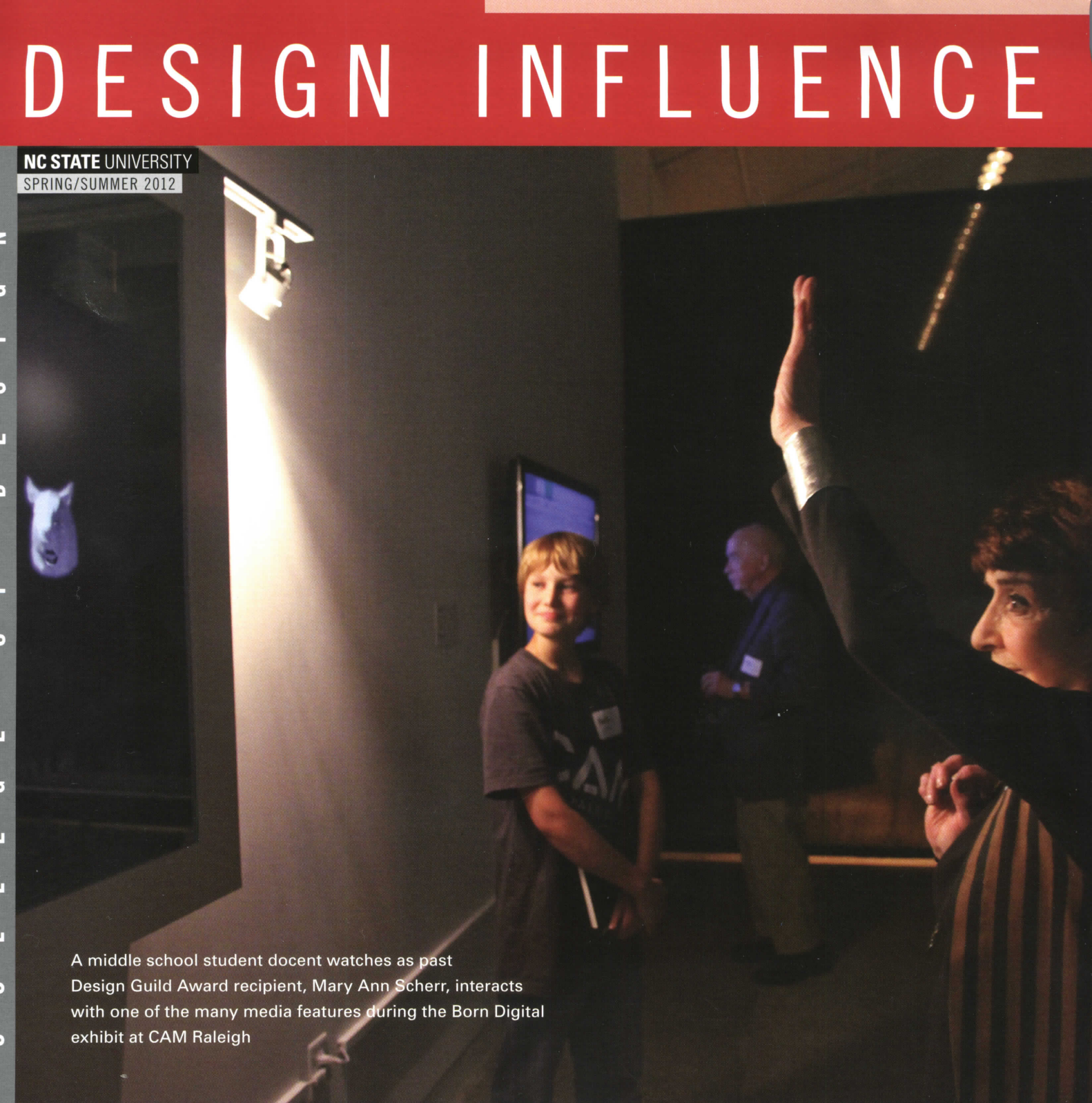


DESIGN INFLUENCE

NC STATE UNIVERSITY
SPRING/SUMMER 2012



A middle school student docent watches as past Design Guild Award recipient, Mary Ann Scherr, interacts with one of the many media features during the Born Digital exhibit at CAM Raleigh

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Design Influence is a publication of the NC State University College of Design. The publication is made possible through a gift by the **DESIGN GUILD**, an engaged community of College of Design alumni, friends and design enthusiasts around the world. To learn more about the Guild, including how to join, please visit design.ncsu.edu/design-guild today.

The magazine is distributed twice a year to all alumni of the college and to Design Guild members. We welcome your feedback about the magazine and invite submissions of news items to design@ncsu.edu.

To receive news updates throughout the calendar year, please subscribe to our DESIGNLIFE e-newsletter by sending an email to design@ncsu.edu with subject line SUBSCRIBE.

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COLLEGE FACULTY & STAFF LISTING

For the latest listing of college faculty & staff, visit:
<http://design.ncsu.edu/faculty-staff>

COVER

The college offers many K-12 educational opportunities through CAM Raleigh, such as the Middle School Docent Program, to increase scholarship within the Design Inquiry framework.

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Design Inquiry: Scholarship Reconsidered

by Marvin J. Malecha, FAIA, DPACSA

Dean, North Carolina State University College of Design

Innovate! Engender the entrepreneurial spirit!
Foster the creative spirit!

These words have come to be associated with the future of every nation on earth. Business and industry make reference to these aspirations in advertising and leadership training sessions alike. Yet all of this is couched within the priority of the science, technology, engineering and mathematics (STEM) frame of reference. It is a frame of reference that is pushing the study of art and design to the sidelines at a moment when they are needed most to complement the approaches of a STEM education. We as practitioners of the design disciplines look upon this in amazement as other disciplines discover our ways of thinking as though they have been found anew while we can trace our ways of knowing back centuries. The flurry of books and publications on this matter is overwhelming. Walter Isaacson's book, *Jobs*, has brought the consideration of the creative process to everyone's lips. But Mr. Isaacson's efforts are only among the most recent. Among the seminal books on this subject are Nigel Cross *Designers Ways of Knowing*, Donald Schön *Educating the Reflective Practitioner* and Daniel Kahneman *Thinking Fast and Slow*. Many others have added to this discourse and even a simple bibliography would now encompass pages.

Complementing this surge of interest is the demand for evidence to shore up critical decisions being made during the design process. The accepted standards of practice, for which design professionals are being held accountable, demand that the design professional work from a paradigm of evidence based design. Mr. Kahneman would quickly assert that this is a combination of "intuitive and deliberate" decision making, Mr. Schön would reference this as "reflection in action" and Mr. Cross would refer to "creative cognition." To the design practitioner the ways of thinking associated with the creative/critical process are iterative. However, all would agree that whatever information is experienced, discovered and learned, the demand for serious inquiry, scholarship and research is of paramount importance for the health of a profession and the relevance of an academic community within the University.

The hard truth is that designers have not tended to their discipline well. While it is the designer who has practiced design thinking across centuries, the act of scholarship on this subject has been left to others. Perhaps in some instances, such as the names of those cited in this text, it has been to our benefit that we have had substantial scholars observing our processes deeply. This outside perspective is clearly beneficial. But the hard

fact is that there are many more sources that have originated from the business community that do not fully understand or comprehend this work. This is the fault of the design practitioners who have practiced design inquiry effectively but have left little trace of observations, lessons or scholarly advances for others to benefit. This reluctance toward scholarship has also effected the development of new processes, the introduction of new materials and the understanding of the social context of our work. The result is that if evidence based design is to be effectively practiced, a research and scholarship culture must be engendered in schools and colleges of design.

It is an imperative for the College of Design to address this question as we live in the context of an American land-grant research-intensive university. We are expected to act as a center of influence providing professional preparation and education for the next generations of design practitioners as well as to become involved in addressing the most pressing issues before society. We cannot disconnect ourselves from issues as diverse as affordable housing, responsible environmental management, city growth and development, product development and entrepreneurship to build the local economy, information design and the relationship of art to public spaces. Our fundamental mission is

relevancy in teaching and in contributions to the advancement of our related professions. In the words of Louis Mumford in the 1950 School of Design Bulletin:

On the technical side, we plan to raise to a higher level the traditional disciplines of the artist, the builder, the engineer; but equally essential to this process is to make the young architect a good neighbor, a good citizen, a good man, alive to all of his moral and social responsibilities.

It is tempting to fall into a series of diversions from the necessity of scholarship in the design professions and in the academy.

The first is to define scholarship as research defined by a quantity of related support dollars. This expression is commonly followed by the observation that there is no source of funding for the design professions as can be witnessed by the unfortunate state of funding for the National Endowment for the Arts. This is a simplistic assessment of the situation. There is funding. The question that must be addressed by academicians is whether we are willing to behave as practitioners do every day and adjust our interests to the sources of funding. We have not demonstrated this kind of entrepreneurship with any distinction.

Second, certainly the university, the college and even the individual faculty member can benefit greatly from funded research. It has a liberating effect from reduced state

support funding. But this too is a distraction. It is not the size of funding that matters as much as the vote of confidence that any amount of funding represents for the relevancy of the work of the faculty member. A funded project simply indicates that there is relevancy in the interests of the individual. There is also a tendency to resist the idea of pursuing funded research out of fear of devaluing the work of individuals who may not be in a position to be funded. This may be overcome by recognizing that a faculty community represents a diverse portfolio of interests and abilities. Each academic unit has the discretion to differentiate the expectations of individual faculty members. What is unacceptable is that there be no faculty pursuing funded work and that teaching becomes the excuse for limited scholarship performance. In short, teaching is no excuse for a lack of scholarship, in fact, it demands it. It is critical to this consideration that scholarship be defined broadly and that every member of the faculty, tenure and tenure track, be expected to pursue a scholarship agenda.

The design professions expect this of the academy. With greater frequency than ever before, design practitioners expect to be able to look to academicians for leading research on subjects as diverse as technical software applications, energy performance, materials testing and invention and the social impact of the products of design. Recently, it was expressed to me that the College of Design is a “touchstone.” It is a place to come to for evidence to support the very best in design. It is a place where life-long learning flourishes and it is a place to come to engage in intense discussion among colleagues passionately making life better through design.

It is for this reason that a faculty task force was convened to consider the subject of Design Inquiry. This task force worked for eighteen months giving definition to the term, exploring areas of scholarship and research among the faculty and deriving three areas of depth and breadth to focus our efforts. It is the culture of design to embrace diverse and creative approaches to research, interdisciplinary collaborations, innovative pedagogical methods and civic engagement.

Through the work of the Design Inquiry Task Force it is our ambition to raise the scholarship profile of the College informing New Forms of Design Cognition and Education, Design Practice and Innovation, and Healthy and Sustainable Communities.

Ultimately it is our hope that our scholarship and research results in new forms of practice, changing behaviors and understandings of our life in towns and cities and in effecting the education of children and adults alike in critical and creative thinking practices.

Design thinking is the core language that holds all of the disciplines of the college together. It binds generations of students and alumni who call the College of Design their home and touchstone. The knowledge that comes from this vital community gives further testimony to the strength and importance of the College of Design at NC State University.

