

# Designlife

NC State University College of Design | Spring 2021

## DESIGN IDENTITIES: **Celebrating Black Voices**

Five alumni. Five disciplines. Five stories.  
All from the College of Design.

# From the Dean

Dear Friends,

I am proud to bring you another annual edition of our Designlife Magazine — so much has changed within this past year. Since our last issue, a global pandemic swept the nation, taking countless lives and recalibrating the way we work, live, and interact with each other. We've seen racial justice, and the fight for racial equity, come to the fore of our nation's consciousness — propelling us into much-needed conversations about how we can support, uplift, and encourage the BIPOC members of our community.

With these thoughts in mind a central theme emerged for this year's central story. The Design Identities feature in this magazine shares stories from our Black alumni, a concept we turn to time and again as designers — embracing identity and embracing what it means to design for identities different than our own.

The stories in this issue explore not only our ability to adapt to changes over the past year, through adaptations in teaching methods and adjustments to our physical spaces, but also the voices of those changes — powerful words from students and alumni about their personal experiences within the college.

Even amidst these challenges, we keep an eye to the future — looking forward to what's to come. Our plans for a 75th anniversary celebration in 2023 are well underway as we explore what it means to be the NC State College of Design, and our college's imprint on the community, state, and beyond.



As our students face even more uncertainty, philanthropy continues to be more important now than ever. Funds for projects both big and small — from the Design Center at 111 Lampe Drive to gifts that fund supplies for our students — continue to impact the ways in which we Think and Do the Extraordinary.

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

**On the cover:** Graphic Design student Sophia Chunn created representations of the five Black design alumni in our feature story. For more information about Sophia and her work, see her portfolio at <https://www.behance.net/sophiachunn>.

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**Pictured:** School of Architecture Head David Hill demonstrates how students have adapted to online drawing classess. Here, he draws on paper, while an iPad records his session and projects it for Zoom attendees.





**Above:** Students adapt their typical working environments from indoor studio space to outdoor spaces.

# Navigating an Unfamiliar Landscape

College of Design faculty faced uncharted terrain - and persevered - when COVID-19 forced them to convert their landscape architecture studio to a hybrid model.

*By Alex Fulton*

A change of scenery was in order when Gene Bressler and Carla Delcambre embarked on their fifth year of teaching an introductory graduate landscape architecture design studio.

Throughout the summer, the two eschewed their usual offices to meet in the North Carolina Museum of Art's park. Their mission? To turn their typically hands-on course into a hybrid of online and in-person instruction amid the COVID-19 pandemic.



"We didn't know what we were jumping into," said Bressler. "Both of us were quite nervous about how we would teach a design studio, while dealing with COVID-related uncertainties, to first-year graduate students having no prior design experience."

LAR 501 introduces the principles of design thinking and prepares students to create and evaluate landscape design. Studio work is crucial to its learning model.

The course kicked off in August, with roughly half of the 26-person class masked and spread across the second floor of Kamphoefner Hall. The other half attended remotely.

### Breaking New (Virtual) Ground

Bressler and Delcambre teamed up with College of Design staff to make their hybrid studio successful. The Facilities team reconfigured their space to maximize social distancing, and Information Technology staff installed projectors so students could collaborate from afar.

The first big test came quickly. For their inaugural project, students constructed 3D landscapes out of chipboard. In previous years, they would huddle closely around

their models and use scale figures to walk through each design. This year, though, they used a handheld camera to present their creations, which were displayed on large screens and shared with remote classmates via Zoom.

Online learning also introduced unforeseen benefits, such as allowing practitioners and alumni to interact with students remotely and flexibly. But it was field trips to outdoor destinations across the Triangle that threw the course's subject matter into sharp relief.

"We took them to the Neuse River. You see people using inner tubes, playing and fishing in the water. It's everything that we do," said Delcambre. "Being outdoors is one of the best ways to understand what landscape architecture is about."

### Finishing Strong

Bressler and Delcambre's work to create a safe, supportive environment paid off.

"Every student came out of this experience with a sense of confidence and validation that they made the right decision to study landscape architecture at NC State," Bressler said.

For him, the end of the semester also marks the end of a distinguished 49-year career. Bressler joined NC State's faculty as head of the Department of Landscape Architecture and Environmental Planning in 2006, a position he held until 2018. Now he begins his retirement.

"I told Carla in June that this would probably be my last semester, and I wanted to make it my best. I think we came pretty close to that," he said.



**Left:** Students were able to maintain field trips while observing physical distancing and health precautions. **Right:** Students adapt to showcasing models and explaining projects through the use of presentations and physically-distanced views of their models.



# DDes Student Designs Learning Assessments for Deaf Children

*By Brent Winter*

When user experience designer AJ Polanco decided to advance his career by earning a doctoral degree, his search for the perfect opportunity led him to become part of the first cohort of eight students to enroll in the College of Design's brand-new Doctor of Design program in 2018.

Polanco is an acting associate program director at Educational Testing Service, where he leads the UX team designing the National Assessment of Educational Progress for students in fourth, eighth and 12th grades. His research in the D.Des. program focuses on developing best practices for designing digital assessments for deaf or hard-of-hearing students.

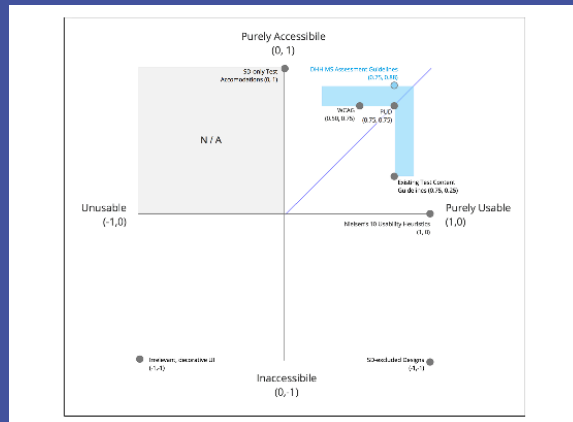
"I already have a lot of professional design experience," Polanco explains, "so I don't need a program that focuses too much on hands-on craft. My opportunity to grow as a professional is to work on my research aptitude, and this program has a very strong research emphasis."

## A New Degree Program

The D.Des. 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 college's D.Des. program is one of only four such programs in the United States, and the only one featuring a blended-learning model combining online instruction with immersive on-campus workshops.

"Another advantage of this program is the online component," Polanco says. "I needed a program that would satisfy my design interests and help me achieve my career goals but that would also fit into my overall life. The D.Des. program checks all those boxes."

The program was founded to meet the lifelong learning needs of practicing professionals, says M. Elen Deming, director of the program.



**Above:** Expectant range design strategies from DHH and assessment-expert designers (blue). The named datapoints do not represent the usability or accessibility of the referenced literature, but rather the solutions that were inspired by them.



**Right:** An abstraction of the NAEP

Tutorial experience for a Deaf or hard-of-hearing student.

1. A UI (user interface) button is highlighted as part of the tutorial.
2. A caption bar and auditory sound track describe the highlighted UI button.
3. An ASL interpreter is translating the description of a UI element from one or more screens / sound tracks in the past.

**Below:** Demonstrating the theoretical framework of the DHH Middle-school student Assessment Design Guidelines (proposal).



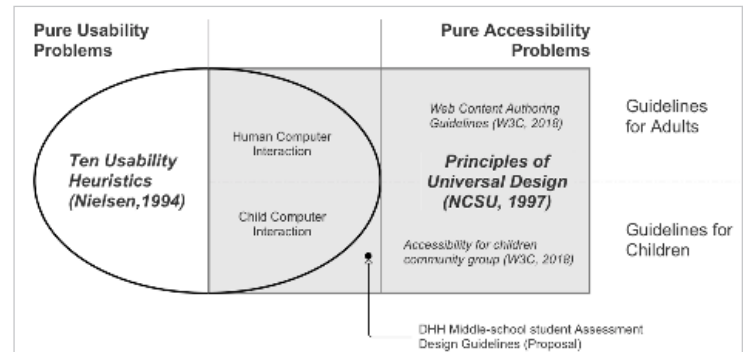
## Untraditional Students

“Our students are a very different type of student: more like peers, some CEOs in the mix, people working on the cutting edge of the design industries,” Deming says. “Every single student I talk to has unique needs for what they want this program to be. The D.Des. is something they’re slotting into what’s already a full life. They’re busy. This program requires an extraordinary ability to focus — and a high degree of motivation. But they all have that.”

## Becoming the First Graduate

Now AJ is on track to become the D.Des. program’s first graduate in December 2021.

