board. Sowers said his team's concept was not only beautiful and clever; it was smaller, lighter and saved \$4.32 per unit, which is impressive in an industry that makes decisions based on amounts less than a cent per unit.

The project took 10 months, during which Sowers was able to travel to China to work with the engineers and spend time in the factory inspecting the tools and working with the tooling staff.

Three College of Design graduates are serving as faculty at Appalachian State University in Boone, NC. Pictured top of opposite page, left to right, are **Banks Talley** (BID 1996; MID 2002), who is in his third year as an assistant professor of industrial design; **Donald Corey** (MID 1996) who is in his



first year as an assistant professor of industrial design (after serving as a visiting professor in Spring 2006); and **Chad Everhart** (BEDA 1998; M.Arch. 2003) who is in his first year as an assistant professor of building science.

Corey, owner of The Other Edge, held the inaugural Design Expo Raleigh from October 20 - November 4, 2006. A two-week celebration of designers in the Triangle, the theme was "Hidden Gems: Great Design in Our Own Backyard." (For more, go to www.dxraleigh.com.)

The Other Edge just released a new product at the PGA Expo in Orlando, the company's first self-

generated project. It is called the Hold-n-One wall mounted golf bag holder.

Shane Totten (BEDA 1989; M.Arch. 1995), AIA LEED AP, was recently named studio director with Gerding Collaborative. Gerding Collaborative's design for the Sweetwater Creek State Park Visitors Center was recently certified LEED Platinum (New Construction). This is the first Platinum (NC) building in the Southeast and 20th in the world.

Works by **Joyce Watkins King** (BED-VD 1979) will show at Artful Living, on level three of the Hickory (N.C.) Furniture Mart. The exhibition opened Feb.1 and continues through March.

Carol A. Wilson (BEDA 1976; M.Arch. 1978) FAIA, was awarded a 2006 Honor Award for Design Excellence by AIA New England for her Bisharat Residence, Chebeague Island, Maine. (www.aianewengland.org/designawards.shtml)

Wilson's own studio in Falmouth, Maine, was just published in Michael J. Crosbie's new book, *Architecture for Architects*. Her furniture was exhibited at the Messler Gallery of the School for Furniture Craftsmanship in Rockport,

Maine, as part of the show "Getting Personal: Maine Architects Design Furniture." See www.woodschooll.org/gallery/architects2006/index.html.

Dave Wofford (BED 1994) was featured in *The News & Observer's* Home section Jan. 27, 2007, in "Still Impressed with Letterpress," an article about his design/letterpress studio Horse & Buggy Press in Durham (horseandbuggypress.com). Wofford works out of a five-person collective called the Bull City Arts Collaborative (BCAC - bullcityarts.org) that has just started a foyer gallery space. The Upfront Gallery will be open every Friday from 12-2 p.m., and the third Friday of every month from 6-9 p.m. as part of the Durham Culture Crawl. The BCAC will have open studios the weekend of April 14-15 as part of the city artwalk, which coincides with the Full Frame Documentary Film Festival.



In Memoriam

Charles H. Burger Jr., ASLA

Charles H. Burger Jr. (MLA 1980) passed away on Jan. 3, 2007, from injuries sustained in an automobile accident on Christmas day that also took the lives of his wife, Barbara, and 20-year-old son Ivan.

Burger graduated from the State University of New York College of Forestry in Syracuse, N.Y. in 1971. By profession, he was a landscape architect. He worked for firms in New York, Montreal and Raleigh before starting his own firm in the late 1990s.

Burger's expertise included residential landscape architecture and park design. After earning his Master of Landscape Architecture degree in 1980 at NC State University, he taught in his field at the University of Illinois in Champaign-Urbana, and had been an adjunct faculty member at NC State since 1986. He was a member-at-large of the American Society of Landscape Architects, a member of Historic Preservation N.C., was on the National ASLA Committee for Honors and Awards and was a member of the Hillsborough Parks and Recreation Task Force.

"Charles was such a great guy with a joyous spirit. He had a passion for landscape architecture, teaching, stewardship of the land, and building camaraderie with his peers. It is a painful loss," says Susan Hatchell.

