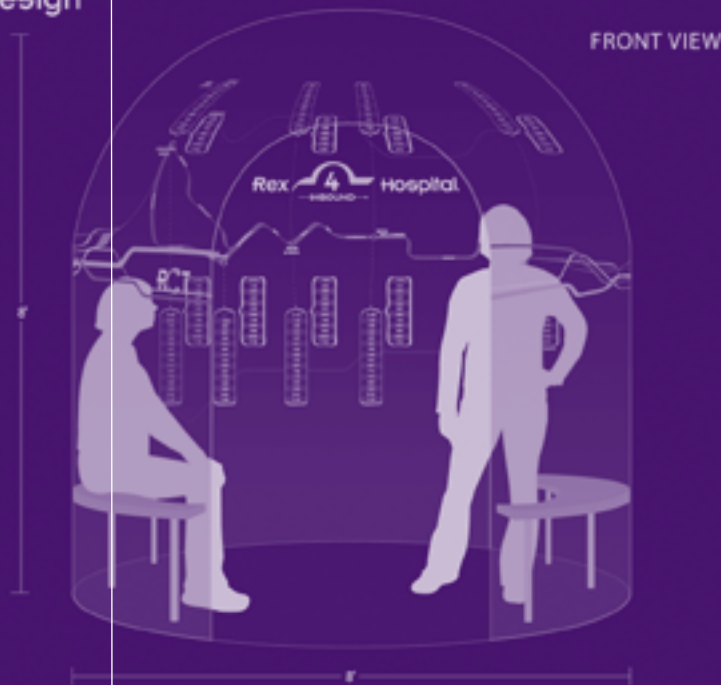


## Shelter Design

1 inch = 1 foot



## TOP VIEW



## Shelter Graphics

1 inch = 1 foot



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

We welcome your submission of alumni news items in addition to your comments about this publication. To receive our electronic newsletter, *DESIGNlife*, please send us your e-mail address.

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#### CORRECTION

In the *Alumni Designs Benefit Triangle YAF/Habitat for Humanity* story in the Fall 2003 *news*, Sarah Susanka, AIA, was listed as a juror in the contest, but she was unable to participate. Sorry for the inaccuracy.

#### COVER

Images by the team of Sofia Noble and Christina Eichel represent ideas for Capital Area Transit senior graphic design studio project. See story, page 11.

## CONTENTS

### DEAN'S MESSAGE

- 2 Purpose and Legitimacy in Design

### OUR COMMUNITY

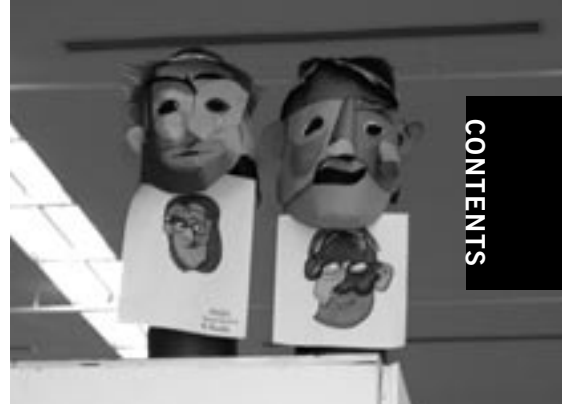
- 4 Richard Curtis to Receive Design Guild Award
- 5 2003 Distinguished Alumnus
- 5 College Travels to Meet Alumni, Friends
- 7 Looking Back
- 7 Scholarship Reception

### COLLEGE LIFE

- 18 Celebrating Halloween
- 19 The Student Publication
- 19 SECAC/Tri-state Sculptors Conference
- 20 Partnerships
- 21 Student Achievers Recognized
- 21 Center for Universal Design news
- 22 Fall 2003 College Commencement Address

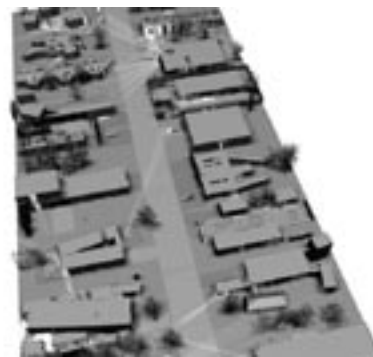
### NOTES

- 24 Alumni and Friends
- 26 Students
- 28 Faculty & Staff
- 32 Support
- 33 Calendar



## FEATURES

- 8 Glenn Lewis Stretches Center of Influence
- 10 Design Student Takes Team Approach to Solve Town's Dilemma
- 11 A CAT's New Spots
- 12 Students Design with Compassion
- 15 Henry Sanoff Retires
- 16 Voting Yes on Proposition 20
- 17 Poster Project



# Design

by Marvin J. Malecha, FAIA, Dean



is given purpose by engagement with the needs of society and it is given legitimacy when the designer accepts accountability for the outcomes of its process.

