

Designlife™

NC State University College of Design | Spring 2020

ART2WEAR: From Conception to Reality

SEE HOW CENTURIES-OLD POTTERY DEFINED
ONE STUDENT'S ART2WEAR COLLECTION

ALSO IN THIS ISSUE:

Human Centered Design

Student Brings Graphic Design to SAS

Designing VR That Heals



From the Dean

Dear Friends,

In this issue, I am proud to share stories from our college that embody the transformative power of design. Our faculty, students, alumni and staff showcase how broadly impactful a design education is – from bringing a modern design aesthetic into a national advertising campaign to connecting with communities and citizens half a world away.

This has been a momentous year for the college. We received our first endowed professorship from the Goodnight Educational Foundation. This increases our faculty research while also supporting graduate students, allowing them to tackle real-world problems in an academic setting. Industrial design faculty members Carolina Gill and Kelly Umstead also received the college's first-ever grant from the Department of Health and Human Services to study infant and maternal mortality outcomes related to Human Centered Design.

Our faculty and alumni were recognized by our NC State community. Alumnus Curt Fentress received an honorary doctorate of fine arts, while Professor Pat Rand received the Board of Governors Award for Teaching Excellence. Professor of Landscape Architecture Andrew Fox was elevated to a fellow by the American Society of Landscape Architects, and School of Architecture Head David Hill was elevated to a fellow by the American Institute of Architects.

Six of our students won the Chancellor's Scholarship for 2019. Our graduate architecture studio won the 2019 ARCHITECT Magazine Studio Prize for their work with homeless and disabled veterans.



We continue to embody the spirit of the Think and Do the Extraordinary Campaign because of your unfailing commitment and generosity to this college. We are grateful to have surpassed our campaign goal, raising a total of \$16.4 million by the end of 2019. Yet there is still more work to be done. I hope you will consider a gift to the Designlife fund, which provides unrestricted support for everything that departmental and state funds do not include. It funds studio upgrades and model shop equipment, supports field trips and undergraduate research, brings leading practitioners to lecture, and much more.

Finally, I hope you will be with us as we plan to honor the college for its 75th anniversary celebration in 2023. We look forward to celebrating our successes while planning for our future.

— Mark Elison Hoversten, Ph.D., FASLA, FCELA, AICP, Assoc. AIA

On the cover: Art2Wear student Katie Rant was inspired by Florentine maiolica pottery to create a sustainable, zero-waste collection.

8,000 copies of this public document were printed at a cost of \$1.17 per copy.

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Pictured: Vicky Liu, Art and Design student created this third FYE (First Year Experience) project exploring 'illumination' and 'transforming investigation into a light system or phenomenon.' Her work consists of a light source, cardboard and colored transparencies. Photo courtesy of Fernando Magallanes.



Above: *The Princeville, N.C. Mobile Museum created by the 2019 Design + Build session.*

THE HENRY W. AND LORENE R. JOHNSTON DESIGN + BUILD PROGRAM: A Crash Course in Impact, Resilience and Hope

By Max Cohen

A Foundation on Wheels

Some may imagine architecture students in a studio, drawing conceptual designs and grand ideas in their sketchbooks, or perhaps laser-focused on their laptop screens building virtual models of their projects.

Now, thanks to the Henry W. and Lorene R. Johnston Design + Build program, we picture architecture students as a team armed with welding torches, rotary saws and hard hats. In this new vision, architecture students are building a museum for America's first town chartered by freed slaves — and they're building it on wheels.

The Princeville, N.C. Heritage Museum has long been a bastion of insight, history and culture. However, due to catastrophic damage sustained during Hurricane Matthew in 2016, it was forced to close its doors. Due to the region's history of frequent flooding mixed with stunted economic growth, bringing the Princeville museum back to life required a unique solution. The museum needed a solution that showcased the town's heritage in a visually dynamic way, maintained affordability and provided immunity from future extreme weather events. A mobile museum was born.

Unconventionally Consistent

While there are other design-build programs across the country, there's one thing that makes the Henry W. and Lorene R. Johnston Design + Build stand alone: each project, from conceptualization to completion, takes place over the span of 11 weeks.

According to Design + Build founder and instructor Randall Lanou, each project within the program has to accomplish two goals: first, the project must fulfill a public need. Second, the students must experience the complete design-make-design loop — where students experience the direct consequences of their design decisions.

Throughout the program, students are required to wear many hats — they work with clients to design, engineer, construct and review. It's not uncommon to see students develop construction details, call manufacturers, organize other students and take ownership of the process. Furthermore, they have an opportunity to learn new technical skills and build emotional connections with their work simultaneously.

"It's one of the main reasons I still do this," says Lanou. "The students are proud to have a project in their portfolio that has actually been built."

The Gift of Empowerment

Not only are Design + Build students more knowledgeable once their project is complete, but they are empowered to become leaders, as well.

When Henry Johnston first heard of the NC State College of Design's Design + Build program, he was immediately drawn back to his own time as a student at the college.

"It took me six years to work my way through five years of college," reflects Johnston. "Construction systems today have gotten increasingly complex. It's so important for architects to understand completely the systems that we are working with."

Recognizing the impact of hands-on, comprehensive learning, Johnston established a \$1 million endowment for Design + Build. In memory of his late wife and fellow designer, Lorene, the program is now officially known by both of their names: The Henry W. and Lorene R. Johnston Design + Build program.

"All that can be done in school is giving a young person an appreciation for the problem," continues Johnston. "This program exposes [students] to what they need to focus on when they practice."



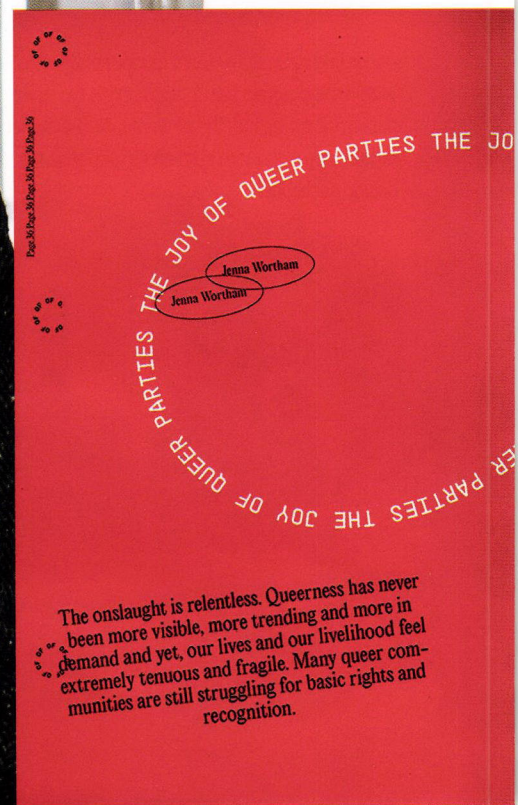
Left: The Design + Build team (from left to right): Randy Lanou, Ellen Cassilly and Erik Mehlman, with Henry W. Johnston.

Right: Lorene R. Johnston, Henry's wife of 50 years, passed away in 2013.

ANDY HILTS BRINGS MODERN DESIGN TO SAS

By Max Cohen

Graphic design junior Andy Hiltz



Right: Andy Hilts contributed to SAS designs such as this one featured in the Wall Street Journal.

Below: A snapshot from Hilts' publication design, titled Points of Entry.



Andy Hilts, a junior in the graphic design program at NC State's College of Design, didn't always consider a career as a creative. Now, his work is featured in a global campaign by one of the Triangle's largest tech companies.

Like many professionals in creative services, Hilts' dive into the design world was a

nontraditional one. Before pursuing graphic design, Hilts had dreams to find his success in the medical field as a biology major.