FACULTY / STAFF

Professor of Architecture **Thomas Barrie** will step down as director of the School of Architecture at the conclusion of his five-year term in August 2007. During the following academic year he will be on scholarly leave and will return to full-time teaching fall semester 2008. In addition to teaching, Professor Barrie will lead community-based urban design projects through the NC State University Extension Office. A national search is currently being conducted to find his successor.

Professor of Architecture **Georgia Bizios**, director of the College of Design's Home Environments Design Initiative, received the 2006 AIA Triangle Outreach Award, which recognizes her "exceptional efforts to broaden the understanding and awareness of AIA Triangle in the community." In particular, the AIA Triangle celebrated Bizios' leadership in a new partnership between the NC State School of Architecture and *The News & Observer*. Beginning in 2006, the newspaper has published a monthly "Home of the Month" series, highlighting outstanding residential designs in North Carolina.

Professor Bizios thanks Dean Malecha for his strong endorsement of the program and credits fellow faculty members and School of Architecture graduate students for their support of the series as architectural writers. In 2007, the series will expand to be published in *The Charlotte Observer* also.

The grand opening of the Rosa Parks Place Community Transit Center in Charlotte was held September 18. **Chandra Cox**, department chair and associate professor of Art + Design, was the artist hired by Charlotte Area Transit System (CATS) to complete the project. She led a project team to



incorporate West African Adinkra symbols into the design of the transit center.

An article about the new Rosa Parks Place Community Transit Center, located on Beatties Ford Road, appeared in *The Charlotte Observer* September 18, 2006.

In November Associate Professor of Graphic Design **Denise Gonzales Crisp** gave a lecture and workshop for students at the Kansas City Art Institute and was a Hallmark Symposium speaker for the School of Art and Design at Kansas University. The title of her talk "Discourse This! Design That! Options for Marking Trouble."

The Torpedo Factory Art Center in Alexandria, Va., one of the largest and most successful art centers in the U.S. housing more than 165 visual artists and with an average of 700,000 visitors a year, invited **Lope Max Díaz** as juror for its Visual Rhythms/ Ritmos Visuales art exhibition. The exhibition will be open to the public from July 28 - September 3, 2007.

Richard Duncan and **Leslie Young** from the Center for Universal Design visited Beijing for a

week in August. NC State University signed a five-year exchange agreement with the Beijing Institute of Technology (BIT) in October. This agreement outlines intended collaborations with the College of Design.

The college's involvement will be in three areas:

1. BIT will translate and publish a number of the Center for Universal Design's publications.
2. The center will work with BIT to develop and deliver universal design curricula to its students, and
3. BIT and the college will exchange students and faculty.

The November issue of Architectural Record included an article about Assistant Professor of Architecture **Frank Harmon**'s design of the North Carolina Museum of Natural Sciences Prairie Ridge Ecotestation for Wildlife and Learning. Harmon's firm designed the treehouse-like observation perch for studying the natural world. Harmon, FAIA, will discuss the evolution of Modern architecture in the South when he presents a seminar for the South Carolina chapter of the American Institute of Architects in February.

On January 10, 2007, Industrial Design Professors **Percy Hooper** and **Glenn Lewis** were honored at the Chicago Museum of Science and Industry in a ceremony for the opening of a special exhibit showing the work of 45 outstanding Black Industrial Designers titled "Black Creativity 2007: Designs for Life." The exhibit will run from January 12 until February 28.

Assistant Professor of Industrial Design **Sharon Joines** has a joint project with Duke University

Medical Center testing ergonomic interventions for sonographers. She published, jointly with professors IE at NCSU and OSU and an MD at Duke, "Low-level exertions of the neck musculature: a study of research methods", in the October 2006 edition of the Journal of Electromyography and Kinesiology.

Joines has also been invited to present a workshop on aging and work and serve as a Master Ergonomist at the Applied Ergonomics Conference in Dallas, Texas, March 12-15, 2007.