Light as an inspiration for design weaves together the subtleties of the designed artifact and the metaphor for the design search and its dependence on the excitement for discovery. When the light goes on the implied effect is greater understanding and inspired creativity activity. To be in the dark is to be out of the loop, it is to be without a clue and perhaps even irrelevant. The lights of Las Vegas imply an outrageous lifestyle while the lights of a small town imply a warm and welcoming glow and the night skyline of New York emanates possibility and industriousness that inspires a world culture. When the lights go out the inspirational becomes haunting, the safe transforms to threatening and the magical becomes uninspired.

When the lights went out in New York City in the summer of 2003, the event provoked the awareness of the importance of the most common tools and services. The City was rendered dark but not without lessons. Initial concerns of another terrorist event

and the possibility of civil unrest and the possibility of looting placed the entire nation on watch. The concern was a natural extension of the preconceptions of the threatening dark. The calm and maturity exhibited by the citizens of New York transcended these preconceptions and provided another kind of illumination that can only come from intense self-reflection.

Suddenly the most basic public services were interrupted and the tools for living became the subject of conversation. *The New York Times* took up this conversation offering ideas from the creative adaptive use of materials and products intended for other purposes to serve as shelter, cell phones with a built in flashlight, an electronic locator that would serve to connect family and loved ones in an emergency, and an inflatable clothing line that would allow an individual to sleep on the sidewalk.

At the time of the New York power outage members of our student and faculty community were attending a national meeting of the Industrial Design Society of America. The coincidence of this meeting and such an occurrence serves as a powerful reminder of the importance of the role of the designer in contemporary society. It further challenges the educator in a public university to consider the importance of engaging with the issues of everyday importance. Design should not only be associated with the exclusive client. It is not only about the fashion statement, the faster automobile or the most provocative environment. Design begins with the enhancement of life experience. It is about the multiplication of abilities and aspirations.

It is about survival with dignity while respecting the forces of the earth. It is about life's poetry. The engagement of an education agenda with such needs defines the finest tradition of the land-grant mission of the American public university. A design school (college) immersed in such an environment is only as valued, only as relevant, as it commits itself to this mission.

The projects of the College of Design at NC State reflect this commitment. In Graphic Design a project to benefit the State Bureau of Investigation is directed at the interface between Internet access and predator behavior. The understanding of students and faculty regarding the medium and the message of this form of digital communication are directing efforts to inform and warn users through web site messages that all is not friendly and trustworthy that is accessed through the web. Similarly a project involving graphic design students and faculty aims to improve the image of public transportation in the Triangle. The graphic design of buses, bus stops and information literature will greatly enhance the everyday riders' experience. Within the department of Industrial Design, sponsored projects are having a similar effect. Interaction with the Arthritis Foundation has included students and faculty with the design of new products to ease and enhance the lives of individuals who suffer from this condition. A series of projects for the Ikea Corporation have led to new forms of children's toys. And, a student project has been recognized by the Library of Congress in a competition to conceive of a new form of electronic book. In the department of Art + Design a considerable body of work has been accomplished through grant support to

build new forms of search devices to promote digital models for guided learning. The Anni Albers Textiles Design program involves students with research and projects related to the development of an understanding of advances in fibers and fabric design leading to clothing design and new forms of fabric and carpet development. A sponsored student project with Lees Carpets (rbn) resulted in an award at the Neocon show in Chicago. This new product changes the near and far perception of users creating an aesthetic and functional experience relating the field of a carpet with the different experience of standing at one place appreciating the detail of the material: a subtle but incredibly important design characteristic. The Enkeboll Corporation has provided support for a project that unites students and faculty from across the College in a special relationship with two other universities to consider new manufacturing options and innovative uses of existing product lines. Special research centers in the College such as the Center for Universal Design and the Natural Learning Initiative bring students and faculty together on projects resulting in specific assistance to advanced Ph.D. research.