“I’d like to use this degree to open doors so I can collaborate with more people in designing for deaf and hard-of-hearing children,” he says. “The degree will allow me to better position myself to have these conversations with thought leaders, so we can advance both the design profession and the students we’re helping. I’m doing something for the betterment of others, and that’s what keeps me motivated.”



*Note: Readers who are interested in collaborating with Polanco or have questions about his research can contact him at [aapolanc@ncsu.edu](mailto:aapolanc@ncsu.edu).*



**Above:** Department Head of Graphic Design and Industrial Design Tsailu Liu stands in the partially-renovated space. **Below:** A rendering by firm tonic design. **Right:** The space currently under renovation, next to renderings from tonic design.



# Early Champions for the New Design Center at 111 Lampe Drive

By Christine Klocke

As renovations for the new home of the College of Design's Industrial Design program continue to progress, students are preparing to utilize the blank spaces for fall 2021. But there's still a lot of work to be done before the space can move from functional to transformative, and fundraising over \$650,000 for Phase Two is a high priority.

with strategic partners like the College of Design to help bring solutions to real-world challenges.

The company has maintained a collaborative relationship with NC State since 2012, signing a \$10 million Master Research Agreement to conduct research in chemistry, materials sciences, and other scientific disciplines, and maintains the Eastman

Innovation Center (EIC) on Centennial Campus.

The Industrial Design program has been partnering with Eastman since 2013, supporting four studio classes in 2013 and six more courses since then. Design

students work hand-in-hand with Eastman scientists, engineers, and business development experts to explore new applications of various materials, discover new ways to enhance customer experience interacting with these materials, and create design concepts that could lead to future business opportunities.

In spring 2020, Eastman worked with a team of Industrial Design undergraduate and graduate students to create a series of food packaging solutions using Eastman materials. Eastman is

planning to introduce some of these student designs to the industry.

"It was especially important to Eastman that we help contribute support to students through a dedicated design space," says Dawn Mason, Global External Innovation Manager at Eastman. "We've had valuable relationships with the College of Design for years. Those collaborative opportunities, which are enhanced through a space where students can work directly with us, have contributed to Eastman innovation."

As work continues on the space, faculty are especially excited to see how the renovations continue to evolve. Nearly 60% of industrial design faculty have personally contributed their own funds to support this capital project, and they are eager to see Phase Two renovations begin.

## Invest in the Capital Project

If you are interested in named spaces and other special giving opportunities within the Design Center at 111 Lampe Drive, please contact Jill Orr, executive director of development at the College of Design. Jill can be reached via email at [jhorr2@ncsu.edu](mailto:jhorr2@ncsu.edu).

Gifts of any amount are appreciated for our renovation project. If you are in a position to support this initiative, we ask that you give at <https://go.ncsu.edu/design-lampe-giving> to help us reach our goal.

A key aspect of this renovation is creating collaborative studio spaces that can support the numerous studio partnerships with companies such as Coca-Cola, Caterpillar, IBM, Lenovo, Eastman, BD Medical, Bosch Home Appliances, Under Armour, Lowe's, and many more.

One of those companies, Eastman, pledged a major gift to become the first partner to name a space in the new facility. Eastman, a global specialty materials company that produces a broad range of products found in items people use every day, strives to work



# Can You Teach Design From a Box? Design Lab Thinks So

By Christine Klocke

Last March, with signs of the COVID-19 pandemic worsening on the horizon, the Design Lab for K-12 education was in a holding pattern. They were well underway in planning for the summer's annual Design Camp, a tradition that's been happening at the college over the last 40 years. Staff read the writing on the wall, and following university guidelines, officially cancelled in-person camp in April. "It was a shock to our system," says Ashley Davis, Coordinator of Pre-College Programs for the Design Lab. "We had to figure out how best to pivot, and how to move forward."

But the opportunity to pivot gave the Design Lab time to consider its true mission, and how it could best serve the K-12 population. "We decided to create a digital design lab," adds Davis. "Once that idea took hold, we truly saw its appeal." Being able to reach a larger audience has been really great. It hasn't impacted our mission and goals, and, in fact, I think it has enhanced them. It's broadened our ability to do outreach, and it's something we will continue, even after the worst of the pandemic is over."

## Planning for Summer 2021

"This summer, we're ready to tackle the challenge of making Design Camp come to life online," says Davis. Design Lab staff have been hard at work to create a "Camp in a box," to mail basic studio supplies to students. "An obstacle to learning design online is having the necessary tools and supplies to be makers at home," adds Davis. In addition to studio supplies, students will also receive a "Design challenge grab bag" in their box. This grab bag will contain random supplies that will be used in a design challenge activity during the week of each program. Part of the challenge includes using the "Camp in a box" itself - the Design Lab staff added gridding to the outside of the box to make it reusable for the design challenge.

"Recreating that in-person experience can be tough," says Davis. "But we're working hard to make that a priority. Our student participants will still have



the opportunity to do discipline-specific work, and they will be broken up into groups with dedicated who will guide students through virtual recreational and enrichment activities during the week and that'll be really great for students to still have that design camp feel."

The Design Lab plans to offer two Digital Design Camps this summer. One week of Design Foundations for middle school students and one week of Design Explorations for high school students. In addition, they will also be offering a Design Immersions program for rising juniors and seniors. This program will be an intensive, pre-college experience that introduces students to the fundamentals of design and the process of creating portfolio quality projects in a virtual studio environment. Participants will experience self-guided, summer-long assignments and two weeks of synchronous and asynchronous instruction to create one studio project preparing them for college study in design and beyond.

## Working With What You've Got

A big part of the switch to online programming is realizing the limitations it puts on students for materials in their home environments. Faculty members and instructors have stepped up to the plate to identify creative projects for students to tackle with minimal materials on hand. "Our architecture studio instructor for our Weekend Workshops, for example, is asking students to download the free version of Sketchup, and will be working with the students to use paper and pencils to create rough sketches. That kind of flexibility with instructors has really helped the program pivot into a new format," Davis says.

At the end of the day, the staff in the Design Lab hopes to continue offering online programming even after it's safe to resume in-person programs. "It truly is a testament to the spirit of design that we haven't let a global pandemic negatively impact our mission, but rather allowed it to open up all new possibilities for our programming and outreach," states Davis. "As all good designers do, we approached our design problem and considered our users, the context, our limitations, and our resources to come up with a solution so we can continue to deliver design education experiences to benefit the K-12 community and beyond."



## Support our Students

Interested in supporting students in the College of Design but not sure where to start?



Alumnus J. Stacy Utley [B.Arch '06] recently created a fund to help students with supplies. Stacy remembers how his grandmother would give him checks while in the School of Architecture to purchase supplies, an unanticipated expense.

This assistance helped ease the burden of unexpected college expenses and loosened the restrictions on his creative capabilities.

**Above:** J. Stacy Utley is a critically acclaimed artist whose work addresses complex narratives found within the African American diaspora. Photo courtesy of [jstacyutley.com](http://jstacyutley.com).

**Left:** Katherine [BEDA '87, B.Arch. '88] serves as the College of Design Leaders Council president, as well as chief practice officer and principal at LS3P Associates, Inc. Here she is pictured with husband Rick and daughters Cameron (left) and Morgan (right).



# Katherine Peele: Why I Give

*Katherine currently serves as the president of the College of Design Leaders Council, and is an alumna of the college. She and her husband Rick recently created a scholarship endowment to help design students focus on their studies, rather than their finances.*

After working for an architectural engineering firm in her 20s, Peele had an epiphany – her undergraduate degree in music wasn't the right fit for her. Her new-found passion for design led her to pursue a degree in architecture – she completed the undergraduate program in two years before jumping straight into the fifth-year B.Arch. program. But music still played a part in her studies.

"You know, it's interesting, because I did my final project in fifth year on the relationship between music and architecture. And there is a quote by Goethe, German poet and author of Faust, that says 'Architecture is frozen music.' So, for my project, I did a performing arts center, and I worked around the concept of datum in architecture and melody in music, having an underlying structure. If you have a solid structure, you can go all over the place with music. And you can do the same thing with architecture," Peele says.