Professor of Industrial Design **Haig Khachatoorian** received a Phi Kappa Phi 2006 Promotion of Excellence Grant (\$9,000) and a Product Research & Development Grant from Bugatti/Landa Illuminotecnica Division, Lumezzane S.A. (Brescia) Italy (\$2,000). He was recently appointed as chair, Percent-for-Art Program Committee of the Chapel Hill Public Arts Commission and also serves on the SculptureVisions Program Committee.

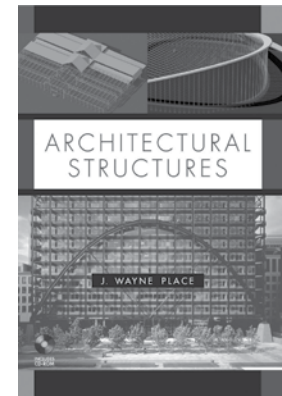
Visiting Assistant Professor of Art + Design **Tracy Krumm** has works in two upcoming shows: Artists in Residence Exhibition, Hoffman Gallery, Oregon College of Art and Craft, Portland, OR, Oct. 5-29, and Material Difference, Chicago Cultural Center, Chicago, IL, Nov. 4, 2006, through Jan. 7, 2007.

Professor of Industrial Design **Glenn Lewis**, IDSA, presented papers at the following conferences: "Connecting – a conference on the Multivocality of Design and its History and Design Studies" at the University of Art and Design in Suomenlinna, Helsinki, Finland in August; "Elements of Change '06" IDSA National Conference and Education Symposium, Austin, Texas in September. Lewis has been invited to speak at the "Creativity and Conformity/Building Cultures of Creativity in Higher Education" conference at the University of Wales Institute Cardiff.

Dean and Professor of Architecture **Marvin Malecha** spoke on "Interdisciplinarity in Education" at the

University of Calgary's 35th anniversary EVDS (Environmental Design Studies) Symposium on October 21.

Professor of Architecture **Wayne Place's** book titled *Architectural Structures*, now available by Wiley Publishing, provides the critical tools and know-how to design and build structures that will withstand wind, earthquakes, and other forces. This major survey of structural design is a useful guide to the fundamentals of establishing the structural concept for a building and dealing with structural issues.



Assistant Professor of Art + Design **Vita Plume** was selected for a Canada Council for the Arts Project Grant. Plume's grant funds the producing of a body of work based on combination of woven shibori and Jacquard weaving, continuing her investigation of hand and industrial weaving technologies and documenting the process and results. Plume had work in an international exhibition of Jacquard textiles presented in Montreal Centre for Contemporary Textiles gallery from Oct. 2 to Nov 2, 2006.

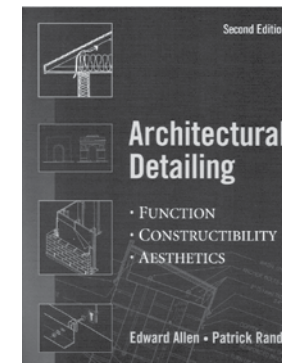
Distinguished Professor of Architecture **Patrick Rand** was named a Fellow in The Masonry Society at the annual meeting in mid-October. Rand, the first faculty member to receive this honor, has also been recognized as recipient of the President's Award.

Part of the citation read about Professor

Rand at the ceremony: *Pat Rand has served his University, The Masonry Society, and the Architecture Profession in an exemplary manner throughout his career. He has distinguished himself as an architectural educator through his selection by North Carolina State University as an Alumni Distinguished Professor, a rank awarded to only a very few of the most outstanding faculty. He has served The Masonry Society with distinction as President, as a member of the Board of Directors, as Chair of the Sustainability Subcommittee, and in numerous other ways. He has led the architectural sessions of the University Professors Masonry Workshop since its inception over twenty years ago. He has conducted numerous masonry-related research projects from the architect's perspective, and many of the results have been published in TMS publications. He has positively impacted masonry architectural education throughout the country arguably more than any other individual. For his many contributions to TMS, he received the President's Award in 2005.*

Distinguished Professor of Architecture **Patrick Rand** has co-authored the book *Architectural Detailing: Function Contractibility Aesthetics* with Edward Allen. The book, published by Wiley, is Rand's second book to be released in 2006.

Assistant Professor of Graphic Design **Will Temple** wrote a design review of "The Couch: Thinking in Repose," an exhibition at the Freud Museum in Vienna that appears in *Eye* magazine (vol. 61).