DESIGN GUILD AWARD DINNER

Phil Freelon Honored with 2012 Design Guild Award

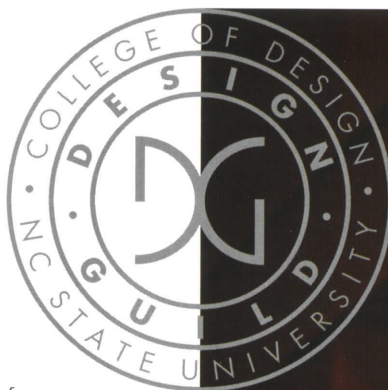
The College of Design honored Philip G. Freelon, FAIA, as the recipient of the 2012 Design Guild Award, presented at the Design Guild Award Dinner on April 21, at the Raleigh Convention Center.

"Phil Freelon is not only an architect, he is a national leader in his profession, a mentor to young designers, a champion of the arts and a believer in providing great design for everyday places," said Ginnie Cooper, Chief Librarian of the Washington DC Library and a client of The Freelon Group. Cooper introduced Freelon at the awards dinner.

The Design Guild cited Freelon's remarkable contributions to architecture, art, and design, most notably his impact on public sector buildings. "His work covers design for research and education, health and well-being, the advancement of understanding between disparate cultures, and the creative expression of the arts—focusing on the importance for average people to experience beautiful and inspiring architecture not only when they go to a famous building but in their everyday lives," according to a Guild statement on the award.

A native of Philadelphia, Freelon is the founder and President of The Freelon Group, an award-winning architecture firm based in Research Triangle Park, North Carolina, and Professor of Practice at the MIT School of Architecture and Planning. The firm has completed major museum projects in Baltimore, San Francisco, Greensboro and Charlotte, NC. The team of Freelon Adjaye Bond is currently designing the Smithsonian Institution's National Museum of African American History and Culture to be built on the National Mall in Washington, DC.

Freelon is a Fellow of the American Institute of Architects. He is also the 2009 recipient of the AIA Thomas Jefferson Award for Public Architecture and the 2010 recipient of AIA North Carolina's Gold Medal. Freelon was recently appointed by President Obama to serve on the US Commission of Fine Arts. Freelon has served as an adjunct professor at the College of Design, NC State University and has been a visiting critic and lecturer at Harvard, MIT, the University of Maryland, Syracuse University, Kent State University, the University of Cincinnati, Catholic University and the New Jersey Institute of Technology, among others.



Above: Phil Freelon accepts his award.

Right: Ginnie Cooper introduces Freelon.

Below: Susan Nutter, Vice Provost and Director of NCSU Libraries, accepts the Wings On Wings Award from Dean Malecha.





Clockwise from top, left:

A record number of students were hosted at this year's dinner.

Chancellor Woodson mingling with students.

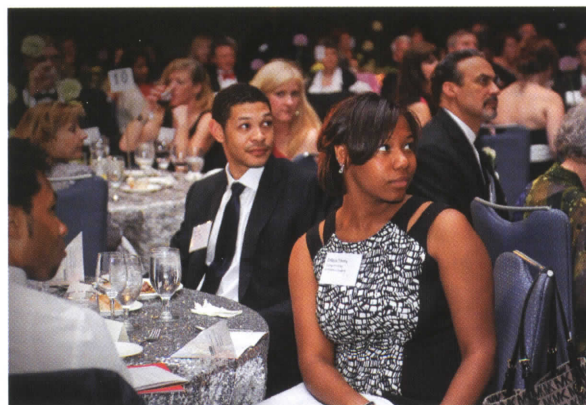
Dancing followed the dinner and award ceremony.

An attentive audience hears from Dean Malecha.

Three generations of the Freelon family attended in support.

Student Tim Rosenburg on the dance floor with former Design Guild Award recipient Mary Ann Scherr

Ms. and Mr. Wuf arrive with a cake as part of NC State's 125th anniversary celebration.



OBAMA APPOINTS ARCHITECT PHIL FREELON TO U.S. COMMISSION OF FINE ARTS

President Obama announced his appointment of Philip G. Freelon, FAIA, to the US Commission of Fine Arts.

The Commission of Fine Arts, established in 1910 by Act of Congress, is composed of seven experts in the fine arts—including many of the most renowned American architects, landscape architects, planners and artists. Past Commission members include architects and landscape architects Daniel Burnham, Frederick Law Olmsted, Jr., Gilmore Clarke, Gordon Bunshaft, and Chloethiel Smith; and artists Daniel Chester French, Francis Millet, Lee Lawrie, Paul Manship, and Frederick Hart. Appointed by the President, Commission members serve four-year terms without compensation.

Freelon's appointment was one of a series of presidential appointments announced by the White House on December 1. President Obama said, "I am grateful that these impressive individuals have chosen to dedicate their talents to serving the American people at this important time for our country. I look forward to working with them in the months and years ahead."

DAVID EVANS: 2011 DISTINGUISHED ALUMNI AWARD

Award-winning creative director, executive producer and photographer David Evans (BEDV 1984) was the recipient of the College of Design's Distinguished Alumni Award for 2011.

The College Distinguished Award is given to alumni who have "excelled in their careers, made a difference in their communities and given back to their alma mater." Evans was recognized for his achievements and his dedication to the College of Design at the Eighth Annual Evening of the Stars gala, which took place in early 2012.

Evans' vast range of work focuses on issues of international health, education, cultural anthropology, scientific research and philanthropic advocacy for organizations like National Geographic Society, Bill & Melinda Gates Foundation, United Nations Foundation, The Global Fund, Smithsonian Institute and the Discovery Channel.

Evans was recently honored with three Telly Awards for his documentary on fighting disease in parts of Africa and Indonesia in a collaborative effort with the United Nations Foundation.

A New Picture of Health, narrated by Dr. Jane Goodall, runs twenty-six minutes long and documents The Global Fund to Fight AIDS, Tuberculosis and Malaria. Patients share their stories and health care leaders discuss the impact of the Global Fund's programs in Ethiopia, Rwanda and Indonesia.

"David is a soldier in the war for justice. Through the lens of his trained eye, he is informing and transforming our views of the world," said Department Head of Art + Design Chandra Cox.

Evans' work has also appeared in *National Geographic*, *PDN Magazine*, CNN, *Fortune Magazine*, MSNBC, *Digital Photographer Magazine*, *Newsweek* and the *Washington Post*.



Photo by Becky Kirkland, University Communications



Photo courtesy of David Evans

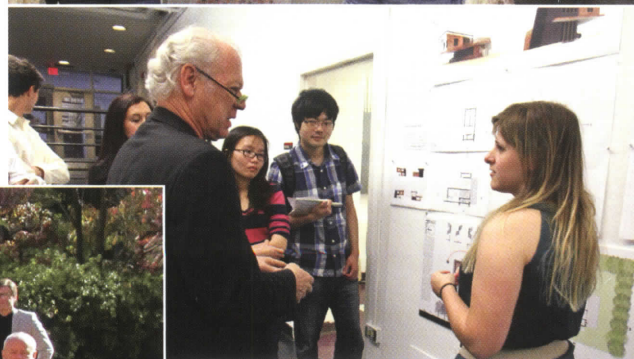
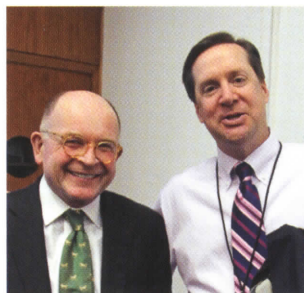
Q Extra Online

Follow Evans' journey to Madagascar to document the traditional heritage of the people of Sandrandahy as they celebrate their memories of the dead.
<http://www.ncsu.edu/project/design-projects/dlife/2012/05/24/traditional-folk-art-transforming-lives-through-international-art-market/>

LEADERS COUNCIL: FALL 2011 & SPRING 2012 MEETINGS

During the Fall 2011 meeting held November 4-5, Leaders Council members and faculty participated in various activities including TED-like talks on the theme of "Collaboration." To view the full presentations online visit: <http://vimeo.com/channels/leaderscouncil2011>.

The Spring 2012 meeting was held April 20-21, in conjunction with the Design Guild Award Dinner. Leaders Council members were embedded into studios throughout the college and participated in final critiques of student work. There was also a special private tour of the Hunt Library currently under construction on NC State's Centennial Campus by architects from Snøhetta and Pearce Brinkley Cease + Lee, and a lecture, "Conversations on Leadership," by Design Intelligence Founder and CEO of The Greenway Group Jim Cramer.



Comprised of some of the nation's top design professionals, the Leaders Council serves as an advisory board to the College of Design's administrative council. The Leaders Council works closely with the Design Guild Board of Directors to review current industry and academic trends, provide input, and relate opportunities regarding outreach, business enterprise and partnerships.



Clockwise from top: Jim Cramer and NC State Board of Visitors Chairman Chuck Flink (BLAR 1982); Leaders Council and Design Guild Board members embedded in CODE I Studio, Art2Wear, and architecture studios; 2011 Fall Meeting attendees—Leaders Council, Design Guild Board of Directors, and College of Design staff and faculty; touring the Hunt Library under construction on Centennial Campus.

SCHOLARSHIP IN THE COLLEGE OF DESIGN

Design Inquiry

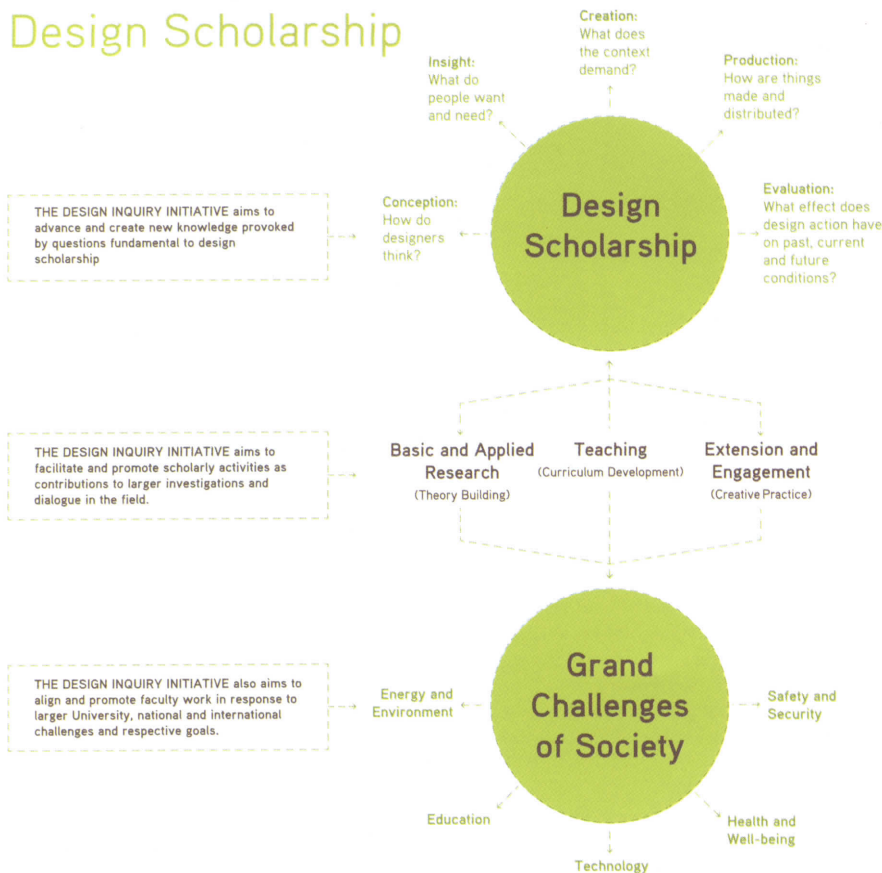
Excerpts
reprinted
from the
Design Inquiry
brochure,
designed by
Tania Allen.



