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

EXHIBITIONS are featured in the Brooks Hall Gallery.

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

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

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

The Design Guild is a non-profit organization 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 at design@ncsu.edu or address correspondence to:

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Design for the invitation to Prague Institute Opening Celebration by renowned Czech graphic designer Josef Fojtar.
DEAN’S MESSAGE

We cannot guarantee success in the outcome. We can deserve it. — Cato

This time of rapid change demands more from each individual with every transformative occurrence. It is a time when the essence of our culture is questioned. It is a time when the boundaries of human understanding are being pushed to new horizons. It is a time of shocking perspectives on a future that holds within it interconnectedness to the farther reaches of the planet even as we experience the contradictions of advanced technologies and the rigid adherence to centuries old ways of doing and seeing. How can the changes under way and the rigid adherence to centuries old ways of success in a rapidly transforming context. Nor is it an action posture. It is not possible to guarantee questions and direct the energy of resolution to will inspiration be found? Is it possible to assemble as in a university, amplify our dilemma. Where This time of rapid change demands more from each individual with every transformative occurrence. It is a time when the essence of our culture is questioned. It is a time when the boundaries of human understanding are being pushed to new horizons. It is a time of shocking perspectives on a future that holds within it interconnectedness to the farther reaches of the planet even as we experience the contradictions of advanced technologies and the rigid adherence to centuries old ways of doing and seeing. How can the changes under way and the rigid adherence to centuries old ways of success in a rapidly transforming context. Nor is it an action posture. It is not possible to guarantee questions and direct the energy of resolution to will inspiration be found? Is it possible to assemble as in a university, amplify our dilemma. Where

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Clockwise from top left: Randolph Croxton introduces the 2005 Design Guild Award recipient Gail Lindsey. Gail Lindsey, FAIA Cindy Malecha and Lynn Boney (foreground) speak with (from left) Charlie Boney, Fran Drummond, Randy Croxton, Design Guild President Charles Boney, Jr. and Dean Marvin Malecha. Wings on Wings award recipient Greg Hatem.

EXCELLENCE IN TEACHING

Dr. Paul Tesar, Alumni Distinguished Professor of Architecture at North Carolina State University, has been honored with an Award for Excellence in Teaching from the University of North Carolina Board of Governors. The Board of Governors Awards for Excellence in Teaching were created in 1994 to underscore the importance of teaching and to encourage, recognize, and reward outstanding teaching. Nominees for the award must be tenured professors who have “demonstrated excellent or exceptional teaching ability over a sustained period of time.”

Tesar is one of 36 educators – one from each UNC System campus – who were presented with Awards for Excellence in Teaching by UNC President Molly Corbett Broad and Board of Governors Chairman J. Bradley Wilson during a luncheon held May 13 in conjunction with the Board’s May meeting. Winners received a prize of $7,500 and a bronze medallion. Tesar is the first member of the architecture faculty to receive this prestigious award.

Tesar’s teaching and research interests center on architectural design and theory, as well as understanding architecture as public and social art. He is a strong advocate for study abroad programs and instituted the NC State College of Design’s first student exchange program in Vienna, Austria, initiated a faculty exchange with the Fachhochschule Stuttgart in Germany, and developed the School of Architecture’s first studio project for students in a foreign country, in Oaxaca, Mexico. At NC State Tesar teaches architectural design studios and offers graduate-level classes in aesthetics, typology, and vernacular architecture.

Tesar has served as a lecturer and studio critic in many architecture schools in the United States and abroad and was appointed Cass Gilbert Visiting Professor at the University of Minnesota in 1996 and 2004. Before joining the faculty of the School of Architecture at NC State, he held teaching appointments in architectural design at the University of Washington, the Technical University Vienna, and at Rensselaer Polytechnic Institute in New York.

A native of Vienna, Tesar joined the NC State faculty in 1975 and was named Alumni Distinguished Professor in 1992. He received his diploma in architecture from the Technical University Vienna, his master’s degree from the University of Washington and his Ph.D. in architecture from the Technical University Vienna.

UNC Board of Governors honors Dr. Paul Tesar with Award for Excellence

Dr. Paul Tesar pictured with Chancellor James L. Oblinger at the university event recognizing Tesar as recipient of the Governors Award for Excellence in Teaching.

EXCELLENCE IN TEACHING
In today’s business world, making your name well known for what you do is an increasingly difficult accomplishment. Ward Setzer (BEDA 1984), president of Setzer Design Group in Cary, N.C., has achieved success and in the world of yacht design, now has a “brand” and signature style as well. He has been designing yachts for 15 years in his own firm.

Within the U.S. Setzer has come to design more large yachts (130’ or longer) than any other firm and is one of the top three firms in the U.S. In fact, three out of the past four years Setzer Design Group has garnered Super Yachts Society awards for Best Designer and Naval Architect (the Oscars of boatbuilding). The awards ceremony is held in October of each year in Fort Lauderdale. The top five nominees each year are judged by their peers – the top builders and designers in the world. Again this year Setzer has two entries in the top five. His works have made the covers of more than 40 magazines and been featured within hundreds of articles.

How did he go from architecture to yacht design? While enrolled at NC State, Setzer took a year of correspondence courses from the Yacht Design Institute (YDI) in Maine. Then with the help and sponsorship of the Industrial Design department, then under the direction of Vince Foote, Setzer spent a year in Maine at the Maritime Academy/YDI school honing his yacht design skills before returning to the College of Design. After completing his degree from the College of Design, Setzer earned an associate degree in yacht building. Admittedly, Setzer's design background has worked extremely well for him. He credits the architecture education that prepared him to deal with physical space, structures and materials on the yachts he designs.

His interest in product design led him to exact custom moldings and millwork as well as countless hardware and exterior devices and details for each yacht his company designs. The intricate joiner work credits the architecture education that prepared him to deal with physical space, structures and materials on the yachts he designs. His interest in product design led him to exact custom moldings and millwork as well as countless hardware and exterior devices and details for each yacht his company designs. The intricate joiner work achieved success and in the world of yacht design, now has a “brand” and signature style as well. He has been designing yachts for 15 years in his own firm. Within the U.S. Setzer has come to design more large yachts (130’ or longer) than any other firm and is one of the top three firms in the U.S. In fact, three out of the past four years Setzer Design Group has garnered Super Yachts Society awards for Best Designer and Naval Architect (the Oscars of boatbuilding). The awards ceremony is held in October of each year in Fort Lauderdale. The top five nominees each year are judged by their peers – the top builders and designers in the world. Again this year Setzer has two entries in the top five. His works have made the covers of more than 40 magazines and been featured within hundreds of articles.

