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

We welcome your submission of alumni news items in addition to your comments about this publication. To receive our electronic newsletter, DESIGNWIRE, please send your e-mail address to design@ncsu.edu or address correspondence to: NC State University, College of Design, Campus Box 7701, Raleigh, NC 27695-7701, 919/515-8313.

Marvin J. Malecha, FAIA
dean
Carla Abramczyk
director of development
Jean Marie Livaudais
director of professional relations
Emily Freeman
development assistant
Craig McDuffie (BEDV 1983)
designer

COVER
Resolution Tree, by Jennifer Van Orden (BAD 2004), commissioned for City of Raleigh’s First Night Celebration. Photo by Ian Quate, senior in Art + Design.
Over the past several years it has been encouraging that design professionals have been thrust into the public consciousness. The conditions for this attention have ranged from the desire to resolve the unfinished business of a response to a national tragedy at ground zero to the renewed appreciation for the role of the creative individual in the economic well being of our culture. The popular press, from The New York Times to Time magazine, has chronicled the individuals and decisions related to design in such detail that even the eyewear of certain designers became a story of interest. It has become apparent that the design endeavor is distinct from either the hard sciences and engineering and the humanities and social sciences. Further, it is the rigor of the design process reflected in the integration of disparate sources of information and materials and tested by the application of ideas to the most vital questions before society that distinguishes the role of the designer. How these questions are addressed is the measure of the strength of the voice of design in society.

Increased attention brings the scrutiny of broad constituencies. It places a bright light on behaviors that constitute the nature of design professionalism. As the achievements of design professionals are considered, it is important to derive the lessons that have been learned from the perspective of the many constituencies affected by the work of design professionals. This measure, not the self-congratulatory tendencies of a profession, will determine if the designer has a voice in society.

While the attention of the media has highlighted the possibilities of the design professions it has also provided a case study of the implications of work disengaged from the priorities of society. This increased attention has provided witness to teams of the most talented individuals completely absorbed in formal investigations almost entirely disengaged from the constituencies they intended to serve. While a nation waited for the expression of creative individuals to speak on its behalf, design teams minimally involved themselves with any purpose beyond the satisfaction of personal explorations as though that should satisfy the greater need. What should have been leadership of our culture on the expression of renewal and optimism turned instead into competing egos and development intrigue. Finally, market forces reigned in the process and a significant opportunity for the design professions to act as guides with enhanced sight has been lost. The beauty of the artifacts designed has had little relevance to the expression that was needed.

David Walker in a speech to a conference “Going Beyond Green” observed the importance of maintaining a proper perspective in design. He observed, “The competitive differences in the 21st Century will be people... it will not be process. It will not be technology. It will be people... The stakes are high.

We must never forget the designer’s charge to work on behalf of others, to seek to enhance their possibility for success, and to use our work to celebrate it when it occurs. The talents of designers are much needed in our world. If we wish our voice to be influential we must work beyond self-interest. Through our work it is possible to improve peoples lives, to enhance their capabilities and to stir their imagination. David Walker’s admonition reminds us that this begins with people. It is a challenge to structure the education of designers that extends the discourse on design beyond personal objectives into the preparation of the most talented and creative individuals to engage the needs and interests of others. It is necessary to prepare individuals who are most inclined to work alone to participate productively on teams.

The voice of design is dependent on the most talented among us. It is dependent on the commitment of the design disciplines to promote those who address the issues of most concern to society. Similarly, if our College seeks to be a true center of influence we must seek out those who provide the example for our students to live a life of relevancy and involvement. In the context of a university with a land grant mission the College of Design has a responsibility to do no less. Many issues demand our attention. These issues require the creative spirit of our graduates. How will communities be designed to promote the health and welfare of the citizens? What can be done about the development of products that respect green principles? How do designers address the needs of individuals with varying physical and financial capabilities? Is there a strategy to promote understanding of an ever more complex world through communication? Can designers identify the deeper meanings of contemporary life through their work? If we do not even attempt to address these questions, we will have little influence and no voice.

Over more than 50 years the College of Design has established a reputation of relevancy to community need. There are many examples of student and faculty projects that have made significant contributions to the life of individuals in small communities fulfilling the cooperative extension mission of the University. Graduates of the College have made significant contributions to the understanding of green design in both the academic and professional settings. Alumni have influenced the development of building types from airports to research laboratories. And, advances made through product development by a graduate of our College have influenced medical applications. Environmental studies within the College have included water quality management as well as view-shed protection contributing to the preservation of the quality of the North Carolina environment. Principles of universal design evolved within the College of Design as a model for the nation. In short, the College of Design community is comprised of individuals of considerable achievement and therefore we have become a community with an influential voice.

We owe it to our predecessors and to our descendants at the College to maintain our commitment to addressing the most pressing issues of society. It is time to add our voice to all of the voices of the past even while we teach others to speak up.

Our voices of achievement have become the voices of design.

D E A N ’ S  M E S S A G E
Gail Lindsey, FAIA, makes being green easier for all of us. Lindsey passionately strives to improve the way architecture serves society through sustainable design. Born in Japan, Lindsey has lived all over the world. She attributes her passion for sustainability to both her global perspective and a prolonged hospitalization as a young adult. While in the hospital, Lindsey spent a lot of time thinking about how she wanted to use her time. She’s added her own phrase to a popular activist saying, coming up with: “Think globally, act locally, commit personally.”

And commit she has. Collaborating with the US Green Building Council, Lindsey was instrumental in establishing Leadership in Energy and Environmental Design (LEED), the nation’s first green building rating system. Based on six major areas: building materials, water quality, energy, indoor air quality, site/area/community, the system awards points to reach specific certification metrics. Lindsey has lectured all over the world and was a visiting lecturer for the College of Design. She’s been asked to present at every national convention of the American Institute of Architects (AIA) since 1995 and has chaired the national AIA committee on LEED. Lindsey has pioneered work in collaborative green charrettes, setting a new “green” course for many federal agencies and organizations. Charrettes she’s worked on include the White House, the Pentagon, the Grand Canyon, and the Habitat for Humanity headquarters.

She’s been sought as a consultant by the Department of Defense to develop green bases of the future, by the Department of Energy to exchange information with 25 countries on performance metrics. Lindsey has lectured all over the world and was a visiting lecturer for the College of Design. She’s been asked to present at every national convention of the American Institute of Architects (AIA) since 1995 and has chaired the national AIA committee on LEED.