The culture of the College of Design at NC State University embraces diverse and creative approaches to research, interdisciplinary collaborations, innovative pedagogical methods, and civic engagement.

Recognizing these existing values, *we aim to raise the scholarship profile as a core of design inquiry*—informing design innovation, contributing to new knowledge and dialogue, and developing new tools, methodologies and products. Ultimately, our scholarship results in new forms of practices and changing behaviors to improve the quality of life in our communities.

Design Scholarship



Background images (left to right):
 Contemporary Art Museum, 2011;
 Ghana Program;
 Design Thinking Publication, 2009

*Nigel Cross, *Designing Ways of Knowing*, 2007

Design Thinking is the common thread that holds together all of the scholarly endeavors of the College. Through theory, practice and curriculum development, principles of design thinking help create empathy, respond to ill-defined problems, imagine preferred conditions, resolve competing demands, and employ modeling as a way of thinking and communicating.* In all of our scholarship, design thinking as process and method is evaluated, developed, applied and innovated upon. These are core to our beliefs as a College and deeply embedded in all of our scholarly efforts.

DESIGN THINKING
 IN THE DESIGN DISCIPLINES



The College of Design is
exceptionally well-positioned to

provide leadership in the areas of **Design Cognition and Education, New Forms of Design Practice and Innovation, and Design for Health and Sustainability.** The clusters of faculty expertise and the rich potential for continued expansion provide a strong foundation for innovative and focused scholarship today and into the future.

DESIGN COGNITION AND EDUCATION

Scholarship in this area applies design thinking and problem solving strategies to the challenges of education. It addresses curriculum, instruction, and assessment in the education of PreK-12 students; teachers in a variety of disciplines; college-level students in professional design programs; and professionals within and outside the design fields. It also explores the implications of digital technology as a delivery system for design-based learning experiences and the design of formal and informal learning environments.

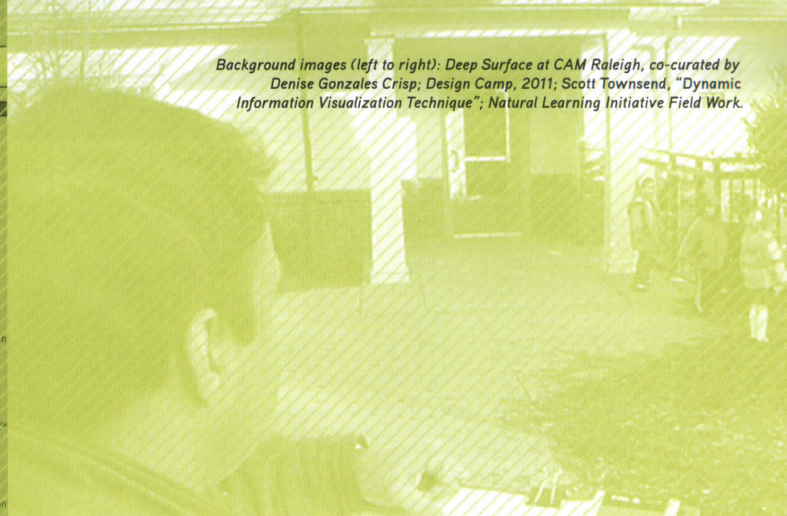
The College's partnership with the Contemporary Art Museum (CAM) in downtown Raleigh includes faculty from the College in the conceptualization, design, and implementation of middle and high school design-based curriculum. In addition, the partnership provides a much-needed introduction to the College and its curriculum to students in the formative stages of their learning careers.

Professor of Graphic Design, Meredith Davis, contributes nationally and internationally to the dialogue on curriculum of design and training—adapting and transferring the principles of design education into K-12 settings. Davis has proven leadership in this area by authoring the study of design in K-12 education for the National Endowment for the Arts, entitled *Design as a Catalyst for Learning*. Currently, Davis is working on a textbook series for publisher Thames and Hudson, entitled *Design in Context*.

Complementing the K-12 initiatives, advanced exploration is conducted within the College's PhD program, investigating cognitive processes that foster creativity and behavior change. Faculty are also actively engaged in innovative education research regionally, nationally and internationally, as evidenced by the work of professors Kofi Boone, Kathleen Rieder and Charles Joyner on the Ghana Program; Chandra Cox's efforts to better design education by creating opportunities for student exposure to various cultures; and the robust collaborative effort that led to the development of the Prague Institute. The College of Design is establishing an international presence with lasting impact.



Background images (left to right): Deep Surface at CAM Raleigh, co-curated by Denise Gonzales Crisp; Design Camp, 2011; Scott Townsend, "Dynamic Information Visualization Technique"; Natural Learning Initiative Field Work.



NEW FORMS OF DESIGN PRACTICE AND INNOVATION

Scholarship in this area explores changes in traditional design practices, emerging interdisciplinary practices, and new contexts for design influence. It addresses the conditions brought about by increasing complexity in the scale of contemporary problems; accelerated rates of technological change; expanded roles for users in the participatory culture; global distribution of economic opportunity and labor; and greater demand for predicting the outcomes of design action.

Faculty scholarship in the College highlights the remarkable versatility and innovation of non-standard practices and design outputs—recasting the ways in which designers practice, and expanding the role of designers through the unusual domains in which they work. Professor Haig Khachatoorian's work in the Product Innovation Lab proves this endeavor in which design students collaborate with students and faculty in management and engineering. Students devise an integrative approach to product development—looking at design, development and marketing as a larger interdependent process.

Junior faculty are also immersed in identifying new methods of design outputs. Assistant Professor of Architecture David Hill's research in materials has uncovered new possibilities for building materials that contribute to efficiency, sustainability and cost-effectiveness. New forms of design practice and innovation are also evident in faculty's contributions through publication, research and professional practice. Georgia Bizios' book, *Bridging the Gap*, advocates for community-focused internships, diversifying and expanding architectural professional practice. Associate Professor Scott Townsend's research investigates site-specific stories through dynamic visualization. Through exhibition, publication and curriculum development of a community research course for undergraduate students, Townsend explores new ways designers can engage with an audience. Professor of Graphic Design, Santiago Piedrafito's work to develop new tools for community engagement further illustrates that the College of Design is at the forefront of new ways of thinking and practicing design.

DESIGN FOR HEALTH AND SUSTAINABILITY

Scholarship in this area focuses on the attributes of design that ensure safety, promote healthy and active lifestyles, and support the sustainable and regenerative use of resources. It addresses how design expresses the structure and life goals of communities, which may be physical or virtual, and how it fosters relationships and agency among their members. It also explores technologies that minimize the impact of human activity on the natural environment and design approaches that are affordable and scalable.

These investigations are critical at all scales. Associate Professor of Industrial Design Dr. Sharon Joines's focus on ergonomics for hotel workers addresses a very real issue in the service industry—the health and well-being of the workers who make the industry successful. Through the RedLab, Joines identifies, develops and tests critical points of ergonomic intervention and has developed one of the only Labs in the country that contributes to research in product development nationally and internationally.

The Natural Learning Initiative, led by Professor Robin Moore and Dr. Nilda Cosco, is internationally renowned for pioneering work in playscapes and the affect these environments have on childhood activity, obesity, educational development and well-being.

Andrew Fox's work in sustainable landscape development—specifically around stormwater management, rain gardens and campus development—is well known within the University and beyond.

Materials and methods are increasingly important. Dr. Wayne Place, Dr. Jianxin Hu and Dr. Soolyeon Cho focus on incorporating methods for daylighting into a range of structures and building points. Dr. Celen Pasalar works on methods for describing and analyzing contemporary cities to contribute to sustainable and healthy community development. Faculty scholarship responds deeply to those bigger questions of societal needs and the consequences of various design interventions.

ART2WEAR 2012

Art2Wear's vision is to inspire and encourage attendees and designers to think about clothing in a different way. Young designers are challenged to imagine, create, and inspire by expressing their point of view through wearable art. This highly anticipated fashion show fuses the talent of both NC State's College of Design and College of Textiles, exposing student designers to the broader field of fashion.

This year's Art2Wear show was held April 24, at Reynolds Coliseum with nearly 4,000 in attendance.

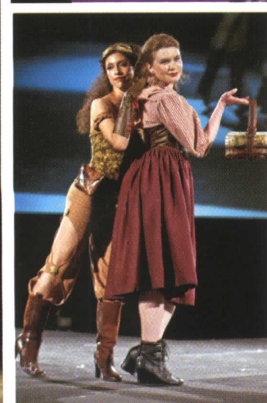
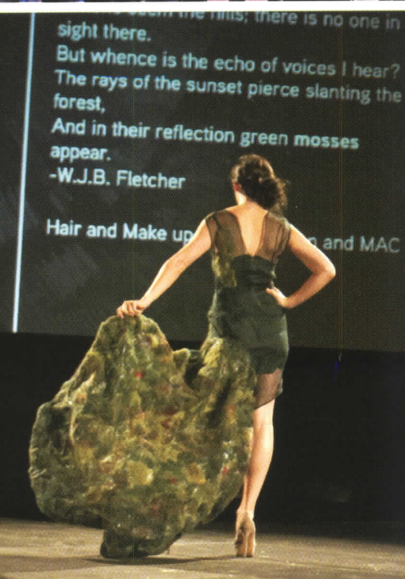
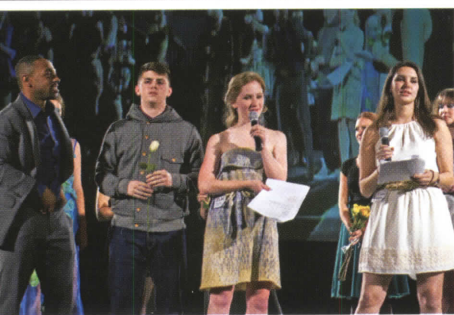
2012 Designers:

- Sarah Cannon "Remémorer La Silhouette"
- Rachel Bridge "Framed"
- Ella Brooks "Steampunk Adventuresses"
- Gregory Hayter and Nicole Kligerman "Exposed"
- Lauren Caddick "The Elegance in the Horror: A Study of Alfred Hitchcock"
- Morgan Cox "Revealing the Fabric Within"
- Courtney Schaffer "Poptical Balloosion"
- Sydney Smith "Inhabited"
- Larissa Baranski "Lovesick"
- Sandy Chen "Pelagic"
- Suzanne Cash "Sustainable Warfare: The Battle Against Waste"
- Afaf Seyam "Skin Deep"
- Jenny A. Le "Metamorphic"
- Jessica Dillard "In the Year 2012"
- Meredith Morrison "From Body to Soil: An Ode to Earth's Forgotten Love"
- Rebecca Walker "A Journey"
- Veronica Tibbitts "Ritual"

Q Extra OnLine

www.flickr.com/photos/ncsdesign





2012 COTTON INITIATIVE WINNERS

Funding for the 2012 Cotton Initiative was awarded in whole through a competitive grant presented to the College of Design by the Importer Support Program of the Cotton Board and Cotton Incorporated. The aim of this initiative is to encourage students enrolled in fibers studios and technical classes at the college to design and create work using cotton as a material of choice. All pieces were chosen by judges from Cotton Incorporated for their use and innovation using 60%-100% cotton.