In every instance of such intense involvement of the College with the needs of society the land-grant mission of the University is reinforced. The design knowledge domain is strengthened by this involvement and the scholarship of engagement assumes an ever more important aspect of a faculty member's appointment. It has become apparent that each of the disciplines of the College must, within its portfolio of accomplishments, include continuing involvement with the engagement mission of the University.

Certainly not every member of an academic unit is suited for this work but every academic unit must have within its ranks those who are and it must demonstrate this commitment through continuing accomplished work.

During that fateful blackout in New York many people came to the realization that it is the everyday objects that must be designed to respond to the exceptional occurrence. It became apparent that the work of designers is central not only to the pleasures of life but to their necessities as well. This realization must be central to the essence of what guides the education of designers.

When the lights came back on in New York they should have also come on in our consciousness. People require the work of industrial designers for the products they use everyday almost without thought. They depend on the information made more understandable through the work of graphic designers. They are guided by the insights of animation designers and artists as the foundation of our freedom. They depend on architects for the structures and communities that enhance the quality of work and living environments. And, what is more primal than our relationship to the land that is informed by the work of landscape architects. These are not the tasks reserved for the benefit of the privileged few. The design professions make an important difference in the lives of people. It is a commitment to the enhancement of life that begins with the earliest experiences of students and continues with the engagement of learning outcomes with the needs of society. It is a core commitment of the College of Design at North Carolina State University.

*“Design improves the understanding of the news and allows the reader to put the news in context.” – Richard Curtis*

Spend 50 cents on a *USA TODAY* and you’ll see how Richard Curtis helps us understand our world. College of Design faculty taught Curtis (BPD 1972) not to accept the world the way it is but to go out and make it better. In 1982, Curtis was a founding editor of *USA TODAY* and is the managing editor for graphics

On the job for more than 20 years, Curtis never tires of its challenges. “The experience of designing a newspaper is just as complex as the actual design,” he said.

Curtis’ reach extends beyond what you see on the pages of the daily newspaper. A 1993 distinguished alumnus and Design Guild member of

## Richard Curtis to receive Design Guild Award



LESLIE SMITH, JR., USA TODAY

and photography of the newspaper that changed the way America gets its news.

“Working here was and remains one of the great challenges of journalism,” Curtis said. “Being on the team of the only national newspaper in the country was just too exciting to pass up.” With the advent of news radio and CNN (and the Internet on the way), the *USA TODAY* team set out to demonstrate that a newspaper could package news in a succinct format, coupled with meaningful explanatory graphics, strong photography and clear presentation. Criticized at first by the newspaper industry for its flashy, visual approach, the format of *USA TODAY* has since been emulated by newspapers and other news outlets all over the world.

Curtis is passionate about his life’s work. Just out of one in a series of meetings to plan for the approaching decades of *USA TODAY*, Curtis said, “design goes way beyond how a paper looks. Information design is a critical part of how we process information.”

the College of Design, Curtis serves on the board of visitors for both NC State University and the UNC-Chapel Hill School of Journalism and Mass Communications. He has lectured to aspiring design and journalism students across the country and has won numerous awards. Curtis is a leader and mentor in the profession. Deeply concerned about the state of newspaper design in the mid-70s, he and his colleagues founded the Society of Newspaper Design (now the Society for News Design), starting with a mimeographed newsletter. It is now 2,800 members strong with chapters in several foreign countries.

For his contributions to newspaper design and the profession, the Design Guild has selected Curtis to receive the 2004 Design Guild Award, which will be presented on March 6. Curtis feels strongly about repaying his debt to society and urges others to consider what they can do to make the world a better place: “It’s a nice way to live your life.”

### JOIN US

Please find your invitation to the March 6 Design Guild Award Dinner enclosed in this **news** issue. Tickets are \$95 per person. If you are interested in sponsoring a table or tickets for students, please call the College of Design External Relations Office at 919/515-8313 or e-mail [carla\\_abramczyk@ncsu.edu](mailto:carla_abramczyk@ncsu.edu).