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Setzer Design Group is (left to right) Ward Setzer, president; Shelly Peterson, Office Manager; Graphics; Kevin Burns, Yacht Designer; and Andrew Major, Yacht Designer; Marcey Setzer (not pictured).

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Lia Fail, a 152’ motor yacht designed by Setzer Design Group, was built in Seattle. (woodworking) and styling also reflect his industrial/product design interests. “I have always considered each yacht we design just a big product unto itself and thus a product of many smaller industrial and architectural components combined in a moving mass within a dynamic environment.”

"Clients seem to be amazed when I ask them why or why not,” says Setzer. “I believe that is the heart of design school – learning to ask what if and to see alternatives. Many people are only given one option and feel that is okay. I don’t. Ask my staff. I’m never satisfied and tweak and tweak the details.”

"Architects deal with detail, but when designing a boat, you deal with 10 times the detail,” says Setzer. “Not only is it your responsibility to design the space, but you are making a product that must be self-sufficient in an unstable environment. It must propel itself, generate its own power, make water, treat waste, store foods, etc., and all the while it’s nice to remain upright! I like to think of yachts as custom architecture to the highest level that you must put in motion,” Setzer explains.

The responsibilities and thus liabilities in naval architecture are huge. Setzer discusses going through the same process as architects: design, specifications, bid documents, narrowing down vendors, visits with the client to vendors, final negotiations, contract, working drawing (which take from nine months to a year), and building (lasting from two to two and a half years). Currently, Setzer Design Group is in different stages of about eight projects in a year. There is a 150’ yacht in Denmark and a line of 38’ boats in Washington State, a line in Taiwan and another in Maine. One is destined to be based in Fiji, another in Australia, and yet another as a classic business commuter in the Northeast. Some clients are going on world tours and others are using their vessels only on rare occasions. Setzer is most recently licensing shipyards to use their name on certain caliber lines of yachts.

Another holdover from design school, Setzer sometimes has boat-builders create a cardboard model “mock-up” of an entire yacht prior to construction as was recently completed in an 85’ version in Maine. He walks through the full-size model with clients to make adjustments to their needs, heights, basic ergonomics, sight lines, etc., so client expectations are really worked out before the actual building begins. Having visited and built boats on almost every continent and learning more about law,
Business, accounting, ethics and different cultures than he ever imagined needing while in design school, Setzer is set to launch a new company called Windswell Designs, a marine product design company. Armed with a passion for surfing and all water sports and a passion for design, Setzer looks forward to spending more time styling and designing these production product lines.

Some people ask Setzer how he could have relocated his business from New Bern to Cary. He smiles and replies that he is on the water 10-12 times with each boat for testing. Of course, he is really going to enjoy the 17 mahogany bay boat that he has built with his sons, Joshua and Cameron. “It’s like a fine piece of furniture that has been over a year in the making,” he says. Thinking back on his college days, Setzer commends Bob Burns, Frank Harmon, Michael Pause, Pat Rand and Vince Foor for taking him under their respective wings. “I wish I could do it all over again, eyes even wider open, and raising my hand more often within all my classes, for there was really nothing to lose,” concludes Setzer.

Kelaine Vargas is making her dream of incorporating nature into cities a reality by landing a job in February 2005 at the Center for Urban Forest Research, a research unit of the U.S. Forest Service housed at the University of California-Davis. After receiving her MLA with a minor in forestry from NC State in 2002, Vargas went to Berlin on a Fulbright Scholarship to study urban ecology and how ecology could be influenced by design. “I loved the experience of living in Berlin,” Vargas says. “It is the greatest city in the world.” However, Vargas explains that after completing a landscape architecture internship and starting a freelance editing job, she realized the high unemployment rate in Berlin meant it was time to relocate. Vargas signed up to be informed of U.S. Government jobs that mentioned landscape or forestry. Most of the job hits she received were not in her training, until finally, “I get really lucky,” she says. “I saw an ad for a landscape architecture job with a focus on urban ecology and forestry.”

She applied right away, was interviewed from an Internet café in Munich and was offered the job on the phone. She had never been to California, but the job sounded too interesting to pass up. Not being a “small-town girl,” the adjustment to Davis, California, a town of 65,000, has been a bit tough. So she has focused on the part of town she enjoys—downtown—and takes a 30-minute walk through an arboretum to get to work each day. She applied right away, was interviewed from an Internet café in Munich and was offered the job on the phone. She had never been to California, but the job sounded too interesting to pass up. Not being a “small-town girl,” the adjustment to Davis, California, a town of 65,000, has been a bit tough. So she has focused on the part of town she enjoys—downtown—and takes a 30-minute walk through an arboretum to get to work each day.

There are two main research projects Vargas works on at the Center. The first is called STRATUM (Street Tree Resource Analysis Tool for Urban Forest Managers). This regionally based software allows communities to use their tree inventories to calculate the environmental benefits of street trees, such as storm-water interception, air pollutant uptake, and energy-use reduction and places a dollar value on these benefits.

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Kelaine Vargas pictured outside of her office at UC-Davis.

While conducting research for the underlying data used in the software, Vargas will travel to Albuquerque, Boise and Honolulu. On these trips, she is working with cities to collect data on tree growth, environmental conditions and urban infrastructure. After the in-depth research is completed the results and the software will be made available free of charge to the public on the Center for Urban Forest Research’s Web site. The second project, EcoSmart, is a suite of web-based software programs for landscape architects and other professionals to evaluate the trade-offs between different landscape practices at the residential scale in terms of water and energy use, and fire safety. A computer-simulation environment allows users to adjust the type and location of plantings, add water conservation tools, and vary building and hardscape materials in order to test the effects on energy and water conservation and on fire safety. 

While Vargas admits that she is disappointed that she is not doing design work yet, she enjoys the work of bringing nature and cities together.

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After only two years of teaching, Keely Hipp (BAD 2003), the first art teacher at North Carolina’s Governor Morehead School (GMS) for the Blind, has been recognized by the Council for Exceptional Children’s Division on Visual Impairment as a national teacher of the year. But for Hipp, working with her students is its own reward.

In describing the challenge of teaching such a visual subject to sight-impaired students, Hipp comments that there is no book that tells you how to teach the visually impaired. “The kids teach me as much as I teach them,” she adds.