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“I won the scholarship and quickly started nagging professor Chandra Cox for Jonathan’s contact information. Chandra worked her magic and fortunately for me, Jonathan was willing to gamble and ILM was in a position to hire artists,” says Griffin.

Griffin grew up seeing The Empire Strikes Back and Raiders of the Lost Ark, both Lucas films. “I’m currently working on Star Wars Episode Three – a dream come true,” says Griffin.

Griffin says his education at NC State “comes down to the people. All of the professors have so much passion and energy about what they do. They are accomplished individuals. It holds true at ILM, too. I just try to soak in as much as I can.”

Barry Williams recalls that after he graduated in the fall last year, he freelanced for a few months and Harb called him to come in for an interview as an apprentice. “That same enthusiasm that Bryant had helped me get a job,” said Williams.

Giving credit to Professors Susan Toplikar and Chandra Cox, Williams says his training specifically in the basics — light, color, and other fundamental design processes, and basic knowledge of some software help him with his current work. According to Williams, industrial design internships and working on outside public art projects really helped him get his feet wet.

“The depth of talent that others have around me and the excitement of seeing something I’ve worked on projected on ‘the big screen’ interests Williams most about his work at ILM. The list of films that Harb, Griffin and Williams have worked on recently include: Star Wars Episode Three, XXX State of the Union, War of the Worlds, The Day After Tomorrow, Harry Potter III: The Prisoner of Azkaban, Van Helsing, Pirates of the Caribbean, and Peter Pan. Harb is happy to have had a role in Griffin’s and Williams’ success.

“When you make it to a place where you can help others and do so, some people figure that as selfless,” Harb says, “but it’s just as much selfish. You feel great when you’re able to see positive results from something you’ve worked hard for and contribute directly to. Plus, if you always give, you’ll always have.”

Giving back is something Harb has done personally by establishing the Pumpkin King Scholarship, and professionally by introducing ILM to NC State students and graduates.

After getting his start running errands in the art department of George Lucas’s special effects company Industrial Light and Magic (ILM), Jonathan Harb (BID 1995) now supervises the ILM Digital Matte Department, and has been instrumental in bringing other NC State graduates to the company. “Watching The Empire Strikes Back and Big Trouble in Little China about a million times and poring over the ‘Making of’ Star Wars books” piqued Harb’s interest in special effects. “Fortunately, the best place on this planet to learn visual effects is Industrial Light and Magic,” says Harb, “and the opportunities here are endless.”

Patience and persistence pay off in the industry, as Harb’s own experience illustrates. In the summer of 1995, Harb participated in Professor Percy Hooper’s Model Building Workshop. Hooper invited ILM’s Lorne Peterson and Charlie Bailey to visit the workshop. Harb calls Peterson and Bailey “veteran model makers...these are the guys that built the original Deathstar trench, Millennium Falcon, etc., from the first Star Wars films, and countless film icons since. I managed to show some work to them both, then kept in touch by mail.” Through these contacts, Harb was able to get an interview with ILM. He was hired as a production assistant in the company’s Art Department.

“After throwing some things into my truck and driving across the country, I started at ILM 13 days after graduating from State, on January 2, 1996,” Harb says.

Favorite aspects of his job include “creating realistic images of things that do not exist in reality, and identifying, guiding, and learning from people who can do the same.”

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It is hard to choose between your dream of becoming an architect and your love of music? Not if you are Heidi Charron or Giana Malak, both sophomores in the School of Architecture and both members of the NC State Wolfpack Marching Band. High Point native Charron plays the trumpet. Philadelphia area resident Malak plays the cymbals.

Charron says managing the rigors of architecture academics and the time commitment required to participate in the marching band is worthwhile because she could not choose between her two interests, even though she forfeits valuable studio time for the love of music.

“I love design and I love music. It’s hard to pick one to give up,” says Charron, who also plays in the Pep Band for Wolfpack basketball games. “I spent 15 hours at Carter-Finley Stadium for the Miami game this fall. Football season means that two-day weekends all become one-day weekends, so lots of work has to go into studio projects and other assignments in that one day.”

Malak, who last year was a member of the Carolina Hurricanes Storm (dance) squad, too, has “overloaded her schedule since middle school.” Her father is in academia and advises her on time management. He convinced Malak to give up band after high school. What he had not planned on, though, was that her NC State orientation counselor was a drum major in the Marching Band.

After encouragement from the counselor, Malak tried out for band and made it. She says, “I don’t feel fulfilled unless I have a lot on my plate. I’m lazy if I don’t have much to do.”

Although playing in the band requires lots of time, it also required some missed practice. Charron explains, “It stresses me out to be late and one time I was an hour late because our review ran long. Giana and I just have to learn things on our own that we miss at practice.”

“Last year my academics were not as stressful, having been mostly non-design related,” says Malak. “Now that I’m understanding my course work, I have a greater appreciation for being here and have developed a stronger dedication for studio work.”

In addition to the Marching Band, Charron plays in the Pep Band that plays for women’s and men’s basketball games and works part-time in the Materials Lab (shop). Charron adds, “I really enjoy both bands. Pep Band doesn’t require as much practice, but there are a lot of women’s and men’s basketball games.” She explains that members earn points for each game in which they participate in Pep Band. Charron plans to get in as many basketball games over the break as possible.

Last year, she earned enough points to be chosen as one of the 30 members who flew to Maryland to perform at the NCAA women’s tournament.
Jim Barefoot (MPD 1986) and Wendy Miller (MLAR 1986)

Match Made in Design School

Wendy Miller (MLAR 1986) and Jim Barefoot (MPD 1986) met while enrolled at NC State’s College of Design. Today they are married, living in Winston-Salem with their two children, and still working in design.

Speaking about their successes today, they both attribute inspiration derived from Professor Joe Cox. While in school, Miller was a teaching assistant for Cox’s Color & Light class while Barefoot was enrolled in the class.

The two fondly remember Cox’s nighttime community art class critiques as a major bonding force. In fact, the pair attended Cox’s watercolor workshop in Oriental, N.C., for their honeymoon trip.

Miller’s Work Combines Design and Science

An English major with pre-med sciences under her belt, Wendy Miller decided to continue her studies after working for a landscape architect in the University of Virginia (UVA) campus planning department. “It opened up a whole new world to me,” says Miller.

After UVA, Miller moved to Chapel Hill. While there, she enrolled in a planning course that led her to NC State’s design school. She met Barefoot during her second year.