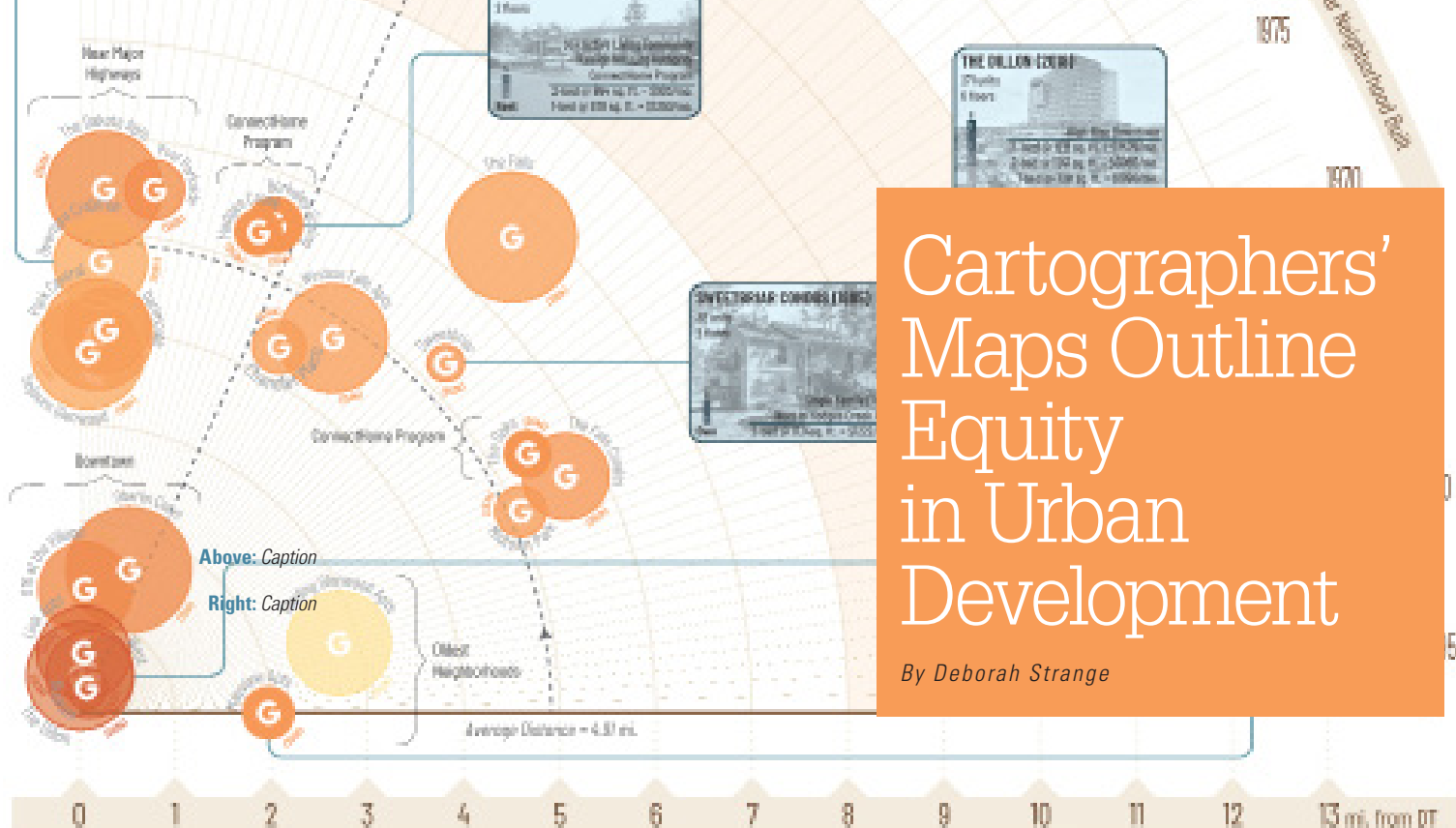
Since she pursued a degree in architecture later in life, she was a working professional putting herself through

school. She credits the modest scholarships she received as instrumental to her deciding to create a scholarship endowment with her husband, Rick. "They weren't a huge amount of money, but they made all the difference in the world. They let me relax a little bit and have enough money to pay my tuition. They helped me not have the feeling of having a bill coming to me and not knowing when I would have the money to cover it," she adds.

One of her scholarships was from Elizabeth Lee, the first female architect registered in North Carolina and the first female president of AIANC. Peele was the first to receive her scholarship, and in 2000, became the second female president of AIANC.

"Nobody told me that I could be an architect as a woman," she says. "So, I think students today have more opportunities going in; the students coming out of the College of Design that we are hiring are extremely talented and smart. We know they are getting a great education."

It's this reason that she feels that it's important to expose students to design at an early age. Those desires align with her work as Leaders Council president for the college. "I think we've got to figure out ways to get more individuals of color into architecture. We do send firms into elementary and middle schools to talk about design and spark interests, but we need to mentor and help follow some of these kids all the way through high school, and really support their efforts to go into architecture," Peele says. "We need to be mindful of identifying students at a younger age and supporting them all the way through college."



There's power in maps, beyond showing a physical landscape or an area's demographics. An exhibit by DIY Cartography students and teachers will demonstrate that power by analyzing equity in Raleigh's urban development and the connections among social, economic and political transformation.

Sara Queen, associate professor of architecture, and Tania Allen, associate professor of art and design, brainstormed the idea for the exhibit in 2013 when they began examining which histories were prioritized in Raleigh through memorials and preserved neighborhoods. They're now creating a visual archive that connects time, socioeconomics, infrastructure, geospatial data and residents' stories.

"We try to use history as a way to understand and decode our present environment," Queen says. "We didn't just get here in a vacuum. When you have insight into current and historical urban patterns, that can impact future interventions."

Undergraduate and graduate students in all College of Design majors participate in DIY Cartography, learning how raw data can be analyzed to find patterns and

meaning in society. Allen says the project is based on an "iceberg" model of culture: Some phenomena, like poverty and segregation, are visible on the outside, but others, like systemic racism and privilege, are hidden.

*"By visualizing it, you're trying to take out the political rhetoric and give a deeper understanding of how things are interconnected"*

— TANIA ALLEN

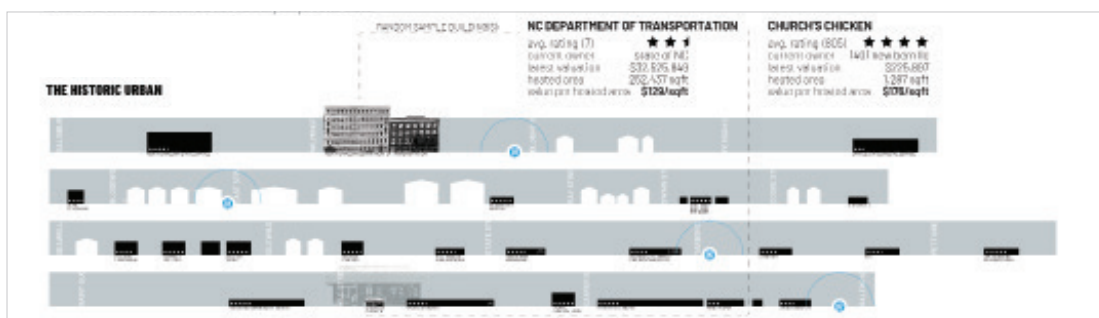
"We can't create one complete image of this because it's constantly evolving and changing," Allen says. "But we can start to emphasize the connections between things: economics, equity, exclusion, education, transportation, safety."

"By visualizing it, you're trying to take out the political rhetoric and give a deeper understanding of how things are interconnected," Allen adds. "Understanding the





**Opposite Page:** Student Sara Mann examined the Google Fiberboards based on their distance from downtown and the relative age of the neighborhoods, concluding that there are no older neighborhoods far from the epicenter of the city with access to Google Fiber.



**Left:** Student Matt Bryan represented the changing structures along New Bern Avenue in four sequential “acts,” and captured their relative aesthetic, spatial and monetary values. In the bottom image, the map codifies the New Bern Corridor between the Capitol Building and the proposed Bus Rapid Transit route and examines the urbanism of the space.

**Below:** Project image by student Zeke Krautwurst.

networked relationships is hyper-important to us.”

The exhibit, moved online because of the COVID-19 pandemic, showcases students’ large-scale maps as well as Queen and Allen’s ongoing visual archive of equity in Raleigh’s development. Queen and Allen say shifting the exhibit online is a large task, but it allows them to highlight how dynamic the work is.

“We want the user experience of dynamism,” Queen says. “When you come to this digital archive, we’d like you to have a bird’s-eye view of how Raleigh developed over time in terms of its urban systems. From there, a user could dive deeper into research projects that focus on a time period or system.”

The project’s mission and the interdisciplinary nature of the class go hand in hand. Because DIY Cartography students come from all College of Design majors, they learn how to connect with others outside their fields.

“For complex problems, solutions aren’t going to come from a single discipline,” Queen says. “People will need tools to understand and define the problems in a deep way. Then they’ll need to understand how interventions will impact broad systems.”