There were two categories including a static exhibition category and an Art2Wear design category.

Art2Wear runway designers were identified by the Cotton Inc. logo that was projected when participating designers were on stage at the Art2Wear show.

Winners of the Cotton Initiative Static Exhibition include:

1st Place—Clare Connolly "Tripartite" \$1000

2nd Place—Rebecca Walker, Adrienne McKenzie, Nicole Kligerman and Kelly Kyle "Woven Shibori Scarves" \$750

3rd Place—Anna Nickles "100 Moments With You" \$500

Honorable Mention—Katie Stewart "Her Hardest Hue to Hold"

Winners of the A2W Designer Cotton Challenge include:

1st Place—Meredith Morrison \$1500

2nd Place—Jenny Le \$1000

3rd Place—Veronica Tibbitts \$750

Honorable Mention—Sarah Cannon



BEST IN SHOW AT DISNEY COMPETITION

By John Breckow and Frank Reifsnyder, Walt Disney Imagineering

NC State's entry "The Mind of Molly Mouse" won Best in Show for Disney Imagineering's 2012 ImagiNations Competition. The winners were announced on February 3, at Imagineering headquarters in Glendale, California. The ImagiNations Design Competition is a program designed and sponsored by Walt Disney Imagineering to encourage university students to consider careers in creative and technical fields including digital arts, engineering and architecture.



Photo by Gary Krueger, Walt Disney Imagineering

For this year's ImagiNations design competition, students from American universities and colleges were given a unique challenge: "Imagine it's the year 3011. Disney has entertainment experiences all over the world, many which don't even exist today. The human race is finally living on the moon and Walt Disney Imagineering wants to be the first one to provide entertainment and/or recreation to the new citizens there. What would you imagine that this new Disney experience could be?"

First Place and "Best in Show" was awarded to NC State students Brian Gaudio, Michael Habersetzer, Andy Park and Kyle Thompson. Their project, "The Mind of Molly Mouse," utilizes modern-day 3011 technology to communicate the sweeping story of Molly, a descendant of Mickey Mouse.

Twenty-one college students from six universities were finalists in the competition. Second place was awarded to Carnegie Mellon University and third place was awarded to Utah State University.

This marks the third time in four years that an NC State University team has placed in the top three. Last year's NC State team ("Fantasia: The Lost Symphony") placed second in the competition.

Participants work for several months on their concepts and presentations, which are evaluated by a team of Imagineers. The projects and concepts presented are not necessarily intended to be built by Disney—they are a way for the entrants to demonstrate their skill and creative abilities. In consideration for the opportunities provided by Imagineering, submissions become the sole property of Walt Disney Imagineering and Imagineering retains all rights to use and/or display the submissions and the materials contained in them.

A position at Walt Disney Imagineering is often found on surveys of "dream occupations," and the company uses ImagiNations as a way to reach out to the widest possible talent pool for its future. The top three placed teams were awarded cash prizes with the first place team receiving \$3,000. An additional \$1,000 grant was awarded to the first place team, to be equally divided among its sponsoring universities and/or organizations.

The six teams of finalists visited Walt Disney Imagineering in Glendale from January 30 to February 3 to make professional presentations to the judging panel, interview for paid internships and get a behind-the-scenes tour of Disneyland from the viewpoint of Imagineers. During their week at Imagineering, the teams met and networked with Imagineers from a variety of disciplines.

Imagineers are famous for telling stories through three-dimensional attractions and experiences. The judges are looking in particular for the ability of technology, architecture, costumes, transportation, and attractions to support the story—and *participants are advised to* "begin with a great story before developing anything else."

The judges apply the same criteria to the entries as they would to their own work—beginning with the team's ability to collaborate across different disciplines and backgrounds; the mastery of their individual skills; whether it provides an engaging guest experience; the ability of the experience to demonstrate respect and inclusion for the diverse array of families who visit Walt Disney parks & resorts, and that it is unique in that it is not limited to what guests already experience in Disney parks and resorts.

TSAI LU LIU NAMED NEW GD/ID DEPARTMENT HEAD

Tsai Lu Liu, IDSA, associate professor of industrial design at Auburn University's Department of Industrial and Graphic Design, has been named Department Head of Graphic Design and Industrial Design beginning August 15, 2012.

As the Department Head of Graphic Design and Industrial Design, Liu will be in charge of the administration of the professional Bachelor of Graphic Design, Master of Graphic Design, Bachelor of Industrial

Design and Master of Industrial Design programs.

"Tsai Lu Liu brings to the College of Design his experience as an industrial design professional, as a teacher of design and as an emerging academic administrator," said Dean Marvin Malecha, FAIA.

"His familiarity with the sponsored studio will help to build bridges between the academy and industry that are essential in a time of rapidly transforming

expectations. He is committed to the success of students and faculty ensuring the continued excellence of our curricular programs and fostering creativity and scholarship throughout the College."

Liu graduated with a bachelor's degree in Industrial Design from the National Cheng Kung University in Taiwan. Liu also holds a Master of Business Administration with a concentration in Marketing

from Georgia State University and a Master of Industrial Design from Auburn University.

Liu began his professional career at Design Principles, Inc. of Huntsville, Alabama and in 1995 returned to Taiwan to manage product design and corporate marketing for companies abroad. He returned to Auburn University in 2004 as a faculty member in the industrial design program. His studio clients at Auburn include Coca-Cola, Johnson & Johnson, DeWalt, Broan-NuTone and Generac. Liu has been awarded an Inventor's Award, several outstanding faculty and teaching awards, and has been an active participant and presenter at the IDSA (Industrial Designers Society of America) International Conference focusing on topics including user experience studies, design education and social responsibility for the designer.

In addition to his teaching role, Liu was most recently appointed the Acting Associate Dean for Academic Affairs and Research of Auburn University's College of Architecture, Design and Construction.

"I am extremely honored to join the College of Design at NC State University. I have been very impressed by the College's extraordinary advancements in recent years in education and research of design and design thinking," said Liu. "The Department of Graphic Design and Industrial Design has a group of exceptionally accomplished faculty and students and I am thrilled to be a member of this team and taking the department to the next level."



Photo courtesy of Tsai Lu Liu

Graphic Design and Industrial Design Capstone Collaboration

The Department of Graphic Design and Industrial Design senior capstone exhibition was held in Brooks Hall on April 26. The format for the show's presentation was "salon-style" and hosted semester-long capstone projects from each student. To see the GD/ID student work, visit: <http://www.ncsupcapstone.com>



THE STUDENT PUBLICATION

Excerpts reprinted from *The Student Publication Prospectus*. Poster designed by Dwight Davis, Eric Flood and Anna Gonzales.

TRANSFORM-A-
New perspectives on design
methods and processes

VOLUME 35

Written and visual essays by:

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EVE EDELSTEIN
DEBORAH LITTLE
JOHN DEBORAH LITTLE
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NCSU COLLEGE OF DESIGN
Student
Publication
PUBLISHED
SUMMER 2012
TRANSFORMATION
New perspectives on design methods and processes

Transformation: New Perspectives on Design Methods and Processes

Letter from the Editors:

Volume 35 of *The Student Publication* is an inquiry into how design education, theory, and practice are transforming and adapting to new cultural and technological contexts. By including contributions from educators, theorists, and practitioners who are pushing the envelope in their respective areas of expertise, we hope to create a dialogue not only about possible approaches to design, but also how those approaches may change in the future.

The theme of this year's publication, *Transformation*, includes various perspectives on shifting methods and processes in design. Recent lecture, exhibitions and interactions with faculty and students all affect the experiences of students in the College of Design at NC State University. Obvious or not, these activities and people will in some way influence future designers and reflect larger changes for design beyond the College. In anticipation of the release, we hope these abstracts engage and excite you about what is to come.

—Michael Carbaugh
and Craig Maxwell

NICOLE

Dotin will contribute an interview that addresses how her background has influenced her type design process and provides a glimpse into her different roles at Process Type Foundry. Dotin will discuss the creative process involved in the conception and production of Elena, as well as the economic implications of retail versus client-based design work. The interview will conclude with insight about the influence digital tools have on type design and where they might go next.

Buckle & Iron T

CASEY

Reas' work focuses on the relationship between naturally evolved systems and those that are synthetic, through form, code, art and new media. He explores the generative relationship of new technology as applied to naturally static territories. Reas' contribution to Volume 35 of *The Student Publication* will form a visual essay related directly to his Process Compendium project from 2010. The visual essay will focus on a sequential set of images that visualize the transformation of a diagram through software, with annotations that are both explanatory and provocative of the form and theory of programming within the context of the arts.

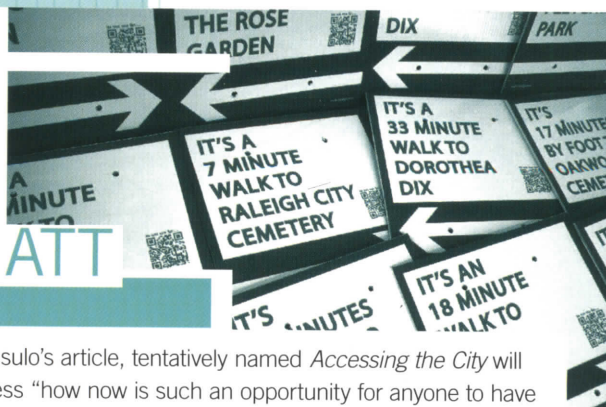


JUHANI

Pallasmaa's article is based on his preface to the recent Russian edition of *The Thinking Hand*, and it was written specifically for *The Student Publication*. In the article, Pallasmaa considers the interrelationship of technology, handwork and thinking. "During the past century and half," Pallasmaa argues, "the mechanized and automated process of industrial manufacture have largely eliminated the presence of the human hand from our daily objects and settings of life. This gradual distancing from the embodied and tactile world of the hand has been heightened by the computerized methods of drawing, modelling and designing. This digital development is actually detaching the human process of thinking and imagination from their essential connection with memory, body, and the sense of existence and self."

MATT

Tomasulo's article, tentatively named *Accessing the City* will address "how now is such an opportunity for anyone to have a large-scale impact through small-scale interaction. Walk Raleigh will be used as a case study to examine how the contemporary age of communication, information, innovation and connectivity can now enable anyone to be a game-changer in today's dynamic civic and social community culture."