Today, Miller is using her talents and interests in the Transportation Planning Department for the City of Winston-Salem. As Principal Planner, she works with the Winston-Salem Metropolitan Planning Organization (MPO), and she is involved with the overall system planning including bike paths, pedestrian paths, and long-range planning.

A new project for Miller is participating in developing an Aesthetics Manual for the N.C. Department of Transportation (NCDOT). The federal government is pushing comprehensive, multimodal transportation planning, which includes all modes of transportation from trains to passenger cars to buses and airplanes. NCDOT is trying to revamp how it plans for aesthetics in roadway design.

Context sensitive design, the newest government buzz words in roadway planning, serves to build the road in the landscape context.

When speaking of this, Miller shares that “landscape architects were the first to design scenic parkways that used the land to shape the road without destroying the landscape.”

Her first affiliation is with the American Society of Landscape Architects (ASLA) state chapter, which she served as president of the North Carolina Chapter in 1996. She participates in the Transportation Research Board as a member of the Landscape and Environmental Design Committee.

Miller was a charter member of the alumni advisory board for the Landscape Architecture Department at NC State. When she was asked to serve, Miller confides she reviewed her projects from design school to get reacquainted with the work. “Half of my projects were road-related. It was stunning to realize I had done that,” she says. “One of my projects was working on sign ordinances and visual aesthetics in the public realm. Roads are a big part of that.”

Keeping in touch with the people from school is important to Miller. She says her landscape architecture training brings a different way of looking at the problems she runs into versus the way she might handle them. “I am a problem solver,” she says.

Speaking about their successes today, they both attribute inspiration derived from Professor Joe Cox. While in school, Miller was a teaching assistant for Cox’s Color & Light class while Barefoot was enrolled in the class.

The two fondly remember Cox’s nighttime community art class critiques as a major bonding force. In fact, the pair attended Cox’s watercolor workshop in Oriental, N.C., for their honeymoon trip.

Professor’s Question Leads to a Career

Inspired by Foote’s challenge to build a chair, Barefoot transferred from the master’s program in Wood Science into the Industrial Design master’s program. He was in and out of the program because he worked, but continued work on his master’s part-time.

When he and Miller relocated to Winston-Salem, Barefoot began working with Hy Zelkowitz at Stendig doing product development of lounge chairs. They would take the sketches from the Vignellis or SOM and convert them into something that could be manufactured.

Barefoot also made the prototypes for showroom samples, which was a crash course in upholstery.

Unfortunately, Stendig went out of business.

Barefoot then worked at Brayton International in product development. He served as an in-house designer. While there, several of his chair designs were produced. After that experience, he set up as an independent designer and has “a 12-foot commute across his deck.” Barefoot either responds to design briefs from clients or speculates by creating chair designs that he thinks companies might need.

He creates computer renderings for presentations and often builds prototypes. His clients then license the designs and pay him on a royalty basis. His clients include Brayton, HBF, Paoli, AGL, and Patrician.

His success is linked to maintaining long relationships with clients. That generates more than enough work to keep him going part-time.

Barefoot says his design business is just one of his jobs. “I’m a stay-at-home dad for our 14- and 11-year olds, I renovate the house, and I have my design business.”

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As for the first chair Barefoot designed at the request of Foote to match his table….it is still in their home.
little did Mark Kimbrough (MPD 1985) know when he was a senior at Duke University that he would have NC State connections to thank for leading him down the road to success. Kimbrough was majoring in fine art when he took the advice of Christian Holljes (MPD 1984) to come visit him at NC State in the industrial design master’s program. “Holljes had been a year ahead of me at Duke. Fortunately,” says Kimbrough, “I did take him up on his offer and I went to visit the design department at State.”

Kimbrough says that Holljes, who was majoring in zoology and fine arts at Duke had taken an independent study in the ID program at State his senior year. Holljes encouraged Kimbrough to do the same, so he decided to follow the same path. Kimbrough enrolled in an independent study with Vince Foote and learned to love industrial design. Kimbrough was given a project each week of the independent study. Starting out in a consulting job in the Midwest, Kimbrough heard about what Chipp Walters (MPD 1982) had been doing in the “Texas computer circuit” with firms like IBM and Texas Instruments. Walters had started Design Edge and within a few months, Kimbrough became the first employee and helped get the industrial design company off the ground. Before long, Design Edge was designing products for many Fortune 500 companies.

One of their clients was Michael Dell, founder of Dell Computer (then PC’s Limited). Dell had just moved his company off the ground. Before long, Design Edge consultants would travel to Austin, commuting two and a half hours each day to make the 150-mile trip. They decided to relocate Design Edge to Austin, which was becoming a mini-silicon valley area. The company continued to grow and flourish and Kimbrough became partner in 1994. While the product development side of Design Edge was doing well, Walters was pioneering the use of multimedia and animation, well before there was much available software. Eventually, Walters spun off a new company called Human Code, and continued exploring the integration of animation, graphical user interface and gaming on the Internet. When Kimbrough became a full partner, Design Edge was strictly industrial design focused, but there was a movement in the industry to incorporate mechanical engineering into its suite of services in order to provide a more comprehensive service to its clients. Pearce Jones, a mechanical engineer, became partner with Kimbrough in the mid-90s.

Today, Design Edge has 35 employees. On staff there are industrial designers, mechanical engineers, graphic designers, and experience designers (strategic branding and web site development). With this talent-stocked staff, Design Edge is able to offer comprehensive services from corporate branding to product line extensions. After years of the tradition “fee for service” consulting business, Kimbrough and Jones began looking into other business models to generate income. In 2000 they decided to explore the notion of creating a true “product” based company; one where they would design, manufacture and sell their own products. They employed their years of experience to research and select a market segment which had little exposure to design as a strategic differentiator. Six months and many pounds of coffee later, they selected the pet market to be the primary focus.

The pet industry is a $35 billion industry which has proven less susceptible to economic fluctuations. According to their research, even in a down market, people continue to spend money on their kids and pets. They then broke down the various market segments. “Other than in food products, there was absolutely no brand awareness in hard goods. There really aren’t any memorable name brands… where was Nike, Oakley or Coca Cola in this industry?” says Kimbrough. Their strategy was to develop a brand first and then to develop products that would support their brand message in the marketplace. That venture, called WetnOz (pronounced “wet nose”), began with targeting the ‘icon’ of the industry…the dog bowl… seemingly mundane accessory, yet, one which every pet-household needs. They launched with high-end, high-style food dishes and containers for both cat and dog lovers. Since their product launch in 2001, product lines have grown to now include stainless steel and plastic dishes, various accessories for the pet-home environment, toys, and soon, grooming products. WetnOz products are now carried in 400 pet and gift stores in the U.S. and 12 different countries, and have garnered international design acclaim since their introduction.