# DESIGN IDENTITIES

## Celebrating Black Alumni Voices From the College of Design

*Cover Art and Alumni Portraits by Sophia Chunn*

*"We believe that great design has the capacity to improve the lives of people,"* says Edwin Harris [BEDA '04, B.Arch '05] in an interview with current design student Jasmyn Byrd. "How can we create spaces and designs that are going to improve the lives of anyone who experiences them?"

That sentiment resonated across five separate interviews, all a part of the College of Design's Design Identities virtual exhibition. The exhibition explored the careers and work of Black designers from each of the college's disciplines, and what the designers' personal experiences brought to their work. Through video interviews with current students, alumni shared what led them to find the College of Design and pursue their current career paths.

For many, their first exposure to the college was the School of Architecture. "I walked into this university thinking I would be an architect, and then I got in my first semester studio and fell in love with fabric manipulation," says Charles Harbison [BAD '04].

"My grandfather suggested I become an architect – all I knew is that you get to create things, you get to draw, and so from that point on, I pushed towards architecture," added Edwin Harris.

Thrilled to be accepted to the College of Design, Breeze Outlaw [BEDA '12, B.Arch '14, MLA '16] didn't feel that the philosophies in architecture lined up with zir own philosophies, which led zir to pursue the Master of Landscape Architecture. "I was able to really start to challenge myself as a student. How can I actually see myself in the curriculum and in design?" zie adds. At that time, Breeze still didn't see zirself. Sharing this common thread of not recognizing themselves in the design

*"You deserve a seat, you got a seat, take the seat and change the world."*

— RENEE SEWARD

environment, these alumni have forged different paths to success and continue fighting for change in their respective professions.

Renee Seward [MGD '07] offers some words of encouragement to current and future design students: "Our thoughts and our minds and the backgrounds that we come from are necessary to help address the problems that are ahead of us in this world," she says. "I want [students] to go out there, and be comfortable in the room that they're in, and to speak the knowledge that they know – you deserve a seat, you got a seat, take the seat and change the world," she encourages.



## Breeze Outlaw is a landscape designer

interested in addressing the perceptual and physical interpretations of equitable and just access to public spaces. As the first person in zir family to go to college, zie began zir studies at UNC-Greensboro before transferring into the School of Architecture at NC State.

Thrilled to be accepted to the College of Design, zie didn't feel that the philosophies in architecture lined up with zir own philosophies, which led zir to pursue the Master of Landscape Architecture. Working with faculty like Kofi Boone inspired zir.

"I was absorbing everything that Kofi [Boone] was teaching, and that led to my final project to look at neighborhoods and invest in the infrastructure that is needed to preserve cultural integrity. And that's the journey I'm on right now – trying to figure that out and refining it as I get more into the profession," zie says.

In zir work, zie explores frameworks of resilient sociocultural equity through futurism, cultural expressions, and natural systems. "One of the things I'm trying to do within my own practice is to be aware of the equity factor within the work that I do, making sure that I'm being conscious of the impact that the work that I'm doing has on the people that will be using the space or what that space perpetuates in the sense of either equity versus harm," zie adds.

As a junior designer at Sasaki, Outlaw started to feel as if zie wasn't contributing zir fullest. "At what point am I going to learn the skillsets and leadership skills I need to be the best landscape architect I can be?" zie says. "From there, I started to speak up for myself and built on that momentum of needing to advocate for myself."

Zir personal journey has involved engagement with the community in any project zie's worked on – being aware of not just traditional demographics of the community, but demographics related to food insecurity and exposure to violence. "The process I'm doing with engagement evolves all the time – you learn new things and try to be sensitive when you engage with people," zie adds.

Outlaw reflects on one of zir favorite projects – the Frederick Douglass Memorial Plaza in Roxbury, Massachusetts. "This was the first project where I felt the most valid in the sense of bringing my identity into a design," zie says.

Zie started working with the community to foster a space for healing and think about what beauty meant to them in their space. "We wanted to find a way to convey this reclaiming of space, of developing a safe space," zie says. The design incorporates African textures and patterns, and the planting palettes used were influenced by African American gardens – using bold colors, bold textures and asymmetrical designs.



# BREEZE OUTLAW

"We're trying to invoke memory and a sense of smell, and be a place for people to celebrate, and reflect, but also a space for existing," zie adds.

"One thing that I've been doing is being conscious of myself – unlearning or being very critical of the design thinking I've been taught. It takes a lot of work – you have to be really understanding of the power dynamics within these spaces, public or private," Outlaw says.



**Above Left:** Rendering of the Frederick Douglass Memorial Plaza. **Right:** Renderings of the *We app* for the Montreal Gay Village in Montreal, Canada. Developed by Sasaki.

**“As a Black woman, my identity of being Black** sometimes supersedes that of being a woman, and all of this came out in this poster I was working on for AIGA,” said Renee Seward, director of the Communication Design Program at the University of Cincinnati for the past fourteen years. She was asked to create a poster encouraging women to vote, but with the events happening in June 2020, that evolved the way she tackled the work. “I was happy that that opportunity came my way, and that I could make what I want and say what I want, but I was slightly nervous in how it would be received,” she adds.

Including her voice paid off - she recently was named a winner in the Graphic Design USA Design competition for the poster she developed for the American Institute of Graphic Arts (AIGA) to promote voting. Reaching this point in her career has been a long road, but Renee has never been shy about speaking her own truth.

“I think there are lots of good discussions and when you have lots of different voices, you can hear everyone’s perspective. I think the love in my research is dealing with people who can’t read and seeing the world from their perspective and how they solve problems. So, difference is good,” she adds.

Through her company, See Words Reading®, she does research that focuses on developing digital and physical tools that seek to address our society’s literacy problem. “When I started on this project, it was my thesis at NC State. iPads weren’t even around. I was just hypothesizing on how touchscreen technology would impact education,” she says.

She started by going to private schools and seeing how teachers there helped students who were struggling to read. She quickly realized that children in public schools faced the same issues, but without the benefits of small classrooms and

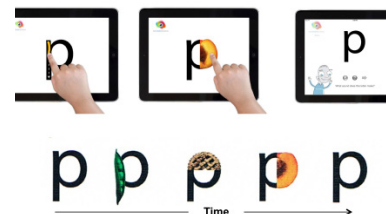


**RENEE**  
**SEWARD**

individualized attention. So, she brainstormed how to use technology to make an impact in larger school environments.

Becoming a teacher gave her the time and space to ask the questions that she wanted to ask: What can design do? How can design influence and help her community?

When she was early in her career, she felt that her work wasn’t reflecting her as its target audience. “That bothered me,” she says. “I would be asked to design an angel, and I would make a Black angel. And the client would have issues until it became a white, blonde angel. It seemed like whenever you brought in a person of color, that the message was talking about diversity or it’s talking about people of color, and that wasn’t the target audience. So I started stepping



**Top:** Award-winning AIGA poster encouraging women to vote. **Middle:** Early education reading font. **Bottom:** Example of See Words Reading®

away from those projects.”

Her past experiences led her to the advice she gives to new Black students entering the profession.

“Our thoughts and our minds and the backgrounds that we come from are necessary to help address the problems that are ahead of us in this world,” she says. “I want [students] to go out there, and be comfortable in the room that they’re in, and to speak the knowledge that they know – you deserve a seat, you got a seat, take the seat and change the world,”



"I walked into this university thinking I would be an architect, and then I got in my first semester studio and fell in love with fabric manipulation," says Charles Harbison, Art + Design graduate and founder and creative director of HARBISON. From there, he fell in love with fiber arts, tapestry, weaving, and textiles from around the world, and decided to switch to Art + Design and Textiles with the intent of pursuing fashion design in New York.

After receiving a bachelors degree from NC State, Harbison took a year to study textiles in Central Asia before moving on to Parsons School of Design. During his time there, he interned at Jack Spade before landing his first job at Michael Kors. From there, he worked at Luca Luca and Billy Reid, before finally launching his own collection in New York, HARBISON. Since then, the brand has pivoted to be a studio in LA, where he has been able to dress the likes of Beyoncé, Solange, and Ava Duvernay.

As Harbison continued to grow and shape his own



design aesthetic, he reflects on how it all stemmed back to his experience growing up with his mother in a small mill town in NC. "I come from blue collar people, and I would see my mom transform on the weekends from a mill worker to this elegant, confident, beautiful woman. And it had less to do with what she looked like and more to do with being able to tell that she felt great."

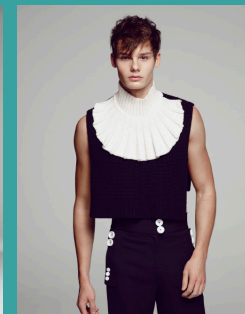
Realizing that connection to his own personal history was a journey that he continues to this day, but was

*"The goal is to stop configuring a space where you're looking to be represented but configuring a space where you're inherently represented."*

— CHARLES HARBISON

may feel difficult because in the end, it is your point of differentiation, and a reason for people to look back at you and you particularly," he adds.