Finding Inspiration

It wasn't until an acquaintance invited him to the College of Design's annual Art2Wear fashion show that the decision to switch educational paths became clear. By junior year, he was directing Art2Wear.

While adding two years to his education seemed intimidating at first, Hilts has been making the most of his time as a college ambassador and by contributing to other CoD events.

"I think there's this big stigma about spending more than four years in college," says Hilts, reflecting on the transition. "Talking to [Department Head Tsailu Liu] was really helpful in understanding the power of design itself, the power of the school and how interested and passionate the people are — I started to realize I fit in with that group of people."

SAS, Success and Academic Passion

Upon entering the graphic design program, Hilts quickly jumped into an internship opportunity with SAS. There, he developed the core visual concept for a global "Did You Know?" campaign, highlighting the tech giant's innovation, foundational capabilities and business approach.

"It's wild being an intern and having the chance to work on something that has such a vast reach. It's been everywhere — *Wired* magazine, *Harvard Business Review* and the back cover of other magazines. I never thought that would happen. It's been a really exciting experience."

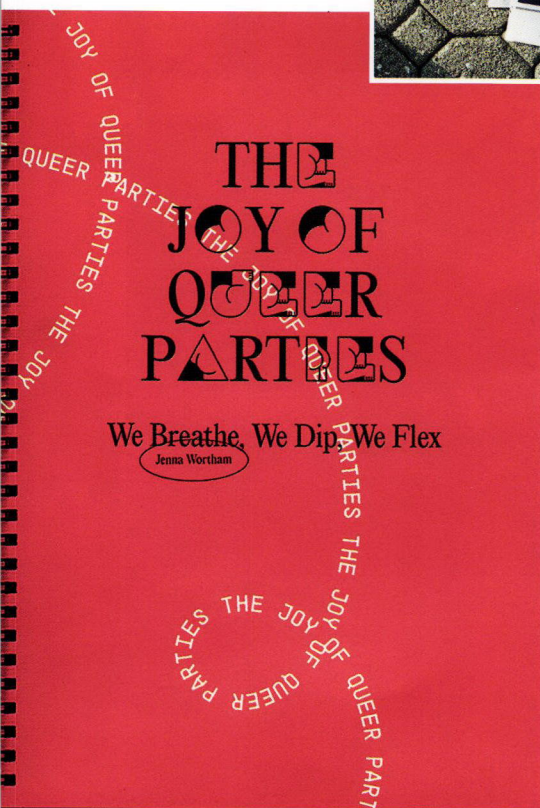
In addition to seizing professional opportunities, Hilts has been taking advantage of larger academic projects to address nuanced and often overlooked aspects of human behavior. Currently, he is working on a print publication discussing the crossroads of queer communities and the expression of intimacy through digital platforms.

"This publication talks about intimacy in terms of how we interact with intimacy digitally, how that exists in our world as we continue to become more and more screen-based and how that affects intimacy — especially within the queer community."

Driven by the Unknown

Looking to the future, Hilts finds excitement in the possibilities available to him without being locked into a specific career path. "I've always been so focused on planning and being future oriented, but recently I've realized there's no need for me stress out," says Hilts, having a year left until graduation.

"The great thing about being in college is the fact that you have everything ahead of you. [Success] will come, and I'll enjoy what I'm doing because I'll be doing what I want to share."





Left: *Design Camp Class of 1987. Photo courtesy Percy Hooper.* **Middle:** *Students from 2002 showcase their final project.* **Right:** *Students from 2018 participate in the design walk.*

Design Camp Celebrates 40 Years as a Creative Catalyst

By Max Cohen

Designing Direction

Becoming a designer is a complicated experience.

Many young students begin their journey equipped with the passion and inspiration to become creative professionals, but often lack the resources or direction to apply their talents to their chosen field.

intending to bring the complete design process to the next generation of creatives.

Percy Hooper, associate professor of industrial design and a colleague of Joyner's, describes the beginnings of Design Camp. "I am proud to have been a witness and participant in the growth of the Design Camp experience. It is a true pioneer in introducing young people to the pure enjoyment of design."

each summer. Not only does it encourage campers to use their creative experiences to solve real-world problems, but it provides students the validation of knowing that their talents and passions are applicable to a myriad of professions.

"As a camper, I think the best memory was just confirming design was what I wanted to do," states Brittany Davis, a former camper turned counselor.

"[When] talking to my school counselors about my interests, they did not really know what to say or what I should study in college."

After 40 years of sketching, planning, building, testing and critique, Design Camp is still remembered as the catalyst for many careers in design. Blair Torres, who attended Design Camp for three years, is now a visual designer for SAS.

"Design Camp was what opened my eyes to the

opportunities the design industry held as a career path that I didn't even know existed or you could even go to college for," recalls Torres. Looking to the future, she plans to become a professor in design, sharing the possibilities of design with the next generation of students who are hungry to learn where their creativity can take them.



In 1980, Professor Charles Joyner started Design Camp to bring those resources and direction to minority students across North Carolina. Joyner, along with three College of Design students, embarked on road trips to high schools in Fayetteville, Wilmington, Greensboro and Winston-Salem,

Fast Forward Forty

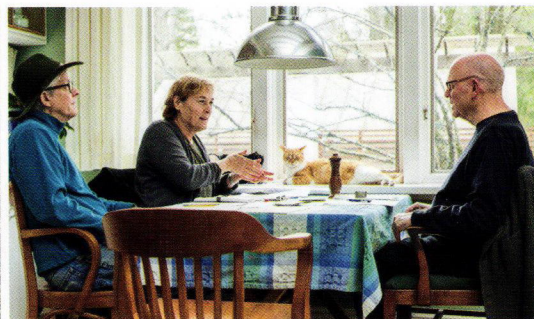
The positive outcomes have only compounded exponentially since Joyner visited his first high school. Today, Design Camp introduces hundreds of students to each College of Design discipline for four weeks



Above: *The house today.*

Right: *The house in 2016.*

Far right: *Tom Brown, Tina Govan and Paul Tesar discuss plans.*



Evolving a Home Over Four Decades

By Tina Govan

Paul Tesar has been designing his home over the past 40 years. Since 1979 he has been collaborating with former students from the College of Design to shape the gradual evolution of his house to “home.” He embraces building as a process, rather than a product, interwoven with the lives of its inhabitants, its place and those who built it, and his home is a true reflection of that.

Tesar moved to Raleigh to join the faculty of the College of Design in 1975. In their search for a home, Tesar and his wife, Holly, chose to live in an existing neighborhood within walking distance of campus and bought a small ordinary 1930s house with “potential for improvement” on Rosemont Avenue. Soon afterwards, Tesar ran into Harwell Hamilton Harris at school, who advised, “Don’t do anything right away. Live in the house for a while and observe how it looks and feels during the different seasons. Your ideas will be better for it.” Tesar followed his advice, “observing” the house for more than four decades, gradually making transformations over time.

“Our first step was to make the entrance more inviting,” Tesar says, “adding a front deck, wider entry steps and renovation of the foyer. We enlisted the help of Tom Brown, a talented former student, who’d become a builder. It was a pleasure to work with Tom. We have worked out many challenging details together over the years, such as developing a simple way to extend the house’s skimpy roof overhangs.

By sistering one-by-fours onto the rafters and new two-by-six extensions, we simultaneously created a deep overhang and decorative roof edge that catches the sun.”

“It’s a fresh interpretation of the exposed rafter tails you see in the neighborhood,” Brown explains. “I relish developing details like these and always viewed working on Paul and Holly’s house as a sort of ‘detail laboratory.’”

The next transformation “took a village” to build, involving a whole range of former design students. Brown, Russ Stephenson, Patrick Ryan and Greg Paul all contributed at different times.

