William Ivey Long showcases his drawings for an upcoming exhibition at the North Carolina Museum of History.
November 4
Scholarship Reception

November 4–5
Annual Leader’s Council Meeting

November 5
High School Workshops w/instructor
Santiago Piedrafita
CAM Raleigh

November 7
Landscape Architecture Lecture
Collaboration: “Beyond the Silo” Series:
Philip Todd, SEPI Engineering

November 14
Architecture Lecture
“Regional Practices” Series:
A panel of local practitioners

November 18
Opening Reception for
ID:ENTITY SELF: PERCEPTION + REALITY
CAM Raleigh

November 21
Architecture Lecture
“Regional Practices” Series:
Merrill Elam, AIA, Mack Scogin Merrill Elam
Architects

November 23–25
Thanksgiving Break

November 28–December 9
Department of Graphic and Industrial
Design Exhibition in Brooks Main Gallery

December 2
Last Day of Classes

December 3
High School Workshops with instructor
Joshua Gajownik
CAM Raleigh

December 5
Landscape Architecture Lecture /
Collaboration: “Beyond the Silo” Series:
Peter Murray, Yorkshire Sculpture Park

December 11
It’s Ornamental Family Sunday
CAM Raleigh

December 17
Fall Graduation

2012 SAVE THE DATES

January 9
First Day of Classes

March 17
9th Annual Urban Design Conference
Raleigh Convention Center

April 21
Design Guild Award Dinner
Raleigh Convention Center

April 27
Last Day of Classes

May 12
Spring Commencement

Unless otherwise noted, all lectures take place in Burns Auditorium in Kamphoefner Hall at 6 p.m.

VISITORS are encouraged to verify time and location of events, which are subject to change. For more details and for event updates, please visit design.ncsu.edu/calendar.

College of Design lectures and exhibitions are sponsored in part by the Design Guild Dean’s Circle and Benefactor members. THANK YOU!

For more information, call 919.515.8313 or sign up for the DESIGNlife e-newsletter at design.ncsu.edu/subscribe.
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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.

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For the latest listing of college faculty and staff, visit: design.ncsu.edu/faculty-staff

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A FULL HAND: EXTENDED

by Marvin J. Malecha, FAIA, DPACSA
Dean, North Carolina State University College of Design

What is it that will give meaning to the study and practice of design? Certainly the word meaning can itself pose a question. On the one hand it can be a simple definition to provide clarification, as in what you mean by the study of design. On the other hand it can be something considerably deeper, as in seeking the greater meaning for the importance of a life in design.

Design education follows just this example. On the one hand it is about the definition of the skills and competencies required to act as a design professional in a rapidly transforming world. Toward this end, competency lists abound and accreditation practices articulate the necessary expected outcomes. Licensing boards are motivated even further with the mission to connect education with the preparation of the individual to accept the responsibility for the health, safety and welfare of the general public. On the other hand a design education can pose the possibility that a life in design can only have meaning in the manner by which the lives of others have been positively impacted. This mentality leads the design professional away from the delivery of services into the context of knowledge discovery and a commitment to bring knowledge to the service of the public good.

Given this understanding the question should be rephrased: Is it possible to provide an educational experience that presumes to nurture the search for the greater meaning?

Perhaps the answer lies in the advice of Louis Sullivan given in the text of Kindergarten Chats, “accumulate abundantly and give of yourself abundantly.” Following this advice, a design education begins along a path stimulating the search for knowledge through a variety of experiences from the iteration of the design process, addressing a variety of projects and programs, to general education and travel. A path focused on reflection, promoting learning from assessing successes and failures, must complement this intense process of gaining personal experience. With experience and reflection a third concurrent path becomes obvious. That path is the identification and acquisition of necessary skills and abilities.

Above: Ghana international students sitting on the steps of the Governor’s House in Cape Coast. The house served as studio in the final weeks of the course. [photo: Charles Joyner]
This context for a design education is now more dynamic than at any time in the recorded modern history of a design education. We are in a time when the world’s economy is transforming the need for efficiency of means and a greater understanding of the realities of design practice. New technologies are transforming the ways and means of design. The responsibility to address energy, environment and sustainability has permeated the roles of each of the design professions. Designers today practice in a hyper-legal context where liability must be assessed for every decision rendered. Risk assessment is a factor in the design process. Working in an international context is simply a matter of fact. The dynamic nature of skills and related abilities implies a fourth concurrent path – the need to foster an agile, entrepreneurial spirit willing to engage in life-long learning. A fifth concurrent path is the necessity of making the connection between the design education experience and the wicked problems of society. To accomplish this, effort must be expended to enhance the empathy of the designer.

I believe these five concurrent paths – the abundant accumulation of experience; reflection as learning; the identification and acquisition of skills and abilities; fostering the agile, entrepreneurial spirit; and nurturing the empathetic design professional – will prepare an individual to begin to address the larger question of meaning. It was Aristotle who observed that maturity is only truly achieved when the individual is concerned about the legacy they leave to following generations. It is for this reason a design education cannot follow the five paths sequentially. Each path informs the other. Each path illuminates the reason for the other. When design education gives focus to the greater needs of society it provides the test of demonstration for every other path and it gives purpose to the entire endeavor. The vitality of application energizes the experience of a design education. Louis Sullivan’s admonition is a recognition that the accumulation of experience begins with life and it continues to its end. It also leaves hanging the question, when do you begin giving of yourself. Aristotle makes clear that unless you answer that question you will never achieve the maturity expected of a sophisticated human being. It could be observed that it is in answering the question that the efforts to give abundantly actually provide the matrix that holds design education together.

This notion of dedicated effort toward the public good as the matrix of our College drives our efforts to maintain a downtown studio in Raleigh and to conduct the K-12 programs in the Contemporary Art Museum of Raleigh that we share with the Contemporary Art Foundation, fosters our international studies in Ghana and Prague, drives our research and scholarship efforts guided by design inquiry, brings community engagement into the design studio and inspires us to consider a variety of new initiatives. The College is first a design school informed by the conscience of the responsibilities of a talented community of faculty, students and staff. But the study of design in our context is not an effete activity. It is rather a fully engaged experience given relevance by engagement. We are a public institution with a related public responsibility. We embrace this expectation.

I believe it is best to begin the process as soon as design education begins. It gives perspective to the more abstract assignments and it opens the window to a more instrumental side of design practice. As with any investment, early moves result in greater benefit later. Finally, it is in the giving of yourself abundantly that the reward of a life well and fully lived is realized. This will give the study and practice of design the greater meaning we seek.

Paraphrasing Le Corbusier writing in his monograph, Poem of the Right Angle, the following admonition forms my thoughts very well, To me a full hand is extended, a full hand I extend. It is for each of us to determine how we will extend our hand.
Art and design illuminated the 14th Annual Design Guild Award Dinner honoring five-time Tony award-winning costume designer William Ivey Long on April 12, 2011 at the Nasher Museum of Art in Durham. Chancellor Randy Woodson attended the dinner with his wife Susan on the second anniversary of his arrival at NC State. A special Wings on Wings award was also presented to Curtis Fentress of Fentress Architects for his contributions to the design profession.

Students modeled Art to Wear pieces from previous shows to coincide with the 10th anniversary of Art to Wear, a collaborative event between the College of Design and the College of Textiles, which attracts thousands of attendees each year. Along with a rousing introduction from the Director of the North Carolina Museum of Art Dr. Larry Wheeler, Long was presented with the Design Guild Award for his dedication to the people of North Carolina and devotion of time and resources to educate future designers of America.

EXTRA ONLINE:  www.flickr.com/ncsu_design
From New York City to Manteo, costume design extraordinaire William Ivey Long juggles multiple projects throughout the year in numerous locations with such ease that you have to wonder: what is his secret? To find out, I embarked upon a mission to catch up with Long this past July, trailing him from Seaboard and Manteo, North Carolina to New York City.

My first stop was Seaboard, a little-known town near the North Carolina and Virginia border where Long celebrates what would have been his father’s 100th birthday at a family picnic on his sprawling property on Main Street. After moving back to Seaboard in 1998, Long with the help of the Eastern Seaboard Trust, has been working tirelessly to rejuvenate life in the town. By investing his time and personal resources in the renovation of buildings, creation of jobs, and the cultivation of community support, he intends to restore the quality of life in his father’s hometown.

The gathering included family members, neighbors, and business associates, Long’s long-time business associate and “Jack-of-all-trades,” Brian Mear, was a constant presence, making sure everything was running smoothly and the guests were happy.

Long gave me a tour of his house, which was filled with family memorabilia, pictures, and books [many of which his friends had written]. The artifacts imbued a sense of warmth that radiated throughout the house. He then led me out to the Seaboard School, which he hopes to revive and transition into The Seaboard School of Fashion and Costume. We discussed his many activities regarding Seaboard including: researching different fabrics; renovating the old grocery store on Main Street to turn it into a costume shop; and reviewing a potential scene shop collaboration with a Broadway production company.

After spending just a few hours with Long and his family, I was awed by Long’s warm reception to everyone around him. This provided me a glimpse of a key ingredient in Long’s successful career: he has a heart of gold for his family, friends and community.

EXTRA ONLINE:
Read the full article online at: www.design.ncsu.edu/dl/williamiveylong
Art to Wear 2011 took place April 12th in Reynold's Coliseum featuring works from fourteen designers from the College of Design and the College of Textiles. Ranging from the use of "up-cycled" T-shirts to re-purposed metallic air filters, the show packed the house and ushered in a new era of designers.