STUDENTS



African American Design Student Association Assists with Food Bank Drive at North Carolina State Fair

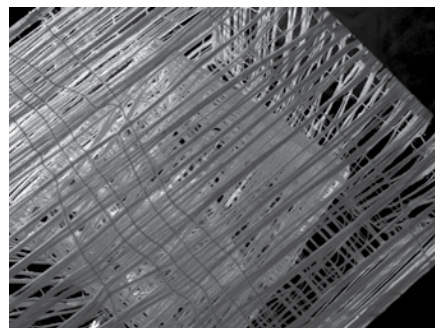
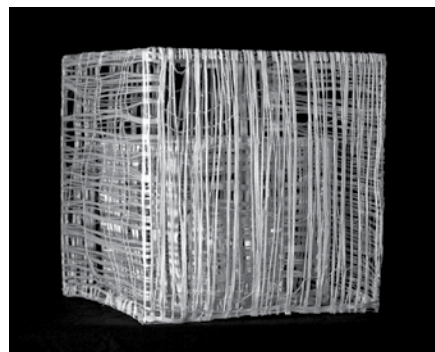
Seventeen members of the African American Design Student Association (AADSA) participated in the annual food drive for the Food Bank of Central & Eastern North Carolina held on October 19, 2006, at the N.C. State Fair. The 2006 Food Lion Hunger Relief Day garnered 217,819 lbs. of canned food donated by fair goers.

AADSA's advisor is Assistant Dean for Student Affairs Marva Motley.

Pictured are 13 of the 17 volunteers who helped with the food drive. (L-R, front) Lauren Smith, Jessica George, Samantha Everette, Amber Majors, Brittany Davis, Monique Cleveland, Ashley Kirkman, (L-R, back) Sharvin Whitted, Chris Rosemond, Wesley Brown, Gary Atkinson, Alisha Stewart and Zena Jeffress.

Master of Industrial Design student **Spencer Barnes** was featured in an Autodesk online interview on January 7, 2007. Barnes explains about the ID 415-002 Advanced Digital Product Modeling class that he taught during the Fall 2006 semester at the College of Design.

Andrea Donnelly, a senior in Art + Design, has had a piece accepted in the Fiberart International 2007; Exhibition of Contemporary Fiber Art in Pittsburgh, Penn. Her work was one of 93 pieces selected from 1,500 works submitted by 609 artists from 29 countries. The piece accepted is a woven cube titled "Density" completed in Lope Max Díaz's painting studio in spring 2006.

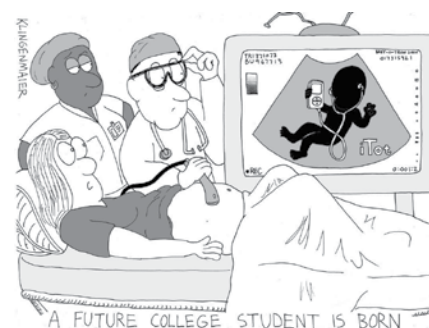


Landscape Architecture Graduate Student **Kristen Ford** merited one of two Dangermond Fellowships given by the American Society for Landscape Architects (ALSA) for her proposal, "Reimagining the Land: Toward a Framework for Brownscape Assessment, Design and Redevelopment." The research will address two fundamental steps in the brownfields redevelopment process: site assessment and site design. GIS will be used to develop a systematic assessment process and model creative approaches to site redevelopment.



The Dangermond Fellowship, which was created to encourage the innovative use of geographic information systems (GIS) as a framework for exploring integrated approaches to landscape assessment and intervention, provides up to three \$10,000 fellowships, plus software and hardware.

Art + Design Junior **A.J. Klingenmaier** won one of two third place prizes of \$100 in a cartoon contest



FASHION SHOW

Please reserve the date for the sixth annual Collection: Art to Wear 2007 fashion show set for Thursday, April 26, 2007, (April 27, rain date), 8 p.m. A collaboration of the College of Design and the College of Textiles, the event will be held in a new location, The Court of North Carolina, on the main campus of NC State University. This is the second year that students' designs are juried into the show.