Kimbrough now splits his time between the two businesses, while Jones remains fully focused on Design Edge. WetnOz has grown at 30-40 percent in each of the past three years. So far, Kimbrough says that WetnOz has managed to exceed their every expectation with the future looking very bright. Further expansion is anticipated.

For a Duke grad who learned about the NC State program through a friend, Kimbrough says the time he spent at NC State “was an absolutely phenomenal experience for me.” The small graduate program was beneficial and he still is in contact with several people from State. “The network of students and NC State grads helped me get my first consulting job in the Midwest and another NC State connection led me to Austin as the first employee of Design Edge,” adds Kimbrough. He adds that he came a long way in what seems like a relatively short time.

“I owe my whole career to Vince,” adds Kimbrough. “In hindsight, he recognized things in me that I didn’t see and I can’t say enough about him and what he did for me.”
Since early in 2004, graphic design graduate student Jon Harris has had a hobby that requires most of his extra time. Armed with a BFA in graphic design with an undergraduate minor in electrical engineering from The Cooper Union for the Advancement of Science and Art, Harris is now a fourth-semester graduate student. He has always been interested in the space where art and design and technology meet. His membership in the Mac Users Group on campus led to his interest in creating a supercomputer at NC State.

When Apple released its Xgrid software in January 2004, the Mac Users who were interested started Wolfgrid as an experiment to connect many Macintosh computers together as a supercomputer to share the workload for processor-intensive applications. This created a virtual community grid that works like a supercomputer, performing computing jobs when computers are idle. The computers are part of a network and all hooked to one central computer. The Information Technology Department lends a hand by allowing some of their computer servers that use grid controller software to be used by Wolfgrid.

Harris and Sammie Carter, a computer science senior, volunteered to begin to build Wolfgrid across the NC State community. The student-initiated Wolfgrid project was launched in February, with guidance from Everette Allen, computing consultant with NC State’s Information Technology Division and staff advisor for the project. Wolfgrid currently allows collaborative computations on networked Macs; soon, Linux boxes will be added to the grid.

For Harris, “The fun of it is seeing the grid work.” He wonders if a community can create a useful grid to support itself in its computing needs. As a demonstration, Harris gets out his laptop and to explain the computer network. He visits the http://packmug.ncsu.edu/wolfgrid page and goes to the applications page. He plugs in that he wants to get prime numbers from 0 to 10,000. While watching his monitor (that shows which computers are idle that are available to help crunch the numbers), instantaneously he sees the results of his query. Not only are the results listed, but a table shows what computer had which part of the problem to solve. It is easy to understand his fascination with seeing his work in action.

“The grid is great for large, time-consuming data crunching,” says Harris. It is a truly communal grid because anyone can submit jobs to the grid and anyone can become agent computers on the grid. The goal for Harris is to have more software available to make the grid more useful for a larger variety of disciplines. He explains that Wolfgrid is a secure system so no agent computers (idle computers that do the work) are harmed in the process.

Right now Wolfgrid is set up so anyone can write software or collaborate with a handful of involved Computer Science students to write software. The Wolfgrid team will evaluate the software before putting it on their web site. According to Harris, the reason the web interface exists is for non-Apple users to be able to benefit from the software. The web portal allows the grid to interface with the Internet. In the future, you can retrieve your own jobs and it will e-mail you a link to the finished product available for download. There is also the potential for 3-D animation movies to be generated through the grid, which would greatly reduce file-processing times for people using the grid.

Harris hopes to learn how to sustain users’ interest in the grid and wants to encourage grid members to involve others. “To me, this meant that people had to understand the grid as a communal experience. It is very important that the users have a sense of community and feel that they are an active participant in this community, which works for the benefit of everyone involved,” says Harris.

“At the same time I am very interested in this project from a technology standpoint, since I wanted to see if a socially based computing grid is something that can even exist and help people. I also wanted to see how building a socially based computing grid is accomplished. This is what happens at the intersection of design and technology and I think approaching this problem from both of those angles benefited the project,” he adds.

The College of Design is pleased to announce the opening of two centers focused on interdisciplinary urban studies.

Downtown Design Studio
153 S. Wilmington Street
Raleigh, NC 27601

Prague Institute
Michalska 3/430
Praha 1 - Stare Mesto

Pictured below: Jon Harris. At right, l-r: Sammie Carter, Everette Allen and Harris.
NC State Team Helping Improve Affordable Housing For Lumbee Tribe

F

ather and son pair Michael Clark (B.Arch. 1971), and Ché Clark (M.Arch. 2004), and Architecture Professor Georgia Bizios are leading a team of NC State students who are working to improve housing for North Carolina’s Lumbee Tribe by designing affordable homes for Lumbee residents in southeastern North Carolina.

Michael Clark is NC State’s first Lumbee graduate in architecture. He is the owner of Native American Design Services, which was hired to assist the Tribe with creating home design guidelines. The Tribe had received a grant to support housing needs from the Federal Department of Housing and Urban Development (HUD). The HUD grant allows qualifying potential homeowners to receive guaranteed loans for the construction of new, quality-built houses.

Michael Clark talked about this idea with his son Ché, who recently built stock of affordable housing in the Robeson County region does not adequately meet the needs of the occupants in terms of durability, quality of construction and standards of design. As a means of addressing this issue, the Lumbee home design initiative will place an emphasis on the use of durable, high quality materials while incorporating recent trends in the production of affordable housing. As a result of the interaction with the ultimate homeowners, the team plans to engage elements of traditional Lumbee housing culture in the designs.

Bizios also saw an opportunity in a project that has dual benefits both for the community and for the students involved. In addition to providing a valuable service for the homeowners, this type of project is an excellent chance for students to learn by addressing issues of site and place for a unique client. In doing so they are able to work with broad concepts of home design while specifically enriching the project by their participation. She recruited graduate students who are working on the project at many different levels, from cultural to get to know the environment. On September 21, 2004, they conducted a community workshop in Pembroke in order to get input from their eventual clients. The meeting was attended by over fifty members of the Lumbee Tribe, who represented all fourteen of the Lumbee districts in Robeson County.

The community meeting served as a brainstorming session, which brought up issues of housing that the community felt needed attention in the design of new affordable homes in the region. “The participants realized that their input is valuable,” Michael Clark said. “Even if each and every idea is not eventually included, the participants know their concerns were heard.”