“The house sat like a small turd on a big piece of land,” Tesar says bluntly, “unrelated to anything around it. I wanted to find ways to tie it to the site.” So, in 1985, he chose to dramatically extend the house out, creating courtyards and gardens surrounded by low walls, columns and trellises. “Finally,” Tesar says, “this ‘object’ was becoming more of an ‘environment’ woven into place with a series of connected indoor and outdoor rooms.”

It wasn’t until two decades later that Tesar focused his attention on a screened porch and dining room re-do, collaborating with former student Patrick Ryan, a highly skilled craftsman and builder.



Above, left to right: screened porch addition; rafter tails detail; the evolving stairway; transformations of the house and site over time.

Right: The integration of house and site with a series of layered outdoor rooms.

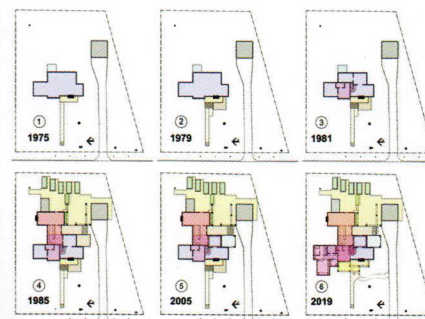
"Patrick was unusually gifted and a good friend. I greatly respected his talents," Tesar says. "Unfortunately, he is no longer with us, but his work remains. We made it a priority to design our new bedroom around the beautiful custom cabinets he made for us 15 years ago."

Brown recalls, "Pat could come up with 10 solutions to any detail crisis. Paul and I were in on all of these deliberations. It was a joyful time. Returning to Rosemont for this latest renovation, I was continually reminded of Patrick. I found endless examples of his genius and craftsmanship."

Finally, in 2015, the Tesars saw the necessity to make the house fit for "aging in place" and engaged architect Tina Govan, yet another student of Tesar's, to help with what they hoped would be their final addition: a new master suite and one last remake of the foyer and front porch. For Govan, it was deeply satisfying to collaborate with her close friend and professor on the finale to his lifelong work, and to work with old friend and classmate Brown to build it.

"I have such a long history with Paul, Holly, and 804 Rosemont Avenue," Brown says. "During this latest renovation, we dismantled the same front entry deck I'd built in the '70s, and it was fascinating to see how well it had stood the test of time. It sometimes felt like an archeological dig into my past. While replacing a skylight, I found my old Boy Scout pocket knife that I'd left under the flashing."

"And it was especially powerful for me," Brown continues, "to complete the stairway in 2019 that Paul, Patrick, and I had started in 1980. There were unresolved bits that are finally done now, 29 years later. It was like collaborating with my 24-year-old self, something few builders get to do."



"Such piecemeal growth of a house yields complexities and contradictions," Tesar says, "the material manifestation of a story and passage of time, not a pristine aesthetic object. It creates an environment of incremental changes that responded in new ways to what was already there at any given point in time, and is perhaps more reminiscent of how communities and townscapes grow, reflecting the organic evolution of a place."

Designing for incremental change over time is not often taught in architectural schools. It requires the designer to let go of control. It can be an untidy process, but it yields deep, long-lasting connections to people and place. It's not a look or fashion that can be copied from a magazine. Each place acquires its own unique history, and it's this accumulation of layers, like topsoil, that makes it rich.

The Tesars' house holds lessons for us. As we consider making places, not just buildings, that connect us to each other and to where we live, we must remember that we are collaborators with life. A live habitat is continually evolving, intimately connected to, and shaped by, the life it supports. As Tesar has done, we can embrace it, even celebrate it, and align with the dynamic nature of making places that live, breathe and change over time.

Postscript: The completion of the house would not have been possible without the contributions of amazing local craftsmen, Tom Hayes and Christian Nonino.

Photo credit: Mel Nathanson of Kristine Dittmer Photographers: <https://kristinedittmer.com/>



Above: As part of unsanctioned efforts to revitalize the city, artists have created large-scale murals and birthed a new street art scene. This work, by Australian street artist Rone, lies on Worcester Street and was created in 2013.

DISASTER RECOVERY IN NEW ZEALAND: Can We Mitigate the Costs of Natural Disasters?

By Tim Peeler

Gavin Smith has worked all over the world in the aftermath of natural disasters, but he had never stood on a sandy beach and watched one happen in real time.

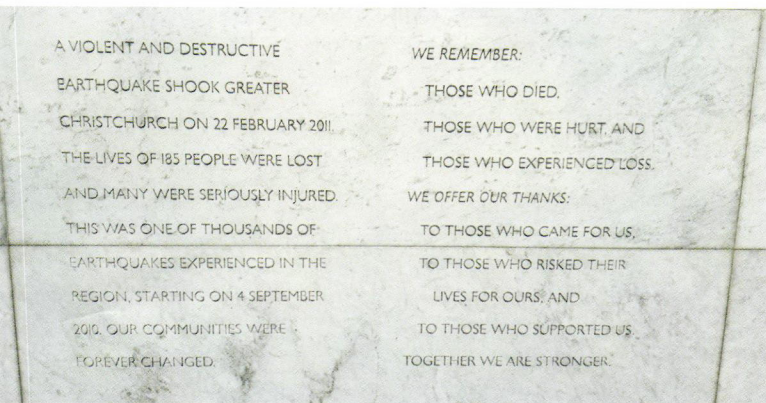
Until last December, that is, when he was on the northern coast of New Zealand to study the efficacy of the country's property buyout programs following the 2010-11 Christchurch earthquakes.

That's when the White Island volcano began to erupt, just 30 miles off the coast

and within clear sight of Smith and his colleague Wendy Saunders, who works for New Zealand's GNS Science. Twenty tourists visiting the volcano died. Dozens more were injured.

The incident added to the vast catalog of the NC State professor of landscape architecture's work in disaster recovery, hazard mitigation and climate change adaptation, which includes hurricanes in North Carolina, Mississippi, Texas and Vermont; flooding and sea level rise in Australia, the Philippines and Hong Kong; volcanic eruptions in Hawaii and earthquakes and landslides in New Zealand.

Smith has devoted his governmental, private sector and academic career to natural hazards risk management, first through his work with North Carolina's Division of Emergency Management and then in his academic career as the executive director of UNC-Chapel Hill's Coastal Resilience Center and, for the last year, as a professor at NC State.



Top: Gavin Smith (second from right) is pictured here with Sarah Beavan, a lecturer in disaster risk and resilience at the University of Canterbury; Tim Davies, a professor in earth and environmental science at the University of Canterbury; and Wendy Saunders, senior natural hazards and climate adaptation planner, MNZPI at GNS Science. In addition to his research on post-disaster recovery, Smith is in the process of developing a 13-credit graduate certificate titled *Disaster Resilient Policy, Engineering and Design*.

Bottom: Victims of the 2011 earthquake are memorialized at the Canterbury Earthquake National Memorial in Christchurch, New Zealand. It was one of the projects identified in the Christchurch Central Recovery Plan, and was led by the Ministry for Culture and Heritage.

Now, he's working at the request of the Federal Emergency Management Agency (FEMA) to study how various buyout programs in the U.S., Australia and New Zealand can mitigate the high cost and emotional damage of natural disasters.

It's something that touched Smith's life. His childhood home on Galveston Bay was severely damaged by Hurricane Ike in 2008. His family lost irreplaceable memories, like the signed book astronaut Neil Armstrong gave Smith's father, a NASA food scientist, and rocks that were once on the moon.

So he has an empathetic heart to those who have to make the critical decision to rebuild or relocate, which was an important part of his work with the Division of Emergency Management from 1996-2002, when he managed a program that bought out more than 5,000 damaged homes in Eastern North Carolina and turned the property into open space.