The 2007 student codirectors are Liz Morrison from the College of Design and Emily Cosgrove from the College of Textiles. There have been 15 designers selected by jury to be part of the show from a field of 23 submissions. Designers: Brandon Alley, Elizabeth Bradford, Elizabeth Brown, Emily Cosgrove, Liz Dickinson, Sara Marie Jenkins, Saet Kim, Charli Mize, Liz Morrison, Rachel Randall, Allison Russel, Nina Tie, Holly Weaver, Genavieve White, Sarah Yarborough.



Some of the 2006 designs from (l-r) Liz Morrison, Rachel Randall and Kendall Smith.

for college cartoonists on the studentaffairs.com Web site The cartoon theme was "Campus Life and Technology."

Hollin Norwood, a senior in Art + Design, had his work juried into a group exhibition titled "NEW ART 2007: National Emerging Artist Competition" in Boston. The exhibition ran from January 5-27, 2007. The competition was juried by Raphaela Platow, chief curator, Rose Art Museum, Brandeis University.

Ph.D. student and adjunct instructor in architecture **Traci Rose Rider** has been selected to serve as a jury member this spring for the prestigious AIA Top Ten Green Projects in Washington, D.C.

Anna-Marie Zylcz and **Allison Morgan** are DaVinci scholars (majoring in both design and humanities) who are both studying in Prague for the Spring 2007 semester. Each received a \$1,000 scholarship from NC State's Friends of the Gregg Gallery of Art & Design. Zylcz is studying graphic design with Denise Gonzales-Crisp and Morgan is studying landscape architecture with Art Rice and Fernando Magallanes.

The October 2006 issue of *CM News*, a magazine with national circulation produced by the National Concrete Masonry Association (NCMA), included an item on Architecture undergraduate and graduate students who participated in the NCMA Midyear Meeting in Vancouver, B.C.

The students were on teams in ARC 232 Structures and Materials class last Spring that won first and second places in the 2006 Collegiate Competition, sponsored by NCMA. Each of the five students on the winning team received \$500 scholarship checks. Two new concrete block designs were presented by the students at the conference, and attracted considerable interest from the masonry manufacturers in attendance.



Left to right: Frank Werner, Adams Products Co., Student Unit Design Chairman Darryl Jones, Geoffrey Barton, Juliane Kuminski, Nicole Alvarez, Bradley Maples and Tim Dougherty, Anchor Wall Systems, PDCC Chairman.

DESIGN GUILD

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.

For information on how to join the Design Guild, please contact the Office of External Relations at 919-515-8313.

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WGM Design Inc.,
W.G. “Bill” Monroe III

Associate (\$500-\$999)

Carla C. Abramczyk
Harry Bates
L. Franklin Bost
Gantt Huberman Architects
Landis Inc., Barrett L. Kays
Karen Ireland Koestner
John and Tracey Martin
Monty Montague, BOLT
Mara E. Murdoch
Katherine N. Peele

K.C. Ramsay
Rodney L. Swink
Fred M. Taylor
Walton R. Teague
Michael Tribble
Thomas A. Trowbridge
Constantine N. Vrettos

Individual (\$250-\$499)

E.P. Aretakis
Douglas M. Bennett
Clement & Wynn Program
Managers Inc
Paul H. Falkenbury
Stephanie C. Garner
Hatcher Design Group, Inc.
Dottie M. Haynes
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Nathan C. Isley
Jova/Daniels/Busby
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Julie McLaurin
Ruby McSwain
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Architecture

Carla Abramczyk
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Delsey Avery
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Kermit Bailey
Associate Professor of Graphic Design

Dr. Donald A. Barnes
Professor Emeritus of Architecture

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Professor of Architecture

Dana Bartelt
Director, Prague Institute

Peter Batchelor
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Bill Bayley
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Laboratory

Georgia Bizios
Director, Home Environments Design
Initiative
Professor of Architecture

Kofi Boone
Assistant Professor of Landscape
Architecture

Susan Brandeis
Professor of Art + Design

Barbara Brenny
Visual Resources Librarian,
Harrye B. Lyons Design Library

Gene Bressler
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