# FRANKLIN BOST HONORED AS THE COLLEGE OF DESIGN 2003 DISTINGUISHED ALUMNUS

North Carolina State University's College of Design has named L. Franklin Bost of Smyrna, Ga., as its 2003 Distinguished Alumnus.

Bost grew up in Shelby, N.C., and completed his bachelor's degree in product design from NC State in 1968. He then earned a master's degree in business administration from the University of North Carolina at Chapel Hill. He completed the Tuck Executive Program at Dartmouth College and the Director's College, a program offered by the University of Georgia and the National Association of Corporate Directors.

Bost is president of Porex Surgical Products Group in Atlanta. He has led the company from start-up to its current position as a leader in the facial biomaterial market. Porex is a globally focused business with sales in the United States and more than 40 countries worldwide. He developed and implemented U.S. and international marketing and sales programs for medical implantable devices, OEM medical, consumer and industrial components.

"Franklin Bost is in the business of restoring hope," said Marvin J. Malecha, dean of the College of Design. "Through Franklin's innovative leadership of Porex Surgical, which develops cutting-edge products for craniofacial reconstructive surgery, medical patients all over the world have been able to lead normal lives.

"At the College of Design and at NC State, Franklin gives of his time, expertise and resources to improve students' educational experiences. Franklin is an alumnus who has combined his knowledge of design and business, as well as his spirit of community, to make a remarkable difference in the quality of life for countless people. We look to him as an example for our graduates to emulate."

Before pursuing marketing, sales and business development strategies, Bost was a senior product development designer. He brought multiple new products from concept to successful commercialization. Bost is experienced in implementing quality management systems and international standards and certifications.

In addition to serving on the NC State University College of Design campaign committee, Bost is establishing a graduate fellowship in industrial design. He serves as an advisor to the industrial design department and presented at the Entrepreneurship and the Creative Spirit Seminar last year. Other service to the business and education communities include the university's Graduate School Board of Advisors, the National Association of Corporate Directors, the Georgia Biomedical Partnership, the Metro Atlanta Chamber of Commerce, AdvaMed and the Society of Biomaterials.

Bost was honored on Friday, Oct. 31 at NC State's Distinguished Alumni Awards Luncheon in the Talley Student Center Ballroom.



## COLLEGE OF DESIGN TRAVELS TO MEET ALUMNI AND FRIENDS

The Office of External Relations was busy traveling around the South meeting alumni and friends at several conferences this fall. In early October, the College of Design sponsored a booth and hosted a reception at the AIA South Atlantic Regional Conference in Savannah. For the first time, the exhibit granted continuing education units to participants.

On October 30, the College hosted a reception in New Orleans in conjunction with the American Society of Landscape Architects national convention

to honor Landscape Architecture Department Head Achva Benzinberg Stein and Charles (Chuck) Flink (BEDA 1982) who were invested as fellows.

In November at Building Virginia, an annual event sponsored by AIA-Virginia, the Office of External Relations manned a booth. With hundreds of prospective college students attending and the benefits of reconnecting with alumni in Virginia, the College of Design plans to have a booth at the November 2004 event.



Landscape architecture fellows from North Carolina gather at ASLA ceremony held in New Orleans: Bill Flournoy, Jr. (MLAR 1972), Achva Benzinberg Stein, Chuck Flink (BEDLA 1982), Susan Hatchell (MLAR 1982), Juanita Shearer-Swink and Rodney Swink (MLAR 1977).



Design Guild members were invited to campus October 24 for a studio tour and 5:30 p.m. reception at The Fish Market. While at the reception, members present were asked to vote for their favorite works of art from the students' salon style show. The top three were purchased with Design Guild funds to be added to the collection at the College of Design.

Andrew Heymann is pictured (above left) with second place winner, "Quattwat and the Rodeo Master." There was a tie for first place between Jennifer VanOrden, pictured (above right) with her "Pobrecita," and Ryan Kolar's "Picasso's Chair" (far right).



Professor Vince Foote (foreground) describes the latest industrial design techniques to members attending the studio tour.

At the AIA South Atlantic Regional Conference held in Savannah, attendees are shown viewing a continuing education presentation at the College of Design booth (right).

More than 40 alumni and friends joined together for a reception in Savannah. Emily Teague, freshman in architecture and daughter of Walt Teague (M.Arch. 1989), is pictured (far right) with alumnus Sam Hodges (B.Arch. 1953).