From its inception in 2001, Art to Wear has shown remarkable growth and has matured into a nationally-renowned fashion venue.

The show began with First Year Experience students, who showcased hand-made head ornaments, and a pre-show featuring work from [Annie Albers Scholar] Eleanor Hoffman's Emerging Designer line [which debuted at Charleston Fashion Week]. Master of Art + Design student Wu Fei created and presented a documentary celebrating the 10th anniversary of Art to Wear.

This year's designers and their themes include:

- Suzanne Atkinson [junior] and Afaf Seyam [sophomore], Fashion and Textile Management, College of Textiles: Seven Wonders of the Architectural World
- Lindsay Gilliam [senior] Environmental Design in Architecture, College of Design: ...and all I got was this lousy T-Shirt
- Bryan Bullard [senior] Concentration in Fashion Development and Product Management, College of Textiles: Technologic
- Naomi White [junior] Fashion and Textile Management, College of Textiles: Grandma's Attic
- Jennifer Mahaffey [senior] Art + Design, College of Design: Confessing Hands
- Rebecca Walker [sophomore] Anni Albers Scholar*: Heads and Tails
- Danica Dewell [junior] Anni Albers Scholar*: Dancing out of Darkness
- Veronica Tibbitts [senior] Anni Albers Scholar*: Satiere
- Sarah Hazel Cannon, Freshman, Anni Albers Scholar*: Evolution of Gray
- Katelyn Sexton [senior] Anni Albers Scholar*: Concrete Jungle
- Carlee Fowler [senior] Concentration in Fashion Development and Product Management, College of Textiles: Caprice - A sudden change of behavior
- Keely Cansler [senior] Anni Albers Scholar*: When It All Goes to Black: Life in Mourning

* Dual degree between the College of Design and the College of Textiles

EXTRA ONLINE:
www.ncsu.edu/features/2011/04/how-great-they-art/
REVIVING HANDMADE IN NC: ONE STITCH AT A TIME

Bringing back the handmade traditions of North Carolina products is no small feat as many apparel and textile jobs continue to move overseas and advances in technology require fewer workers in mills across the state. Facing this monumental task are several North Carolinians including five-time Tony award-winning costume designer William Ivey Long, who is poised to take this challenge head on. With the help of The Eastern Seaboard Trust and partnerships with North Carolina State University’s College of Design and College of Textiles, Long is ready to bring it back home.

The Prodigal Son Returns

William Ivey Long’s family roots run deep within Seaboard, North Carolina. Beginning with the first family members settling in the farming community in 1676, they were rooted in a farming tradition from generation to generation. In the late 1920s, Long's father broke with tradition after finding inspiration at the Seaboard School under the tutelage of schoolteacher Bernice Kelly Harris. With dreams of becoming a playwright, he pursued his undergraduate and graduate studies at UNC Chapel Hill – and the rest is theatre history.

Following his father’s lead, Long received a Master of Fine Arts from the Yale School of Drama in set design and began his career as an apprentice for couturier Charles James. In 1978, Long hit his stride and his illustrious career in costume design began to flourish. However, it wasn't until 1998 that William Ivey Long returned to rediscover his origins.

After nearly twenty years away in the “big city,” Long returned to Seaboard to find it desolate and in disrepair. Most of the stores on Main Street were closed and many of the younger residents had relocated elsewhere to seek employment.

“All around America, it was looking like this. I was reading about it but not experiencing it,” said Long. “I grew up coming here all the time and knowing everybody. When I came back, it was a mess! There were no stoplights. All the stores were closed.” The outsourcing of some of our nation’s core products – and the labor that went into making them – has created wastelands out of many of our country’s vibrant and thriving towns. Long realized something had to be done.

EXTRA ONLINE: Read the full article online at: www.design.ncsu.edu/di/handmade

The outsourcing of some of our nation’s core products – and the labor that went into making them – has created wastelands out of many of our country’s vibrant and thriving towns.
William Ivey Long and his team at work

Inspiration boards for tutu designs

Donald Sanders, Brian Mear, Kellie Sheehan, Carolyn McCormick, Holly Hynes, William Ivey Long at William Ivey Long’s studio in New York City
Beginning in the summer of 2011, the Talley Student Center embarked on its transformation into a world-class student center. The 284,000-square-foot renovation and addition will double the square footage of the current center to accommodate a growing population exceeding 34,000 students and provide a vibrant hub for student activity and campus events.

The center will increase and improve space for student organizations and facility services with more meeting and recreational areas, expanded food services and bookstore, and will be rated LEED Silver Certified. Using resources from a combination of student fees and auxiliary service contributions, the estimated $120 million project will be completed in two phases. The first will be completed in fall 2013, with the entire project completed by late 2014. Leading the design team for the renovation and addition project is Turan Duda [BEDA 1976] of Durham-based Duda/Paine Architects, LLP.

In the Beginning

The Talley Student Center – named after Banks C. Talley Jr., vice chancellor of Student Affairs Emeritus – was constructed in 1972 when the NC State student population totaled 14,000. The building was the cultural and social hub for student organizations and arts programming; however, the growing student population created a critical need for more space.

In 2007, the University conducted focus groups and student interviews to gain a better understanding of how students viewed the Center. As a result, the Student Life Master Plan was created as a blueprint for its renovation and expansion. Next step: to find a leading-edge architectural firm to make the new Talley Center a reality.

Re-imagining the New Talley

The selection process was an extensive, three-day affair. On the first day, a short list of firms showcased their work and accomplishments. The second day involved a full workday to generate ideas and buildings. On the final day, each firm gave a presentation to university officials and student senators.

During the interviews, five common themes began to emerge: identity, placemaking, sustainability, connectivity and functionality. Turan Duda’s team began their initial research by conducting user experience surveys and engaging the students in the process of designing and refining the new Talley. As a result, Duda/Paine Architects rose to the top of the list.

Identity, Connectivity, Placemaking, Sustainability and Functionality

Duda’s team discovered something notable about the way people approach and interact with the building: there is always a distinguishable pathway connecting them to the building and the campus. Therefore, the Crossroads theme emerged as a way to address connectivity within the new student center. “Every edge condition of the new facility will respond differently to its specific context and needs, transforming the Student Center into a welcoming place of arrival – a people place,” Duda explained.
The first two levels of the building will house the NC State Bookstore with a café anchoring the ground floor. The third level will hold Stewart Theatre and the new ballroom as well as an additional food venue and a terrace overlooking Cates Avenue.

ColeJenest and Stone is the landscape architecture firm selected for the Center. CEO and Partner Michael Cole (BEDLA 1979) is excited about working on the project. "This Center will be a central place where alums, faculty, staff and students can gather," Cole said.

"I love the fact the building is transparent [with the use of glass] and students can look out and see what's happening and the outside can look inside and see what's happening," said Cole. The outside landscape is an extension of the inside – a reflection of the connectivity and engagement provided by a building that is destined to be a campus landmark.

**EXTRA ONLINE**: www.design.ncsu.edu/di/talley
Bridging the Gap: Public-Interest Architectural Internships, an essay collection edited by Professor Georgia Bizios and intern architect Katie Wakeford brings together twenty-two contributors across the United States to address a broad range of considerations regarding public-interest internships.

In the foreword, celebrated public-interest designer Sergio Palleroni elegantly summarizes the values of the collection by reflecting upon the critical need for public-interest internship opportunities. Palleroni writes: “Within the pages of this book – which is essentially a road map to significant change – you will find a thoughtful selection of useful perspectives on the issue of public-interest internship, from the ethical reasons why we need such internships to the experiences of a star lineup of the leading figures attempting to create these opportunities. Their stories, combined with the compelling, eloquent firsthand accounts from the trenches by the interns and young practitioners engaged in these pioneering programs and practices, make this book the first one to substantively contribute to solving this difficult problem. [Palleroni, Foreword, page xi]

The collection includes an essay by Dean Marvin Malecha, FAIA, which emphasizes the power of the internship process for the individual and the discipline. Malecha writes, “The seed of the profession’s evolution will be sown when its future leaders are inspired to conceptualize practice in new ways with a transformed purpose.”

Bizios and Wakeford’s [M.Arch. 2005] essay examines the benefits and challenges of university-based internships like those sponsored by the College of Design’s Home Environments Design Initiative. To date, Bizios has supervised the equivalent of more than five years of full-time public-interest architectural internships at NC State with the initiative.

Luke Perry [BEDA and BID 2000] coauthored an essay recounting his internship experience at the Metro Atlanta Task Force for the Homeless Peachtree-Pine facility. Perry writes: “Far beyond the pen, paper, or computer, it was there in the personal space of compassion, struggle, empowerment, and justice where the greatest triumphs occurred. As such, this ‘internship’ went far beyond typical professional training, setting a very high standard for what I believe architecture could and should do. [Perry and Clark Tyler, Architectural Immersion: The Peachtree-Pine Experience, page 198]

While the collection is not intended to be exhaustive in its findings, the breadth is sufficient to fuel a vibrant conversation in the hopes of inspiring the creation of new public-interest internships and informing the ongoing updates to the Intern Development Program [IDP].