Based on feedback from potential homeowners, the team is incorporating Native American themes and cultural elements – such as open spaces for meals and family gatherings – into their home designs. The ideas arising from the meeting focused on affordability, energy efficiency, sustainability, and traditional cultural gathering places.

The next step in the project will be a meeting with members of the Tribal Council to show them preliminary home designs based on the information gathered at the community meetings. The designs will be for 1500 square-foot prototypes with variations on each design. After getting feedback on the prototype designs, the team will begin to address issues of construction methods and neighborhood design.

Exposure to Architecture an Additional Benefit

Seeing the project as a mutually beneficial exercise between students and the Lumbee community and being a die-hard NC State fan, Michael Clark knew the Tribe would benefit from the pride that NC State takes in whatever it sets out to do for the community. “Traditionally, homeowners in affordable housing communities do not get exposure to the profession and practice of architecture,” Michael Clark says. “This was a way to get young people in the region involved with the community at the meetings, and it educates them by exposing them to what an architect does.”

Michael Clark hopes that after being exposed to architecture, young people in the Tribe with talent will be able to go to Design Camp and learn more about the design disciplines and NC State.

“This is a very fulfilling project,” Ché Clark says. “I see the extensive need for housing for my people, and I am proud to use my skills to help relieve some of that need. It means a great deal to be able to team up with my dad and provide much-needed architectural services to the Lumbee people.”
Sponsored Go Kart Studio Yields Good Results

This fall, Vialink Corp. sponsored a design competition in Bong Il Jun’s Industrial Design 400 Studio. The idea came to Professor Jin and Charles Kim, VP of Design and Marketing for Vialink, while Kim was co-teaching the studio. Kim, who holds a Masters of Industrial Design from Pratt Institute in Brooklyn, New York, welcomed the opportunity. “We felt it was a requirement to provide an experience that would push students to draw upon the individual talents as well as technical and problem-solving skills they’ve acquired to date, but more importantly push the students to realize the skill sets they did not yet possess, and discover the challenge of uncovering resources needed to bridge that gap. Forcing them to apply their skills outside of the school environment gave them a great snapshot of what to expect as professionals while allowing them to discover their own particular areas that needed improvement” said Kim.

“We [Kim and Jin] thought a go-cart design project would be great given the current market consists only of crudely designed vehicles. A good analogy would be to think about the mini bike of years ago and motorcycles today with all the beautifully styled models on the market. The go-cart industry has fallen behind this wave of technical innovation as professionals while allowing them to discover their own particular areas that needed improvement” said Kim.

“Many students have vision and don’t apply the necessary process. I am very pleased with the student’s body of work. They all required in a new design. The students all attacked the problem and came up with creative solutions while honing their presentation skills. We enjoy the opportunity to get involved with the school and to provide the help, input, and resources we can to assist in enriching the educational experience,” Kim stated.

The competition had two parts. One part judged individual designs, and the second judged teamwork. Three teams consisting of three students each collectively conducted research for reference and to stimulate ideas. Each group received $500 for materials. Then areas that needed improvement” said Kim.

The go-cart industry has fallen behind this wave of technical innovation and creative expression, showing no design progression in the same period. We felt young creative minds applying sound design processes would provide the help, input, and resources we can to assist in enriching the educational experience,” Kim stated.

Many students have vision and don’t apply the necessary process. In order to be progressive, using the correct processes will dictate and validate their findings. The final studio presentation was held December 3, 2004, with key Vialink staff in attendance, including President Steve Shankin, and Hardy Lim, who graduated from NC State College of Design and is continuing to pursue a master’s degree in design.

The winners of the individual portion of the competition were Chadley Jaziri, Derrick Harris, and Hong-youl Choi, and each won a mountain bike (valued at $700). The winning group, Group C (Chadley Jaziri, Hong-youl Choi, and Anthony Lee), won $600 in materials.

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Be "Your" middle person: People are your livelihood, but never, never, never allow any of these people to get between you and your client, audience, or end-user. Account executives, account reps, evaluators, middle persons of any size, shape, or form must be bypassed at all costs. Remain close to your conception of the work and the final form it takes. If you run into trouble, you can keep the middle person at bay by confusing them with your super computer. This works every time.

Live to Surprise Yourself: Reinvent and renew yourself continually. It is the only way to gain perspective on where you have been and what your capabilities are. Be patient with yourself and others—they may be working on surprising you and themselves.

And finally, Write a COMMENCEMENT Address: It is a gift to yourself. Write it like you are going to give it at the Spring Commencement, here in this auditorium to the graduates in five months. Only after several months coming to grips with the task and examining your motives, successes, failures, and how to honestly step up to this podium and share your experiences with others will you truly get the message and the courage to trust yourself. We would all do well to take a cue from the words of Reinhold Niebuhr: “It is an honor to be here. Thank you for giving me this opportunity. I had planned to have you all file down here to the podium to get a fresh look at the audience and put yourselves in the proper shoes—those of the speaker—but I thought better of it. Better that you don’t know exactly what it looks like and what you might be in for. This bit of mystery will leave you sufficiently off balance and motivate you all the more to dredge the engagement that you experienced early in your design studies, and that I would like you to maintain in your memory. Engage with your classmates—talk to them. We are stuck together. If in doubt, go on."

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Design Influence / Spring 2005

Commencement Address

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new major in the program lies in the concentration on Digital Imaging, where students will learn about the use of technology to create visual media, including film, video, and photography.

For more information about the Master of Art + Design program, contact Professor Susan Brandeis, Director of Graduate Programs for the Department of Art + Design, at susan_brandeis@ncsu.edu.

Looking for talent?

In addition to Amy Fink, who was promoted to Careser Counselor to the College of Design, the department has several other new appointments:

- Caroline Madigan, Britt Hayes, Candace Powell, and Colleen Simon.

These new appointees are contributing to the continued success of the College of Design, providing students with the opportunity to develop their skills and pursue their passions in a variety of fields, including Architecture, Graphic Design, and Industrial Design.

Update on the Center for Universal Design

While federal funding for the Center for Universal Design has been discontinued, the College is pleased to report that the continuation of important activities of the Center will be continuing in a new restructured direction, which will be serving the public through outreach activities. As this new organization develops, we will bring you more information through Design Life, the College's e-mail newsletter. If you do not currently receive Design Life, please let us know and we will add you to our e-mail list.