Walking into her colorful classroom, you would never suspect that Hipp’s students were sight-impaired. Hipp graduated from NC State with a lot of experience working with at-risk children through an internship at SeeSaw Studios in Durham. Hipp still enjoys teaching at the college’s Design Camp in the summer, so Associate Professor of Art + Design Vita Plume sent the job position and encouraged her to apply.

“When Vita sent me the job posting, I got so excited. The more I read, the more I thought that I could do this,” says Hipp.

The Governor Morehead School, located in Raleigh, has 19 students enrolled in K-12 and life skills programs. Visually impaired students can begin their education as early as five and continue, depending on the program, until they are 21. Students that attend GMS have to be legally blind in at least one eye.

The School always had arts and crafts, but Hipp has introduced them to art education. A typical week for Hipp includes teaching about 45 students in all on a rotating basis.

“Keely is extremely student focused,” says GMS Principal Keri Lohmeier. “She has done a great job with resources and has taken a lot of initiative and makes sure the kids have a chance to participate in the community.”

Whenever Lohmeier hears about an art contest that is visually-impaired specific, she forwards it to Hipp. “When Keely submitted more than 20 pieces to the Helen Keller International Art Show in Alabama, they nominated Keely for the teaching award directly for the exceptional student work,” Lohmeier added. “I supported her nomination.”

“Keely has been extremely positive and has done a wonderful job of promoting the GMS arts program by providing exhibitions during school musicals,” she added.

“What’s even more impressive is that Hipp is still working on her teacher certification. GMS is paying for her to get certified in both art and visual impairment. Teachers get three years to complete certifications. Bringing her College of Design experience of critiques to the classroom, Hipp has the academic students maintain a sketchbook. ‘Sketchbooks and crits are part of life here – they do mockups, thumbnail sketches and variances,’ she explains.

Sometimes the students get frustrated because they are so excited to move to the materials. “They don’t get the materials to start a project until they work out the idea,” says Hipp.

“Feedback is important, too. Students need to learn to recognize successful projects and the not so successful ones in their work as well as in others’ work,” she adds.

Hipp recently found some bracelets online that capture her teaching philosophy. The bracelets have the words “See the Possibilities” on one side and braille on the other side. Discovering the bracelets online, Hipp called in and ordered the last 100 and made them available to others at GMS.

Hipp’s ability to see the possibilities for a thorough art education for the visually impaired students at GMS has brought her joy and recognition.

Above: Keely Hipp’s art-filled classroom at Governor Morehead School.
Left: Hipp sporting a white “See the Possibilities” wristband in her classroom.
Imagine. Graduating with a degree in Industrial Design from NC State and turning down a high-paying, field-related job in order to work for the greater good. That’s what Jesse Rademacher (BID 2004) did.

A college friend, Ryan Harrison (MID 2005) mentioned to Rademacher that his wife needed help with a brochure for the recycling program she was working on. So Rademacher started out by volunteering his time to develop a recycling brochure.

It started when Keefe Harrison, waste management analyst with the North Carolina Division of Pollution Prevention and Environmental Assistance (DPPEA), noticed that there were no recycling campaigns targeted at 18-34 year olds. According to her research, that same group is least likely to recycle. Then in July 2004, DPPEA received a one-year grant from the Environmental Protection Agency Region 4 to create the RE3 program to boost N.C.’s recycling totals. Rademacher decided to stay on as an intern to develop the campaign with Harrison for a year instead of taking a position in industrial design because he wanted to help make a difference.

“RE3 is a social marketing based program and is one of a kind,” says Harrison. She noticed there was no specific campaign to increase recycling among this 18-34 demographic. The Recycle Guys program that N.C. adopted from South Carolina is targeted to 5-12 year olds. Though successful at reaching youngsters, this childish approach didn’t really appeal to the demographic that N.C. really wanted to educate to recycle. Dancing bottles and cans just didn’t cut it for the 20-something crowd, a group who are high consumers of products that can be recycled. N.C. wanted to reach them in a new, fresh way. In fact, males in this 18-34 demographic are least likely to recycle. Rademacher’s designs are aimed at that target group.

For the campaign, Rademacher was teamed with Harrison and social marketing specialist Allison Hauser, who is working on her master’s degree in public administration at NC State. The three combined social marketing and target-specific graphics to develop the RE3 campaign (www.RE3.org).

“This campaign breaks the classic paradigms of recycling programs. We didn’t use greens and blues and we wanted a positive approach that didn’t scare people into recycling,” says Rademacher. “We were marketing for behavior change, for social change in normal people.”

When his colleagues from other states see the new RE3 campaign, they often ask who the ad agency is who put the images together. I point to Jesse. ‘What agency is Jesse with?’ they wonder. ‘No,’ I say, ‘just Jesse!’ The best part is that Jesse bundles creative talent and efficiency with this easy going personality and dry humor. It’s fun to go to work when Jesse’s part of your team!” says Harrison.

So impressed with the RE3 program, the Carolina Recycling Association awarded Rademacher and teammate Allison Hauser with Behind the Scenes Awards in March 2005. As for Rademacher now that his one-year stint is up, he is looking for another challenge. He was at the right place at the right time to make a difference.

The RE3 program was launched this spring. Rademacher developed a Web site with downloadable images, t-shirts, posters, commercials — all graphics he also designed. And his can panel design appeared on 4.5 million Mountain Dew cans in North Carolina this summer. Harrison says, “Pepsi is on board as a sponsor, as is Sobe, Surf Camp, Time Warner, Emory Corporation and many local governments. We sent two people who registered online at RE3.org to Los Angeles to the XGames.” Harrison adds, “Jesse’s designs have been the things to get these big names on board...they like the image.”

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“Now that the RE3 campaign is complete, other states will be able to use the program at no cost,” says Harrison. Georgia is the first state to fully adopt RE3. Harrison notes that “other states are really excited about the RE3 campaign so don’t be surprised if you see Jesse’s RE3 designs” picked up by other region members including Alabama, Florida, Kentucky, Mississippi, South Carolina, and Tennessee.

“As for Jesse now that his one-year stint is up, he is looking for another challenge. He was at the right place at the right time to make a difference.”
DESIGN INFLUENCE / FALL 2005

Charles Joyner is one person who has spent the last 25 years developing some concrete answers to these hard questions. In 1979 Joyner started Design Camp, an NC State summer program for young people running down neighborhood and spending money on art classes is out of the question. How am I going to connect up with somebody else who thinks like me?