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Fall 2011 Commencement

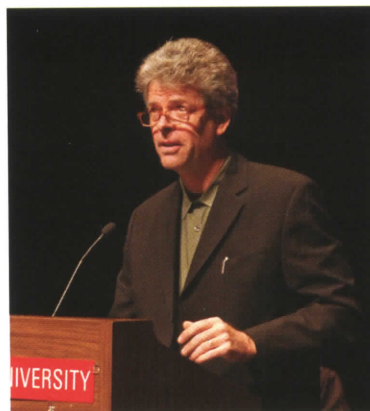
Thomas Barrie, AIA, is a professor of architecture at the College of Design specializing in the history and theory of architecture, housing and urban design and the interrelationship of a culture's architecture and its cultural/religious beliefs and communal rituals.

Barrie is also a scholar of sacred architecture and the author of *The Sacred In-Between: The Mediating Roles of Architecture* (Routledge, London, 2010) and *Spiritual Path, Sacred Place* (Shambhala Publications, 1996).

Professor Barrie delivered the commencement address for the fall 2011 graduation on December 17, 2011, which was held in Stewart Theatre on NC State University's main campus.

"I am honored to give today's commencement address. However, I must share with you my trepidation in accepting this assignment. When Dean Malecha asked me to do so, I thought, 'uh uh... Isn't this what professors do just before retiring? Is this the first step?' I imagined in my annual review Robin Abrams turning to say, 'Well Tom, you did give the commencement address...' and realizing I'd crossed a threshold from which there was no return.

I also admit to some hesitancy because of the implicit expectation that addresses of this type offer some definitive perspectives—fixed notions of lessons learned. I'm just not ready to do that (nor do I expect to be in the future). And so, I will not provide three lessons learned, or four things to keep in mind after graduation... that are too-often the template for sage advice (delivered in a proper stentorian voice). It reminds me of the blaring pronouncements of some magazine covers, which promise some sort of personal redemption if one simply ticks the boxes—nine secrets for staying motivated, ten yoga poses for a toned body and quiet mind, seventeen ways to make organizing fun!, eighteen perfect holiday gifts... (I recently saw one that promised 85 holiday recipes—how exhausting!). These prescriptions make me nervous—what if I get it wrong? What if it is ten instead of nine?, fifteen instead of nineteen?



Fixed steps and ideas just don't seem so fixed to me. So I won't offer any with apologies to all who would prefer that I do. Instead I would like to focus on movement or change and, in particular, thresholds—the in-between zones that more often describe (but not define) our lives. It has often been observed that commencement

"commences" the next stage in the lives and careers of our students, and so it does. But graduation is also an in-between zone where we pause and, like Janus, the Roman god of thresholds and transitions (often shown with two faces), look both backward and forward.

Now, breaking my self-imposed rules (a professor's privilege), there will be three threads to my talk—the first: thresholds as symbolic in-between zones of (so-called) life passages; the second: how the media of art and design may serve to bridge these gaps; and the third: mediums, as in design mediums but also prescient guides that at times help us on our way.

IN-BETWEEN ZONES

In-between zones are where the action takes place—where the shore meets the ocean, mountain peaks the sky, tectonic plates touch. They are the contested borders of warfare and the touch of lovers. Our outer layer of skin provides the interface between us and the world we engage—an in-between zone that can be utterly pleasurable or unbearably painful—and everything in-between. These are the places of contact and movement—collisions and cataclysms—and where we often feel most alive.

(continued online)

Q Extra Online

Read the rest of Professor Barrie's commencement address at:
<http://www.ncsu.edu/project/design-projects/dlife/2012/01/26/barrie-delivers-fall-2011-commencement-address/>

Food Systems and Design Bring Students Together at the Downtown Design Studio

The Downtown Design Studio hosted the Student Ideas Exchange in Food Systems and Design on March 29, 2012. The ideas exchange is the first in a series of exchanges to be hosted by the Downtown Design Studio to bring a diverse group together to hear presentations of student work and to foster a conversation with the community and campus.

The first exchange focused on design in food systems. Food is a complex issue involving social equity, public health, environmental health, economic disparity and cultural sustainability.

Architecture alumnus and co-organizer Erin White explains, "Between now and 2050, the earth's population will have increased to the point that more food will need to be produced in the next 40 years than in all the previous 10,000 years combined. This increased demand must be met in the face of increasingly unstable energy supplies and climate patterns. Our dominant agricultural and

distribution systems must be addressed if there is hope of meeting this challenge. In simple terms, this is a very big deal that affects us all."

Topics presented represented a number of departments across campus, including students from the School of Architecture and departments in Landscape Architecture, Graphic Design, Community Psychology and Agroecology.

Presentations ranged from the global to the local, from community-based interventions to information design. Students also presented on the NCSU Farmer's Market, farm and rooftop garden design and more. "The evening set the stage for future conversations about food and the way design can impact how we feed ourselves. There are incredible things happening around food issues at NC State, whether looking at agriculture, food access, food security, community food systems or landscape and urban design. This particular event showcases student awareness and participation in the kinds of broad thinking and collaborative problem-solving that food systems design calls for... the participants were amazing," said White.

This session was the first in a new Exploring Systems series that will be hosted monthly throughout the academic year at the Downtown Design Studio. Co-organizer and Director of the Downtown Design Studio Dr. Traci Rose Rider says, "The purpose of this series is to allow for interdisciplinary conversations around a myriad of systems, focusing on how design interacts and collaborates with our friends both on and off campus. Future sessions will cover topics such as urban ecology, transportation, design for aging, and much more."

The next session is tentatively set for September when the fall 2012 semester gets moving, so if you wish to participate or attend, stay tuned for announcements.

EXPLORING SYSTEMS @ The Downtown Design Studio
This on-going series will explore design in the context of various systems, ranging from urban to rural, physical to theoretical, and large to small. The goals of these sessions are to generate thought and discussion, share knowledge, and encourage interdisciplinary activities both within and beyond the College of Design.

design in the food system

CHELSEA AMATO	graphic design	Urban Garden Toolkit
RACHEL STEINSBERGER	architecture	Reducing Divisions
JACOB RUTZ	agroecology	Campus Farmers Market
WENDY MORRISON	architecture	The Accessible Chicken
ALLISON CAVE	architecture	North Carolina Pork System
DANIELLE TORONYI	landscape architecture	The Regenerative City
AMANDA MATSON	community psychology	Community-Based Food System Assessment and Planning
LINDSEY MCGOWEN	community psychology	
SEB PROHN	community psychology	Community Psychology and Food
DEB PAXTON	community psychology	
SARAH DeYOUNG	community psychology	Duke Campus Farm
AVRIL SMART	community psychology	
TIPTON FOWLKES	landscape architecture	Rooftop Agriculture
CAROLINE TILLEY	landscape architecture	
MARY ARCHER	landscape architecture	

student ideas exchange

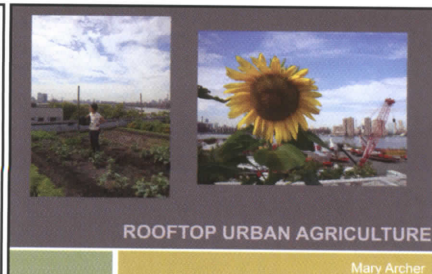
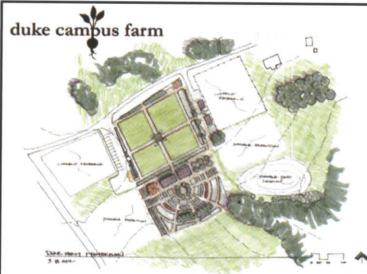
Mission Statement

Nourishing the campus community with local foods and educational experiences by coordinating a weekly market.



Exploring Connections: Community Psychology & Food Systems

- Ecological Context
- Building Community
- Social Justice
- Empowerment-Driven
- Research-Based
- Action-Oriented



Standing on Le Corbusier

By Hernán Marchant, Associate Dean of Undergraduate and Interdisciplinary Studies

The recent renovation of the Allred Gallery includes a new floor in terrazzo, donated by the David Allen Company. Anyone who visits will be walking on the traces of Le Corbusier's principles for color and proportions.

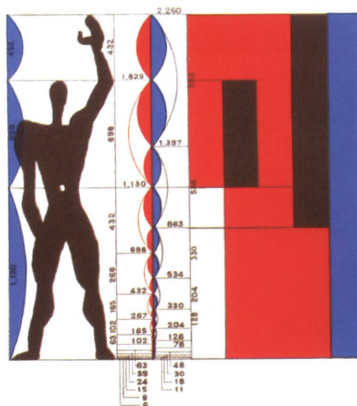
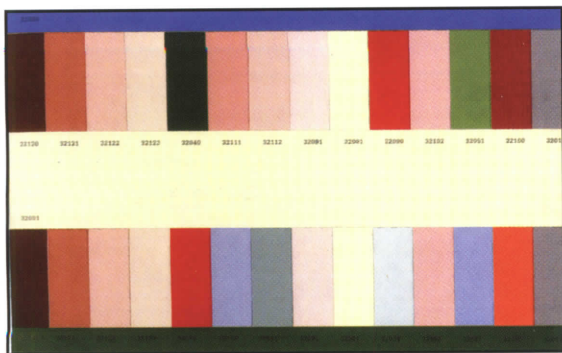
Charles Edouard Jeanneret (1887-1965), commonly known as Le Corbusier, is one of the most influential architects of the twentieth century and considered to be one of the leading founders of the Modern Movement. Yet his voluminous artistic output of oil paintings, lithographs, murals, tapestries, sculptures, and thousands of collages, gouaches, watercolors and drawings has failed to get similar recognition. Le Corbusier also produced more than forty books and dozens of articles to explain his thinking on art and architecture in an impressive multidisciplinary production that could be considered to be an achievement of a "synthesis of arts."

The earliest origins of Le Corbusier's concepts can be traced back to the training he received beginning at the age of thirteen at the School of Decorative Arts at Chaux de Fonds, his hometown in Switzerland, under the wing of Charles L'Eplattenier, where prevailing ideas for integrating the arts marked him. He later developed an earnest interest in geometry at the age of twenty-three when he was drawing the façade of a house he was planning to build. A question plagued his mind: "What is the rule that orders, that connects all things?" He felt he was on the verge of discovering a visual and geometric phenomenon. One day he started drawing right angles on the façade of a picture of Michelangelo's Capitol in Rome, which brought him to the revelation that the right angle governed the composition.



In 1955 he published "The Poem of the Right Angle." Le Corbusier took eight years, from mid 1947 to September 1955, to complete this one hundred and fifty-five page book of lithographs, containing nineteen manuscript poems which are integrated into the design of the images. "The Poem of the Right Angle" is the product of "an intellectual who has hands," as Le Corbusier defines himself. The book develops themes that are central to him, such as art, nature and man, from which he tries to discover the laws that are constant and, as he called them, the "invariant" fundamental concepts of art. This view led him to develop his theory and practice, in which geometry is a fundamental tool.