Drawing Classes to be Offered in Prague

For more information about the Master of Art + Design program, contact Professor Susan Brandeis, Director of Graduate Programs for the Department of Art + Design, at susan_brandeis@ncsu.edu. College of Design students have been actively involved in campus and community service, including work on a historic preservation project in Prague. They are also scheduled to participate in a seminar on cultural studies in the Czech Republic, where they will explore the intersection of art and politics. The seminar will be taught by guest instructor Martin Vyskot, a leading scholar in the field of contemporary Czech art.

For more information about the Master of Art + Design program, contact Professor Susan Brandeis, Director of Graduate Programs for the Department of Art + Design, at susan_brandeis@ncsu.edu.

The College of Design is now in the process of implementing the new Master of Art + Design program, which will begin in the fall of 2005. There are no concentrations available for study. However, the Fiber and Surface Design concentration is unique because the program lies in the combination of digital technologies with traditional hand processes in the conception and production of unique textiles. The Animation and Digital Imaging concentration will emphasize educating artists/designers to creatively and effectively utilize digital technologies, while integrating traditional artistic practices. The deadline for application is February 1, 2005.
Tim Kirkland (BDG 1990) has first narrative film, written with two and Beth Khalifa gave a DESIGNED (BEDA 1992; M.Arch. 27x22) creativity and the rise of the creative consortium. campus of Virginia Commonwealth University Designbox, the Khalifas visited with numerous December to discuss creativity and professional a weeklong series of lectures and workshops in late Aly Khalifa adult educational option. the certificate in documentary studies from the of 2000 and is currently working toward earning a continuing studies student at Duke since the fall UNC students. It was an all-afternoon event, hosted by the campus group Duke Students of the during November 2004. The documentary festival, during that November, was featured in The News & Observer, who designs on September 12, 2004. She was awarded the designation of JA Certified Bench Jeweler Technician. She earned the degree after receiving a diploma from Revere Academy of Jewelry Arts in San Francisco. She is only the third jeweler in North Carolina to receive this distinction.

William Griffin Jr. (BADN 2000) participated in the Student Documentary Festival at Duke University during November 2004. The documentary festival, hosted by the campus group Duke Students of the World, showcased works of film, photography, oral history, and writing from both Duke and UNC students. It was an all-day event, with film screenings, student and guest panels, and photography exhibits. Griffin has been a continuing studies student at Duke since the fall of 2000 and is currently working toward earning the certificate in documentary studies from the Center for Documentary Studies at Duke, an adult educational option.

Aly Khalifa (BEDN 1990) and Beth Khalifa gave a working series of lectures and workshops in late December to discuss creativity and professional development in product and graphic design. Owners of Gamul Design, and the founding members of Designbox, the Khalifas visited with numerous design classes in Education City at the satellite campus of Virginia Commonwealth University located in Doha, Qatar. Their visit concluded with a public lecture on the future of professional creativity and the rise of the creative consortium.

Ramona Lewis (M.Arch. 1995) was invited to participate in an art exhibition on Social Justice at High Point College. The show featured several local and international artists whose work emphasized social responsibility. Her work (pictured, above) was a digital photographic print showing a child in Ghana West Africa. Lope Max Díaz also had a piece in the show

Elizabeth Lundberg Morisette’s (BEDN 1994) new work was featured in the January February issue of STEP Inside Design magazine. Her series of wearings using collections purchased on eBay will be in several venues this year, including the Abington Art Center in Jenkintown, Pennsylvania. George Roushakes, RA (BEDN 1992; M.Arch. 1995) is included in a book titled The Home Project released on MIT press, including work of his solo effort, Pulse3am. The book features projects in the realm of future affordable housing. George Roushakes, RA (BEDN 1992; M.Arch. 1995), of Carol A. Wilson Architect in Falmouth, Maine, received a 2004 Honor Award for Excellence from AIA New England for her design of a Writer’s Studios in Mt. Desert Island, Maine. Carmen Wilson (BEDN 1996; M.Arch. 1978), of Carol A. Wilson Architect in Falmouth, Maine, received a 2004 Honor Award for Excellence from AIA New England for her design of a Writer’s Studios in Mt. Desert Island, Maine. Carmen Wilson (BEDN 1996; M.Arch. 1978), of Carol A. Wilson Architect in Falmouth, Maine, received a 2004 Honor Award for Excellence from AIA New England for her design of a Writer’s Studios in Mt. Desert Island, Maine.

Carole Wincocoff (BDG 2003) recently wrote in about her move to Seattle in August to start her year of service with AmeriCorps. She began a work for a non-profit called City Year, which is one of the programs from all different kinds of backgrounds, from ages 17-24. They are learning how hard it is to work with such a diverse wealth of experience. She says the service experience is wonderful. Wincocoff is working at B.F. Day Elementary School in Fremont, Wash. She and her team members tutor children during the day. One of her “graduation requirements” was to give a workshop. She presented a workshop on Multiple Intelligences, based on Gardner’s Seven Kinds of Smart that she read while in a class with Meredith Davis.

In Memoriam

Marian Scott Moffett

Marian Scott Moffett, Professor of Architectural History and Theory at The University of Tennessee, died September 26, 2004, at University Hospital. Dr. Moffett was born June 6, 1945, in Johnson City, Tennessee. She received the Bachelor of Architecture degree from North Carolina State University in 1971 and the Master of Architecture and Ph.D. in Architecture from the Massachusetts Institute of Technology in 1973 and 1975. She is survived by her husband, Kenneth M. Moffett (BArch 1969) of Knoxville and daughter Alissa E. Moffett and her husband, Chris L. Cornish, of London, England. She joined the faculty of the University of Tennessee in 1975. Dr. Moffett’s professional work took her from study of the castellan’s barns of East Tennessee to the wooden architecture of Poland. She recently published a major work, Buildings: Across Time: An Introduction to World Architecture written with two co-authors. Dr. Moffett was an active participant in University governance, serving as an Associate to the Chancellor of Academic Affairs from 1993 to 1999, Associate Provost from 2000 to 2005, and Associate Dean in the College of Architecture and Design in 2003 and 2004. She served as President of the Faculty Senate in 1985-1986 and offered lifetime service on many University committees. She received numerous awards from the University, including the Chancellor’s Citation for Extraordinary Service to the University.

William Franklin Freeman, Jr.

William F. Freeman, Jr., an architect and native of High Point, North Carolina, died Friday, January 5, 2005. He was 78 years old. He was married to the late Beverly Ranck Freeman for 33 years. After graduating from High Point High School in 1943, he attended North Carolina State University before serving one year in the U.S. Army Air Force during World II. In 1946, he returned to North Carolina to study architecture with a Bachelor of Architectural Engineering degree.