“Bridging the Gap: Public-Interest Architectural Internships” was supported in part by an award from the National Endowment for the Arts along with additional funding from The NC State University College of Design’s Faculty Development Program. The NC State University Office of Extension, Engagement, and Economic Development made it possible to develop internship opportunities that inspired this publication. The book was designed by Kelly Murdoch-Kitt [MGD, 2009].
A 20,000-square-feet building façade is a big space to fill. But it’s not too big for the latest project by a trio of rising seniors in the Art + Design department. Their 15-panel installation adorns two sides of a block-wide parking deck at the corner of McDowell and Davie streets in downtown Raleigh.

Jordan Deva, Joe Lawson and Justin Phillips - The Balloon Boys, as they’ve dubbed themselves – designed the banners this past spring. They were selected from among several teams that participated in a contest to make the parking deck, owned by Empire Properties, more attractive.

Art + Design Professor Charles Joyner, Associate Professor Pat Fitzgerald and Assistant Professor McArthur Freeman led the process. Over several whirlwind weeks, Deva, Lawson and Phillips married two concepts to create The Fantastic Sky Race. “I don’t think I’ve stayed up so many nights in a row before,” Lawson said. “But it was worth it. It’s the biggest canvas of my life.”

The Fantastic Sky Race runs from a cool, blue-hued coastal environment through temperate, grassy landscapes and a pair of arctic vistas. The final stages move to warmer climates: arid desert, grassland and a cloud city, rendered in orange, pink and purple shades. The colors of a sunset inspired the design of the finishing panels, Phillips said. The cast of race participants includes a polar bear, a dragon, a whale and, far from first place, a man in an easy chair carried by a flock of birds. “We wanted to create something that any age can appreciate,” Lawson said.

Included in the installation are roughly a dozen references to Raleigh, Wake County and the state of North Carolina. Wake County Libraries will invite residents to submit stories inspired by The Fantastic Sky Race and distribute coloring books and bookmarks based on the theme. An official unveiling for the banners was a part of First Friday events downtown on August 5. It is not clear just how long the 60-foot-by-21-foot banners will be installed. “This has definitely been a unique experience and opportunity that I would not have had outside of the University,” Phillips said.

Art + Design seniors Justin Philips, Joe Lawson and Jordan Deva at the unveiling of their banner on August 5.
STUDENTS ENGAGE: SERVICE-LEARNING IN GHANA
by Kofi Boone

The Art + Design and Landscape Architecture International Studio in Ghana successfully broke new ground in the program's level of engagement with Ghanaian artists and craftspeople.

During the first summer session of 2011, College of Design faculty and students collaborated with Women In Progress/Global Mamas, a Non-Governmental Organization (NGO) in a service-learning project delivering a design sourcebook for generating new batik patterns and expanding the market appeal of Global Mamas children's clothing, as well as design concepts for a proposed Fair Trade Workshop in one of Ghana's poorest regions. This service-learning effort augmented an ongoing linkage agreement with Kwame Nkrumah University of Science and Technology's (KNUST) College of Art, and featured the work of 16 College of Design students representing four design disciplines.

Professor Charles Joyner (Art + Design), Assistant Professor Kathleen Rieder (Art + Design), and Associate Professor Kofi Boone (Landscape Architecture) all co-taught the studio. Precious Lovell (MAD 2010) served as a key instructor in the course.

Ghana was home to over 40 slave castles and forts, serving as the departure point for millions of enslaved Africans headed to plantations in the New World. The historic significance of the country, as well as its position in contemporary issues such as urbanization and globalization, make it a rich context to explore the roles of design and designers in a rapidly changing world.

Ghana was considered The Gateway to West Africa and is home to over 24 million people. It is considered one of the best-governed countries on the continent of Africa. Ghana was the first independent nation in Africa after the end of Colonialism (1957), and is home to numerous cultural traditions associated with the entire continent of Africa.
Planning for the service-learning project began at the end of Ghana Study Abroad 2009, and was facilitated by College of Design Alumna Precious Lovell. Precious served as a volunteer with Global Mamas prior to her academic career at NC State University, and targeted strategic opportunities for College of Design faculty and students to enhance Global Mamas goals and mission. Women In Progress/Global Mamas empowers Ghanaian women with entrepreneurial skills and enhanced market access for Batik fashions. Their efforts have successfully elevated nearly 500 Ghanaian women out of poverty, and College of Design faculty and students were challenged with enhancing Global Mamas efforts with critical design thinking.

The service-learning project gave a sense of mission and purpose to faculty and student work in Ghana. In previous studios, students were charged with conducting extensive field research in craft villages, documenting traditional forms of craft and making to use in the development of original design work. In 2011, the field research studio component was modified to respond to prompts targeting the delivery of specific design products in the service-learning project. Ghanaian batik artists provided hands-on experiences with traditional forms of textile design, and students provided design thinking, as well as extensive documentation of traditions observed across the country of Ghana.

EXTRA ONLINE: www.design.ncsu.edu/di/ghana
During the fall of 2008, Dean Marvin Malecha was invited by the Board of Trustees and Chancellor Woodward to finalize the design process for the new chancellor’s residence, named The Point since the house is situated at the end point of Lake Crabtree. The new residence is located on Centennial Campus alongside the Park Alumni Center. Gifts donated specifically for the construction were used to finance the $3 million project.

Dean Malecha served as the lead design architect; other members of the design team included: Ellen Weinstein from Weinstein Friedlein Architects, John Rufty and Randy Beard of Rufty Homes, Associate Vice Chancellor for Facilities Kevin MacNaughton, Executive Director of Development Becky Bumgardner, and Interior Designer Judy Pickett of Design Lines, LTD. NC State University landscape architects Thomas Skolnicki and Derek Blaylock [MLA 2010] also played a very important role in the development of the landscape plan. Construction began in the spring of 2009 and the home is expected to be completed in the fall of 2011.

As The Point nears completion, Dean Malecha shares his design concepts and process for developing a state-of-the-art home for the University’s chancellor and family.

Q: What was your overall concept for the design? 
A: There was the desire to reflect traditional North Carolina forms. I took great care to think about traditional gatherings of buildings in colonial North Carolina. You frequently see complexes of buildings rather than one big building, best represented as a gathering of forms, a gathering of buildings to make the complex. Further we looked to other familiar elements such as gabled metal roofs, chimneys, and porches.

Privacy was a major factor. Since there will be so many events held there, it was important to address and define public and private spaces. While the first floor is fully set up to entertain as many as 200 or more people, the second floor is almost like a getaway – it’s at a different scale altogether and it feels like a private home.

Q: Over the course of the last few years, the design has undergone many iterations. How were you able to handle multiple requests and building requirements to create such an elegant residence? 
A: I listened very carefully to the requests of all of our constituencies, from the chancellor to the donors, and found ways to incorporate them into the design so it didn’t look like a random collection of things. This was my strategy to enhance the house by making its presence approachable and familiar. For example, a member of the Board of Trustees thought it important to respect traditions rooted in the North Carolina homes going back to the colonial times. To him the fireplaces [one in almost every room] represented comfort and familiarity. We responded to that feeling, and it became an element in the floor plan – there are nine fireplaces in the house that can be either gas or wood-burning.
Q: You and the team used North Carolina products throughout the house?
A: We saw the house as a “mini-stimulus” plan. Our priority was that anything in the house should come from North Carolina first. If it can’t be from North Carolina then it should come from the Southeast. If it can’t come from the Southeast then it should come from the United States. Then, only then, would we go outside of the borders of the United States for products or building materials. The lumber is actually genetically-modified and it came from the Weyerhaeuser Corporation. Their genetic modification research was done in our College of Natural Resources. All of the lumber for the floors and the wood ceilings were harvested from our North Carolina State University forests and cured for use in the house. The brick on the house was made just a few miles away from here. It really is a North Carolina house.

Q: What are some sustainable aspects of the house?
A: The house is going to be LEED-rated – on a big house, it’s a very hard thing to accomplish. We have a geo-thermal heat pump system in the house, which is highly efficient. There is a six-inch wall of blown foam insulation throughout the house. We have studied the orientation of the windows and the shading on the porches. We’ve done a lot of work in terms of shading of the house. The parking areas are permeable surfaces. The water runoff is controlled to a retention pond. We’ve done a lot of things to make this house energy efficient.

Q: Can you describe the overall architectural style of the residence?
A: We’ve been using the term “familiar modern” or “soft modern.” “Familiar modern” is what I like best because when you look at the house, it has a familiarity about it. Its form and the scale are broken down. The chimney is anchoring the house to the ground and you see some things that are clearly traditional, but are quite modern in the way they are organized. You don’t feel like you are coming up to this intimidating house, you feel like you’re coming home – a house along the side of the road kind of feeling.

There is a stanza from a poem entitled, House by the Side of the Road, that I believe captures the spirit of the concept of this house:

I see from my house by the side of the road,
By the side of the highway of life,
The men who press with the ardor of hope,
The men who are faint with the strife,
But I turn not away from their smiles and tears,
Both parts of an infinite plan –
Let me live in a house by the side of the road
And be a friend to man.

By Sam Walter Foss

EXTRA ONLINE : www.design.ncsu.edu/di/thepoint
CREATING AN ARTIST'S BACKYARD
by James Ryals, University Communications

The NC State campus is an ever-changing landscape. In a constantly shifting environment, the opportunity to make a permanent impact can be rare. Such an opportunity presented itself to students in the College’s landscape architecture program – and they seized the day.