"As part of our international study, we are looking at how we can share policy lessons across these three countries," Smith says. "The U.S. has a very specific, prescriptive way of doing land buyouts, most of them tied to large infusions of post-disaster aid."

"New Zealand doesn't have the same policies in place. Because they don't have access to large sums of pre-determined, disaster-based federal funding, it necessitates creating innovative strategies, including the identification of sub-national resources."

Pre-disaster planning is critically important in all situations, of course, but Smith has an eye on how each country's policies and programs might help when less sudden events need to be addressed on both a local and federal level.

"In the era of climate change, large-scale buyouts and resettlements are going to happen, whether it is episodic or part of a long-term strategy," Smith says. "There's a lot that we can draw from these buyout programs that are happening post-mudslide, flood, earthquake, hurricane or wildfire."

"How do we apply those lessons, not only to reduce risk, but to show other countries, states and communities how to proactively think about these strategies? We are also going to be dealing with slower-onset events, like sea-level rise and drought. How do we begin to plan for the relocation of people from areas we know are at risk, but may not see direct impacts for some time?"

And there's no hiding from natural disasters — Smith has seen it happen in the blink of an eye.

Designer: Samantha Breeze

Psychogenic: The inspiration for this line came from the conception of human perception and how human beings understand and interpret each other.

Designer: Emily Sikkell

Synergy: This showcases graphic prints and modular shapes inspired by aerial view images of places meaningful to the designer's cultural identity.

Designer: Emerson Burkhardt

Washed Up: This collection was made to highlight the issue of plastic straw pollution and gives second life to a one-use item which is greatly polluting our earth.

Designer: Evan S

Counterfeit Paradise: This collection was inspired by the transition to young adulthood and is made of approximately 90% upcycled materials.



"You can cut the fabric vertically and sideways, but then you have to utilize all the scraps and extra pieces in the pattern," she explains.

Rant, now pursuing a master's degree in art and design at NC State, first participated in Art2Wear as an undergraduate, creating her collection in the fibers and surface design studio in Leazar Hall.

Associate Professor of the Practice Precious Lovell teaches the studio, working with about a dozen students as they look for inspiration, develop their concepts and then go through the often-tedious work of turning their visions into reality.

For some students, it's a new experience.

"I have a student this semester who has never made a pattern, never sewn anything, never dyed anything," Lovell says. "But I always tell my students, 'You can do it. Don't compare yourself to the person sitting beside you. If you truly apply yourself, you can do the things you set out to do.'"

Rant wasn't starting from scratch but she had a lot to learn about sustainability. For one thing, she learned that the most popular synthetic inks used on fabrics have negative impacts on the environment.

"Plastisol inks contain PVC and softening agents called phthalates which are significantly hormone disruptive and carcinogenic," Rant says. "Plastisol inks do not decompose which means they remain in the landfill infinitely. If clothes with plastisol ink are incinerated, the trapped dioxins and hydrochloric acid will be released into the atmosphere, creating harmful gases and acid rain that ultimately contaminate our water, soil, plants and animals."

Rant adapted her printing methods to avoid the harmful effects of synthetic inks, opting instead to use water-based inks, natural thickening agents and light-sensitive dyes.

Top: Katie Rant **Bottom:** Rant drew tile patterns based off of maiolica designs, which she then imported into the computer to manipulate. She then used a laser cutter to burn the fabric slightly, removing the top layer of indigo and revealing the pattern.



art2wTM

ART2WEAR



Art2Wear: FROM CONCEPTION TO REALITY

By David Hunt

On a study-abroad trip to the Academia Italia in Florence, Italy, Katie Rant became enchanted with maiolica, a form of pottery made of tin-glazed earthenware that originated in Moorish Spain during the Renaissance.

Inspired by the Islamic designs and white-and-blue pigments used in maiolica ceramics, the art and design student decided to breathe new life into an old art form by incorporating similar patterns into her collection for the 2019 Art2Wear fashion show.

The result was a richly textured ensemble combining cross-cultural designs, classic American fabrics and high-tech processes. It also hewed to the show's theme: circularity, the practice of repurposing materials and harnessing the design process to push the boundaries of sustainability.

"It was the first time Art2Wear introduced sustainability as a theme," Rant says. "We didn't know we were going to have that constraint."

Among the biggest challenges was ensuring that zero waste was produced in making two of the garments in her collection. That involved designing patterns that utilized the full width of the material and required straight, horizontal cuts.

Continued

Left: Katie Rant's final Art2Wear collection incorporated patchwork pieces created from indigo remnants and custom-designed laser-etched pieces.

Right: Rant kept each material in her collection easy to separate, allowing for maximum recyclability. Each pleat of the skirt is attached by individual buttons.





Informed by her research into sustainable practices, Rant built her collection one step at a time.

First, she fleshed out her concept, envisioning a collection of patchwork pieces inspired by maiolica tiles that could be mixed and matched, all made of 100% upcycled materials. She collected pieces of fabric — some found and some donated — as the building blocks of her collection.

Rant sketched a silhouette of each piece in her collection, then placed pieces of her fabrics on top of the drawings, moving the fabric samples around in different combinations to help her visualize the finished garments. "It's sort of plug-and-play," she says. "Even today I have a hard time visualizing without doing that."

She sketched tile patterns by hand and scanned them into a software program where she could replicate and manipulate them. Then she used a laser cutter in Leazar Hall to engrave the digital patterns onto pieces of denim. "Instead of screen printing, you can use the laser to burn into the fabric ever so slightly, taking off the first layer of indigo color and leaving an imprint of the pattern in white," she explains.

Once all the materials were dyed or engraved, she used a Japanese embroidery technique called sashiko stitching to sew the patchwork pieces together. Sashiko was traditionally used to reinforce worn areas of clothing but is now used primarily as a decorative technique in quilting.

To make the collection easily recyclable, Rant ensured that pieces made of different fabrics could be separated. For example, a pleated skirt on one garment can be unbuttoned and removed or repurposed. She tagged each piece in the collection to identify the types of fiber used in it.

With its nod to the past and its embrace of modern best practices in sustainable design, Rant's collection impresses on several levels. Her teacher's practiced eye takes it all in.

"What's beautiful about Katie's collection is that not only is it well designed and well conceptualized, but if you look at it with a magnifying glass, it is so beautifully made," Lovell says. "Evidence of the hand is paramount in this collection. It's exquisite."

Top: Rant tagged each piece of clothing in her collection to identify the types of fiber used, making it easy to separate and remove pieces for recycling. **Bottom:** Rant drew inspiration from maiolica, a form of Italian pottery made of tin-glazed earthenware that was popular from the 1400s to the 1600s. The use of a tin glaze was introduced to Italian artists via pottery imported from Spain, which was predominantly under Moorish rule.

Designer: Sara Bailey

Pop! *This collection was inspired by pop artists and '80s fashion. The clothing is transformable, using carefully placed drawstrings so that the fit and silhouettes can be adjusted.*

Designer: Keshana Parker

Polaris: *Polaris is a screen printed and naturally dyed collection meant to inspire people to get involved with healing the environment.*

Designer: Anthony Ross

Perception: *This collection is inspired by perception — where we see, hear or become aware of something through the senses.*





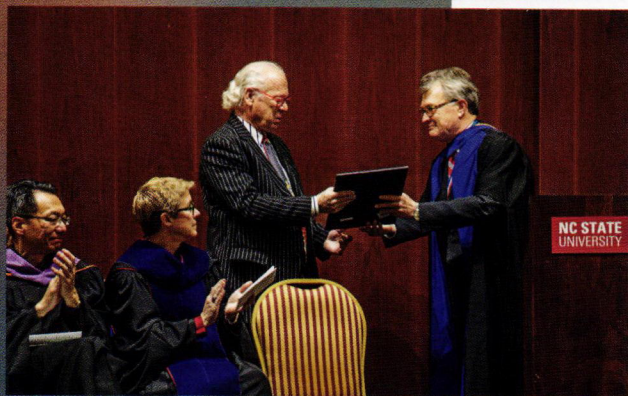
RENOWNED ARCHITECT **CURT FENTRESS** RECEIVES HONORARY DEGREE, GIVES COMMENCEMENT SPEECH

By Christine Klocke

Architect Curt Fentress



Top: Chancellor Randy Woodson bestows Fentress with his honorary doctorate in fine arts during the 2019 fall commencement ceremony for NC State.