If you have information to share about this Looking Back photograph, please write to us at the address below.

*SHARE your photos, sketches and memories: Write to NC State University College of Design, **news** magazine, Campus Box 7701, Raleigh, NC 27695-7701 or [design@ncsu.edu](mailto:design@ncsu.edu).*

## LOOKING BACK

Thanks to Haig Khachatoorian and Courtney Jones Banko (BEDA 1990) for identifying the 30th Anniversary celebration of the Department of Product and Visual Design (now known as two separate departments – Industrial Design and Graphic Design) held in the lower courtyard. Khachatoorian, who was the new department head, hosted the festivities. Pictured (left to right) were Lynn Middleton, Khachatoorian, Dean Claude McKinney, along with friends Rebecca (sorry no last name given), Courtney J. Banko and Nathaniel Williams. Khachatoorian recalls more than 200 School of Design students and alumni attending.

He also designed the post-modern cake that was created by Raleigh's Edible Art.



## SCHOLARSHIP RECEPTION CONNECTS DONORS WITH STUDENTS

On November 5, 2003, about 50 scholarship recipients mingled with some of the people who support their education. After introductions and refreshments, students invited the College of Design's guests to visit their studios. Projects and dreams were shared by the scholars.

If you are interested in creating a scholarship to benefit students at the College of Design, contact Carla Abramczyk at 919.513.4310.

Far left: Bill O'Brien (B.Arch. 1962) and Kevin Montgomery from O'Brien Atkins Associates are pictured with Wendy Fuller (M.Arch.) the recipient of the O'Brien Atkins Associates Fellowship. Center left: Matthew Dunay (BID candidate) is pictured with Susan Connor, president of the Carolinas IFDA and Ruth Clark for whom the Carolinas IFDA/Ruth Clark Scholarship is named. Center right: Charles and Margaret Hedstrom are pictured with Jesse Rademacher (BID candidate) who received the Samuel B. Hedstrom Award. Far right: Robert Roberson, president of David Allen Company, and his wife Phebe met K.C. Kurtz (M.Arch. candidate), recipient of the David Allen Company Dean's Scholarship.





Glenn Lewis visits the Kakum Rainforest Canopy Walkway in Kakum National Park, Ghana, West Africa.

## Glenn Lewis Stretches his Center of Influence

“Helping artisans think through concepts brings me real joy,” says Glenn Lewis (MID 1979), professor of industrial design, upon returning to North Carolina. Lewis took scholarly leave during the Spring 2003 semester at the invitation of Aid to Artisans Ghana (ATAG), a non-governmental organization that provides practical assistance to local artisans in craft and design. ATAG fosters sustainable economic and social benefits through employment creation and income generation for craftspeople in an environmentally sensitive and cultural respectful manner.

Lewis focused on digitally enhanced product design and development, developing and installing a multimedia lab and artisan business training. He is involved in curriculum development for Kwame Nkrumah University of Science and Technology (KNUST).

While in Ghana, ATAG arranged for Lewis to make presentations regarding technology/craft initiatives to the following organizations and ministries:

- United States of America Agency for International Development
- Ministry of Trade and Development
- Ministry for Private Sector Development
- Federation of Associates of Ghanaian Exporters
- Furniture and Wood Products Association of Ghana
- Fashion Designers Association, and
- College of Jewelry.

Each village specializes in different types of craft. Bringing quality standards to the people and introducing technology during this project was most significant to Lewis. “For my own professional development, this is an opportunity to contribute to a culture to which I feel a debt of gratitude, having African heritage. Serving as an employee of a land-grant institution that is mandated to serve the community, I feel compelled to acknowledge that directive,” adds Lewis, who states that his boundaries are not defined locally, but globally.

Since the late 1990s, Lewis has been traveling with the support of the NC State

University Africana Studies Program. The growth in the Ghanaian handicrafts industry has been exemplary. It is one of the fastest growing segments of exports.

Working with artisans to design and manufacture products in high volume while maintaining their quality has been his focus. “When an organization such as Pier 1 Imports wanted 100,000 of an item, there was no mechanism in place to fill the order. That was just not possible without strategically introducing technology and developing a design process to





accommodate manufacturing in such mass quantities,” says Lewis.