Over the last year and a half, Andrew Fox, assistant professor of landscape architecture, and his landscape architecture 500 class have remade areas around Syme and Turlington halls. They’ve done it by designing and executing landscape projects that are both beautiful and extremely functional, as they manage storm water runoff around the Central Campus residence halls.

A successful partnership began in May of 2010, when Fox’s students teamed up with the University’s housing department to build and install a rain garden outside of Syme Hall. After the success of that project, the class and housing department partnered to design a five-year plan for similar efforts elsewhere. Fox’s spring and summer 2011 classes undertook the first of those projects called The Artist’s Backyard, a “pocket park” between Turlington and Owen halls.

The students crafted the master plan during the spring semester and spent the first five weeks of summer school planning and researching. That led to a five-week sprint to build the first phase of the Artist’s Backyard, starting in July. “The 18 students often put in 10- or 12-hour days paving, planting and installing benches, Fox said “For many of the students, The Artist’s Backyard was their first experience shepherding a landscape design from conception to completion,” said Jacqui Harris and Caroline Tilley, who were in the class. “The project gave them valuable real-world experience.”

“We did some things that I hadn’t done previously,” said Harris, who is on track to graduate with a master’s of landscape architecture (MLA) in May 2012. “Now I can think about concrete in a different way, and I can think about metal in a different way. I can use different materials that I maybe wouldn’t have been able to use before.” Tilley said she learned about overcoming unexpected obstacles while working on the project. Earlier this semester, for instance, she had to rethink the runnels – metal channels that guide runoff underneath drainage grates – after a truck ran over a grate and did serious damage to it. New runnels, better suited to bear weight, should be installed soon.
"As students and potential hires, we'll have a little more credibility, I think, having this background," said Tilley, who also plans to graduate with an MLA next May. Future phases of the project will expand the Artist's Backyard and add gardens next to Owen Hall, which is adjacent to Turlington. As with the Syme and Turlington projects, the goal is to use low-impact design principles to build ecologically friendly, attractive common areas around the dormitories, Fox said.

The project meets three prongs of the university's mission: education, outreach and research. The Artist's Backyard should provide opportunities to study stormwater movement in an urban setting.

The joint effort with University Housing also allows the students to leave their footprint on campus. Fox said the possibility of leaving a legacy was a major motivator for the class. "When you've been a part of this and you've done so well, no one can take it away from you," Fox said. The university has benefitted, too, said Tim Luckadoo, associate vice chancellor for Student Affairs.

"It really fits in with what we want to do in terms of living and learning," he said. "We want our students who live on campus to learn in and explore their surroundings."
TRANSFORMING COMMUNITIES THROUGH DESIGN EDUCATION

CAM opened its doors to the public in April of 2011 in a newly renovated early twentieth-century structure in Raleigh's historic Warehouse District. Elysia Borowy-Reeder, who began as Executive Director in May, leads the museum's dedication to creating an ever-changing museum experience. "CAM Raleigh fosters innovative and dynamic art experiences," commented Borowy-Reeder. "Rather than a place to view artworks in isolation, our museum is a collaborative wellspring of ideas and inspiration for the Triangle community." Through its partnership with the College of Design, CAM Raleigh offers K-12 programming throughout the year.

Design Camp in its 26th Year

Over 260 high school students from North Carolina [and thirteen other states] participated in the 2011 CAM Design Camps. Students were exposed to five different disciplines with fast-paced, immersive experiences featuring design challenges, guest speakers and dynamic workshops. High school students experienced the combination of academic and studio life. Nicole Welch, CAM's Curator of Education, explained, "The really magical part of Design Camp is providing that college studio experience. You have late nights in studio and our staff members are phenomenal. They are all College of Design graduates or undergraduate students and they are incredible mentors to the students." With a mix of rising undergraduates participating in specific design challenges, students were exposed to teamwork and people who shared a common interest in design.

Students took part in a mascot challenge to ignite team spirit along with an ecosystem challenge to complete a fort made of recycled materials that would accommodate all 16 of their team members within an hour's time. Groups won prizes for the best and most creative fort.

"There is a lot of team spirit at Design Camp and it's not all serious academic work. There are a lot of other opportunities to get creative and broaden your understanding of design as well," said Sarah Blackmon, camp and workshops coordinator for CAM. The last phase of Design Camp culminates in an exhibition of all the students' work to showcase the work they've done throughout the week. Parents and family members were welcomed to attend a reception held in the CAM galleries and College of Design studios.

"One of the best compliments we can receive is when a parent says, 'Oh my gosh, this kid is different from when I brought him here. He's smiling. He's engaged. He's excited. ' We get a lot of really great emails from parents glowing about their child's experience and how it really helped redirect their course of study in school," said Welch.
CAM RALEIGH: BUILDING SKILLS FOR THE 21ST CENTURY

Middle School Summer and High School Studios

Sara Queen, assistant professor of architecture at the College of Design, led middle school students through a week long series of projects that introduced them to the various design disciplines. “One reason to work with middle schoolers is that it’s an age group where you first start to see the world around you and start to make an opinion about it. As designers, we learn how to have the agency to change the world around us. What was great was to see these students come in and start to identify things that should change but not know how to change them. Over the course of the week they get all these tools to suggest how things could be different. That was really fun,” said Queen.

Middle school students were exposed to art and design through projects involving mask-making, architectural modeling, graphic design letterforms and fashion product design. In one project, they used scraps of denim provided by Raleigh Denim to create and propose new prototypes for the company. “We’re actually very surprised with the sophistication of their work. As they were introduced to new materials, the expectations were a little bit higher than what they were used to but the students really rose to the challenge,” said Welch.

Students also experienced the city around them through field trips to design studios like Raleigh Denim, Centerline, Designbox and Clearscapes. “This location is really great for walking field trips. There is a lot of creativity in downtown Raleigh that we get to take advantage of,” said Welch. The middle school and high school studios are much-needed resources to the community as schools are starting to cut art programs throughout the state and country.

Lane Travis, mother of a summer studio student said, “We hunted and hunted for a program like this and there were none that we could find, and my child is just chomping at the bit to get into graphic design and art. Every evening he came home on fire with the ideas and things that he had seen during the day. Things that he has not gotten to see even though you can go to an art museum, it’s not the same as seeing an artist-in-residence or art actually being created. It was a unique opportunity.”

EXTRA ONLINE: www.design.ncsu.edu/di/camp
AIA NC CENTER FOR ARCHITECTURE AND DESIGN

by Kim Weiss

After nearly four years of design, fundraising and construction, the new AIA NC Center for Architecture and Design will finally open this fall in downtown Raleigh. Recently, Frank Harmon, FAIA, principal of Frank Harmon Architects PA, and Professor in Practice at the NCSU College of Design, took a moment to discuss the design process that led to his firm winning the 2008 design competition to select the architect for the project.

"When we saw the site and looked at the program, we knew this was as much a landscape issue as it was an architectural issue," said Harmon, who is nationally recognized for projects that consistently integrate architecture and landscape. “Here was this tiny, oddly shaped piece of land on which AIA NC wanted a 12,000-square-feet building and 12,000 square feet of parking. So the question became: "How do you accommodate parking without parking dominating the building?"

To answer that question, Harmon turned to Gregg Bleam, a landscape architect in Charlottesville, Virginia, with whom he has worked for 20 years. “As we looked at the site, we knew there were two places where the building could land,” he said. “One was along the north-south axis parallel to Wilmington Street. The other was on the east-west axis parallel to Peace Street. We liked the latter because it gave us full southern orientation. It also preserved most of the site for use as a park, and we wanted the AIA to be a contributor to the surrounding area. So that was really the genesis of the design. ”

With Bleam involved, Harmon’s design team then conceived of the “parking garden” comprised of grass-filled pavers. “This solution would serve a multitude of purposes," he said. “It would accommodate cars and eliminate storm water run-off, and provide open green space in an urban setting for building Habitat houses or displaying sculpture, hosting a farmers’ market, or just enjoying the outdoors. ”

By pushing the building up to the sidewalk, the northern elevation acquired a “storefront” feel appropriate for its context. The gallery and coffee shop would be located there.

The dramatic roofline was another key element of Harmon’s concept. “We wanted one big, sweeping roof that would start on the south side of the building, tilt up then go down on the north side, then turn out again to cover the sidewalk like a traditional awning,” he said. “That was part of our urban contribution: to reinforce the street.” But even before the first line was drawn, Gregg Bleam asked Harmon a key question: "What kind of materials should they be thinking about?"

“I immediately said, ‘stone and metal.’ Those are two traditional materials used in North Carolina. I knew the stone would anchor the building to the site and complement the landscape. The metal roof would recall the roofs used on old barns, farmhouses and commercial buildings, and form an elegant contrast to the stone walls.”

Vitally important to this architect was the building’s sense of place. “More than anything, we wanted a building that clearly has its roots in North Carolina while still being forward-looking. We wanted it to be iconic and memorable and represent what architects do, yet feel friendly and familiar.” Along with materials choices that resonate with this specific region, Harmon’s design recalls elements found in vernacular buildings: “porches, awnings over sidewalks, stone walls, shade trees.”
The decision to place the AIA NC offices on the southern side of the building also had a purpose: The view is directly towards the Greek Revival State Capitol. "The Town and Davis Capitol is one of the three or four best buildings in the state," Harmon said. "How nice that the AIA building pays homage to it in this way." Another important part of the design process was the need to secure materials donations from manufacturers. So Harmon assigned his architecture intern at the time, Ashley Osburn, to work on that full time. Harmon and Osborn also attended two national AIA conventions where they approached vendors with their lists and Osborn followed up. The result: $800,000 of donated materials. [D]

EXTRA ONLINE:  www.design.ncsu.edu/dj/aiacenter
FENTRESS INVOKES AGENTS OF CHANGE

The following is the full text transcript of the May 14, 2011 commencement address presented by 2010 Distinguished Alumnus Curtis Fentress, FAIA, [B.Arch. 1972] of Fentress Architects.