Bottom: Dean Hoversten thanks Fentress with a personal certificate. Fentress provided the keynote commencement address for the College of Design.

Now an internationally recognized architect, Curt Fentress grew up in the small, rural town of Summerfield, North Carolina. His passion for design led him to pursue courses in drafting and engineering in high school, and eventually led him to the College of Design, where he graduated with honors in 1972. Forty-seven years later, he came back on campus to receive an honorary doctorate and deliver the 2019 commencement address to the December class of future designers.

From Small-Town Student to Internationally Known Architect

Fentress now serves as the principal in charge of design at Fentress Architects, a large-scale architectural firm with studios in Denver, Los Angeles, San Francisco, Washington, D.C. and Houston. Founded by Fentress in 1980, the firm passionately pursues the creation of iconic public architecture. Known for his “patient search,” Fentress, FAIA, RIBA, has designed \$43 billion of architectural landmarks worldwide, visited by more than 650 million people each year.

“Some architects have a preconceived notion of what a building should be — they design from the outside like the building is a piece of sculpture. I prefer to patiently search through extensive discovery until I find a seam somewhere, crack it open and discover the art inside” says Fentress.

Shaping Future Minds

His commitments to the College of Design have been equally exemplary. He has spent many years inspiring new students through his course on airport design. The studio’s student design work was exhibited at the 2018 Venice Biennale, and won the ECC Best Architecture University Award for the “Future Airports: Global Design Thinking” project. Fentress has not only shaped young minds, but provided strategic direction

for the college over many years, guiding both the dean and the department head for architecture as well as serving as a member of the Leaders Council.

Reimagining Sustainable Architecture

Known for his meticulous design process, Fentress focuses on the needs of the client, the nature of the site and the cultural context for which the building is being designed. This work has led his firm to be one of the Top Green Design Firms in the U.S., where he has been pioneering sustainable design since the early 1990s. As a testament to the firm’s solution-driven and creative design approach, projects designed by Fentress have been honored with over 550 awards for innovation and excellence.

Fentress’ recognition has now come full circle. In 2019, he received an honorary doctorate of fine arts from NC State University. In 2010, he received the College of Design’s Distinguished Alumni Award, in which the recipient is asked to give the spring commencement address. Nearly ten years later, he once again shared advice for hopeful graduates as they embark on a new chapter.



Left: An installation of Manné's Ocean Wave ceiling covering inside The Break Hotel in Narragansett, RI. **Below:** A showroom shot of Manné's studio at the D&D Building in New York.



Designer Liora Manné Named 2019 Distinguished Alumnus *By Stuart Hall*

Liora Manné was preparing herself for a career in the theatre. The arts were her passion, after all.

But we will never know what would have become of Manné in that discipline because Vince Foote nudged her in a different direction.

"That's a nice story," says Manné, a native of Israel. "I give (Foote, now Professor Emeritus of Industrial Design) all the credit."

Manné's husband was in NC State's School of Design and was about a year from graduating. Manné, a graduate of Georgia State University, decided to move to Raleigh for that year before moving to New York to pursue the theatre.

She began working as an administrator at the NC State Crafts Center, then started teaching. She also began taking classes in the College of Design as a form of self-enrichment.

"All my life I have craved the textiles," she said. "But I looked to that as my hobby, and never thought of it as something I could do professionally."

Foote flipped through Manné's portfolio, liked what he saw and made a simple suggestion: "Why don't you come and do your master's?"

"I never turned my back on that," said Manné, who earned her Master of product design in 1977 through her study of textile design and textile engineering. "It was a fantastic opportunity. I had the opportunity to explore the creative aspects of the textile design and at the same time take classes at the School of Textiles that gave me some of the technical background, which I loved. Somehow ever since then, I've tried to stretch technical limitations of medium."

More than 25 years ago, Manné developed Lamontage, which is a unique textile that melds "the ancient art of felting with modern technology," according to Manné's

website, LioraManne.com, to create a look that is not achieved through traditional printing, weaving or knitting.

Today, Liora Manné is more than a name, but a brand. Manné's Lamontage and Lush collections of rugs, pillows, wall hangings and accessories can be found in a variety of hotels, restaurants, universities and corporate offices.

To honor her career and industry contributions, the College of Design selected Manné as its 2019 Distinguished Alumnus award at NC State's Evening of the Stars Gala in November.

In an era when digital technology is making production and development more efficient and expansive, Manné still yearns for a hands-on approach.

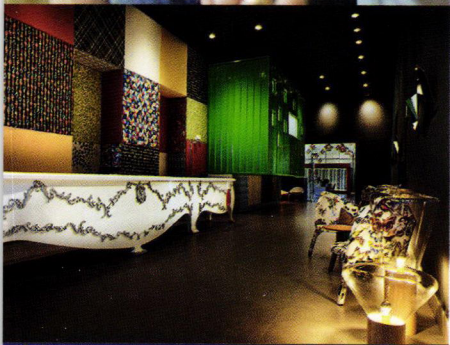
"A lot of what I do is by hand," she said. "Today so much of the design is done on the computer. Previously it was the really crafty part, which I love doing. Even when I work with conventional medium in Lamontage, picking the yarn and colors, texture, so much of that is done digitally."

That desire for a simpler time stems from her studio days at NC State.

"I was so impressed with the creativity, the experimentation and the material," she said. "I think that getting such a great background of materials to play with gives you so many forms of design. I think it is really incredible."

And from her own collegiate experiences, she shares a bit of wisdom for current and future students: "Just explore and not limit your vision when you go in. Really be open to all the possibilities and synthesize and develop them to see where it takes you."

Who knows, had Manné not been open to exploring her own possibilities, she might have been on Broadway instead of being a respected designer in New York.



Top: Liora Manné, now a well-known lifestyle products designer, once considered a career in the theatre. Taking classes at the College of Design gave her the opportunity to explore a new medium in textiles. **Bottom:** An installation image of assorted patterns for the W Hotel in Panama City, Panama.

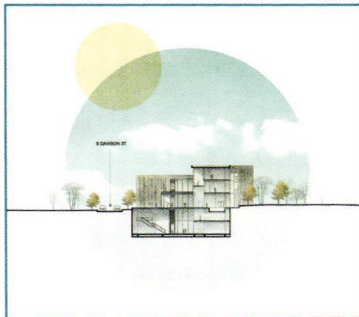
First Faculty Endowment for the College of Design

The Goodnight Educational Foundation Establishes \$1 Million Distinguished Professorship in Architecture

Finally, an endowed professorship comes to the College of Design.

"Endowed faculty positions not only pay the salaries of faculty members, but they also provide funds to hire students in research labs," says Dean Mark Hoversten. "This is providing students not only with financial aid but also with the opportunity to work on real life projects."

Utilizing faculty endowed positions provides several benefits to the college: it draws in star faculty, holds the costs down for faculty positions, and impacts students by providing real-world learning opportunities and additional financial aid resources. "We are changing the model of how we help students at the college.



Scholarships help just one student a year. An endowed professorship sets up many students for success for years to come" Hoversten added.

The ability to recruit and retain faculty through the creation of endowed positions is one of NC State's Think and Do the Extraordinary Campaign priorities.