While developing the concepts published in "The Poem of the Right Angle," in 1950, he published "The Modulor," which he calls "an essay on the harmonic measure to the human scale." He defined the "Modulor" as a measuring tool based on the human body and mathematics. A figure of a man with arm upraised provides, at the determining points of his occupation of space—foot, solar plexus, head and the tip of the fingers of the upraised arm—three intervals which give rise to a series of golden sections, called the Fibonacci series. He defined two

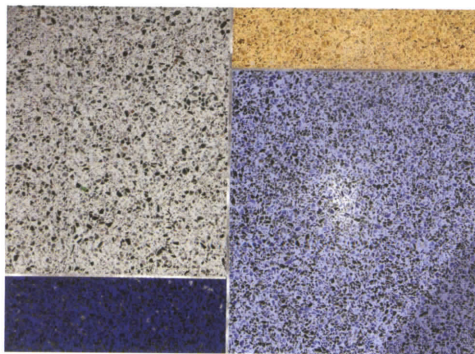


Fibonacci series, the red series arising from the relationship of the golden ratio and the navel height (113 cm) and the blue series based on the man with his arm extended (226 cm). At the beginning, Le Corbusier was working with the body of a man 175 centimeters in height, which is rather a "French" height. But he couldn't get whole values in feet and inches in this way. Then he noticed that in English detective novels, the good-looking men, such as the policemen, are always six feet tall. By applying this new standard, six feet = 182.88 centimeters, he realized that the graduations of this new "Modulor" translated themselves into round figures in feet and inches.

The pattern of the Allred Gallery was designed based on a combination of squares that Le Corbusier called "The Panel Exercise," in which a square is divided in increasingly smaller increments in accordance with the measures of the "Modulor" for one's entertainment. The colors were selected from Le Corbusier's palette published in "Salubra, Clavier de couleur" in 1931 and 1959.

I found designing with these principles so easy that I must agree with what Albert Einstein wrote to Le Corbusier about the "Modulor":

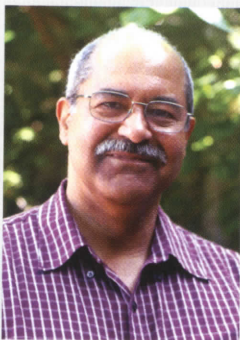
"It is a scale of proportions which makes the bad difficult and the good easy."



Innovators Academy Wins First Place in National Awards of Excellence Competition

By Dee Harper, East Carolina University

The Middle School Innovators Academy, a collaboration between the Department of Graphic and Industrial Design at NC State and the Innovation Design Lab at East Carolina University, won first place for Excellence in Talent Development in the



University Economic Development Association's 2011 Awards of Excellence national competition held in Indianapolis.

"We were elated to learn that the Middle School Innovators Academy was selected over competitive university programs, some costing millions of dollars," said Associate Professor Percy Hooper (pictured left), codirector of the two-year-old initiative.

"The other two finalists, Mississippi State and Virginia Tech, have excellent programs. We must give credit to our middle school students who have a passion for innovation," said Wayne Godwin, ECU's codirector of the program.

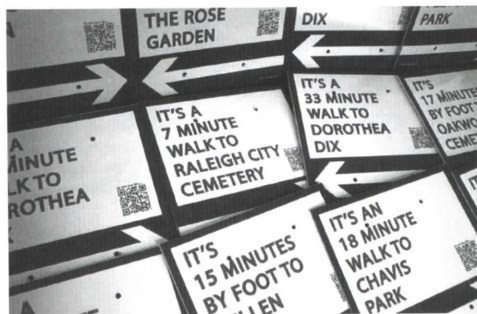
The Middle School Innovators Academy (MSIA) is an award-winning after school and two-week on-campus summer program for 6th grade innovators that teaches innovation and creative thinking through design. The MSIA encourages participants to mold creative ideas into reality by using the state-of-the-art equipment at ECU's Innovation Design Lab and the Design Lab at NC State's College of Design. The team-based education workshop covers topics such as practical sketching techniques, 2-D and 3-D digital imaging essentials, physical model building strategies, presentation skills and marketing and patent research. Students are paired with Graduate Teaching Assistants from NC State's Industrial Design Department and the School of Art and Design at ECU to develop their innovations and earn a certificate of completion after a final presentation. The program is a collaboration between the faculty and students of ECU's School of Art of Design, NC State University's College of Design and Pitt County and Wake County public schools.

Debbie Huggins, an art teacher with Arts Education Programs of Pitt County Schools, said, "The Academy is a practical application of 21st Century skills, which require students to create, innovate, communicate, collaborate and critically think. This program empowers the students because the ideas that result in their finished products are found, honed, developed by the students themselves with expert guidance and support. One can really see their self-confidence emerge."

The University Economic Development Association (UEDA) is the pre-eminent organization that represents higher education and economic development. UEDA showcases best practices and drives growth through innovation and entrepreneurship.

AROUND THE WORLD

Matt Tomasulo (MLAR 2012), founder of CityFabric, has been taking the world by storm with the civic-minded urban guerrilla way-finding campaigns WalkRaleigh and Walk Your [City] which have been covered by BBC News, *The Atlantic Cities*, *News & Observer*, *The Washington Post*, ABC News and Huffington Post. With the success of WalkRaleigh, Tomasulo launched Walk Your [City] on March 28, 2012 as a Kickstarter project to raise funds to create an open-source toolkit which will allow anyone to promote walking and exploring the city or area around them with a click of a mouse. Walk Your [City] has now raised more than \$11,364, 195% past the initial goal of \$5,800. With the additional funding, Tomasulo will build upon his concept to create a Walk Your [City] community. Along with his many projects, Tomasulo is finishing his second master's in Urban and City Planning at UNC-Chapel Hill.

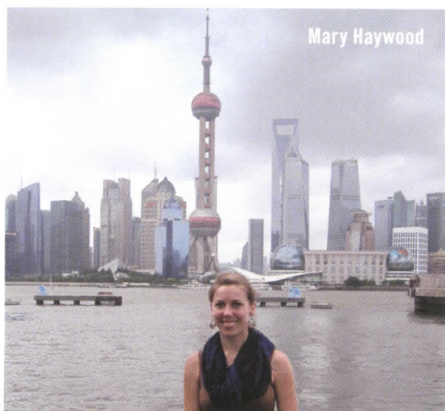


Aly Khalifa
(BEDN 1990), owner of Gamil Design, has been awarded a prestigious Eisenhower Fellowship for

2012. Khalifa was chosen to represent the Research Triangle of North Carolina in recognition of his contributions in community and design leadership through his creation of SPARKcon, Designbox and his leading roles in design thinking for the City of Raleigh, the Raleigh Convention Center, IDSA, and with universities and non-profits around the world. Khalifa will travel to Asia for five weeks in 2012 to meet with international business and political leaders to explore new opportunities for relationships to be created between Chinese and US manufacturers to collaborate and create together.

Kristen M. Hess, AIA, LEED AP, President of HH Architecture (BARCH 1997), was selected as a 2011 American Marshall Memorial Fellow by the German Marshall Fund of the United States. Hess was recognized as one of 16 emerging leaders representing the United States on a 24-day fellowship program throughout Europe. The MMF program educates emerging American and European leaders on the importance of the transatlantic relationship and encourages them to collaborate on a wide range of international and domestic policy challenges.

Eric Marcson (BARCH 2010), **Brittany Smith** (BARCH 2009) and **Mary Haywood** (BARCH 2010) have found careers abroad in architectural firms in Shanghai. The American Institute of Architects has seen a growing trend of recent architecture graduates moving east to meet the needs of an emerging market especially in the building boom in China and other parts of Asia. (<http://www.ncsu.edu/project/design-projects/dlife/2011/11/22/alumni-make-their-mark-in-the-far-east/>)



IN FASHION

Ashley Newsome (BAD 2005) and **Keely Cansler** (BAD 2011) were selected to show in the 2012 Charleston Fashion Week. Newsome has been working on her collection since last December and it is a cross between "Oscar Wilde meets the Maharaja at the World's Fair" through her eco-fashion line Haberdashery.

Eleanor Morgan (BAD, BSTT 2011) was also a featured designer in the 2011 Charlotte Fashion Week showcasing work from her Fall/Winter 2011 collection. She was also a finalist for the Vitamin Water Color Collection Competition which garnered her an all expense paid trip to NY Fashion Week.

Jessica Johnson Moore (BEDA 1999, MARC 2003) was recognized earlier this year by Laura Ashley USA for her custom children's clothing line, "Little Grey Line," which repurposes men's dress shirts for children's dresses and apparel. Born out of an idea of using her husband's old dress shirts and repurposing them to create a sustainable and resourceful design solution for her two-year old daughter, the line is dedicated to giving new purpose to an old item and is hand-fabricated.

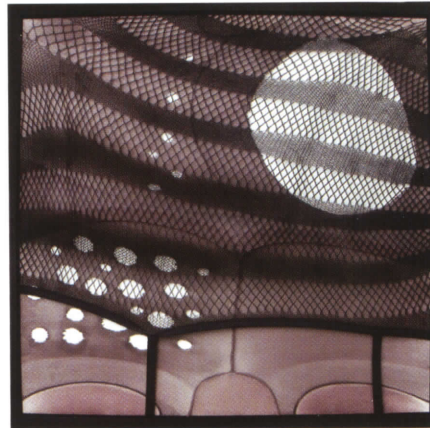


Raleigh Denim, owned by **Sarah Lytvinenko** (Art + Design) and **Victor Lytvinenko** (BSBM 2005), debuted at NY Fashion Week with their fall collection during a presentation to the fashion press. Raleigh Denim was also featured in the *NY Times T-Magazine* through a collaboration with Organic by John Patrick for his fall 2012 show.

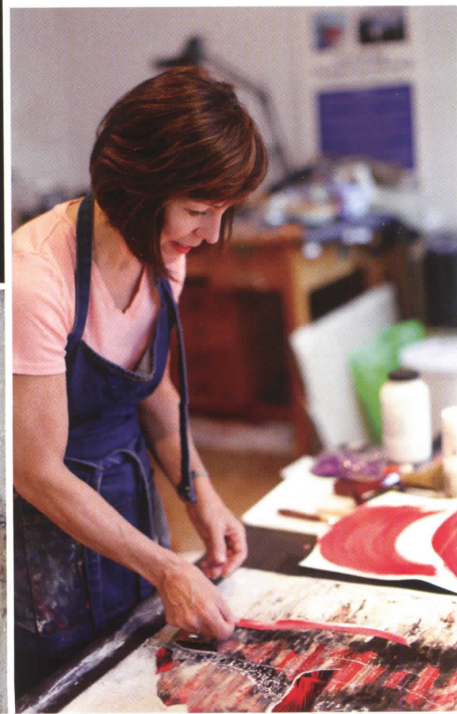
RECOGNIZED

Samuel Cox (BGD 2011) received an honorable mention in the 2011 Adobe Design Achievement Awards for his Personal Almanac project which is a digital calendar in the form of customizable virtual landscapes. The Adobe Design Achievement Awards showcases individual and group projects created with Adobe creative software reflecting the convergence of technology and the creative arts. Cox's entry was one of 4,600 student entries from all over the world in categories ranging from Interactive Media, Web and Mobile Analytics, Video and Motion and Traditional Media. To view the project online visit: <http://www.samuelwcox.com/Personal-Almanac>

Darryl Jones (BLAR 2008) who is currently pursuing a graduate degree at UC Berkeley was part of a team which won the Award of Excellence in the Student Collaboration category for the ASLA 2011 Student Awards this past October. Jones was also a part of the interdisciplinary team including architectural designers **Geoffrey Barton** (MARCH 2009), **Virginia Alexander** (MARCH 2009) and urban designer Lou Huang which won second place in the Sacramento Capitol Mall Design Competition.