Establishing an enhanced design development methodology and integrating computer technology has been a vital part of Lewis’ success in Ghana. He received word that a grant, made possible by the Ford Foundation, had been awarded to ATAG to develop a media lab. He is one of three industrial designers chosen to teach product development during the spring 2003 term at KNUST, in the Department of Integrated and Rural Arts & Industry. Lewis has been invited to participate in developing a product design component within the existing curriculum for the university, as well.

The significance of opening the ATAG Media Lab and Design Centre in Ghana is unmatched for Lewis.

He gave a presentation to both the US Ambassador to Ghana and the Ghanaian Ambassador to the U.S. about the project(s). He assisted with the equipping the media center, which includes a web-browsing lab with 10 workstations on the lower level and a high-end lab with 10

workstations that duplicates the College of Design labs on the upper level. U.S. Aid funded the purchase of a High-Precision 3D Modeling rapid prototyping printer that allows 3D wax component parts as well as jewelry patterns to be formed on site and directly from the software.

Lewis knows first hand that Ghana is dependent on the sale of its handicrafts. Many of the Adinkra symbols are used in the crafts, textiles, fashion, advertising and architecture. Having the images available for artisans to use saves hours of recreation and better insures consistency in the pieces. The artisans must maintain a high quality in their crafts for the tourist trade to enjoy its success.

His cursory, yet significant project was to digitally recreate the Ghanaian traditional Adinkra symbols that are used in crafts in Ghana in a vector drawing program and convert these graphic images into a font and symbols that were transferred to a CD-ROM. He donated the graphic files to ATAG and the profits from the CDs will make more funds available to the artisans. ATAG and the National Folklore Board invited Lewis to make a presentation at the product launch ceremony held November 26, 2003.

Lewis continues to stretch the boundaries of his influence. Currently, he is involved in creating distance education courses. Creating courses to be used via the Internet will certainly continue to relay Lewis’ knowledge and influence beyond NC State.



(Clockwise from bottom left)

Product Concept Review  
Department of Integrated Rural Arts and Industry  
KNUST, Kumasi, Ghana, West Africa

3D Product Modeling Class  
ATAG Media Lab, Accra, Ghana, West Africa

Computer Workstation Tables under construction  
(being constructed by ATAG staff without the aid of power equipment)  
ATAG Media Lab, Accra, Ghana, West Africa

Students after completing 3D Product Modeling Class  
ATAG Media Lab, Accra, Ghana, West Africa

Packaging for Adinkra Symbol Fonts created by Glenn Lewis.



Participating on an urban design assistance team made Jessica Beil Hindman feel like a kid again, but the experience involved a lot more than just child's play.

Hindman, a graduate student in architecture at NC State University, was far and away the youngest member of the team of about a dozen seasoned design professionals who spent a week working

Institute of Architects began its urban design assistance program approximately 37 years ago, some 140 teams have been organized to assist various communities across the country.

"These teams consist of professionals, they're not students," says Peter Batchelor, professor of architecture and urban design at NC State. "These professionals often have as much as 200 years of combined

do whatever was needed to get the job done."

The team spent a week in Kennewick, Wash., studying and making recommendations for a downtown riverfront revitalization project. The team's goal was to devise a plan that would allow for development of land along the banks of the Columbia River that has long been buffered from the town by a series of levees designed to control flooding. The team recommended lowering and in some cases breaching the levees to reclaim the waterfront property and reconnect it to the town.

Part of Hindman's role in the project involved assessing the community's transportation system and roadways and how that network fit into the overall revitalization efforts. She also assisted in designing and completing several of the maps, drawings and diagrams that team members used to present their recommendations to the citizens during a town meeting.

"Everyone had a different focus area, and then we came back to compile and discuss the ideas," Hindman says. "The team was composed of such a diverse group of professionals that I tried to work with each person on some level so I could gain experience with each person in their area of expertise."

Hindman graduated in December with a master's degree in architecture. She is considering a career in residential architecture, and would welcome the opportunity to participate on an urban design assistance team again in the future.

"Absolutely, without a doubt," Hindman says. "In a heartbeat I would do it again."

## Design Student Takes Team Approach to Solve Town's Dilemma

from NC State News Services

on a downtown revitalization project in the riverfront town of Kennewick, Wash., this fall. Hindman's involvement on the project marked the first time a student has been a full-time member of an urban design assistance team.