"I am honored to share this day with you. Just being here reinvigorates me and energizes me for the future! Congratulations to each of you and your families and friends that have supported you in achieving this great accomplishment! You are graduating from the College of Design, which is a distinguished institution. This college has a highly-ranked faculty with a truly unique collection of talents who are dedicated to the education of young designers. I'm sure that you are going into the world with the best possible preparation from this institution.

When I graduated from this college 39 years ago, it was estimated that one-half of the technical knowledge I had gained at the time would be obsolete in 10 years. For you, it is estimated that one-half of the technical knowledge you have gained may be obsolete in 3 years. The problem is we don't know which half!

When I graduated, things were much slower. Memos [now known as e-mails] were circulated to classrooms and attached to bulletin boards after being printed on a mimeograph machine. At my first job in 1972 we did drawings with pencils on paper. In 1980 the memory typewriter came into the office. It could store 32 pages of information! Until then, we were working with 3 sheets of carbon paper in a typewriter. The fax machine and the Apple computer came on the scene in the late 80s, and it has only been since the 90s that FedEx, the “Information Superhighway” – the Internet – and e-mail have become so widely used. Google was invented just 12 years ago when many of you were in elementary school. Ten years ago “sustainability” was not even in our vocabulary. Eight years ago, the U.S. Green Building Council or the USGBC was formed. Business procedures and technological innovations are changing at a dramatic rate.

Many of you were not born when many of these inventions that have had such an astonishing impact on the way we work took place. Some of them have been introduced in your lifetime and many more will follow.
- When I graduated, there were about 3.8 billion people on the planet. It is predicted that the world’s population will reach 7 billion this year and in 10 years the world’s population will reach 12 billion!
- Of the current world population, there are two billion people that do not have electricity and one billion that do not have reliable drinking water.
- Since I design airports I pay attention to airport trends. In 1960 there were 100 million passenger trips flown. Fifty years later – in 2010 – there were 5 billion passenger trips flown.
- Within the next 5 years, the U.S. may be the number two economy in the world.

I encourage you to stay connected with the College. Give back to it!
The speed of change is accelerating dramatically and things will change even more during your careers. I would like to share with you these lessons from my career:

Don't be afraid to fail! When I began my job search in 1972, I had 18 interviews before I finally got a job. I lost track of the number of rejections before I had even one interview. In my firm we have won 35 national and international commissions through design competitions. We win about 40 percent of what we try! So we have lost 50 times. We have never won a competition that we did not enter. You notice that I use the word "we" a lot. Everything I or we do is in collaboration. Learn to work well with others, everything we do is in collaboration.

Be willing to be wrong... it's part of innovation. Hard work does pay off. Don't let anyone stand between you and your dreams!

Do what you love! The one thing that makes me leap out of bed every morning is that I love what I do. I love being an Architect. You need to find what you love! Do what you believe in! The only way to do great work is to do things that you believe in. The secret is to identify what you are truly passionate about. Just follow your passion. Do what you love and the money will follow. A lot of people don't believe this but it's true.

The one thing that Steve Jobs, Bill Gates and Curt Fentress all have in common is that they each do what they love. Let your heart guide you!

I think you have to be a little different to attend the College of Design. I believe the people who graduate from here are among the creative spirits in this world. You are the people who are not out just to solve a problem. You are out to change the world. You are graduating from one of the best colleges and universities in the world. This is a great launching pad. I encourage you to stay connected with the College. Give back to it! Interact with the students and professors and continue to learn. Stay connected to your classmates. A lot of times people will think we are crazy. But in that craziness we see genius in you!

In ten years or less some of you will be leading design firms. Some of you will be leaders in your communities, on councils or on boards leading companies. Setting fashion trends – working to get the correct fold in fabrics in Paris, Milan, or New York. Working to explain wayfinding with international graphic signage that communicates across all language barriers. Working with a team that produces truly carbon neutral buildings and landscapes or developing vehicles that operate without fossil fuels. Designing environments with new materials that we have never dreamed of. Creating great design! The future is yours. Our future is yours. You are the agents of change. Best of luck to all of you!
Chancellor Delves Deep into Design Process with First Year Experience Students

Chancellor Randy Woodson's annual visit to the College of Design in April of this year involved immersing himself in the designer, client and audience dynamic by creating working prototypes during an intense work session. First Year Experience students Lauren Caddick, Alyssa Happell, Rachael McCarthy, and Jennifer Werkhoven led Woodson through an assignment which involved creating a head covering that uses an abstraction of an animal to convey the "essence" of the client [Woodson].

The animal of choice was a "wolf" [of course!] and in the second phase of the project, two working prototypes were created exploring a variety of scales, ideas and methods. An intense brainstorming session took place prior to creating the prototypes. After the hands-on session, Woodson toured the graduate studios within the College and wrapped up the day with a dinner in the Brooks Hall rotunda with students led by Design Council President Tim Rosenberg. Chancellor Woodson initiated an annual visit to the various colleges at the University starting in 2010 when he took the helm as chancellor.

Industrial Design Accreditation 2010-2011

The Industrial Design Program in the Department of Graphic Design and Industrial Design went through an accreditation process this past spring for the undergraduate and graduate industrial design programs offered at the College of Design.

Reviews were conducted of student portfolios from courses with offerings in manufacturing and processes, ideation, digital technology and core studios. Graduate level reviews were conducted on industrial design studio and final project studio courses.
A BRAND NEW BEGINNING: CODE Studio

Change is a-comin! Many of the College's constituents have expressed an interest in seeing the College develop a stronger brand language and marketing strategy. As a result, Dean Marvin Malecha has established a multi-disciplinary studio that addresses this head-on. Branded as CODE | Studio, it is conducted as an ongoing advanced-level studio – mirroring a professional work environment and utilizing the processes and procedures employed by interdisciplinary design agencies to provide students with hands-on, real-world design experience.

CODE | Studio functions as an on-campus design studio where students produce actual client work for the College as well as for the University and extending to the public sector. Students are exposed to a level of professionalism and entrepreneurship that prepares them for graduation and beyond.

CODE | Studio was developed by Carol Fountain Nix, a College of Design alumna and entrepreneur who has owned an award-winning branding and interactive firm in Raleigh for over 16 years. “Developing CODE | Studio has been very much like starting a business. I am excited to be back on campus and to be a part of such a ground-breaking initiative,” Nix said.

The first charge for fall semester is to brand the College itself. Students are focused on creating brand identity systems by utilizing design-thinking methodology to generate comprehensive cross-media, design-based strategies. The studio applies the critical research, methodology and design required to develop an identity system that will: 1.] provide a strong and consistent branding platform for all of the College's outreach materials, publications and electronic media; 2.] generate efficiencies in the production of all brand-related materials; 3.] position the College more competitively among peer institutions; and 4.] create and foster a sense of unity within the College community. Students also learn to “self-brand,” creating strong portfolios and presentation packages that will help them as they prepare for job interviews.

“The College has a tremendous reputation as an exceptional program in all disciplines,” Nix said. “We have the challenge of telling our story and getting the message out there. Today, every organization must generate and protect its brand equity, even in the academic arena.”

Each semester, the curriculum will change based on the needs of the College and the projects that are presented and reviewed for the studio to take on. For example, for spring semester, students will focus on the College website, where they will be exposed to the depth of skills required for exceptional web design, including: user interface experience, information architecture and navigation, user behavior and technical requirements. The self-branding module will remain a constant part of each CODE | Studio curriculum. “It is important for students to be prepared to interview and present themselves at any given time, not just when a job interview comes up. That means creating a strong self-messaging platform that can serve them throughout their years here,” Nix said. "In a time of economic austerity, students are competing more than ever, as is the College." [D]

How CODE | Studio got its name:
C College O of D Design E Education, Engagement, Extension, Electronic, Emerging...Exciting!
Faculty and Staff Honored at Awards Luncheon

Eight faculty and staff members were honored at an awards luncheon that took place on April 29, 2011.

Tih-yuan Wang and Karen DeWitt received the SPA Award for Excellence and the EPA Award for Excellence respectively for their service and dedication to the College of Design.

Wang’s tireless IT support for the faculty and staff has made the College’s information technology structure run smoothly throughout the academic year. In addition to the IT support, Wang has also helped record lectures and film events beyond the typical eight to five time frame devoting his own time for the betterment of the College.

DeWitt serves as the Director of the Design Library and brings resources to the Design Library making it one of the best on campus. Books, periodicals, and reserves not typically found in other areas can be located at the Design Library due to DeWitt’s relentless pursuit of an up-to-date and expertly stocked collection.

Other recipients include:
- Associate Professor of Landscape Architecture Kofi Boone for the Outstanding Teacher of the Year
- Associate Professor of Graphic Design Kermit Bailey for the Outstanding Extension Service Award
- Associate Professor of Industrial Design Bong-II Jin for the Alumni Distinguished Undergraduate Professor Award
- Director of the Natural Learning Initiative Robin Moore for the Alumni Outstanding Research Award

Professor of Graphic Design Meredith Davis was honored with the Holladay Medal for Excellence, the highest award made by the University in recognition of faculty career achievements. The Holladay Medal recognizes members of the faculty who have made outstanding contributions to the University. Davis was honored in late May for her contributions at a reception along with three other recipients.