Visual artist **Joyce Watkins King** (BEDV 1979, MS 1984) had two works of art selected for the exhibition "Honey," which opened on March 15, at the Greenville Art Museum focusing on the decline of the honey bees. The encaustic show curated by Catherine Coulter Lloyd exhibited the pieces "Casting a Net" and "Scar." An additional piece by King, "Stretch," was selected for NCMA's second annual Art of the Auction exhibition and sale. King will also be participating in an encaustic exhibition, "Wax Foundations: Encaustic in the Southeast" at Meredith College this coming September.



Matthew Monk Appointed Academic Dean at Vermont College of Fine Arts

By Morgan Nederhood, College of Design

On July 1, 2012, Alumnus Matthew Monk (BEDV 1985) begins his appointment as the academic dean at the Vermont College of Fine Arts (VCFA) in Montpelier, Vermont. Monk, currently a professor of graphic design at the Rhode Island School of Design (RISD), earned his Bachelor of Environmental Design in Visual Design from NC State's College of Design. After attending NC State, he earned his MFA in Graphic Design from RISD and most recently earned a teaching certificate from Brown University.

Monk credits the College of Design and his subsequent alma maters with giving him a "rich mix" from which to draw from his teaching and work.

"My undergraduate experience was at the College of Design," he says, "where graphic design is rooted firmly in a culture of design (as opposed to a culture of art) within a large research university. This experience was complemented by a graduate degree from RISD, by comparison a small 'art school' where the disciplines are still defined pretty clearly, but where the 17 departments of art and design intermingle."

Today, this mix of educational experiences is becoming increasingly important. According to Monk, the field of graphic design has expanded to include areas of expertise and understanding that were previously outside of the traditional design canon.

"I have been teaching graphic design for 19 years. During that time, the field of design has evolved tremendously. Graphic designers are now expected to have expertise in many areas that were once considered adjacent and related to design, but not integral. As the field of graphic design broadens, I have been thinking about what comprises the essential core of design. And once I define that essence, even provisionally, I must ask myself how I as a designer and educator can foster that essence while also addressing the necessity to extend outward from there."

He also notes that design, both within the classroom and the professional realm, involves a strong relationship between theory and practice.

"Whether in the classroom studio or the professional practice studio design always involves both. And yet, in educational and

professional contexts, practice and theory are often approached differently. I am attracted to the tension between these approaches, and I believe that each can learn from the other," says Monk.

In addition to exploring the theories from an educational approach, Monk has been able to examine them from a professional realm through his long-standing studio career. His firm has designed books and catalogs for clients in art, design and architecture such as Yale University Press, Harvard University Graduate School of Design, the National Gallery of Art and the Deutsche Architektur-Museum in Frankfurt, Germany. Monk's collage and mixed media paintings have also been extensively exhibited, and his work has won numerous accolades and awards within the field.

For those interested in pursuing a career as a design educator, Monk recommends paying close attention to the methodologies that are incorporated in their professor's teachings. Examine how effective their methods are and build a collection of resources from those observations.

Students can begin by collecting observations on teaching techniques and copies of educational materials from their current professors. Design professionals who are already out of the classroom can pursue teaching opportunities as they come, stating that "the best way to learn to teach is to teach. Start anywhere you can. Any teaching experience is good teaching experience."

Most importantly, Monk stresses that future educators should understand their own strengths and weaknesses in order to create a unique teaching style that can work to his or her advantage.

"Everyone teaches differently, and everyone learns differently. Just as in design, don't look for The Right Way; instead, look for, and develop, the way that works best for you."



STAY IN TOUCH!

Please keep the College of Design informed of where you are and what you are doing by contacting external relations at design@ncsu.edu.

2012 College of Design Awards

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Board of Governor's
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in Teaching:
Pat Rand

SPA Award for
Excellence:
Sharon Silcox

EPA Award for
Excellence:
Kate Shafer

Outstanding Extension
Service Award:
Andrew Fox

Alumni Distinguished
Undergraduate
Professor Award:
Bryan Laffitte

Alumni Distinguished
Graduate Professor
Award:
David Hill

Alumni Outstanding
Research Award:
**Jianxin Hu and
Meredith Davis**

Malecha Awarded 2011 F. Carter Williams Gold Medal

Dean **Marvin J. Malecha**, FAIA, DPACSA, was awarded the 2011 F. Carter Williams Gold Medal during the annual AIA North Carolina conference held in Raleigh on September 8.

The F. Carter Williams Gold Medal is the highest honor presented by the chapter to a member of AIA North Carolina in recognition of a distinguished career of extraordinary accomplishments as an architect.

Malecha was honored for his contributions to the architecture profession including 17 years as an architect and educator in the state of North Carolina with a career spanning more than five decades between two coasts.

"He's accomplished more in his career to date than other distinguished professionals have accomplished in this state in a life time," says alumnus John Atkins III, FAIA.

In 2009, Malecha served as president of the American Institute of Architects, providing distinguished service and leadership throughout a tumultuous time in the nation's economy.

Alumnus Phil Freelon, FAIA, says, "He's a leader in the academic and professional world. One could argue that Dean Malecha's most significant and lasting contribution has been his effort to bring these two factions together. He has written extensively on this topic and he continues to work tirelessly to bridge the gap between architecture education and practice."



Joining the Architecture Faculty

Assistant Professors **Dr. Soolyeon Cho**, **Dana K. Gulling** and **Sara Queen**, have joined the faculty at College of Design School of Architecture at NC State University.

Assistant Professor Dr. Soolyeon Cho's expertise is in energy modeling and performance simulation for the design and develop-



ment of sustainable buildings. His research and work experience includes energy savings calculation, high-performance building design, energy-efficient

systems design, renewable energy systems integration and performance Measurement and Verification (M&V). Prior to joining the faculty at the College of Design, Dr. Cho was an Assistant Professor of Architecture for three years at The Catholic University of America in Washington DC, where he developed core courses in the Master of Science in Sustainable Design program. Since 1999, Dr. Cho has conducted numerous research projects related to energy efficiency and thermal comfort in the built environment. During the summer of 2010, Dr. Cho received a fellowship from Pacific Northwest National Laboratory of the US Department of Energy and conducted a research for the development of ASHRAE Standard 90.1-2010. In his Ph.D. research in Architecture at Texas A&M, Dr. Cho developed a methodology to develop an easy-to-use simulation tool for the selection of high-performance systems. This tool was designed

Photo by Marc Hall

to help building practitioners make quick design decisions for their design projects. He earned his MS in Mechanical Engineering from Texas A&M and BS in Mechanical Engineering from Korea.

Assistant Professor Dana Gulling's teaching and research broadly examines the growing importance of design integration of



building services, systems and details to architectural design. Her research specialty focuses on manufacturing processes and new materials and their

potential application in architectural design. Prior to joining the College of Design, Professor Gulling was an Assistant Professor at the University of New Mexico and at the Savannah College of Art and Design. She has taught graduate and upper-level architecture design studios in construction technology, architectural structures and seminars on manufacturing. In August of 2009, Professor Gulling co-organized the Building Technology Educators' Society Conference, titled 'Assembling Architecture', which brought together educators, researchers and practitioners with a focus on building technology.

Gulling holds a Bachelor of Architecture from the University of Notre Dame with a concentration in Structural Engineering and a Master's of Architecture from Yale University. She is also a registered architect.

Assistant Professor Sara Queen's research and teaching focuses on K-12 design education and the application of cartographic tools to represent the dynamic and ever-shifting nature of landscape with the built-environment. She earned her Bachelor of Environmental



Design degree from the College of Design at NC State University and her Masters of Architecture from the Graduate School of Design at Harvard University. She worked as a project manager with Frank Harmon Architect from 2002-2005 on award-winning projects including the Strickland Ferris Residence and Prairie Ridge Eco-Station. She has taught studios at Harvard University in the Career Discovery and Project Link programs. Professor Queen has also led middle school design studios and K-12 teacher workshops in Design Thinking at Raleigh's Contemporary Art Museum. Before joining the full time faculty, Professor Queen was a Teaching Fellow within the College of Design leading graduate and undergraduate studios and seminars.

Faculty Engagement

Professor **Thomas Barrie** was an invited speaker at a symposium entitled "Transcending Architecture" hosted by the School of Architecture, The Catholic University of America, October 6-8, 2011. His paper, "The Domestic and Numinous in Architecture," focused on domestic symbolism often incorporated in sacred architecture.

The European Review has published Professor Thomas Barrie's article "Sacred

Space and the Mediating Roles of Architecture" (European Review, Vol. 20, No. 1, 79-94, 2012).

A review of Professor Thomas Barrie's book *The Sacred In-between: The Mediating Roles of Architecture* (Routledge, 2010), appeared in the fall issue of *Faith & Form* magazine (Vol. XLIV, No. 2, 2011).

Professor **Georgia Bizios'** professional practice was honored with a 2011 AIA Triangle Residential Tour Award for the Davis Residence. A jury selected six homes for recognition through a rigorous peer review process. More than three hundred visitors toured the house. For more information please visit: <http://www.bizios.com/>

Professor of Architecture **Roger Clark's** Fourth Edition of *Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis*, co-written with Michael Pause published by John Wiley & Sons in February 2012. A Taiwanese publisher also purchased the rights to translate and publish the fourth edition in *Orthodox Chinese*.

Analysis of Precedent was first published as Volume 28 of *The Student Publication* in 1979. It was later published by Van Nostrand Reinhold as *Precedents in Architecture* in 1985 and was translated to Spanish, Japanese and Korean. In 1997, the publication received the AIA International Book Award.

Associate Professor **Kristen Schaffer** gave an invited conference presentation in Hamburg, Germany. The conference was part of Hamburg's preparation for nominating the city's early warehouse and office district for inclusion in UNESCO's World Heritage List. The conference papers will become

part of the official submission to UNESCO. The conference was organized by ICOMOS Germany and the Hamburg Ministry of Culture, Department for Heritage Preservation, in cooperation with Hafen City University and the Sutor Foundation. Dr. Schaffer spoke on the early tall office building in Chicago.

Professor of Graphic Design **Denise Gonzales Crisp** led a hands-on workshop, "Open Book," hosted by Eastern Michigan University at the university's Parsons Center near Lake Anne, Michigan (July 28-August 7).

Professor Gonzales Crisp also presented on a panel at AIGA's national biennial conference, "Pivot," and will also offer a workshop on new typography pedagogy at the educator's pre-conference (October 13-16).

Finally, the exhibition "Deep Surface: Contemporary Ornament & Pattern," which Gonzales Crisp co-curated with Susan Yelavich of Parsons, The New School for Design in New York City opened September 24 at CAM Raleigh and exhibited until January 2012.