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Glenwood Morris works on a clay model of his truck design.

In his five years teaching at the College of Design, Associate Professor of Industrial Design Bong-il Jin has earned a reputation among his students as a powerhouse.

Jin hails from Seoul, Korea, with experience as both an academician and a professional automotive designer. In talking about his teaching, Jin points out the different education system. Because of the differences in preparation, Jin finds that “You can mold [U.S. students] to be more flexible. They are creative. They can incredibly improve in a short time,” he says.

He encourages his students to enter competitions and to focus on one project. “I know companies’ goals and what they want,” says Jin. “I search last year’s winners and look for trends. I help with brainstorming and I filter their projects and give them clear directions based on my research.”

During Jin’s tenure his students have been successful in competitions including MotorTrend Design Competition, Marine Alliance Scholarship Competition, Lexmark International Printer Competition, and NY International Auto Show Traffic Safety Competition.

Jin holds a Master of Product Design from Hong Ik University in Seoul, Korea; a Special Certificate of Transportation Design from Art Center College of Design in Pasadena, Calif.; and a BFA of Industrial Design from Hong Ik University.

From 1983 to 1990, he worked for Kia Motors Company (now Hyundai KIA), designing concept and production cars. He then served as chief designer for four years at Daewoo Motors (now GM-Daewoo).

He taught transportation design at Kun Kuk University and Young Nam University in Korea and product and transportation design at Soek Myung Women’s University.

Steven Bockmann learns clay finishing techniques from Bong-il Jin.

and Myung Gi University from 1995 to 1999. He was a department chair of industrial design at Narai Academy of Industrial Design from 1995 to 1998.

Jin also has designed various products at Tandem Design Associates, a design consulting agency.

Students flock to Jin because he knows his subject well, and helping his students learn and improve is what’s important to him. “I love teaching, and my students trust me because they see my work and I show them everything.”

“It is difficult to combine the styling and engineering mission of a designer,” he adds. “Students want to stick to their idea only, and I try to make them understand how to make their design practical.”

Industrial Design and Mechanical Engineering Student Jeff Poon credits Jin with being part of the reason he came to NC State. He had Jin in a studio that worked with Purpleshell, a start-up that is developing a router/server with the end user in mind.

Poon says, “I wanted to learn more about car design and sketching skills. Bong makes us do needs-based research and is environmentally conscious.” Talking to students in his senior-level summer studio, you get the feeling that they are being pushed beyond what they thought they could do – and they enjoy it. In their comments, Jin’s expertise and focus on developing students into better designers is obvious.

Industrial Design Sophomore Steven Bockmann, from Raleigh, took the summer studio from Jin because he wanted to have a head start in automotive design skills. “He obviously knows us and he is very inspirational as a teacher,” says Bockmann. “He’s excited about teaching and he makes you glad you are taking the class.”

After they finish this first project, Jin’s students work on two or three more projects, and he encourages them to use references to understand recent market and design trends and to get design clues to reduce the amount of time wasted. They aim to get the best result for the design problem they are working on.

Steve Chaney, a master’s student from Dallas, worked with Jin on an independent project – an automated public toilet. Chaney says, “He has a big personality and will tell you honestly if your design is bad, and because he is honest, you learn more.”

Students Bee Lee and Mike Bissinger say that learning from Jin has changed their design process.

Lee, an Industrial Design Senior, says, “Bong makes you see things that you didn’t before. I knew nothing and learned a lot from him on how to make a design that can actually be produced. He encourages us to get ideas from nature because there is no copyright and it helps simplify our shapes.”

Bissinger, a second-year Track Three student who has an undergraduate degree in graphic design, says there is “a noticeable change in the way I work to build a case for my design.”

Bissinger had Jin in the studio that worked with Purpleshell, a start-up company located on Centennial Campus. Jin is the principal investigator on the Purpleshell project to design a router/server with the end user in mind.

“On that project, Bong was able to help me go from the process of graphic design to industrial design. Our focus is on process and research. The process is superficial if you don’t have an idea about how the product will be used,” adds Bissinger.

Track Three Graduate Student Glenwood Morris says that Jin is “one of the best professors in form and function – workflow and how to fit it all in the bus. He helped us with the human factors and how to do the seating, work spaces, safety issues.”

Morris had Jin in a studio that worked on plans for a mobile radiation van. For Jin to stay current with trends, he spends a lot of his time visiting retail stores to research trends, pricing, finishing material and technology and customer demands, which change constantly. He also researches world issues, economics, levels of international students design and evaluates new software and other devices.

As Jin says, being a good designer is not being a skill master but being a ‘culture leader’ through mass production.
Being selected for the Graphic Design Book Award was the icing on the proverbial cake for Kerr Robinson, a May graduate. Robinson came to the College of Design as a Park Scholar, the highest scholarship offered by NC State that includes tuition, room, board and free laptop, among other benefits. Of her experience at NC State, Robinson beams that “everything I’ve wanted to do, I’ve been able to do.”

And, do, she has. Not only has the Spanish Fort, Alabama, native been involved in Service Raleigh, served as editor and art director of Americana – the online literary magazine of NC State students, and participated in a multidisciplinary studio for Lees Carpets that produced the rbn commercial carpet, Robinson also spent last spring in Italy working at Fabri and Bemeton.

To top all that, her last semester studio was involved in redesigning the NC State alumni magazine. She published her own book of poetry, likes to make her own clothes, and takes art classes because she appreciates it and genetics classes for fun. She interned at Fusion Point, 2 x 4, and of course, Fusion Point is one of two new interns hired for three months beginning June 5.

“After three months with 2 x 4, Robinson will take a designer position at Sullivan & Company. The Alumni Association chose her to document her life after graduation. You can browse www.alumni.ncsu.edu to see her blog or visit her personal Web site at www.tensaw.com.”

If you have any questions or are interested in speaking with these fine students, please visit www.ncsu.edu/design or email design@ncsu.edu.

COMMENCEMENT ADDRESS

Distinguished Alumnus Rodney Swink Speaks at Spring Commencement.

GO FORTH AND DO GOOD DEEDS.

The next time you hear that you will know I am through and you can politely, or, if so moved, wildly, applaud.

Now that you know how my speech will end, let me turn the pages back and fill in some blanks.