LEFT: What are our architecture students up to?

This project by Qian Lin was part of the ARC 590 Watercolor for Architects course. Students were asked to represent the current semester design projects in hybrid watercolors. Lin, a master's student in architecture, designed this wellness center to be in downtown Raleigh, near Nash Square.

Fueling the Needs of Tomorrow's Students Through Philanthropic Support

By Christine Klocke

You could hear a pin drop. It was 2012, and former Dean of the College of Design Marvin Malecha had just asked the Design Guild (now Leader's Council) to raise \$10 million. The Think and Do the Extraordinary Campaign was gearing up for a public launch in 2016, and Malecha was committing the college to a fundraising goal beyond anything it had ever experienced. "It's going to be up to us" said Charles A. "Chuck" Flink, owner and president of Greenways, Inc. "Steve Schuster and I were the chairs of the fundraising committee [for the Design Guild] and we knew that we would have to lead by example and just do it. We planted flags and established respective gifts to start the ball rolling on this initiative."

When Mark Hoversten started as dean, he transformed the culture of fundraising within the college — setting an ambitious goal of raising \$13 million for the capital campaign starting in 2016 and exceeding that goal in 2018. He then set a new stretch goal of \$16 million, only to exceed that the following year.

"You run a gauntlet when you apply to and attend this college" added Flink. "That will be a hallmark of this college going forward — people will always talk about how the college launched their career. We need our alumni to remember this college, and use it as a reason to expand their philanthropic support."

As the cost of education continues to rise and state appropriations continue to dwindle, balancing the costs of education for students becomes harder. Students need that gap to be filled by philanthropists. As Hoversten continues to steward the college into the future, he reflects on his mission as a dean. "Fundraising ensures that this college will continue to be successful and fulfill our mission to transform the world through design education and scholarship. To do that, we need to expand our resources — we can't take it to the next level by simply relying on our resources of the past. As we approach the 75th anniversary for the college in 2023, we want to ensure that the endowments we're setting up and the money we're raising will benefit future generations of students and fuel their needs of tomorrow."

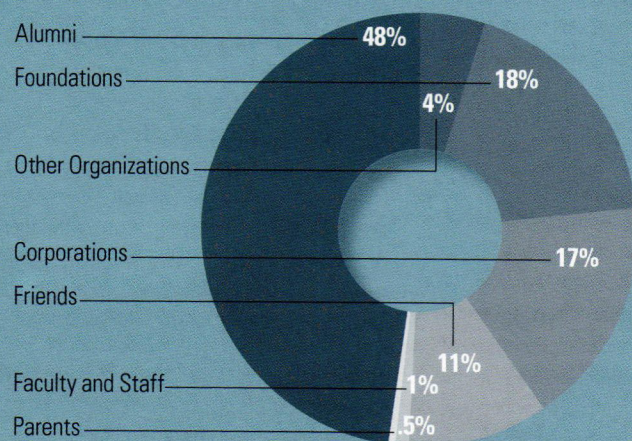
Diving Deeper into the **THINK AND DO THE EXTRAORDINARY** Campaign

Total funds raised between the campaign launch (October 2016) and Dec. 31, 2019.

\$16,482,085

Donor Breakout:

TOTAL: **\$16,482,085**



**THINK AND DO
THE EXTRAORDINARY**

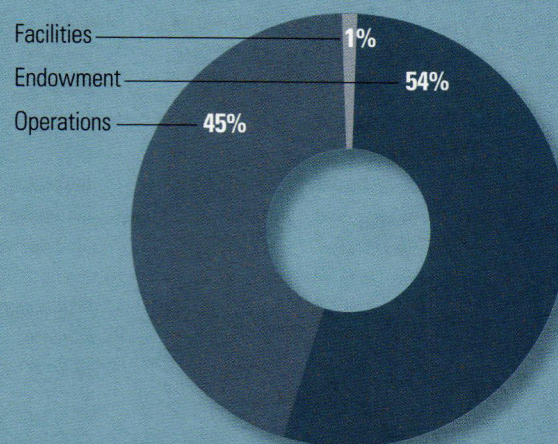
The Campaign for NC State

The College of Design surpassed its \$13 million goal in December of 2019, raising over \$16.4 million for scholarships, fellowships, faculty endowments, and enriching programs.

The college received its first faculty endowed position from the Goodnight Educational Foundation. Previously, the College of Design was the only college at NC State without an endowed professorship.

Whether the college receives annual cash gifts, multi-year pledges, or is included in an estate plan, every contribution has an impact and supports its ongoing excellence. The charts below illustrate how gifts during the Think and Do the Extraordinary Campaign are assisting the College of Design.

Gifts by Use:



DDes Student Researching How to Design VR That Heals

By Brent Winter

A student in the College of Design's Doctor of Design program is pushing his career to the next level by researching how to design virtual reality environments that reduce stress — an issue that has hit close to home for him ever since he served in the military.

"I'm a combat veteran," says Justin Johnson, an assistant professor of communications and simulation and game design at William Peace University in Raleigh. "I was stationed in Iraq. Since then I've had intermittent struggles with post-traumatic stress disorder, and I've wondered if a VR system that promotes cognitive restoration might help people with PTSD, among others. So that's what I'm working on in the DDes program."

Established in 2016, the College of Design's DDes program is an advanced degree program for established design practitioners. Applicants must hold a master's degree, and at least one of their degrees must be from an accredited program in design, fine arts or an equivalent field. The DDes program is one of only four such programs in the United States, and it's the only one featuring a blended-learning model combining online instruction with on-campus workshops.

Johnson says the program's flexibility is one of his favorite things about it.

"When I decided I wanted to advance my career, a doctorate was the next step, but I didn't want to do

a Ph.D. program that would have required me to quit my job," he says. "I like working at Peace University and doing freelance game design on the side. In the DDes program at NC State I can keep doing those things while working toward my degree."

"I'm essentially trying to use technology to combat the effects of technology. When people hear about my research, sometimes they say, 'Well, why build a VR thing for this? Why not just go outside?' But not everyone can go outside."

— JUSTIN JOHNSON

With M. Elen Deming, the program's director, as his dissertation advisor, Johnson is researching how game technology and virtual reality can be used to promote cognitive restoration. Research shows that overuse of technology such as smartphones and computers causes people's attention to become depleted, which makes it hard for them to focus and increases stress. Other research has shown that spending time outdoors can restore attention and reduce stress, so Johnson is studying how to use the principles of landscape architecture to create a VR environment that promotes the same kind of cognitive restoration that occurs outdoors.

"I'm essentially trying to use technology to combat the effects of technology," he says. "When people hear about my research, sometimes they say, 'Well, why build a VR thing for this? Why not just go outside?' But not everyone can go outside."



Justin Johnson

What if you're bedridden in a hospital or at home? What if you're in a correctional facility or some other institutional setting? Those people might benefit from a VR system that allows them to play a gamelike experience that restores them."

Now in his second year in the DDes program, Johnson says he's very happy with how it's going so far.

"It really has changed my life," he says. "That may sound cheesy, but it's true. My advisor has given me lots of career advice. I've also been able to take what I'm learning through my research and use it to improve my teaching. And I'm taking the more traditional design knowledge that I've gained and implementing it in game design. I never thought that way until I started this program. I highly recommend it."

To learn more about the College of Design's DDes program, visit the program's <https://design.ncsu.edu/academics/doctor-of-design>.