Associate Professor of Landscape Architecture Fernando Magallanes was also honored with the Board of Governors’ Award for Excellence in Teaching.

Faculty / Staff Changes

Phased Retirements
Professor of Architecture Roger Clark
Associate Professor of Art + Design Dana Raymond
Professor of Graphic Design Martha Scotford

Promotions
Denise Gonzales Crisp to Professor of Graphic Design
Kofi Boone to Associate Professor of Landscape Architecture
Angela Brockelsby to Director of Communications

New Appointments and Hires
Dr. Celen Pasalar – Assistant Dean of Research and Extension
Dr. Traci Rose Rider – Director, Downtown Design Studio
Tania Allen – Extension Assistant Professor and lecturer
Dr. Jianxin Hu – Assistant Professor of Architecture
Carol Fountain Nix – Associate Professor of the Practice/ Brand Manager
Amanda Williams – Director of Career and Academic Advising
Julie Lawson – Graduate Student Services Coordinator
Charlotte Guice – Undergraduate Student Services Coordinator
Morgan Nederhood – Academic Unit Program Assistant
Elysia Borowy-Reeder – Executive Director of CAM Raleigh
Sarah Blackmon – Camps and Workshops Coordinator of CAM Raleigh
In Memoriam — Alumni


Larry Dean Cockerham passed away on February 12, 2011. Cockerham graduated with a bachelor’s degree in landscape architecture in 1970.


William Hill Sigmon passed away on March 15, 2011 with his family by his side. After serving in the 20th Armored Division of the U.S. Army he entered the School of Architecture at the College of Design and received a degree in Architectural Design in 1951. Sigmon joined Olsen Associates Civil Engineers upon graduation and in 1968 became president of Olsen Associates, Engineers and Architects, which later merged to form Arcadis. In 1994, Sigmon retired as the principal in charge of the NC operations at Arcadis. He was involved in many professional organizations including the American Institute of Architects, board member of the NCSU Physical and Mathematical Science Foundation and member of the Carolina Country Club.

Kathleen Ann O’Brien passed away on March 29, 2011 after a battle with cancer. She received her Bachelor of Environmental Design in 1982 and her Master of Art + Design from the College of Design and was also employed at NC State University as a Facility Designer.


Paul Harrison McArthur, Jr. passed away on July 22, 2011. An avid fan of the Wolfpack, McArthur graduated from the School of Design in 1956 with a degree in Architecture. He practiced in eastern North Carolina and retired in Raleigh as an architect for the N.C. Department of Facility Services.

In Memoriam — Faculty/Staff

Roy Gussow who taught at the College of Design at NC State University for more than a decade in its earliest years, passed away Feb. 11, 2011, in New York. Gussow, who was 92, came to the university as a visiting professor in 1951, became an associate professor a year later and became a full professor by 1958. In 1962 he left NC State to move to Manhattan. Two years later he opened a large studio in Long Island where he produced most of his life’s work. Though he would become known mainly for his smooth metallic sculptures in New York City, in 1960 he left one such sculpture in the courtyard behind Brooks Hall at the College of Design. “Elongated Construction” made of chromium steel became known as “The Egg” and has served as a popular student meeting place ever since.
Evans Honored with Telly Awards for Global Health Documentary

Award-winning creative director, executive producer, and photographer David Evans [BEDV 1984] was 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. The Telly Awards honor excellence in local, regional and cable TV commercials and programming categories and recognizes achievements in video and film production.

A New Picture of Health, narrated by Dr. Jane Goodall, 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. “My hope is that hearing these personal stories will make clear that real progress in the fight against diseases of poverty is finally being made and that only our continued commitment will prevent a return to much darker days. I am deeply gratified that our film received three Telly Awards in categories that validate our storytelling approach both editorially and stylistically. As with all my professional assignments, I draw directly from lessons learned at The College of Design,” Evans said.

Alumni Elected into the CELA Academy of Fellows and NC State Board of Trustees

Alumni Sally Schauman, FASLA [BLA 1967] and Linda Jewell, FASLA [B Arch 1970] were inducted into the Academy of Fellows awarded by the Council of Educators in Landscape Architecture for 2011 class Criteria for membership in the CELA Academy of Fellows requires excellence in the field of teaching, scholarship/creative activity and service.

Schauman retired in August 2000 from the University of Washington’s Department of Landscape Architecture after 21 years of dedicated service and serving 12 of those years as the Chair of the Department Shauman is also a registered landscape architect and was a Loeb Fellow in Advanced Environmental Studies at Harvard University, a fellow of the American Society of Landscape Architects, and currently serves as an adjunct professor in the Nicholas School of the Environment at Duke University.

Jewell is a professor of landscape architecture and urban design at the University of California at Berkeley. Prior to joining the faculty at Berkeley, Jewell was the chair of the Department of Landscape Architecture at Harvard University. Combining professional practice with academic appointments, Jewell leads a successful firm, Freeman and Jewell, which recently completed a proposal at the San Francisco Botanical Garden in Golden Gate Park.

Alumnus Philip Freelon, FAIA, [BEDA 1975] has been appointed to the NC Board of Trustees. Freelon is president of The Freelon Group, an architectural firm that is working on the Smithsonian’s National Museum of African American History and Culture, which will be located on the National Mall. He is also a member of the UNC-TV board and a former member of NC State’s Design Guild Board and Board of Visitors.

EXTRA ONLINE: www.davidevansimages.com
Carpenter in Good Company with Annie Award Nomination

Most people have heard of Pixar and Warner Bros in the context of award-winning animation. Those who track the Who's Who of animators can now add Jason Carpenter [BADM / BID 1997] to the list of those to watch. Carpenter was one of five nominees for a 2011 Annie Award, which, aside from the Oscars, is the most prestigious award in the animation industry.

The nomination was for his short, The Renter, about a boy who must learn to use human connection as a way to overcome his fears. Carpenter, who attended Design Camp while a high schooler in Greensboro, NC, now lives in Santa Monica, CA and works with his brother, Michael Carpenter [BID 1999] in their animation studio, Carpenter Bros Animation. Carpenter took two years off from his paid animation work to complete the 10-min animation, which he drew digitally by hand in Adobe Flash and Photoshop and composited in AfterEffects. Due to the financial sacrifices he and his wife made, Carpenter wondered if it would pay off. “For every project that gets noticed, there are tens of thousands that don’t get any attention,” Carpenter observed “We should have more support of the arts.”

“There’s no question in my mind which of the nominees is the most emotionally captivating, artistically innovative, and viscerally beautiful,” wrote reviewer Amid Amidi of Cartoon Brew.

Alumna Named New President of the Massachusetts College of Art and Design

Dawn Barrett [MPD 1990] was selected to take the helm as president of the Massachusetts College of Art and Design. Prior to being selected, Barrett was the Dean of the Architecture and Design Division at Rhode Island School of Design in Providence, RI. Barrett received a Bachelor of Arts in Art History from the University of Massachusetts and her Master’s of Product Design with a Graphic Design Concentration from The College of Design. Previous academic appointments include: Dean of Architecture and Design at RISD and Head of the Department of Design at the Jan van Eyck Akademie in The Netherlands. Barrett also currently serves as a member of the Board of Trustees for the Penland School of Craft in North Carolina.

Leaders Council Members Take Part in First Mentoring Mania Event Sponsored by Design Guild

By Jean Marie Livaudais

College of Design Leaders Council members shared their wisdom and experience about beginning a career in design at a Mentoring Mania and portfolio review event that took place at the College on Friday, April 5. The Leaders Council, a board of distinguished alumni and design professionals, met for the first time in November 2010. Members immediately expressed their desire to engage with students and become a resource for them. The Design Guild committee responsible for facilitating the Leaders Council quickly organized the spring Mentoring Mania event to achieve this goal.

Thirteen Leaders Council members participated in Friday’s event, offering advice to more than 60 students on issues ranging from internships to job seeking. Leaders Council members were joined by five alumni participating in a self-organized ten-year reunion event. The day started with a moderated lunch panel in the Kamphoefner “pit” area and was followed by a full afternoon of individual portfolio reviews in the Brooks entrance and upstairs rotunda.
Building dams in the creek behind parents’ home in Cary and putting together Ikea furniture without the instructions are some of the first memories. Judy Lee ’98 has of trying to figure out why and how things work. It was this natural curiosity that Lee says ultimately led her to a BS in engineering and a master’s in industrial design at NC State. She’s now a host of Design Squad Nation, a program on PBS that shows youth how to combine their creativity with principles of engineering to create a variety of fun projects. On Design Squad Nation’s first season, Lee and co-host Adam Vollmer build a skate park, help Project Runway winner Christian Siriano make a mechanical dress, and create a cake with moveable parts. The goal of the show is to demonstrate how applicable science and math are to everyday life. “The sewing machine used to make the mechanical dress? That’s an incredible piece of mechanical engineering right there,” said Lee. “Kids are experiencing the physics of engineering rather than just thinking about them, and that’s really cool,” she added.