FIRST TO THE PARENTS, GRANDPARENTS, SPOUSES, FRIENDS:

The student you are here to honor today is entering a noble and worthy profession, broadly stated, that of design, whether architecture, landscape architecture, industrial design, art and design, or graphic design. The significance of design through history cannot be overstated. It is evident in hundreds of ways and perhaps not evident in even more. There are points in time when civilization makes major shifts, such as from agriculture to industry, or from industry to information, when creative thinkers and builders create new paradigms, new ways of doing literally everything. Today, given the pace of

Scholar Craves a Challenge

I have to begin with a disclaimer. Many of the landscape architecture students already know this and it is only right that all of you should. When I first graduated from NC State University with a degree in economics, I was not really sure what I wanted to do. I found the landscape architecture graduate program through friends, and seeing how much they seemed to enjoy all-things and design-build projects, I developed a keen interest in the design school. It was summer before I was able to actually apply and each week I diligently visited Dick Wilkinson, the chair of the landscape architecture program, to find out if I was being admitted. Eventually I was.

A few years ago I ran into Dick and was reminiscing about the program when he told me a story. He said that as head of the program he always kept a couple of spots open for those who wandered in off the street and sought admission; he referred to these as “street people”. He would usually wait a while to see what else might show up and eventually he might take a chance on such an applicant. Well, it turns out that I was a street person. So now you know the real story of my background. And I will be forever grateful to Dick for taking that chance on me.

It is a great honor to be here. I have had the privilege of speaking to many groups on many occasions across the nation but the opportunity to speak at a commencement exercise, especially at my alma mater, is something very special.

For those of you who may have had a long night celebrating, or who do not really want to listen to one more speech, or for those of you who may be planning to zone out, I want to go ahead and give you my closing statement. This way, when someone later asks what your graduation speaker said, you will have something to tell them. Plus, even if you do not remember anything else, this is the most important message anyway. Ready?

The student you are here to honor today is entering a noble and worthy profession, broadly stated, that of design, whether architecture, landscape architecture, industrial design, art and design, or graphic design. The significance of design through history cannot be overstated. It is evident in hundreds of ways and perhaps not evident in even more. There are points in time when civilization makes major shifts, such as from agriculture to industry, or from industry to information, when creative thinkers and builders create new paradigms, new ways of doing literally everything. Today, given the pace of

Distinguished Alumnus Rodney Swink Speaks at Spring Commencement.
change that we find ourselves dealing with, both locally and globally, we find
ourselves in need of leaders who can contribute to the improvement of their
community. You will be contributing to the improvement of your community. You will
be a good deed.

Will that be your legacy? I suspect not and I do so for two reasons. First, to get into the College of Design, you had to demonstrate a high level of energy, ideas and excitement about the future. Hopefully while here, we
were able to build upon your base and add new layers of each. High-energy people committed to creative thinking are not inclined to do so only for their personal gratification. They want to interact with others. They want to be personally involved.

Second, as a product of NC State University, one of the great land
grant institutions in the nation, you are a product of a place that has a
mission to be involved in people’s lives in meaningful ways. You are now
an agent of NC State and as such you have a personal responsibility to help
carry out our university mission. You really have no choice but to be
personally involved. To do so would be unacceptable; to do so would be a
good deed.

How can you do this? I say that wherever you are get involved in the
life of your community. People may not understand design and what we can
do so the best way to educate is to work with people shoulder to shoulder
helping them to address issues of importance to them. Get on the planning
board, appearance commission, neighborhood association, school board,
church board, city council, Habitat for Humanity organization. The oppor-
tunities are limitless and the need is huge. That is the point that by working
with people you will be demonstrating exactly what designers can do, and
educating them to the value we bring to community issues.

But more important than educating others about your profession,
you will be contributing to the improvement of your community. You will
be giving a gift that has real value and meaning, and it will be good for you.
So get involved. It would be a good deed.

In that same vein, get involved in your professional society, too. Professional organizations are only as strong as the members they serve
and what they represent. There are always professional development tools that could
use support and it is a great way to build knowledge, skills, networks and
long-life friendships.

And let me be among the first to also suggest that you support your
university and the College of Design. That would be a good deed. Think
about all that you received from the College, and how many people
contributed to your education, whether through direct teaching, gifts to
the programs, summer jobs, as adjunct professors. There are many ways
that you can support your alma mater and I hope that you will do so. We
will take pride in your success and feel a part of it; in turn, remember that
our success will be yours to celebrate as well, so help us to be successful.

FACULTY AND STAFF:

Finally, I do not want to overlook the third leg of this stool, the faculty
and staff. Education is a difficult, expensive yet invaluable undertaking
that is best done as a partnership among the students, parents
and university. I trust that has been the case here.

I know the high regard with which this College is held across the nation.
Parents, your sons and daughters were fortunate to attend this institution and
work with some of the brightest minds in the design profession. They
will join the ranks of talented alumni who continue to bring recognition to
this College. For that credit must be given to the faculty and staff who do
so much to prepare them for what is ahead. Every year they take on a new
group of young adults and work diligently to prepare them for professional
life and productive careers. To borrow a phrase, they take un-molded clay
and help to turn it and shape it into something of value and even beauty.
Every day the faculty and administration do good deeds.

WHAT IS AHEAD

So what’s next? For some of you, post-graduate studies, for many,
jobs await. For others, perhaps travel is around the corner. Ultimately all
of you will be in a different place doing new things. Hopefully satisfying,
rewarding things. Wherever you end up, I want to remind you that
each day you have the opportunity to be a positive influence on the world,
starting with those around you.

I am convinced that we all have a gift to give. It may manifest itself in
different ways for each of us, but it is there. As designers, we have a unique set
of skills and talent that few can claim. Use your gift wisely and well. And at the
end of the day, you will know that you did make a difference. It mattered.

Robert Louis Stephenson said, “Don’t judge each day by the harvest
you reap but by the seeds that you plant.” When you do good deeds, remember
that you are actually planting seeds that if tended will come back to bear
fruit for all to enjoy.

Knowing that I leave you with this final thought:

Go forth and do good deeds.
Alumni and Friends Receptions

The College of Design continues to connect our alumni and friends throughout the country. On April 22, 2005 – alumni and friends gathered for a reception at the Aventura, N.C. May 19, 2005 – more than 40 college alumni and friends gathered in Las Vegas, at the MGM Grand Resort Conference Center, for a reception during the AIGA National Convention and Expo. August 5, 2005 – in conjunction with the AIA Summer Design conference in Richmond, Va., alumni and friends gathered at the host office of Gresham Smith and Partners. Special thanks to Stephen Halsey (BEDIA, 1990, B.Arch. 1991) and firm principal David King.