Incoming Class Statistics

Fall 2019 Incoming Class by Major:



Architecture

Undergraduate: **48**

Graduate: **27**



Art + Design

Undergraduate: **35**

Graduate: **15**



Graphic Design

Undergraduate: **39**

Graduate: **11**



Industrial Design

Undergraduate: **18**

Graduate: **11**



Design Studies

Undergraduate: **40**

Graduate-only programs include Landscape Architecture: 25, Ph.D. Program: 2, Doctor of Design Program: 7

Fall 2019 Undergraduate Incoming Class:

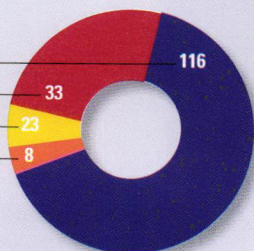
Total Incoming Class: **180**

First-Year

Off-campus transfer

On-campus transfer

Other

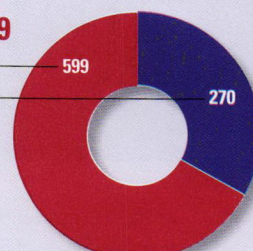


College of Design Student Body:

Total Student Body: **869**

Undergraduate Total

Graduate Total



*The numbers reflected here include both on-campus and internal transfers, which the Office of Institutional Research and Planning (OIRP) does not include when calculating student totals. Therefore, there is a slight discrepancy between the numbers represented here and the official numbers reported by NC State.

Fall 2019 Incoming Class by Location:



IN-STATE

Undergraduate: **163**

Graduate: **57**



OUT-OF-STATE

Undergraduate: **15**

Graduate: **16**



INTERNATIONAL

Undergraduate: **2**

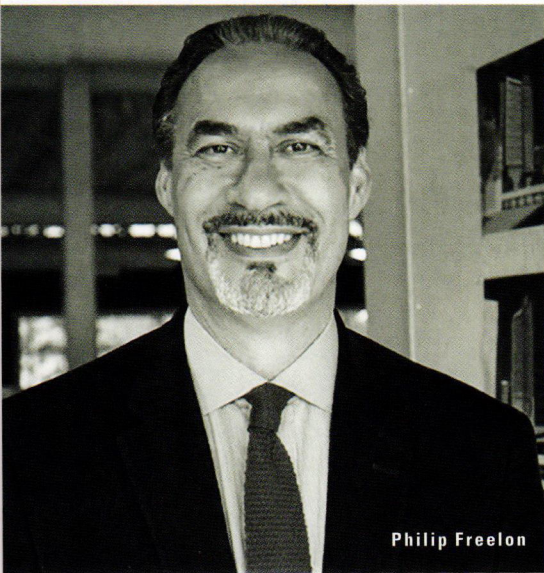
Graduate: **25**

NC State Facts:

NC State received over **30,000** applications and admitted **43.7%** of the fall 2019 applicant pool. Admitted students in the final notification group represent **98** of North Carolina's 100 counties, all 50 states, including the District of Columbia and Puerto Rico, and **44** countries.

- Total enrollment: **36,304**
- Undergraduate enrollment: **23,921**
- Graduate enrollment: **9,257**

In Memoriam



Philip Freelon

Philip Freelon, FAIA [1953-2019]

Philip Freelon, FAIA, passed away in July after battling ALS since 2016. A Distinguished Alumnus of the NC State University College of Design, Freelon graduated with a BEDA in 1975 and earned an honorary doctorate in 2017. One of his most notable design accomplishments, the Smithsonian National Museum of African American History and Culture, was completed in 2016. He served in several leadership roles at NC State, including time on the Board of Trustees and on the Design Guild Board and as an adjunct faculty member and mentor. He not only designed the Partners III building on Centennial Campus, he also designed the new Gregg Museum of Art & Design, located on Hillsborough Street in the university's former chancellor's residence.

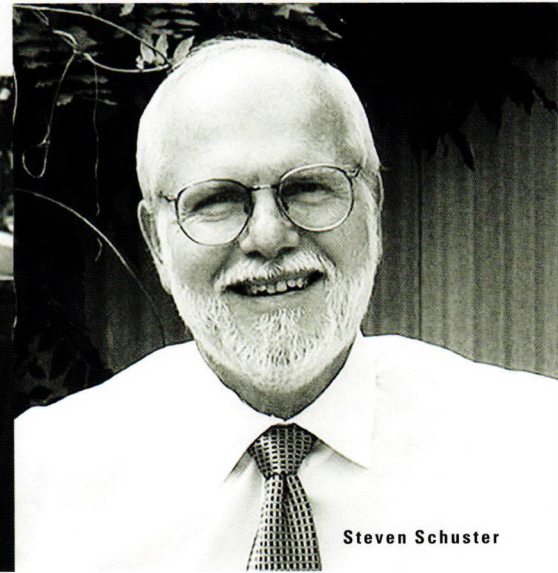
John Mark Hall [1953-2019]

John Mark Hall, 66, passed away in February 2019 after a long battle with angiosarcoma cancer.



John Mark Hall

In 1975 he received a BFA degree in architecture from the College of Design, then attended the North Carolina School of the Arts. While there he was observed in ballet class by the director of the American Ballet Theatre School, who invited him to New York City on a full scholarship to attend the school and dance with the corps de ballet of Ballet Theatre. In 1977 he moved to Europe where, working as a model in Paris, Milan, and London, he became fluent in French and developed an interest in photography. Upon returning to New York City in 1981 he commenced his wide-ranging career as a photographer of architecture, interiors and gardens, both on assignment for such magazines as *House & Garden*, *Architectural Digest*, *Elle Decor* and *Veranda*, and as the photographic collaborator on numerous books, including *Biedermeier*, *Greek Revival America*, *Adventures with Old Houses* and *Private Gardens of Connecticut*. His fine art photographs are represented in a number of museum collections, including the



Steven Schuster

Metropolitan Museum of Art, the Yale University Art Gallery and the Museum of Fine Arts Houston.

Steven Schuster, FAIA [1951-2019]

Steven Schuster, FAIA, passed away in August after a long battle with cancer. Schuster graduated with a BEDA in 1973 and was serving as a member of the Leaders Council. Schuster was the founding principal of Clearscapes and a leader in the practice of architecture and adaptive reuse. He designed many projects in downtown Raleigh, including the Exploris Museum (now Marbles Kids Museum) and IMAX Theater, the Pine State Creamery on Glenwood South, the Raleigh Convention Center and the Contemporary Art Museum. He also worked on the new Raleigh Union Station and was a major player in the revitalization of the Warehouse District. Schuster was named a Distinguished Alumnus in 2012 and received the Designlife Award in 2015.

Design Community Honors Stephen Hill for Community Renewal Efforts at Gala

On a welcoming spring evening in late March, more than 220 guests arrived at the North Carolina State Executive Mansion in downtown Raleigh to attend the 22nd annual Designlife Gala to honor Stephen Hill. The annual event celebrates the role of design and the arts in improving lives and elevating the community.

Hill is an entrepreneur who incorporates his advocacy for the arts, historic preservation and downtown revitalization in his businesses. By investing his time, talents and finances into his hometown of Kinston, North Carolina, Hill is helping to spark a community renewal.

As board chair of the North Carolina Arts Council, Hill is also the visionary behind Mother Earth Brewing and Spirits, Mother Earth Motor Lodge, The O'Neil boutique hotel, The Red Room and Kinston's Arts & Cultural District. As the founder and board chair for the smART Kinston Foundation, Hill is laying the groundwork for lasting change.

The Designlife Gala is supported by the college's Leaders Council, along with other donors to the Designlife Fund, which is comprised of a community of alumni, friends, design professionals and industry leaders whose purpose is to support, nurture and promote design education at the College of Design through volunteer efforts, special programs and events, and private contributions.

Among the guests at the event were Gov. Roy Cooper and First Lady Kristin Cooper. Secretary Susi H. Hamilton, Department of Natural and Cultural Resources for the state of North Carolina, introduced Hill at the award ceremony.