As a licensed registered architect for more than 50 years, Freeman was a member of the North Carolina Institute of Architects, where he was affiliated with the North Carolina Chapter as a Past Director, and he served on its AIA-Associated General Contractors Joint Committee. He was a member of the Board, and Past President of the Piedmont Section of the North Carolina Chapter of the AIA. During his career he was employed by Voorhees and Enhardt, Architects in High Point, North Carolina and William Henley Detrich, AIA of Raleigh North Carolina. In 1950 he accepted a position with G. Milton Small, AIA, Architects, also of Raleigh, North Carolina. In 1952, he joined his father, a Consulting Civil Engineer, to begin a general practice of architecture with Wm. F. Freeman, Associates in High Point, North Carolina. In 1964 he became President of Wm. F. Freeman Associates. Some of his more notable projects include the Southern Furniture Exhibition Building in High Point; the Master Plan for Bald Head Island; the Greensboro Country Club, “Wrennchester” and “Morrow’s Reserve” Square in High Point, N.C.; and Grandfather Mountain Golf and Country Club. In addition, Freeman was active in numerous civic and social organizations.
Marshall Dunlap, Jr. Receives Dean’s Award at Fall Commencement

In addition to graduating with a master’s in Architecture in December, Marshall Dunlap, Jr., was recognized with the Dean’s Award at fall commencement held December 15, 2004. Dean Marvin J. Malecha presented Dunlap with the award during the College’s graduation ceremony held in Stewart Theatre.

According to Professor Bob Burns, “Marshall is that rare person who has never met another person he didn’t like or that assuredly did not like him. He is optimistic, outgoing and eager to engage new ideas and opportunities.”

Pictured (L-R, above) at the fall commencement reception are Marshall Dunlap, Jr., holding his new son (Willi) with his father William Dunlap.

While a student in landscape architecture, Hans Buselein received a University research grant to study issues regarding inclusion of gardening and horticulture work in prison programs as rehabilitative elements under the supervision of Achva Benzinberg Stein. Heselein found that Pender Correctional Institution, located in Burgaw, N.C., has an exemplary therapeutic rehabilitation program designed to address the needs of mentally retarded inmates. While providing developmentally disabled inmates with practical skills, useful in post-release job acquisition, the central purpose of this program is to allow for the application of therapeutic interaction with therapists/teachers. Buselein feels further research needs to be done and more programs should be adopted in North Carolina prisons to help inmates live healthy, independent lives and become law-abiding citizens.

Graduate student Allen Nelson and Bryan Laffitte, industrial design, received an $8,000 research grant from NC State to fund research for Nelson’s MDE thesis on “Biofuel Compostible Diesel Powered Equipment for Residential Consumer Use.” Nelson will work closely with the NC State Solar Center staff who are interested in biofuels, as well as other people within the University who have interest/expertise in this area.

The purpose of this project is to design small engine diesel power equipment for consumer residential use that have the ability to run on a range of fuels including biomass burning, domestic and renewable biofuels. With this project, the traditional Industrial Design focus of creating functional, ergonomic and aesthetically attractive products will have the secondary purpose of raising the awareness of domestic biofuels to the American consumer.

Art + Design Senior Jennifer Van Orden (who graduated on December 15) had her 12-foot metal tree (photo on cover) unveiled in front of the BTI Center in downtown Raleigh. Art+Design approached Van Orden about crafting the tree after learning about her humble bee installation earlier this year. The tree will become part of the First Night Celebration. More photos can be seen at jofdesign.com.

The College of Design was recognized with its fifth College Performance Award at Freshman Honors Convocation in the past five years. First-year African American, Native American and Hispanic students at NC State are identified for academic achievement during their first year. Design students recognized at the January 25, 2005, event were: Nicole Alvarez, Maxwell Dorsev, Rhonda Lewis, Jordania Moore, Edward Garey Paschall and Lauren Smith.

In October, three of Kathleen Rinder’s DF101 Design Fundamentals students participated in the Raleigh Street Painting Festival in downtown Raleigh at the BTI Center. The event was sponsored by the Visual Art Exchange. Students participating were: Justin Leblanc, Katelyn Baird and Stephanie Green. Justin Leblanc (pictured, opposite page, bottom right) won Best in Show for Design and a $500.00 prize.

Massey Design Competition held in October

The annual Massey Design Competition Jury was held October 14 in the West Gilbert Gallery in Brooks Hall. Susan Cannon (Cannon Archives) and Doug Bennett (Whitman Masonry) served as jurors. Pat Rand is the instructor. Pictured above are: Jessie Susan Cannon, first-place winner; Emily Schneider, Courtney Swen, Nicholas Wade, Juror Doug Bennett, and Professor Pat Rand.

Each year more than $3,000 in scholarships and tools are contributed by the NC Mason Contractors Association toward this project. Lynn Nash, Executive Vice President of NCIMCA was present for the award presentations.

The project emphasized innovation and skillful resolution of contemporary masonry construction. The vehicle project was a hypothetical office and showroom for The Masonry Society, located on an urban infill site such as Fayetteville Street Mall. The work was on display as a mini exhibit during Open House.

Holden Beach, North Carolina

The Department of Landscape Architecture held its annual design charrette in Holden Beach, North Carolina, October 21-22, 2004. Holden Beach requested that the department provide conceptual design ideas addressing several key issues including: 1) the need for alternative views for the town’s commercial area, conceived by the community as a future town center, 2) alternative uses and pedestrian linkages to several marsh and natural areas, and 3) the need to improve the visibility and use of beach access points. For the first time, NC State University collaborated with faculty and students from NC A&T State University, as well as Cooperative Extension agents to provide a diverse and dynamic team.

Holden Beach is located on a barrier island in Brunswick County. Barrier islands form North Carolina’s outer banks and are home to unique dune and maritime forest environments. Human settlement on Holden Beach dates back to the Revolutionary and Civil Wars. More recently, it has transformed rapidly from a remote and isolated fishing community to a popular vacation destination. The speed of change and the resulting impacts of vacation-oriented development have produced many challenges. Holden Beach has a year-round population of 800, but swells to 15,000 in the peak of the summer season. This fluctuation produces many challenges requiring design input.

Over an intense three-day period, faculty and students conducted discussions with community stakeholders and focus groups. After collecting community input, student-led teams were assembled and they began their design process. Students used inventory and site analysis undertaken and designs were formulated. GIS mapping and internet resources were used to study the island.