Receptions planned for this fall include:
• September 13, 2005 – Boston, Mass., at Callan McKinell & Wood Architects, to honor Meredith Davis during the AIGA National Conference.
• September 23, 2005 – “A Fundamental Change – Renovation of Leazar and Kamphoefner Halls” – A College of Design Wide member event to include a hard-hat tour of the Leazar Hall renovation project. Sponsored by Riley Contracting Group.
• November 9, 2005 – Annual Scholarship reception in honor of scholarship recipients and donors.

We are always on the move throughout the country, so please be on the lookout for information on receptions in your area. If you would like to host a reception at your office or home, please contact Carla Abramczyk at 919-513-4310 or carla_abramczyk@ncsu.edu.

ARC Prep Courses Offered

Three preparation courses will be offered this fall for architectural registration exams (ARE). See the calendar on the inside front cover of this issue or go to www.design.ncsu.edu/cont-ed for details and registration information.

Practitioners’ Convocation Planned

The Practitioners’ Convocation was held last fall in the auditorium in Kamphoefner Hall and featured 10 employers speaking about their company portfolios. This two-hour presentation panel was followed by a one-hour session for student portfolio reviews. This year’s Practitioners’ Convocation and Portfolio Review will be held on Thursday, November 17, 2005 from 6 until 8 p.m. The College of Design Interview Day will be held on Friday, March 24, 2006, and Friday, March 31, 2006, from 1 until 6 p.m. Please contact Amy Frisz at amy_frisz@ncsu.edu if you would like to register for either event. You may also send any job listings to be posted in eRecruiter/ePack and sent to students via e-mail to this address.

Bring your Sketchbook to Old World Prague

The Prague Drawing Institute for Design, May 28-June 3, 2006. This College of Design conference focused on the rise of obesity and its link to the built environment. Design and planning practitioners presented excellent sessions on real-world active living design solutions relating to work and school environments, neighborhoods, cities and public policies. Doug Kelbaugh, FAIA, dean of the Taubman School of Planning and Design at the University of Michigan presented a keynote on “Sprawl, A Conspiracy of Good Intentions,” and Mayor Bill Pursell of Nashville shared the many strategies his city has implemented to improve neighborhood quality of life. Videos of some conference sessions will be available. Contact Jean Marie Livaudais for more information: jean_livaudais@ncsu.edu or 919-515-8320.

Home of the Month Initiative with The News and Observer

A new collaborative effort between the NC State University College of Design, through its Home Environments Design Initiative, and The News & Observer.

Designing Communities for Healthy Living Conference

Last School year’s college conference attracted an active group — more than 120 landscape architects, planners, city officials and design students from across the state — to learn about designing environments that promote healthy, active living. College alumni Rodney Swink (MLAR 1977) and Steve Schuster (BEDA 1975) co-chaired the event.

Rich Kellingsworth, former director of Active Living at Jean Lynch Institute, opened the conference, welcomed the participants with a startling presentation on the rise of obesity and its link to the built environment. Design and planning practitioners presented excellent sessions on real-world active living design solutions relating to work and school environments, neighborhoods, cities and public policies. Doug Kelbaugh, FAIA, dean of the Taubman School of Planning and Design at the University of Michigan presented a keynote on “Sprawl, A Conspiracy of Good Intentions,” and Mayor Bill Pursell of Nashville shared the many strategies his city has implemented to improve neighborhood quality of life. Videos of some conference sessions will be available. Contact Jean Marie Livaudais for more information: jean_livaudais@ncsu.edu or 919-515-8320.

The conference was made possible by generous sponsorships from the National Institute of Environmental Health Sciences, Adams Products Company, Empire Properties, the Kenan Institute for Engineering Technology & Science and the Raleigh Urban Design Center.

Stay tuned:
The College of Design conference continues on February 18, 2005, with “Designing Sustainable Cities.” Conference session speakers Paul Morris, FASLA, and Dennis Carmichael, FASLA, enjoy a pre-conference reception with co-chair Rodney Swink, FASLA.

Nominations open for Design Guild Award

The Design Guild, a membership and advisory organization of the College of Design, is soliciting nominations for the 2006 Design Guild Award which recognizes significant contributions of an individual or group to design in the Southeast. The award brings awareness to the importance of design in the community — and the practice of good design as a sign of good citizenship. Award nominees must meet the following criteria:

Nominees must reside in the Southeast, either currently or at one time, or produce or influence design that has enhanced this region. The social context of the work, as well as the public service of the recipient will be considered.

The nominee must be listed and be able to attend the Design Guild Award Dinner on Saturday, March 25, 2006. Included are all categories of design such as, but not limited to, architecture, arts, design, landscape architecture, art and design, and industrial design. The recipient need not attend the College of Design at NC State University.

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North Carolina State University's College of Design celebrated the opening of its year-round Prague Institute on Friday, June 24 with Dean Marvin J. Malecha joining international and university dignitaries at a grand opening ceremony in the city in the Czech Republic.

Representatives from the U.S. embassy were on hand along with university administrators to mark the opening of the institute, which is the first international center for NC State. Building on 14 years of summer design studios in Prague, the institute will now offer year-round educational programs. Semester-long courses will be organized and presented by College of Design faculty in collaboration with local designers and scholars. The institute will also continue to host summer studios and other programs. The unique context of an old European city and the larger Eastern Europe setting will be incorporated into the learning initiatives through case studies, field trips and short excursions.

The institute is located on a medieval street in the center of “Old Town” Prague and is situated in one of the city’s main art districts, which includes a number of art galleries, bookshops, cafes and restaurants.

After running the NC State Summer Study in Prague Program for 14 years, Dana Bartelt will serve as resident director of the institute. Bartelt previously served as associate professor of graphic design at Loyola University in New Orleans. She received her bachelor’s of environmental design in landscape architecture and her master’s degree in graphic design at NC State. Her research focuses on Central European and Middle Eastern topics in graphic art and design.