Harbison continues to put his identity at the forefront of his work, to help increase the representation of Black people — not just in fashion, but in entrepreneurship, ownership, talent, and decision-making. "We're getting there — but we have a way to go. The goal now is to make sure that we are not depending on the next generation's response to representation to invoke more change, but that we're also pushing as hard as we can to take the



also one that he felt gave him a huge advantage starting out in New York. "I was a country boy in this urban environment — honor your background in your work, even if it



## CHARLES HARBISON

representation and center that ownership so that you're not always configuring a space where you're looking to be represented but you're configuring a space where you're

**Left to right:** Images from Harbison's collection, HARBISON.

Designed with a focus on construction, balance, and the modernist code, each HARBISON collection serves the customer who sees beauty through the lens of contradiction, modernity, and luxury.

More info at [harbison.studio](http://harbison.studio). Photos by William Hereford.



# EDWIN HARRIS

*"I was initially drawn to car design and shoe design - I didn't even know that industrial design was a thing,"* says Edwin Harris, co-founder and design principal at EVOKE Studio and professor of the practice at the College of Design. "Then my grandfather suggested I become an architect – at that point, I couldn't name one architect.

I had never met one, I didn't know anything but that architects design buildings. All I knew is that you get to create things, you get to draw, and so from that point on, I pushed towards architecture."

Harris' grandfather was a pivotal figure in his career trajectory towards becoming the architect he is today. After introducing the idea of architecture as a career path, his grandfather continued to help him achieve his dreams. Harris applied to the College of Design three times – twice unsuccessfully, before finally being accepted.

"My grandfather called up Phil Freelon and told him that my grandson wants to become an architect," Harris remembers. "So, Phil Freelon met with me on a Friday in his office and he said 'we're going to get you into the school of design.'" He maintained a positive relationship with Freelon, even working at the Freelon Group for nine years before founding EVOKE.

While at the Freelon Group and Perkins+Will, his visioning for projects like Emancipation Park garnered him recognition as an emerging designer for the global firm. Emancipation Park embodies much of what would be the founding principles for EVOKE.

Former slave Reverend Jack Yates led community members of Antioch Baptist and Trinity Methodist Episcopal Church in Houston, Texas to purchase land for Juneteenth celebrations in 1872. Under racial

segregation, the park was the only one in the city for Black people to use. The park underwent \$33 million in renovations in 2017, led by Perkins+Will with Freelon heading the design team.

"We believe that great design has the capacity to improve the lives of people. So, we're really ambitious about design and its capabilities – every project that we take on, from the smallest to the largest – how can we create spaces and designs that are going to improve the lives of anyone who experiences them," say Harris.

He feels that his own personal ambition is driven by the desire to build upon the sacrifices of the previous generation.

"As a Black person in America, our ancestors fought so hard for freedoms and made sacrifices for freedoms that they never achieved and they did it for us," he adds. "I'm trying to strive for greatness, not just for myself but for the people who come before me. I want to be able to tell them, 'look, [your sacrifice] wasn't all for nothing.'"

**Below Left:** 5 Points Plaza in Charlotte, NC. Designed in collaboration with James Stacey Utley.

**Middle:** Rogallo Museum of Low-Speed Flight, Nags Head, NC.

**Right:** Emancipation Park, Houston, TX.





**“The people who have experienced the most amount of exclusion are the most equipped to embrace empowering people and efforts that encourage inclusion,”** says Tim Allen, reflecting on his own experiences as member of a marginalized group of people in design.

Now, as the leader of the global product design team at Airbnb, Allen is focused on what it means to design for everyone. In his role, he’s tasked with empowering his team of creatives to produce effective and meaningful work.

Allen describes his journey into design as a “reverse of an onion peel” — starting out by airbrushing and painting in high school. By the time he was a sophomore, he had his own small business working on boats, cars and signage for local businesses.

Unaware of the existence of design schools at that time, Allen sought out a future as businessman rather than a designer.

“I didn’t know what a portfolio was. To me, that book full of work that I had was just a part of my business,” he adds. “After hearing about the College of Design, that book became my portfolio. NC State was the only school I applied to.”

According to Allen, developing a sense of awareness plays an integral role in his love for digital product design and user experience. During his time at the college, a curriculum focused on interactive design did not yet exist — leaving Allen to build his own realm of study combining psychology, industrial design and art.

“There are universal human truths,” he notes. “We all want to belong. We all want to connect. We all want to be creative. While you elevate those universal truths, there’s the nuance of understanding what makes us all unique. Inclusive design is really about discovering what belonging means to each individual.”

Allen credits faculty members such as Pat FitzGerald and Chandra Cox with making social responsibility in design a priority for himself as well as other students.

Thinking about the next generation of Black designers, Allen feels that finding a place which aligns with your values is critical, and encourages students to take culture seriously when looking for a welcoming community.

“Your unique view of the world is sorely needed in an extremely homogenous industry. It’s not going to be easy to develop your voice, but it’s worth it,” he says.

“There are numerous companies, brands and agencies that are craving new approaches and new ideas. Your contributions, your impact, can be great.”

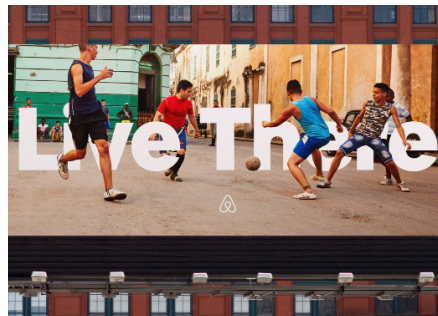
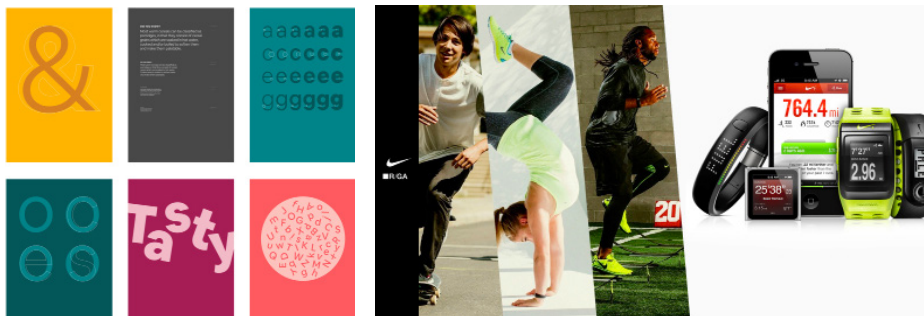


**TIM  
ALLEN**

**Below Left:** Typeface design for Airbnb.

**Middle:** Brand and product design for Nike Digital Sport from Allen’s tenure at R/GA.

**Right:** Brand design for Airbnb.



# Switching Back the Code: **Jemima Liteli**

*By Max Cohen*

Jemima Liteli is a sophomore studying graphic design at NC State. After starting a petition to remove Confederate statues around Raleigh, she began an online group called FTP, or For the People, which has evolved into a place where people can discuss the battles they are fighting against racial injustice.

*Caption*





**Top:** Jemima Liteli (right) speaking during a protest in downtown Raleigh.

**Bottom:** Excerpt from the project *White Rock Baptist: A Community's Journey for the the vMLK Research Team* by Jemima Liteli, Cara Buss, Jenna Lucey and Megan Redfern.

Don't stop here, there's more! This article is an abridged version of a longer story. To read the full interview with Jemima, visit <https://go.ncsu.edu/switching-back-the-code> or scan this QR code to read on the go.



Attending predominantly white institutions (PWIs) for the majority of her life has led Jemima Liteli to feel the otherness, isolation and disconnection that many other BIPOC students often feel.

"I went to PWIs all of my life," says Liteli. "[It] led me to develop the habit of code switching. When you are thrust in an environment that you know you're not familiar with, you assimilate."

When she first came to the College of Design, Liteli found it hard to break the habits of assimilation she developed over the years. She credits the community she found at NC State for helping her break those habits, as well as her growth as an activist and a designer.

Following the deaths of Ahmaud Arbery and George Floyd, she started a petition which resulted in the eventual removal of a prominent Confederate monument in downtown Raleigh.

"I didn't expect it to reach as far as it did," reflects Liteli. "I was expecting mostly local support - maybe Fayetteville or Wilson. But when I looked at the signatures, which are over 25,000 now, there were people from Australia, the Virgin Islands, France — just everywhere."