Lee enjoys her newfound position as a role model for kids, even if those kids don’t necessarily want to pursue engineering. Her message is: “I didn’t know what engineering was, I didn’t really even understand what it meant until college — and it’s OK not to know. Whether it’s engineering or not, take something that’s right for you and your personality so that later on it will just make sense and fit you.”

MIT Presents Kevin Lynch Award to Randolph Hester

The MIT School of Architecture and Planning has named landscape architect/sociologist Randolph Hester [BLAR 1968] the winner of the 2011 Kevin Lynch Award. The award is presented biannually for outstanding scholarship and/or practice in urban design, planning and landscape design. Hester is professor emeritus of landscape architecture and environmental planning and urban design at UC Berkeley. MIT’s Dean Adèle Naudé Santos, herself a member of the UC Berkeley architecture faculty before coming to MIT, recalls that “Professor Hester’s vivid teaching and community-based professional practice has enabled and inspired Berkeley undergraduate and graduate students for 30 years.”

The Lynch award was established in 1988 to honor the memory of Kevin Lynch, an MIT alumnus, urban designer, author and 30-year faculty member in MIT’s Department of Urban Studies and Planning. Conferred to individuals or organizations whose work embodies and advances Kevin Lynch’s research, as developed in his seminal books: Image of the City [1960], What Time is this Place? [1972], Good City Form [1981] and Site Planning [1984], nominees are selected for their plans, books, research, designed projects, media productions, public processes or similar contributions.

Hester is a founder of the research movement to apply sociology to the design of neighborhoods, cities and landscapes. His work extends Lynch’s legacy by focusing on the role of citizens in community design and ecological planning. Professor Hester is a strong advocate for community participation in the development of what he calls "ecological democracies and sacred landscapes" — spaces that grow from true understanding of a local community’s needs and the potential of its resources. During his 30 years as a professor at Berkeley, Hester served as chair of Berkeley’s Department of Landscape Architecture and Environmental Planning. He authored 10 books and numerous articles on citizen participation and socially democratic planning, including Neighborhood Space [1975], Planning Neighborhood Space with People [1982], Community Design Primer [1990] and most recently, Design for Ecological Democracy [2006].

According to Amy Glasmeier, head of MIT’s Department of Urban Studies and Planning, “The receipt of the Lynch award recognizes Randy Hester’s contribution to the valuation of the citizen’s view of his or her community and how this perspective is a vital component to urban design.” The nominations for this year’s award were prepared by students in a fall seminar on Lynch’s work taught by planning Lecturer Andres Sevtsuk and John de Monchaux, professor [emeritus] of architecture and planning. The award was presented to Hester on April 8, 2011 during a day-long celebration of the department’s legacy on the occasion of MIT’s 150th birthday.
Facebook Inquiry Leads to Design Match

Jessica McRackan didn’t know what to expect when she sent out a post on Facebook updating friends on the status of her fourteen-month old daughter Rosie, who was born without her right leg and left forearm. McRackan found out about her daughter’s condition while 22 weeks pregnant. She and her husband were shocked, but when she found out Rosie was healthy, that was all that mattered.

With doctor puzzled as to the cause of the missing limbs, McRackan was told it could be “amniotic band syndrome” which occurs when the fetus becomes entangled in fibrous string-like amniotic bands while in the womb. This restricts blood flow and can affect the baby’s development. However, that prognosis did not seem to match Rosie’s condition because she did not express many of the signs of the syndrome.

“Whenever there is some new news about Rosie, we post it on Facebook because you never know who can help. One of the updates we sent out was when we went to Shriner’s Hospital where we were in the process of getting a ‘new leg,’ ” says McRackan. Even with the appendage, Rosie was only able to wear it a few minutes a day. She was able to crawl extremely fast and lift herself up indoors. Outdoors, it was another story.

To get Rosie moving more comfortably outdoors, Shriner’s Hospital suggested the “Star Car,” a rolling chair vehicle that could help Rosie get around, but they found it was no longer manufactured. “We were told we needed to build one ourselves,” says McRackan. There are other vehicles like the ‘Gate Trainer’ that Rosie could try, but the seats are usually made for two legs, which does not work for Rosie’s condition and causes her to fall out of the trainer.”

Without having directions or specifications to guide the construction of a new wheelchair-like vehicle, McRackan sought to find something online. She was able to find something similar that a father in California had built for his daughter. She posted the rough images along with an inquiry on Facebook and actually tracked down one of her husband’s cousins who was willing to build it, but needed more detailed information.

That’s when Christie Chronister, executive assistant to the Dean at the College of Design, stepped in. Chronister saw the post and immediately thought of the perfect person to procure the specifications: Chris Jordan, director of the College of Design’s materials lab. Long story short, Jordan volunteered to build the vehicle for Rosie.

After measuring and evaluating young Rosie, Jordan was able to design the rolling chair from her dimensions. McRackan and her daughter visited Jordan’s studio several times during the design process to allow Chris to make modifications based on his observations of how Rosie was using the rolling chair.

“We constantly tested it out to see how she responded to it,” said Jordan. “I added straps to prevent Rosie from falling out and a red handle on one of the wheels. Rosie knew intuitively to reach for it and she was able to use the chair immediately.”

McRackan was delighted to see Rosie independently maneuvering herself around with little effort. “She might not be able to walk until she is four years old,” said McRackan. “There are so many things to consider and there just isn’t a playbook for this.”

Chris Jordan is committed to adjusting the chair as Rosie grows so she will be able to play with her friends and explore the world around her. A little design – and kindness – goes a LONG way.}
Dean Malecha Appointed Senior Fellow of The Design Futures Council

The Board of Directors of the Design Futures Council has named Dean Marvin J. Malecha, FAIA, a senior fellow, which is awarded annually as an honorary distinction to outstanding individuals who have provided noteworthy leadership to the advancement of design, design solutions, or the design professions.

Dean Malecha was selected “for significant contributions toward the understanding of changing trends, new research, and applied knowledge that improves the built environment and the human condition.” The Design Futures Council is an interdisciplinary network of design professionals whose mission is to explore global trends, challenges and opportunities to advance innovation and shape the future of the industry and environment.

Davis Wins Prestigious NC State Faculty Award for Career Achievements

Professor of Graphic Design Meredith Davis has been awarded one of just four Holladay Medals bestowed on professors at NC State University for the 2010-11 academic year. Since 1992, the Alexander Quarles Holladay Medal for Excellence has been established as the highest award to a faculty member on the basis of career accomplishments.

Davis’s research explores the use of design in achieving the goals of educational reform in K-12 schools and the relationship between design and cognition. A frequent speaker at international conferences, she coauthored the K-12 design education programs for the National Building Museum in Washington, D.C., and conducts teacher training workshops for organizations around the country. She has received numerous prior teaching awards for graduate education, including four university awards as Alumni Distinguished Graduate Professor and nominee for the Board of Governors Award for Teaching Excellence.

“Professor Davis has dedicated herself to the advancement of the design professions through the dissemination of knowledge regarding design thought and its impact on the most essential aspects of teaching,” said Marvin J. Malecha, Dean of the College of Design. “She continues to have a significant influence on K-12 education through her work with teachers as well as entire school districts across our nation.”

Malecha referred to Davis as “a pioneer” in her field and a leader at NC State in the areas of strategic planning, research, and scholarship. “Her contributions to the NC State design community are vital to its future. This award is most deserved. We in the College celebrate the hard-earned recognition that now comes to Meredith with the award of the Holladay Medal.” Medal recipients are nominated by the Academic Affairs and Personnel Committee of the Board of Trustees.

Fox Recognized for Innovative Environmental Contributions to Campus

Assistant Professor of Landscape Architecture Andrew Fox has won several awards in regards to the Sustainable Design Build Studio project at Syme Residence Hall.

Fox was selected for “sustainable construction” winning the Earthwise award presented by the Campus Environmental Sustainability Team.

The success of the Syme Residence Hall project led to a partnership with University Housing for $200,000 in improvements over the next five years on summer design build studios to beautify as well as solve functional problems across the university.

Fox was honored by the City of Raleigh with the City’s Environmental Award for Institutional Innovation recognizing outstanding work in sustainable development and environmental stewardship. Fox’s design/build studio course also won several merit and honor awards at the Tri-State ASLA conference on April 29. The LAR 582 Syme Hall Rain Garden Design-Build was formally presented at the NCASLA Spring Convention in Durham on May 6.
While the time machine has not yet been invented to transport us back to 17th century England, a researcher named John Wall is attempting to use modern technology to do the next best thing – recreate an important scene involving politics, religion and literary figure John Donne. Best of all, he’s hoping to make it available to anyone who is interested.

John Donne is best known as a prominent English poet, but he was also an important religious and political figure in 17th century London. Due to the Reformation and its aftermath, religion and politics were inextricably linked in England during this period. As dean of St. Paul’s Cathedral, a focal point of social, political and religious life in the largest city in England, Donne was a prominent man – and his sermons were often made in defense of royal policies, to the most influential crowds in the country. What would it be like to be there for one of those sermons? Supported by a Digital Humanities Start-Up Grant from the National Endowment for the Humanities, Wall is working with an international team to recreate the sights and sounds of the sermon in virtual space. Wall is working with architecture professor David Hill, and Hill’s graduate research assistant Joshua Stephens, to recreate the part of St. Paul’s churchyard where the so-called “Paul’s Cross” was located. Hill and Stephens are currently building the “bare bones” of St. Paul’s courtyard, before creating a more detailed visual display [see top image].