Among the other officials who attended the institute’s opening were; former Interim Chancellor Robert Barnhardt; Provost Larry Nielsen; and Vice Provost for International Affairs George Wilson. Several deans and department heads from the College of Design and other NC State colleges also participated in the event along with administrators and faculty from Czech Technical and Purkyne universities in Prague.
Laura Hatfield (BEDA 2004) served as Miss Garner 2005. She placed in the Top 10 Finalists and received the Miss America Academic-Scholar Award (for her 4th consecutive year)—holding a Miss America record during the Miss North Carolina pageant in June. Hatfield organized a Christmas Cheer Tour that collected more than 11,000 toys for North Carolina hospitals and orphanages and a Country Music Celebrity Auction that raised more than $20,000 for the National Eating Disorders Association (NEDA). She personally collected a variety of autographed memorabilia donated by country music artists that were auctioned off in honor of National Eating Disorder Awareness Week held February 27-March 5, 2005. The auction was named the “largest volunteer-led fundraiser in the history of the organization” and she was named “Volunteer of the Year” from volunteers across the nation and 11 other countries. She is scheduled to speak at the NEDA Conference in Denver in September. Recently, Hatfield was named to the UNC Eating Disorders Board of Visitors. While at NC State, Hatfield was named to the USA TODAY All-USA College Academic Team.

Elizabeth Lundberg Morisette (BEDN 1994) has recently shown her woven work in several venues including The Roit Institute, New Castle, Penn.; The Hackrock Center for the Arts, Gaithersburg, Md.; and The Weinberg Center in Frederick, Md. Her work has also been included in several national fiber shows, including Fiber Directions 2005, Wichita, Kansas; Nothing New, St. Paul Minnesota; and The Tribute to Fiber Art, Apex Gallery, Washington, D.C. Upcoming shows include The National Juried Bead and Fiber Exhibit, Frederic, Md., September 3-October 30, 2005, and RE/COLLECTIONS, at the Peninsula Fine Arts Center, Newport News, Va., November 5-December 31, 2005. She has also started on a master’s degree in Community Arts from the Maryland Institute College of Art.

Vincent Edward Gardner (BEDA in Product Design 1987, M.F.A. 2002) won in the Michigan Challenge Design January 9, 2005. Each year Micheline establishes a theme for designers all over the world. Their design entries are reviewed by an international panel of top designers and those selected have their drawings, scale models or vehicles featured at the North American International Auto Show as part of the Micheline Challenge Design exhibit. The 2005 Challenge focused on vehicles and vehicle designs that demonstrated the influence of German design, the events, people and icons that have inspired the international automotive design community. Gardner’s design “The Hauler” is a neo-Bauhaus experiment in a long-haul truck design. His visual form was inspired by the Elb School of Design philosophy that good design is simple. Modularizing the functions as an expression of the form is Ulm to the fullest. He was also an invited guest lecturer at Appalachian State University’s Visiting Lecture Series in the Industrial Design department. His lecture focus was on global design and the role software, like Alias studio tools, plays in the world design scene.
After running the NC State University Summer Study in Prague Program for 10 years, Bartelt left Loyola University New Orleans where she was Associate Professor of Graphic Design, to become resident director. Her scholarly research focuses on graphic art and design.

Susan Brandes, art + design, had her art work, “titled "The Brink," installed in the Embassy in Tallinn, Estonia, which is the official residence of the United States Ambassador to Estonia, as part of the ART in Embassies Program. She also participated in a roundtable discussion about the nature of critiquing which was published in Fiberarts magazine, April/May 2005. Brandeis, art + design, had her art work, "Shibori Shaping the 21st Century." The show took place from May 15 - June 12, 2005, at the Tama Art University Museum in Tokyo.

Dana Raymond, art + design, serves as resident director of the Prague Institute. Her scholarly research focuses on the nature of critiquing which was published in Fiberarts magazine. Brandeis was selected as the single NC State University recipient of the Board of Governors' Teaching Award. This is the University’s highest teaching award. See story, page 5.

Scott Townsend, graphic design, mounted an exhibition of new work at the Visual Studies Workshop in Rochester, N.Y., and was visiting artist there during the month of May. The Visual Studies Workshop is an internationally recognized center for media studies. His work was included in a group show in Marambasi, Venezuela, at the Museum of Contemporary Art in May and June. Townsend also had an article published in Brandeis (an international peer reviewed journal sponsored by the Center for Hemispheric Studies) on the use of interactive visualizations in bilingual communities and wrote a chapter titled "Using the Tools of Visualization as a Critical Practice" in Tyzoe: Design Wisdom, by Wolfgang Jonas (Ashgate, London).

Leslie Young, Center of Universal Design, received a Triangle Access Award for Outstanding Achievement in Removing Architectural Barriers. The Alliance of Disability Advocacy Organizations awarded the awards on July 21, 2005, at the NC Museum of Natural Sciences. This year marks the 15th anniversary of the Americans with Disabilities Act.

Chandra Cox, art + design, has been active with North Carolina public art in 2005. Cox began participating in two public art projects: The Beatties Ford Road Community Transit Center within the Charlotte Area Transit System (CATS) through their Art in Transit Commission, and the Pride and Dignity from the Hill, Happy Valley Community Public Art Commission, sponsored by Biggs Gallery at Winston-Salem State University and the N.C. Arts Council Learning Audiences Program. The CATS project integrates public art, landscape and hardscape into the facility design. The cultural impact of Cox’s design inspired CATS to rename the facility the Rosa Parks Place Community Transit Center. Construction begins in 2005. On May 20, 2005, at the Levine Museum of the South, in Charlotte, Cox participated in the debut of an educational video on the CATS Art in Transit and Park and Ride Projects. She was featured in the DW2 explaining the design process. The Happy Valley Community Public Art Commission project is community-based focusing on the creation of a visual narrative that documents and preserves the community history of a neighborhood in which the physical structures have been demolished. The projects continue through fall 2005. Cox will serve on the Ad hoc committee that will advise the development of a Master Plan for Public Art for the City of Raleigh beginning fall 2003.

Meredith Davis, graphic design, was named director of the PhD program in Design. The curriculum has been revamped. Visit www. design.ncsu.edu/hdpd for details.

Fernando Magallanes, landscape architecture, will receive an award for excellence in teaching and public service by the Council of Educators in Landscape Architecture (CELA) at its annual meeting held September 22-25 in Atlanta.

Linda Stork, landscape architecture and Natural Learning Initiative, was part of a roundtable discussion about the position of Associate Director of the School of Architecture: Her duties as Associate Director include serving as Director of Graduate Programs and Studio Coordinator of Professional Degree Programs.

Dana Raymond, art + design, will teach at Okinawa Prefectural University of Arts this fall while on scholarly leave. He will be leading a class of students in a public sculpture project in the capital city of Naha.