Upon starting the petition, Liteli received a slew of pushback negative responses online, as the removal of Confederate monuments in the United States remains a contentious issue. Rather than responding to hate with concession or anger, she turned to informing her audience on what these symbols represent to the Black community.

To her, it was just way for her to engage with her community and simultaneously fight for what's right. "You can't spark a change where everybody's all the same. You need different people in different cultures. You need different environments and different ideologies and different thoughts to really push for change," says Liteli.

As a designer, Liteli continues to develop skills which can be applied towards advocating fair treatment of underrepresented groups and communities.

Thinking of other BIPOC students at PWIs who are conditioned to code-switch, she offers the words of her mother: "Why blend in when you were born to stand out?"

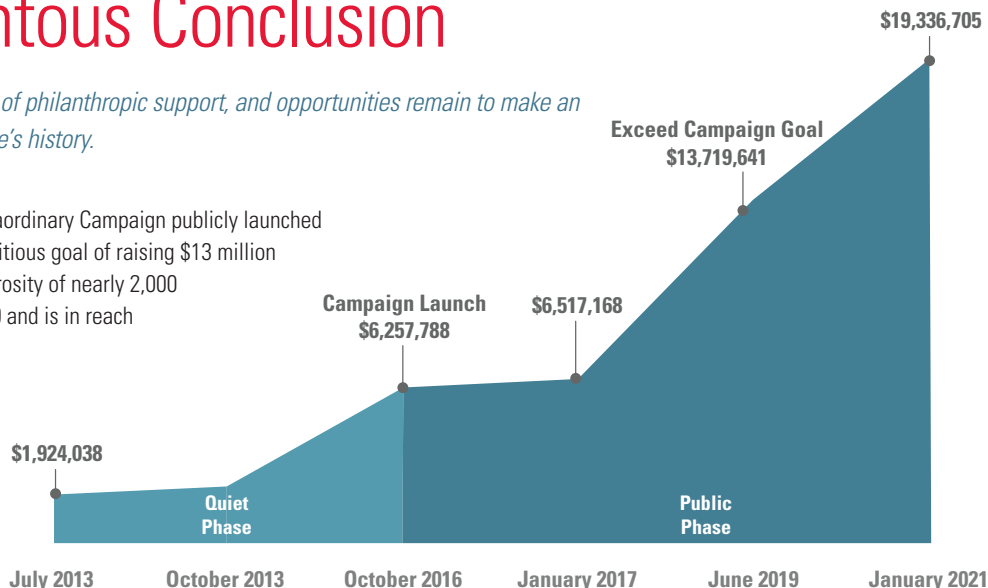


# Think and Do the Extraordinary Campaign Nears a Momentous Conclusion

*The College of Design has reached new levels of philanthropic support, and opportunities remain to make an impact during this important time in the college's history.*

When NC State University's Think and Do the Extraordinary Campaign publicly launched in October 2016, the College of Design set an ambitious goal of raising \$13 million by December 2021. Thanks to the incredible generosity of nearly 2,000 donors, the college exceeded its goal in June 2019 and is in reach of a \$20 million aspirational goal.

Opportunities remain to address important priorities and needs within the college and to be part of the most ambitious campaign in NC State's history. Below are some ways to get involved in the extraordinary future of Design.



## Extraordinary Opportunity

We're responding by increasing our goals to recruit students from traditionally underrepresented and underserved communities. Our Diversity, Equity and Inclusion subcommittee is developing new funding models to support these activities in the college - whether through micro-grants to address pressing student needs, or through generous donations to fund new scholarships. Funds will support culture-building initiatives that promote equity and opportunity among students, faculty and staff.



### Want to make your mark? Consider a gift to:

College of Design Diversity Initiative Fund, Marva Motley Genesis Scholarship Endowment

## Extraordinary Purpose

Our work as designers has always been to benefit society. Help us fund the work of faculty who address ecological challenges for North Carolina communities or promote healthy play and development in children through the natural learning environment.



### Want to make your mark? Consider a gift to:

Coastal Dynamics Design Lab, Natural Learning Initiative, Initiative for Community Growth and Development

**Above Left:** Industrial Design student Matthew Blanding is the first recipient of the Marva Motley Genesis Scholarship. This endowed scholarship, created by alumnus Tim Allen, helps minority students fill the gaps and succeed, as Motley was known for doing.

**Above Right:** At a Planting Day in Princeville last spring, NC State students, faculty and alumni came together with the town's residents and elected officials to install plants at Town Hall.



## Extraordinary Experience

We're diversifying and internationalizing our curriculum, attracting top students and faculty, and enhancing the reputation of the college through gifts that provide for visiting designers to interact with our students in the studio spaces and through lectures.

### Want to make your mark? Consider a gift to:

Designlife Fund, Departmental Funds for Excellence, Linda and Turan Duda Visiting Designer Fund

**Above:** Turan Duda [BEDA '76] and his wife Linda recently invested in a visiting designer program for the college, reflecting the college's roots in bringing internationally-renowned designers to teach and work with students at NC State.



## Extraordinary Leadership

We're creating funds that provide financial aid for students who can no longer afford college, making our studios and classrooms safer in response to COVID-19, and supporting students with books, supplies, or additional technology to help them over unexpected hurdles.

### Want to make your mark? Consider a gift to:

TLC Endowment, College of Design General Scholarship Fund

**Above:** Students Emily Doyle and Cameron Westbrook participated in the 2018 Venice Biennale. Private support helped these students make the once-in-a-lifetime trip to Italy, ultimately leading the college to win the Architecture University Project Award.



## Extraordinary Places

We're reimagining the spaces in which our students work and collaborate, and partnering with industry to tackle real-world problems. Our students learn from active professionals, conceptualize ideas, and act as project managers and problem solvers.

### Want to make your mark? Consider a gift to:

Industrial Design Facilities Fund

**Above:** Renderings of the new Design Center at 111 Lampe Drive showcase the potential for our industrial design students to work in studio partnerships with companies like Eastman, who has pledged a major gift for the new space. Rendering by tonic design.

# With Your Support

## \$260,000

Your generosity contributes to 65 awards and more than \$260,000 distributed annually to our undergraduate and graduate students who, in many cases, would not be able to pursue higher education or complete a College of Design degree without this kind of investment. With ever-increasing need, your scholarship support truly makes a difference in the lives of our students.

## 96%

Increase in the market value of the College of Design endowment between the campaign launch (October 2016) and January 2021.

## \$19,336,705

Total funds raised for the College of Design between the campaign launch (October 2016) and January 2021.

### Make a gift

Contact a member of our Development and External Relations team:

<https://go.ncsu.edu/design-der>

# Entertainment with Impact: Derek Ham Brings Art + Design's Direction into Focus

By Max Cohen

It's no secret that the Art + Design program is a leading force in training the next generation for careers in animation, game design and virtual reality.

However, according to Department Head Derek Ham, the world of academia has developed a stigma around one of the program's most lucrative opportunities: the entertainment industry. In his eyes, entertainment has become one of humanity's core needs — especially during a pandemic.

"Entertainment is a conduit for families and communities to connect around and to people to connect together," says Ham. "There's still that aspect of human connectivity that entertainment can bring that other things cannot."

*"Entertainment is a conduit for families and communities to connect around and to people to connect together," says Ham. "There's still that aspect of human connectivity that entertainment can bring that other things cannot."*

— DEREK HAM

Before joining the faculty in the College of Design, Ham taught at MIT's School of Architecture, Harvard's Graduate School of Design and the Rhode Island School of Design. To this day, the word "entertainment" in the context of education gives him pause.

"There's often an argument against including entertainment within academic curricula," says Ham. "People ask why they should fund something like entertainment, when there are other high-impact projects being completed. With that in mind, I don't think we would have survived the last year if it weren't for entertainment. Whether it be games or film or streaming — in some way, those services carried humanity."

Ham not only wants Art + Design to fully embrace entertainment as a space to engage and prepare students in, but also wants the program to critically look for opportunities to carve new knowledge using technology and storytelling. Furthermore,

to Ham, entertainment is a space which can build empathy and foster rehabilitation.

This year, one of the studios taught by Ham is challenging students to develop VR content for youth placed in the juvenile justice system. Due to the pandemic, many are faced with increased

isolation and the psychological taxation that comes with it.

In his studio, Ham asks his students what it means for that population to use VR throughout the rehabilitation process and how it can prepare kids to connect with others once outside of the system.

"Within academia, you can look at these questions through the scope of education — how it teaches things like history, literature and STEM," says Ham. "Of course, those things are important. COVID has hit. People need something cathartic. Something that relaxes them. That unburdens them. Art + Design is equipped to provide that and needs to lean into that."