Paul’s Cross was a freestanding outdoor pulpit where crowds would gather to hear sermons on Sundays and special religious days. And it was from Paul’s Cross that Donne preached a sermon on Sept. 15, 1622, in defense of his king. Specifically, Donne preached in defense of a tract called “Directions Concerning Preachers,” which was published at the behest of James I in an attempt to tamp down the potential for religious controversy. Ironically, James I’s “Directions” proved to be controversial in and of itself. Drawing from historical images and a detailed survey of the original foundation prepared by St. Paul’s Cathedral’s resident archaeologist Dr. John Schofield, Hill and Stephens are creating an architectural model that will allow viewers to explore the area and see what this part of St. Paul’s looked like from any angle.

Wall is also working with U.K. linguistics researcher David Crystal to develop a script that will allow Donne’s sermon to be read in the same accent used in 17th century London. The sermon will be read by actor Ben Crystal in an anechoic chamber, which is designed to be acoustically neutral.

Wall will also be working with acoustic engineer Ben Markham to develop an acoustic model based on Hill’s architectural model. The acoustic model, coupled with Crystal’s acoustically neutral recording of the sermon, will be able to simulate the way the sermon would sound depending on where you are in the churchyard – or under different conditions [such as standing in a small crowd or a large one].

Once the audio-visual models are integrated, Wall says, “We want to use these tools to explore the way people could have heard the sermon. For example, some historians believe that upwards of 6,000 people attended a Paul’s Cross sermon, but I’m skeptical about how well a crowd of thousands of people could hear what was going on. This can help us understand the context in which these pronouncements were received.” By the end of 2012, Wall plans to have created a website where the general public can access the model and hear the sermon. Wall says the online version will also allow users to control some variables, such as the size of the crowd or the location of the listener. The final version of the model will also be available to any researchers who want to modify it to reflect new findings or explore additional hypotheses. Frankly, I’m excited about seeing the model in action. But then, I was an English major.
Students Block The Sun
By David Hunt, News Services

If the architecture students hard at work at Durham Central Park this week don't get it right, they'll be the first to know. The leaf-shaped structure they are building is designed to provide a shady area for park patrons. The scorching sun baking the park with triple-digit temperatures this past summer has provided a real-world test they just couldn't get in the classroom.

William Dodge, one of a dozen graduate students working on the project, says the design is innovative, even counter intuitive. “It's a shade structure with no roof,” he explains. In fact, the structure's modern design is striking in its simplicity. It's made of a series of 16-foot-tall cypress slats connected to a steel frame. The slats are placed so they filter the sun effectively throughout the day, guaranteeing lots of shade, even in the middle of a very hot summer. As an added bonus, the structure doubles as a stage for concerts and plays in the park.

Laying the Foundation

Students went through a rigorous planning and design process before they began building the structure. They met with city planners, local architects and members of the park's board of directors, then developed more than a dozen scale models before settling on the final design. "They have worked with the city to get permits, raised funds to offset construction costs, and spent hours on site putting it all together. It's a big job," says Dodge. "Some parts of the frame weigh 900 or 1,000 pounds," he says. "Most of the structure has been made by students in the shop, working with a welding gun."

Theory Versus Reality

The students are receiving guidance from Durham-based architects Randy Lanou and Ellen Cassilly. The summer project, known as a design-build studio, is part of an ongoing effort by the College of Design to provide students with real-world experience. It's an effort that meets expectations. "None of this is theoretical," Dodge says during a break in construction. "This is reality."
Industrial Design Master’s Student Wins Coveted iF Concept Award

If Tim Bennett’s redesign of a common household tool makes hanging pictures look a lot easier, the 25-year-old NC State University College of Design graduate student also makes winning an international contest look pretty simple, too. Bennett’s design of a consumer-grade hand drill took first prize in the 2011 International Forum Concept Award competition, sponsored by iF Industrie Forum Design of Hannover, Germany. Over 8,000 students from more than 52 countries took part. His prize was 6000 Euros (about $8,200) and a plethora of publicity: His design is being displayed at iF’s headquarters, on its website, and at the official awards ceremony in Taiwan in May.

Bennett, who is wrapping up his master’s degree in industrial design this semester, produced his design in a fall semester studio class taught by Associate Professor of Industrial Design Bong-II Jin. His decision to enter the project in the contest was a last minute one, based on a curiosity of seeing how far his concept would go. “I think a lot of hand drills are very flashy stripped-down versions of their professional-grade counterparts,” says Bennett. “I wanted to create a design that was more inclined toward the everyday consumer.”

The drill – which Bennett named “Neutral” – has a hand guard that can be pressed firmly against the work surface [providing “screw stabilization”] while leaving it to the motor [which slides forward during drilling] to provide the necessary torque. Bennett admits the mechanical engineering would have to be worked out. But apparently finding a completely new way of turning a screw impressed the team of judges.

Originally from Wilmington, NC, Bennett earned his bachelor’s in industrial design at the College of Design in 2008. After that he worked in Boston for the Bose Corporation, the consumer audio products company, before returning to the College of Design to earn his graduate degree. Designing tools may not be his niche calling. He likes working on diverse projects and thinks working for a design consultancy may give him that variety. Says Bennett: “I want to work on a range of products in a range of industries. I think I’m too fascinated by everything to want to settle on something specific.”

Asad Receives Honorable Mention in Housewares Design Competition

Kathryn Asad [MID 2010] received an honorable mention in a competition associated with the International Home and Housewares Show in Chicago, March 6-8, 2011. Her project will be displayed in March. The project was advised by College of Design Professors Bong-II Jin, Bryan Laffitte, and Sharon Joines.

Asad is currently working on contract as an industrial designer with Lenovo in Research Triangle Park, NC.
Deep Surface: Contemporary Ornament and Pattern is the first major exhibition to examine the re-emergence of ornament and pattern over the last 15 years. Deep Surface celebrates its reinvigoration as a communicative, functional, and desirable form of cultural expression, across all of the disciplines of design.

Deep Surface is co-curated by Denise Gonzales Crisp, Associate Professor at the College of Design, and Susan Yelavich, Assistant Professor in the School of Art and Design History and Theory at Parsons The New School for Design in New York, NY.
Growing in Place
Friday, March 16, 2012
Marbles Kids Museum
The Natural Learning Initiative will present its fifth annual Growing in Place symposium exploring an array of inclusionary urban design strategies that support family well-being in city and town settings.

Saturday, March 17, 2012
Raleigh Convention Center
In the new global economy, successful cities will be green, smart, and just. What should we be doing to design our cities to be more carbon neutral, technologically advanced, and socially equitable?

The 9th annual urban design conference will answer these questions and challenge participants, including planners, architects, landscape architects, engineers and developers, to lead us toward becoming a truly world class region.

The Urge to Draw, the Cause to Reflect: Drawings, Sketchbooks, Provocations
An exhibit that features over a decade of work by Marvin J. Malecha, Dean of the College of Design at North Carolina State University and former president of the American Institute of Architects (AIA).

Free to the public in the D.H. Hill Library Exhibit Gallery during regular hours through December 16, 2011. To view an online version of the exhibition and for additional details about visiting, please see www.lib.ncsu.edu/exhibits/malecha/. The exhibit was produced with generous support from the Goodnight Educational Foundation Library Endowment for Special Collections.
Eduardo Catalano Scholarship Endowment

The family of Eduardo Catalano has established a $1 million scholarship fund that is positioned to pay full tuition for at least two architecture students each year. Eduardo Catalano taught at the School of Design – now the College of Design – from 1951 to 1956. His affinity for the college remained throughout his life. Twice in the last decade he gifted large endowments to the college to fund annual visiting lecturers. One of those gifts was made in honor of his former employee and student, the late Architecture Professor Robert Burns, who passed away in 2005.

Catalano died in early 2010 at the age of 92. The current gift generously donated by Catalano’s children, Adrian and Alejandra, pairs one of his earlier donations with a new gift of $630,000 to create the Eduardo Catalano Architecture Scholarship Endowment.

The fund’s income – awarded to School of Architecture undergraduates in their junior year or later, or to architecture graduate students – will allow for a minimum of two full-ride scholarships or fellowships to be awarded each year, into perpetuity.

William and Jane Valentine Scholarship Endowment

William and Jane Valentine have established a $100,000 endowment for the School of Architecture to create scholarships for incoming architecture students. William Valentine, FAIA, [BEDA 1960] is chairman of HOK International, a global architectural firm that specializes in planning, design and delivery solutions for buildings and communities. Valentine has been widely recognized for his ability to understand, formulate and respond to client needs and program requirements in a creative, individualistic and people-focused manner.

Valentine was the recipient of the 2008 Distinguished Alumni Award at the College of Design and continues to serve the college through the Design Guild and as a member of the Leader’s Council.
THANK YOU!  Listed below are Design Guild donors [individuals, firms, companies, and foundations] who contributed $100 or more to the College of Design between July 1, 2010, and June 30, 2011. The list includes in-kind donations. Please accept our deepest apologies for any errors or omissions.

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$2,500–$4,999

$1,000–$2,499
AIA Eastern Section, AIA Piedmont Section, AIA Winston-Salem Section, American Association of Textile Chemists and Colorists
ID: ENTITY
SELF: PERCEPTION + REALITY

A group exhibition of cutting-edge interactive art works by artists and faculty at North Carolina State University.

OPENING RECEPTION: FRIDAY, NOVEMBER 18 FROM 6-9 PM.

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