Wendy Redfield, architecture, received promotion to associate professor with tenure and assumed the position of Associate Director of the School of Architecture: Her duties as Associate Director include serving as Director of Graduate Programs and Studio Coordinator of Professional Degree Programs.

Art Rice, landscape architecture, was named Associate Dean for Graduate Studies, Research and Extension.

Henry Sanoff, Professor Emeritus of Architecture, recently returned from a lecture tour in Yokohama, Hiroshima, Nagoya and Yonago which was sponsored by the Japan Institute of Architects and the Nagoya Institute of Technology. The topics varied from waterfront development in Hiroshima to community development. Sanoff has also been invited to the Design Science Forum in Rotterdam and invited to the Portuguese Institute of Architects to speak about design in Lisbon.

Will Temple, graphic design, was hired as assistant professor beginning this fall. Temple holds a B.A. in aesthetic therapy from the University of California Santa Cruz and an MFA in 2-D design from Cranbrook Academy of Art. During his two-year tenure as a visiting professor, Temple taught a range of courses from fundamentals to advanced graphic design studies. His most recent study "Reading Raleigh: Making Downtown Legible" was offered this spring in the new Downtown Design Studio.
NC State assistant professor Tony Brock’s graphic the dangers that lurk on the World Wide Web. (NCDOJ), will give parents the knowledge and conjunction with the N.C. Department of Justice State officials hope a new resource guide designed Fight Against Internet Predators other resources.

As part of a class project, 15 students from Michael Young, Computer Science, and Tim Buie, Industrial Design, was held in May in the Kamphoefner Hall auditorium.

Projects highlighted during the showcase were the result of semester-long collaborative efforts between teams formed from students in Computer Science's course on Computer Game Design and Development and Industrial Design’s 3-D Realtime Modeling and Animation Studies. Each team presented a completed 3-D game with custom artwork, 3-D models, game play, character artificial intelligence (AI) and interface design developed by the team members.

The event began with a series of presentations by the project teams introducing their games. Following the presentations, all games were accessible at PCs set up in the auditorium, providing the opportunity to play the games and talk with the developer to learn more about the art and science that went into their construction. The event was open to the public. Both the Independent Weekly and The News & Observer covered the gaming studio.

Computer Gaming Studio a Collaborative Effort
The Computer Game Development Showcase, the semester-long presentation of student projects in the combined courses covering computer game development taught by Michael Young, Computer Science, and Tim Buie, Industrial Design, was held in May in the Kamphoefner Hall auditorium.

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Three College of Design students were initiated into the Zeta of North Carolina Chapter of Phi Beta Kappa this spring. Jessica Dale Jordan, Orcun Kepez and Carrie Elizabeth Jaziri just accepted a design position at Sea Ray Boats. Allen Nelson (MID) had the demonstration biodiesel mower and mower design project he developed on display at Design Day April as part of their Sustainable Design show. The demonstration mower was running on 100% biodiesel made from the waste vegetable oil from a restaurant in downtown Raleigh. Nelson received an NC State research grant under the direction of Bryan Laffitte for his research on biodiesel engines. Ryan Harrison, Kevin Bolobel, and Matthew Dunay also had design projects in the Sustainable Design Show. Harrison had his sustainable office furniture project on display, Bolobel had two chair projects on display and Dunay had his wind turbine project in the show. Graphic design students Colleen Simon and Adriene T unacenc y were chosen by USA TODAY to have their artwork appear in their June 9 feature “Designers’ challenge: Redesign food pyramid” along with well-known designers who were taking part in the challenge. The jury included Colleen Adams, Adams Products Company, representing the food industry.“Designers’ challenge: Redesign food pyramid” along with well-known designers who were taking part in the challenge. The jury included Colleen Adams, Adams Products Company, representing the food industry.

US Ambassador to Ghana visits College of Design’s Art + Design Study Abroad

Mary Carlin Yates, United States Ambassador to Ghana, made a visit to the NC State University Art + Design Study Abroad Program at Kofuo Mensah University of Technology. She visited the campus and met with students and faculty in the College of Design and was given a tour of the facilities by Assistant Professor of Graphic Design Tony Brock, Assistant Professor of Landscape Architecture Graduate Student and Teaching Assistant Michael Leigh and Assistant Professor of Architecture Carrie Elizabeth Jaziri. She also had a chance to interact with other faculty and students.

Allison Bosley (Ph.D. student from the College of Natural Resources and Dept. of Parks, Recreation and Tourism Management) was named winner of a $1000 American Society Scholarships for the 2005-2006 school year. Kepez received the Zeta of North Carolina Chapter of Phi Beta Kappa this spring. Jessica Dale Jordan, Orcun Kepez and Carrie Elizabeth Jaziri just accepted a design position at Sea Ray Boats. Allen Nelson (MID) had the demonstration biodiesel mower and mower design project he developed on display at Design Day April as part of their Sustainable Design show. The demonstration mower was running on 100% biodiesel made from the waste vegetable oil from a restaurant in downtown Raleigh. Nelson received an NC State research grant under the direction of Bryan Laffitte for his research on biodiesel engines. Ryan Harrison, Kevin Bolobel, and Matthew Dunay also had design projects in the Sustainable Design Show. Harrison had his sustainable office furniture project on display, Bolobel had two chair projects on display and Dunay had his wind turbine project in the show. Graphic design students Colleen Simon and Adriane Tuncenc y were chosen by USA TODAY to have their artwork appear in their June 9 feature “Designers’ challenge: Redesign food pyramid” along with well-known designers who were taking part in the food pyramid. Under the direction of Assistant Professor of Graphic Design Tony Brock, several students submitted designs for consideration.

The College of Design relies on the support of individuals, firms, companies and foundations to benefit a variety of college activities. The following is a list of donors to the NC State University College of Design from July 1, 2004 through June 30, 2005. While space limitations only allow listing those donors who contributed $250 or more, we appreciate the generous support of all the college’s alumni and friends. Please accept our deepest apologies for any errors or omissions.
The Consumer Culture Garden, an interactive installation by EAT (art + design professors Dana Raymond, Patrick Fitzgerald and Ted FitzGerald; Amanda Robertson [BFA 1997; MID 2004]; and Dave Millsaps), is at the North Carolina Museum of Art’s CrossCurrents Exhibition from Sept. 24, 2005, through Jan. 8, 2006.