Derek Ham



# The First Year Class At a Glance

## Fall 2020 First Year Class by Major:



### Architecture

Undergraduate: **48**  
Graduate: **18**



### Art + Design

Undergraduate: **32**  
Graduate: **9**



### Design Studies

Undergraduate: **27**



### Graphic Design

Undergraduate: **28**  
Graduate: **13**



### Industrial Design

Undergraduate: **24**  
Graduate: **11**



### Landscape Architecture

Graduate: **20**



### Ph.D. Program

Graduate: **3**

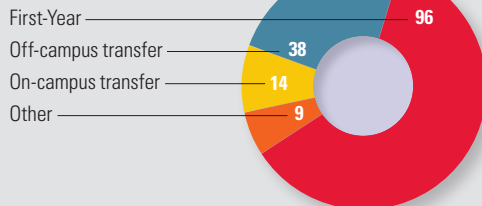


### Doctor of Design

Graduate: **5**

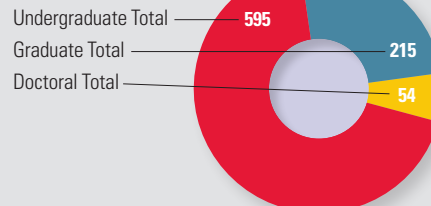
## Fall 2020 Undergraduate First Year Class:

Total Class Population: **151**



## College of Design Student Body:

Total Student Body: **866**



*\*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. Please note that in-state vs. out-of-state numbers do not include on-campus or internal transfer students.*

## Fall 2020 First Year Class by Location:



### IN-STATE

Undergraduate: **98**  
Graduate: **41**



### OUT-OF-STATE

Undergraduate: **46**  
Graduate: **33**



### INTERNATIONAL

Undergraduate: **0**  
Graduate: **5**

## NC State Facts:

NC State received over **31,000** applications and admitted **43.9%** of the fall 2019 applicant pool.

Admitted students in the final notification group represent **99** of North Carolina's 100 counties, all 50 states, including the District of Columbia and Puerto Rico, and **33** countries.

- Total enrollment: **36,472**
- Undergraduate enrollment: **24,573**
- Graduate enrollment: **9,120**





# Remembering Marvin

*The College of Design is saddened by the loss of Marvin Malecha, who served as dean from 1994-2015. In his 21 years at the college, he shaped not only the campus surrounding him, but also the way students approached the concept of design.*

Malecha was particularly sensitive to the needs of the college, and most especially, the needs of its students. With that charge in mind, he reinvigorated philanthropy in the college, and laid the foundation of a culture of giving among alumni. He restructured the Design Foundation into two advisory groups: The Designlife Board and the Leaders Council.

This reconnection with both the college's alumni and the design profession laid the groundwork for the capital campaign, grew adjunct faculty positions, created new scholarships to benefit students, and developed mentoring programs. Marvin not only encouraged others in their philanthropy, but led by example. He and his wife, Cindy, developed the Marvin and Cindy Malecha Dream Scholarship Fund, which provides financial assistance so students can participate in the NC State Design Camp and be exposed to design at a younger age.

And this interest in exposing students to design also extended to the classroom, where Malecha taught design thinking to first year students and eventually authored a book on the subject.



He developed several new academic programs for the college, including an undergraduate major in design students in 2010, a Master of Art + Design in 2002, and a Ph.D. in Design in 2000.

He also launched new and innovative programs for students including the Fish Market gallery, the student and academic services office, and the William Keating Bayley Information Technology Laboratory.

He was able to reinvigorate the student publication through a supporting endowment in 2004, and opened the college's research office in 2013.

Looking outside the walls of NC State's campus, Marvin focused on global engagement. He established a branch campus in Prague in 2005, and beginning in 2012, all students were required to participate in an international experience before graduation.

Closer to home, the college helped incubate Raleigh's nonprofit Contemporary Art Museum



(CAM) from 2009-2014.

Malecha also is well known for designing the chancellor's residence, The Point, as well as the university mace and the chancellor's ceremonial lavalier.

While Malecha celebrated a long and fulfilling career at the College of Design, his contributions to this institution, its students, and its faculty remain long after he is gone.

He will continue to be a part of our hearts, seen best with his round-rimmed glasses and iconic black outfits.





# In Memoriam



## Peter Batchelor [1934-2020]

Peter Batchelor passed away on April 15, 2020. Born in London, England, he began teaching at the School of Architecture in 1968. As a Professor of

Architecture and Urban Design, he taught Anatomy of the City, an analysis of the principles underlying urban development. "Not only was Peter able to draw like no one else – I still love walking by his works that are framed and on display in the college – but his Urban House seminar was incredibly popular," says David Hill, head of the School of Architecture. "He was an accomplished and well-respected urbanist, and this class provided a bridge between architecture and urban design. He was a delightful teacher and a thoughtful critic who helped us understand many forces that shape architecture: form, space, context, culture, politics, and finances."



## Richard C. Bell [1928-2020]

Richard C. "Dick" Bell, the beloved Raleigh landscape architect responsible for NC State's Brickyard and other open spaces around the state, died in March 2020. A member

of the Class of 1950, he was 91.

He enrolled at NC State just after the end of World

War II to study chemical engineering, but eventually earned a degree in landscape architecture from the newly formed School of Design as a disciple of its founding dean, Henry Kamphoefner.

In his career, he designed some of the state's iconic public spaces, especially at his alma mater and Raleigh's Pullen Park.



## Max Isley [1929-2021]

Long-time Durham resident and architect Max Isley, 91, died in February 2021.

He was born in Caswell County, NC, and grew up in Burlington where he attended public schools. He attended the University of Oklahoma for two years where he first studied architecture. After serving two years as a Special Agent for the Department of the Army Counter Intelligence Corps, he earned a

Bachelor of Architecture Degree from the School of Design at NC State in 1957.

He was stationed in Nuremberg, Germany where he met his future wife, Jane Skinner from Electra, Texas. She was working as a journalist for a US Armed Forces publication and they both had offices in the Palace of Justice where the WWII War Trials were held.

He was on the architectural faculty at Montana State University in Bozeman, Montana for one year before attending Harvard University where he received a Master of Architecture Degree from the Graduate School of Design in 1959. Upon returning to North Carolina, he worked for several years for John D. Latimer's architecture firm in Durham. He entered into a partnership with George Smart and Charlie Woodall in 1969. In 1979 he started his own firm, Isley Architects, in Durham, where he was principal until retiring in 2004.

Although the majority of his work was in Durham and North Carolina, his success in designing highly sophisticated facilities resulted in his being hired for work in Virginia, Massachusetts and Canada. He particularly enjoyed working for Duke University, its Health System, and the Department of Athletics. During many years of providing architectural services to the Duke community, he came into contact with many people who became friends.

Since 1974 he was a committee member for St. Mary's Chapel, an historic landmark in Orange County. His pro-bono involvement came after a plea for help to the architectural community from the chapel committee members who wanted to restore

# In Memoriam

the severely deteriorated and unusable chapel. He continued to provide architectural services for the chapel for decades.



Sydney O’Hare  
[1975-2021]

Sydney O’Hare, AIA [M.Arch. ’05] passed away in January after a near 5-year battle with cancer. Sydney served as a Firm Principal at Davis Kane Architects in Raleigh. A Tennessee

native, Sydney graduated from the University of Tennessee’s College of Architecture and Planning in 1998 with a Bachelor of Architecture Degree. In 2003, she moved to Raleigh to pursue a Master of Architecture Degree with a focus in design, graduating from NC State’s School of Architecture in 2005. She joined Davis Kane in 2006 and became a licensed architect in both Tennessee and North Carolina in 2008.

Sydney had a great passion for both design and construction, and she was always eager to improve herself and her designs. She had a well-balanced eye for her craft, and her projects exhibit a great sense of scale and proportion. She held the highest standard for developing and maintaining relationships with her clients. She truly enjoyed helping others and making a difference in our society as both an architect and a citizen.



Susan Toplikar  
[1952-2020]

Susan Margaret Toplikar, passionate teacher, gifted artist, and dedicated community-arts activist, passed away on July 20, 2020.

Susan was born in 1952 and raised in Kansas City, Missouri. Upon graduation from Washington University with a master’s degree in Fine Arts, she was offered a position in the design foundation program at the School of Design, NC State University, which she eagerly accepted. Susan was much loved by her students; she asked them to be curious, to be playful, and to be risk-takers. Students were inspired by Susan’s courage and resolve; they admired her as a role model, especially females desiring a career in the design profession. She retired from NC State as professor emeritus after 33 years in the classroom and was, at the time, the longest-tenured female faculty member at the school.