The final presentation was well attended and well received by charrette participants, area residents, city commissioners, and local business owners. One attendee was Dr. Mike Davis, Assistant Vice-Chancellor for Extension and Engagement at NC State University. Dr. Davis was very impressed by the collective effort, citing in a letter to the College of Design that the charrette is as a “model of an engaged institution,” and speculated that we will see “positive spin offs from this effort.”

Five faculty from NC State attended: Edward Daryn Paschall, David Stein, Koth Boone, Fernando Magallanes and Julie Sherk along with 30 undergraduate and graduate students.

Student Notes
Susan Brandes and Vita Plume, art + design, were both invited to exhibit works in the exhibition "Recreation: Material Expression of Zero architecture" held at the Museum of Design Atlanta from January 11 through March 26, 2005. The exhibition will be open during the College Art Association Conference in February.

Tony Brock, graphic design, is currently working on a learning in a Technology Rich Environment grant focusing his research on synthesizing face-to-face virtual studios.

Timothy Buie, industrial design, and Appalachian State University ID Assistant Professor and Alumnus Banks Talley (MID 2002) visited each other’s studios during the fall semester. Pictured below, Buie (far left) visited Talley’s studio at Appalachian State on November 2, 2004, to make a slide presentation and interact with students. Appalachian has a relatively new industrial design program. Pictured below, Talley (foreground) returned the favor on December 3, 2004, when he returned to his alma mater to serve as guest jurist in Buie’s ID 201 Marimont Project. Talley is pictured with Jeff Poon.

The Third Edition of Precedents in Architecture by Roger Clark, architecture, and Michael Pause, art + design, is now printed and available. The publication provides a vocabulary for architectural analysis that illuminates the works of leading architects and aids architects and designers in creating their own designs.

Roger Clark, Frank Harmon and Gail Peter Borden, architecture, served on the design jury for the Chesapeake Bay AIA Home Awards Program in October. Part-time faculty Jeffrey Lee, Susan Cannon, and Phil Szostak also served on the jury.

Denise Gonzales Cribi, graphic design, is featured in a book by Stefan G. Bucher titled All Access: The Projects that Illustrate How Good Design Achieves Business Objectives with an invited speaker at GoodEyeEurope, Oct. 14-26, 2004. Both Cribi and Meredith Davis have accepted an invitation to be on the editorial board of a new journal, Design Studies Review.

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Art and Landscape Architecture. In 2004, Milburn won the national award for research in landscape architecture in Canada and was nominated for an Award of Excellence for her work with professional landscape architects. Her current research examines the relationship between research and practice in the profession.

Vita Plante, art + design, had work on display at Artspace, in downtown Raleigh, in the juried exhibition “Fine Contemporary Craft” on view from November 20 – January 13, 2005. Sandra Main, a professor of ceramics at the University of Tennessee, juried the national exhibition and selected 57 pieces from 297 entries. NCSSC alumni whose work is also in the show are: Georgia Springer, Peg Gignoux, and Jeana Klein.

Following the success that Dana Raymond, art + design, and his sculpture studio class had with a public art installation in Knightdale last year, the Garner Arts Association is sponsoring a similar project in Garner. The artwork has been commissioned as Garner’s first public sculptures in honor of the town’s 100th anniversary. The art is scheduled to be unveiled in April.

Wendy Redfield, architecture, has an article titled “The Suppressed Site: Revealing the Influence of Site on Two Parallel Works,” in the new book Site Matters: Design Concepts, History and Strategies edited by Carol Burns and Andrea Kahn (Rutledge Press). A release party was held at The Van Alen Institute in New York on February 6th, 2005.

Molly Renda, visiting lecturer in graphic design, won first place in the Scholarly and Reference division for design and production in the 19th annual New York Book Show for her work designing the interior of Rare of the Rare, Stories Behind the Treasures at the Harvard Museum of Natural History published by HarperCollins Resource. Renda is currently teaching the Graphic Design sponsored studio focusing on the redesign of NC State alumni magazine. Multiple Prospectuses, an installation (on the back cover) by Kathleen Roder, art + design, opened at Meredith College’s Franklin G. Wemhs Art Gallery on November 7 and ran through December 12, 2004. A gallery talk and opening reception was held on Sunday, Nov. 7 in the Gallery.

Henry Sanoff, Professor Emeritus of Architecture, won a Reviewers Recognition Award from the fifth annual international DesignShare Awards program, co-sponsored by School of Construction and the CJS Group; The Laguna Child and Family Development Center designed by Henry Sanoff received a design award. Sanoff also served as keynote speaker at the 6th International Conference for Environment-Behavior Studies School of Architecture, Tianjin University held in Tianjin, China, October 22-25, 2004. Sanoff’s presentation was titled “Cross-Cultural Methods of Community Participation.”

Jay Tomlinson, extension and engagement, is working with the Town of Broadway, NC, and graduate students to upgrade the appearance of the downtown area. Workshops were held in the fall with plans to hold two more meetings this spring to start developing a plan for revitalization. The project has been featured in The Sanford Herald.

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The College’s Center for Universal Design as well as its Director of Design Leslie Young were among 21 individuals and organizations who received 2004 Ron Maze Designing for the 21st Century Awards. Adapting Extremities, a Boston-based, international nonprofit organization dedicated to researching, gathering and promoting the most current ideas and information on Human-Centered Design worldwide, presented the awards.

ACSA Award Winners
Assistant Professors of Architecture Gail Peter Borden and Jeremy Fica both received one of five national faculty design awards from the Association of Collegiate Schools of Architecture (ACSA).

Borden won for his research into affordable single-family housing called “20 propositions for suburban living.” Borden’s award-winning designs have been featured in several publications. An exhibition by Gail Peter Borden, [X]perience Mechanisms, will be held in Brooks Ball Gallery from February 6 through March 12, 2005.

Fica won for his research, “Performance Surfaces” which investigates plywood and mdf surfaces that respond to their changing programmatic and environmental conditions.

In addition, Borden received the ACSA/AlA New Faculty Teaching Award. An awards ceremony will be held at the ACSA National Convention held in Chicago in March 2005.

Top: Gail Peter Borden’s “20 propositions for suburban living” Bottom: Jeremy Fica’s “Performance Surfaces” shows bendable light-defusing surface.
Multiple Perspectives, an installation by Kathleen Rieder, art + design, was held at Meredith College's Frankie G. Weems Art Gallery from November 7-December 12, 2004.