Kevin Kane [BEDA '83, M.Arch. '87] and Myra Kane [BEDP '85] were also honored with the Wings on Wings Award. This award recognizes distinct and impactful contributions to the College of Design. The Kanes have had a significant impact on the work of the college and the Coastal Dynamics Design Lab, whose mission is "to organize and lead trans-disciplinary research and design teams to address critical ecological and community development challenges in vulnerable coastal regions, with a concentrated focus on the mid-Atlantic seaboard."

Designlife describes the essence of design education and its practice at the NC State College of Design. We teach students to "design for life and to lead the design life."

The Designlife Award celebrates the role of design and the arts in improving lives in the community. The college established the award in 1998 to celebrate the vitality of the design community and design education. The award honors a significant contribution that individuals have made to design in the southeastern United States.

Top: Designlife Award recipient Stephen Hill. **Middle:** Hill receives the Designlife Award from Dean Mark Hoversten. The award was designed in 2018 by alumnus Matt McConnell, with support from Leaders Council members and the staff in the College of Design's Materials Lab. **Bottom:** Hoversten presents Kevin and Myra Kane with the Wings on Wings Award, which recognizes distinct and impactful contributions to the College of Design. The Kanes were recognized for their work with the Coastal Dynamics Design Lab.

\$2.5 Million Grant Leverages Human Centered Design to Improve Maternal and Infant Outcomes

By Christine Klocke

Professors Carolina Gill and Kelly Umstead from the industrial design program at NC State are partnering with Dr. Alison Stuebe with the UNC Department of Obstetrics, Research Associate Kristin Tully with the UNC Gillings School of Public Health and Associate Professor Emily Patterson with The Ohio State University's School of Health and Rehabilitation Sciences. The team has received a \$2.5 million grant from the Agency for Healthcare Research and Quality at the United States Department of Health and Human Services to identify underlying contributors to postnatal morbidity and mortality and co-develop more effective, sustainable and scalable postnatal care. This grant will establish a patient safety learning laboratory at UNC Women's Hospital.

Combating Rising Maternal Mortality

The U.S. is the only high-income country in the world in which maternal mortality rates are rising. This project will enable a stronger start for mothers and their infants, as well as offering a more integrated, value-based model for care that can be shared with other hospitals for widespread implementation. The goal of the project, 'Re-engineering Postnatal Unit Care and the Transition Home to Reduce Perinatal Morbidity and Mortality,' is to identify and define priority needs in hospital postnatal units that contribute to poor maternal and infant outcomes and to design innovative interventions that will ensure their safety and wellness.

Leveraging Human Centered Design

Human Centered Design approaches have been increasingly recognized by healthcare organizations as useful strategies in tackling complex healthcare issues. This project will rely heavily on these methods to incorporate the voices of all maternity care stakeholders.



Above: Associate Professor of Industrial Design Carolina Gill and Assistant Professor of Industrial Design and Director of Graduate Programs for Industrial Design Kelly Umstead.

In this four-year funding period, which began in the fall of 2019, the team will study postnatal care through the lens of the mothers, babies and health professionals, data from electronic medical records, and transition processes from hospital to home. The team has already begun implementing research methodologies taken from across its disciplines. Professors Gill and Umstead are responsible for the human-centered design approach through qualitative research methods such as in-clinic shadowing, observations, participatory workshops with patients and healthcare providers. The design team is integral to the analysis and visualization of data, including the insight generation process. Through future stakeholder co-design workshops, the team will identify priority areas of opportunity in maternity care.

After defining priority areas, the team will begin prototyping and evaluating concepts for intervention. The team will alternate between idea generation and evaluation until prototypes emerge that can be implemented and assessed in a laboratory setting for refinement. These prototypes may include new processes, educational material, patient-facing information and tools for clinical decision-making.

In the latter stages of the project, the team will continue to implement successful interventions in the postnatal unit at UNC Women's Hospital and evaluate the outcomes. The team is looking forward to implementing a human-centered redesign of postnatal care and dissemination of new knowledge through the Agency for Healthcare Research and Quality, medical and nursing societies as well as in human factors and systems engineering and design research publications.

CONNECT WITH THE COLLEGE

Stay connected with the College of Design. Whether you're analog, digital or somewhere in-between, learn about all of the ways our students Think and Do the Extraordinary.

ATTEND: Please join us on campus for an upcoming event, lecture or symposium. For a list of upcoming events, visit <https://design.ncsu.edu/events/>.

GIVE: Private support provides design students unparalleled opportunities for innovative learning and academic growth while preparing them for a bright future to live a Designlife. Every gift, no matter the size, has an impact on the faculty, staff and students of the College of Design. There are many ways donors can support the College through a gift, whether through annual giving, creating an endowment or a lasting legacy of a planned gift. If you're interested in giving to the College of Design, visit <https://design.ncsu.edu/give>.

HIRE: We may be a little biased, but our graduates are some of the best in the business. Consider hiring our recent alumni as well as current students to provide experience both inside and outside the classroom.

UPDATE: Want to stay connected with the College of Design? We would love to hear about new projects, promotions, and awards. Email Christine Klocke at chklocke@ncsu.edu to share your good news with us. Want our newsletter or other publications? Visit <http://go.ncsu.edu/design-news> to sign up.

SHARE: We're a social bunch. Like, retweet and engage with @ncstatedesign on Facebook, Instagram and Twitter.

CONTACT:

NC State College of Design
Campus Box 7701
200 Brooks Hall
Raleigh, NC 27695-7701
design.ncsu.edu



Above: Architecture students Ralph Knowles, Jeff D. Brooks III, Ligon Flynn, Al Cameron, Richard Leaman, Bruno Leon, T.C. Howard, John T. Caldwell, Forrest Coile, Paul Shimamoto, Fred Taylor and Sherman Pardue work with renowned designer Buckminster Fuller on a project to design an automated cotton mill using the oct-tet space frame and geodesic dome, circa 1949.

SAVE THE DATE for the College of Design's 75th Anniversary in 2023

As the College of Design looks forward to its upcoming 75th anniversary in 2023, we're taking a moment to look back at critical moments in the college's history. Founded in 1948, the School of Design, with Henry L. Kamphoefner serving as its first dean, began to bring in prominent architects and designers as guest lecturers. Among those influential individuals to shape the first classes of design students was Buckminster Fuller. Fuller is famous for reinventing and popularizing the geodesic dome. Above, he is shown working with students on an automated cotton mill design in 1949.

NC STATE Design

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Things We Like

Dare Coulter celebrates black history and culture through her art

Art and design alumna Dare Coulter shares how she uses her art as social activism, reshaping the narrative around black history and culture. With murals fashioning buildings across North Carolina, Coulter's work has become an iconic representation of what she calls "black joy."

Looking forward, Coulter is using her activism, style and passion for life to create a monumental sculpture which will find its home in Durham.

Designing for Social Awareness

Art and design graduate student Darren Woodland is pushing his creative skills into new territory as he works to bring light to the social issue of Native American land



rights. Woodland is creating an installation piece that explores the historical, cultural, and social implications of the shrinking lands of the Catawba tribe in South Carolina.

Ultimately, Woodland hopes the project will be a conversation starter, and ideally, the project will be installed in a museum. Woodland says that he would like for people "to come and interact with [the project] and learn about the Catawba tribe and about

Native American land rights and the larger issue."

Lumen-Ramen for the Non-Commons

Not all creatives follow the same road. After graduation from NC State, Ami Sueki [BID '14] worked as a designer at Coca Cola's global headquarters in Atlanta.

Needing to blaze her own trail, her team launched their own high-concept design firm, Zoo. While her firm offers creative direction and services for clients big and small, Sueki also plays an integral role in Nakamura-Ke — a mobile dining experience serving up glow-in-the-dark ramen across the nation.