Professor of Landscape Architecture **Robin Moore** (pictured second from right) and Associate Research Professor **Dr. Nilda Cosco** (pictured second from left) were honored as



the inaugural recipients of the NCCAN! Natural Initiatives Award during the 5th Annual North Carolina Children and Nature Coalition (NCCAN!) Conference.

The Natural Initiatives Award, named for the Natural Learning Initiative, a group founded at NC State University's College of Design by Moore and Cosco in January 2000, is awarded to those with "exemplary service to NCCAN! and to those that contribute tireless work and energy to building connections between children and the natural world."

The award will be given annually to "honor North Carolina citizens who demonstrate the same passion and drive for getting youth to explore our natural world."

Professor of Graphic Design **Martha Scotford** has recently been awarded two research grants for her work on Ernst Reichl, an award-winning German-born American book designer in the 1930s to 1970s. From the Bibliographic Society of America she received the Reese Fellowship for American Bibliography and the History of the Book in the Americas. And she received a Columbia University Libraries Research Award, where

she is working in the collection of the Rare Book and Manuscript Library. Her research on Reichl will result in an exhibition at the RBM Library in the summer of 2013.

Associate Professor of Graphic Design **Scott Townsend** was an artist-in-residence at Argueteconica in Puebla, Mexico, this past summer continuing his investigation of national and personal identity with a site-specific installation exhibited at the Fototeca Juan C. Méndez.

The exhibit incorporated projected and animated work with an online audience interaction component. In this third installment of "Imaginary Country," the exhibit delves into Townsend's research on borders and public perceptions of border areas which began in Berlin in 2008, continued in Texas at Landmark Galleries in 2010, and is now concluding in Puebla/Mexico City in 2011.

In addition to his exhibit in Mexico, another exhibition in Charlotte, NC, featuring Townsend's work concluded this year. "Human Capital" was exhibited at the McColl Center for Visual Arts in January 2011. The exhibition engaged the audience to explore five projected pieces which were interactively controlled to allow the audience to move through the animation sequences in a *nonlinear fashion at their own rate*.

The theme centered around economics and how people migrate and work in different cultures. Townsend's inquiry of how non-citizens learn another language and ways that they organize themselves within a new environment is in response to the site-specific installation which was in Charlotte, the second largest international banking center in the United States.

STUDENTS

The 2011 Shawcroft Prize was awarded to Bachelor of Architecture student **Erika Jolleys** with second prize going to Master of Architecture student **Charlotte Townes**. The Shawcroft Prize is awarded to architecture students who demonstrate excellence in hand drawing and is named after Brian Shawcroft.

Anni Albers Scholar and Art + Design senior **Anna Gatlin** garnered first place in the International Textile Market Association Showtime's cover design competition. Gatlin's design was featured in the December 2011 issue of the "Showtime Directory & Guide," which is published twice a year and is distributed to nearly 6,500 industry executives around the world.

NC State's Trademark Licensing division is introducing Mr. & Ms. Wuf graphics geared to the age 8 and under set to provide kid-friendly images of the mascots that can be translated into a variety of products, including clothing, books, toys and other novelties. The Trademark Licensing office and the License Resource Group enlisted "The Balloon Boys" – NC State College of Design Art + Design Seniors **Joe Lawson, Jordan Deva,** and **Justin T. Phillips**—to develop the marks after seeing their work on a 20,000-square-foot mural project, the Fantastic Sky Race, in downtown Raleigh. "We immediately thought that it could be an ideal fit, given the time lines, their proximity, the quality of their illustration and the opportunity to showcase talent developed in the College of Design," said Gregg Zarnstorff, director of Trademark Licensing.

Bachelor of Graphic Design student **Kirsten Southwell** won first place in the Design Ignites Change award for her GD400 (Design for Relief and Aid) class project on Design Thinking in Rural North Carolina.

Southwell credits her professor Megan Hall and teaching assistant Rachael Huston to her



success saying, "[Megan] and [Rachael] have taught us the social impact that design can have. The brilliant structure of the class and their constant encouragement made all of our projects fantastic, not just mine."

Third year Master of Architecture student **Shawna Hammon** was selected to be February's Chapter Leader of the Month by AIAS. To read more about her selection visit: <http://www.aias.org/website/article.asp?id=2119>

Graduate architecture students from the College of Design won first and second place in the Humanities and Design category of the 7th Annual NC State University Graduate Student Research Symposium which was held at the McKimmon Center on March 20, 2012.

Master of Architecture students **Jessie Braverman** and **Shawna Hammon** took first place for their research on "A look



at prototypical architectural design and its potential uses as shelter." Led by faculty advisor David Hill, Braverman and Hammon focused on the "search for a module that could be used to produce a light weight, efficient, affordable, and semi-permanent shelter to be used around the world." They looked at prototypical architectural design, from Buckminster Fuller's Geodesic Dome to Shigeru Ban's cardboard tube structures.

Master of Architecture student **William Dodge** took second place for his research on "'Modern' Warfare" with faculty advisors Bryan Laffitte and Marvin Malecha. Dodge's research focused on "the monumental design challenge of developing a 'sustainable', collapsible, bulletproof, fireproof, compact and expandable rapid deployment base camp system for the U.S. Army."

Thirteen graduate students participated in the research symposium from the College of Design with all disciplines represented.

Industrial Design student **Amy Schlosser** won third place in the World Traffic Safety Design Competition for her "Cross Guard" design which addresses the problem of stop signs associated with school buses which are often overlooked by careless drivers. Schlosser's solution uses holograms that project "behind the existing stop arm of the school bus serving as a cue for drivers to stop. The hologram will focus on drivers' attention to the school bus."

Associate Professor of Industrial Design Bong-Il Jin was the advisor for the project and students from his industrial design studio courses have placed consistently in the top three for the past several years with a sweep in 2010. Jin says, "Amy's idea was strong from the start. We met once a week for about two and a half months during our lunch time to make it visually clear and obvious."

Schlosser traveled to New York on April 13 to participate in the award ceremony during the World Traffic Safety Symposium at the Jacob Javits Center.

Master of Art + Design student **Megan Bostic** has been awarded a scholarship to study encaustic at Arrowmont School of Arts and Crafts in the summer of 2012. The award covers all expenses and is made possible by a grant from the Windgate Charitable Foundation. Bostic was also chosen as a finalist in the NC State University Poetry contest for her entry "If It's A Boy." http://english.chass.ncsu.edu/creativewriting/poetry_contest.php

Flores Reflects on Using Design Methods to Give Back

By SAUL FLORES, Caldwell Scholar and Graphic Design Student

GOOD

Design for good is a combination of trust, thought and action, shaped by the experiences of a designer and then given meaning in the context of its solution. When fueled by pure motivations, and then leveled by a methodological approach to sustainability, and finally executed with a strategic plan of action, it might just change the world.

Still, that's not the challenge of a designer. We, as thinkers, continue to be pulled into areas covering the entire spectrum of academia. We hear and are called to take on our world's problems, and we love it. There are many instances in which our voice is lost among the conversation of others. Fixed on the idea of contributing to the dreams of people, we fail to realize our own dreams. Since the beginnings of time designers have been the architects of this world, and we will continue to shape how we, the people, live in it.

Now what would happen if designers finally found their voice? What would be contributed to society?

THE ROOT OF THE PROJECT

The story of my project is rooted in a withering elementary school in the small country town of Atencingo, Mexico. Scented with donkey manure and clouded by Mexican



superstitions, Atencingo is your typical southern Mexican town. Young cowboys roam the fields while the elderly women recite prayers to our dear Virgin de Guadalupe. A raggedy splintered wooden desk, alongside 22 other students was my mother's window into a proper career.

In Atencingo, educational resources, as well as opportunity, are limited. Disconnection from the modern world, despite a few donations from family members across the border, creates only the allusion of the past and the present, no aspirations for the future. Success can be measured by the last year completed before dropping out of the educational system and beginning work in the fields. Having been left with no other option, my mother made her way north and, as a result, I was born in Brooklyn.

Thanks to this migration, and my educational experiences, I found myself in a position in which I could create a platform in which opportunity and Atencingo could meet, and I did this through a project called the Walk of the Immigrants. The goal of this Walk was to enlighten the American audience on the perilous journey that migrants must make to arrive into the United States. By using design methods I created a photo journal that shows the distinctions, cultural aspects and social issues of Central American countries. Through these images I have been able to sell them and obtain sponsorship to direct funds and resources towards the school of "General Emiliano Zapata." All of this was to bring awareness to the prominent racial issues that America encounters today.

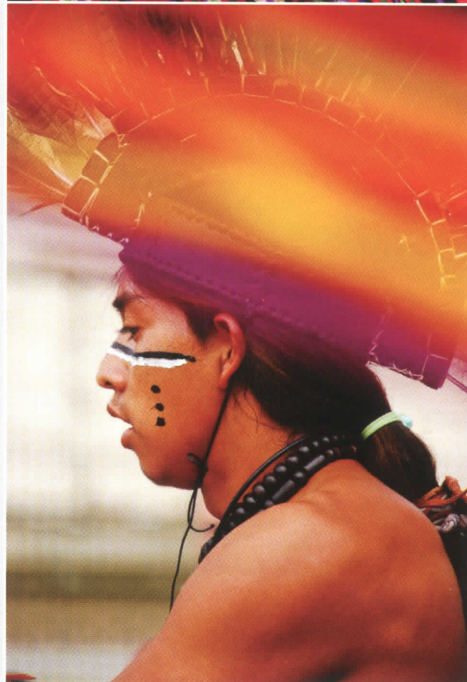
GOING THE DISTANCE AND PUTTING THE PIECES TOGETHER

My walk spanned over a three-month period, covered more than 5,000 miles and included ten Latin American countries. Since then, I must say, that I believe that there are necessary steps that we must take to make projects like this a reality.

It is essential that you set the conditions for others to get involved. You can do this by building a space, physical or virtual, that people can visit and learn about your project. With today's technological resources at your fingertips, you can design it all yourself. Have others take a look at it, *critique it, and then redo it*. Don't be scared of feedback; instead build on top of it. Once you have a physical or virtual presence, find others that you think might share a similar goal. I was lucky, and thankfully, those people contacted me.

Upon my return to the United States people were more motivated by the execution of the Walk and offered to contribute to the project with their own skill set. People that had prior post-production technical skills, communication specialists and event planners, somehow made their way into my life. It's quite inspiring that so many people learned to believe in the same vision. Once there was a full team, I made it a priority to find others that might benefit from this project. As a result, the NCSU Libraries made it a goal to realize the mission of the Walk, which was to share the Latin American cultures with America.

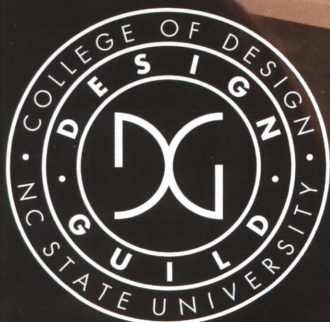
Stay true to your motivations and stay focused. If you work hard and prepare, the opportunity will find you.



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- Student assistance and grants
- The purchase of works of art created by both students and faculty. These purchases recognize the excellent work within the College, enhance appearance and reward deserving students.
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- Student scholarships
- Professional development opportunities

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