In addition to teaching, Susan maintained a rigorous studio presence. She was very prolific, creating works in the studio when she wasn’t in the classroom, and completed an astonishing body of work. Her works have been exhibited at the AIR Gallery in New York City, the School of Design Gallery, the North Carolina Museum of Art, Meredith College, the New Orleans Museum of Art, SECCA, and many other venues. Additionally, her work is in numerous private and public collections.

## Alumni who passed away in 2020-21

Max Isley	B.Arch.	1957
Irwin E. Jones	B. Arch.	1957
Jerry M. Turner	BLA	1959
Lloyd G. Walter, Jr.	B. Arch.	1960
Fred C. Abernethy, Jr.	B. Arch.	1961
Samuel B. Ashford	B. Arch.	1964
James C. Posey, Sr.	B. Arch.	1966
John J. Rose	B. Arch.	1969
William J. Bunn, Jr.	B. Prod. Design	1971
Jeffrey B. Graves	B. Arch.	1972
Brian C. Sigmon	BED Land. Arch.	1973
John D. Benson	BEDA	1974
Douglas Robert Carlson	MLA	1977
Alan S. Nagle	M.Arch.	1977
Marc S. Smith	BEDA	1978
Anne S. Hoover	MLA	1980
C. Wayne Smith	BEDA	1983
Elizabeth Anderson	B.Arch.	1994
Kari N. Boshoff	BED Land.Arch.	1997
Sydney Grace O’Hare	M.Arch.	2005



A photograph of Angela Medlin, a Black woman with short grey hair, wearing a dark blue turtleneck. She is looking to her right, holding a large white hoodie. The background is a bright, slightly out-of-focus interior space.

# Angela Medlin

## Doing the Long Math

By Max Cohen

According to Angela Medlin [BED '91] the School of Design, as it was then known, was a lonesome place to be a student of color.

"I did not have a tribe of people who I felt I could initially relate to. Much of my time at the college was spent figuring things out on my own," says Medlin, who received the 2020 Distinguished Alumni Award. "Luckily, I had Chandra Cox as a mentor. She challenged her students to think beyond the surface of design. This intimidated some students but I ran towards that. I knew she would teach me what I needed to learn."

Until she was in a position to hire talent while working for brands like Levi Strauss & Co, The North Face, Eddie Bauer, Nike and Adidas, Angela could not help but notice that she was the only Black designer in the room. After 30 years in the industry she made a life-changing decision — she was going to design for herself again.

*"I have a passion for teaching and giving people tools. I want to see more diversity in the design industry. These students see the examples. Now they need the coach."*

— ANGELA MEDLIN

"I think the hardest thing to do is design product that you do not connect to or no longer align with the direction," says Medlin. "I realized that when I decided to move on to the next brand it was because I had either outgrown that space, or there was something I didn't believe in anymore. I needed to be challenged in a different way."

In 2017, Medlin left her job as an apparel design

director at Nike to start FAAS (pronounced 'faze'), which stands for Functional Apparel and Accessories Studio. According to Medlin, FAAS exists to teach industry lessons outside a traditional setting. In addition to emphasizing sustainable design techniques, FAAS also aims to help rising BIPOC talent navigate the intricacies of a largely homogenous apparel industry.

"It's important that BIPOC creatives see themselves as a part of the design culture in education and professional experiences." As Medlin points out, FAAS is preparing students to "do the long math."

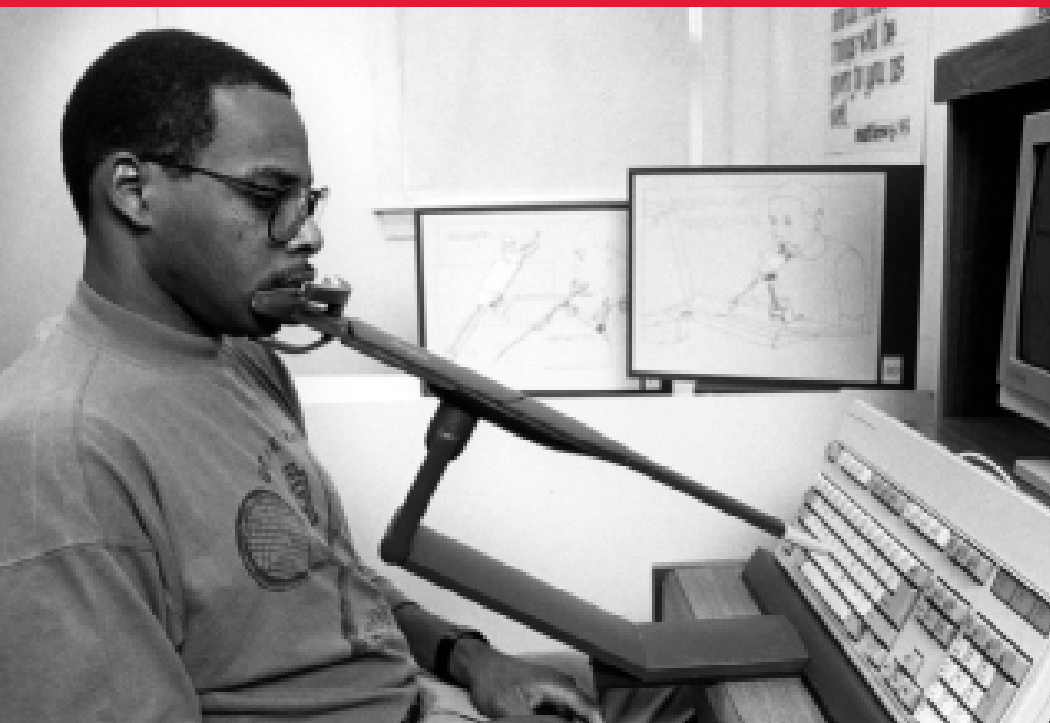
"A lot of students who come through the program already know style, but they haven't been exposed to the reality of designing functional apparel. I have a passion for teaching and giving people tools. I want to see more diversity in the design industry. These students see the examples. Now they need the coach."

As a testament to rediscovering her love for design, Medlin also launched her pup-centered brand, House Dogge, in 2017. Three years later the pup-centered brand offering customizable, comfortable, and eco-friendly items found itself on the list for Oprah's Favorite Things of 2020.

"Oprah wanted to create something positive during a year that was so difficult for so many people," reflects Medlin on discussing House Dogge with Oprah over Zoom. "The fact that she took that time to learn about my work — it reinforces the idea that if I create things that I believe in and stand for, so will others."

**Pictured:** Medlin works on her trademark oversized hoodie for House Dogge.





**Above:** Graduate student Vincent L. Haley demonstrating his pointer device for computer accessibility (c.1980-89)

## 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. While founded originally in 1948 to provide education in the fields of architecture and landscape architecture, the School of Design, as it was then known, became widely considered to be the most progressive southern school of architecture and allied arts.

In 1958, ten years after its founding, the School of Design launched into a new era with the creation of its product design program - which has since evolved into the industrial design program we know today. From toys and vehicles to footwear and appliances, the program continues to be a bastion of inclusive and accessible design education.

## 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](mailto: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.

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## Things We Like

### Genevieve Likes Shoes

Genevieve Gholizadeh [MID '22] was selected as a 2020 Women in Sports Tech Fellow (WiST) for her project, *From Shore to Shoes*, which aims to design and create a pair of beach running shoes made completely of coastal waste.

Gholizadeh hopes her design will help reduce the carbon footprint of the fashion industry, as shoes are responsible for one-fifth of the industry's environmental impact.

*Shore to Shoes* runs the full scope of the design process, from ideation all the way to fabrication and modeling.

### Rare, Strange and Unfamiliar

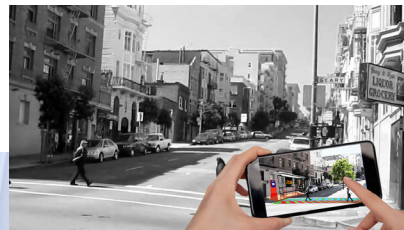
Art2Wear 2020 was set to take place last April, but the



pandemic hit in the final month of planning. In true designer fashion, the show had to go on.

The show's theme, *Selcouth* - meaning strange, unfamiliar, and completely marvelous - took to the runway online, showcasing student work. Save the date for Art2Wear 2021 on June 11!

### Community Planning at Your Fingertips



Generating public participation in the community planning process can be difficult. Ph.D. candidate Saeed Ahmadi Oloonabadi is currently working on a new augmented reality app to make that process easier and more accessible.

CommunitAR allows users to generate and share renderings of proposed community improvements such as bike lanes, sidewalks and public transit stops through a database of pre-constructed 3D features, which can be digitally placed anywhere the user sees fit.