Urban design assistance teams consist of experts from different disciplines such as architecture, landscape architecture and city planning who are assembled to study and solve a specific design or planning problem in a given community. Since the American

experience. This is the first time that I know of that a student has ever been appointed as a full team member."

Batchelor says Hindman's leadership abilities and skill as a designer made her an ideal team member. Her undergraduate background in civil engineering also complemented her current graduate work in architecture. And although she was the youngest member of the team, Hindman used her age and experience as an asset.

"Here at the College of Design I'm one of the older students, and I can draw on a lot of different experiences," Hindman says. "But with the team, I was by far the least experienced person there, and my experiences paled in comparison to the other team members. I felt a little bit of pressure, but everyone on the team made it easy for me to contribute. To some of the team members I'm sure it was a relief, because I was that kid who was willing to



When approached by David Stein, a colleague in the College's Research, Extension and Engagement about assisting the Capital Area Transit (CAT) increase their ridership/recognition, Visiting Assistant Professor Will Temple embraced the idea. The opportunity for his senior graphic design studio was to think about the relationships between graphic design, urban space, environmentalism and cultural values. Temple said, "The project fit right into a community design initiative that Denise Crisp (graphic design department head) and Tom Barrie (director of the school of architecture) are leading."

## A CAT'S NEW SPOTS

Write a paper on transit, ride the bus, consider graphic design – these were the challenges presented to the seniors in graphic design studio.

As Temple writes, "Less than three percent of Raleigh's population uses public transportation and nearly 80 percent drive to work alone. Changing the identity of the City's current CAT system, therefore, involves graphic design as both aid to system use and an avenue for addressing the car commuter. Project one required the designer to question their own preconceptions about transit and examine issues ranging from the relationship between cultural values and motor vehicles to the relationship between graphic design and the built environment. Working in teams of two, students were asked to create identity systems and play them out over a range of appropriate applications."

As part of the studio, each student presented a concept, anywhere from practical to pie-in-the-sky, to a group of interested transit groups represented at the Urban Design Center in downtown Raleigh. A ballot was cast for concepts that were most appealing. Eleven of the 22 concepts were chosen. Students were then paired randomly to collaborate further on the concept.



"For me, the challenge was learning to work with another designer and being assertive in the art director role to meet deadlines," said Laura Hutfless. Used

to working through designs alone, this experience partnered two students to develop initial concepts further.

"One of the challenges was thinking through how the whole system would work together," said student Amanda Gadd. "We never assumed they would use our designs, but our ideas broadened their view and pointed out some obvious issues that students might have with transit," added Gadd.

In addition to being enlightened on how a group of students reacts to public transportation obstacles, the transit team was exposed to the creative process. The students were stretched beyond their comfort zone as well.

Sofia Noble said, "The identity system development was most interesting to me. We had to take something traditional and think about it in a different way," she added while explaining they were students majoring in graphic design, not industrial design. They were not accustomed to developing three-dimensional objects such as shelters and signs.

The group made a final presentation to the CAT team in October. The students presented the refined ideas. There may be a new graphic identity for the CAT system based on ideas gleaned from College of Design students.

The last half of the fall semester, the senior studio shifted focus. They chose partners and developed ideas for the Triangle Transit Authority's proposed consolidation of area bus systems. The students also designed wayfinding for the proposed train stations in this project. The consolidated plan ideas were presented to TTA's general manager and board members at the Urban Design Center in downtown Raleigh on December 8.

Bus design (top) by Amanda Gadd and Mimi Yu. Shelter and signage designs by Sofia Noble and Christina Eichel.



### Sign Design

2 inches = 1 foot



Features

*For more than a decade, Percy Hooper has been developing a program to instill in his ID students a sense of humanity and feeling toward those for whom their products are designed. The first ID studio he taught he would never forget. "I decided to relate what excited me about industrial design to those hopeful product designers," Hooper said. These first experiences morphed into the Industrial Design Community Contact initiative.*

**C**an an industrial design student be taught empathy and respect for the people who will use the products he designs? For 10 years the industrial design department at NC State College of Design has been developing a system of instruction that seems to accomplish exactly that. The surrounding community helps.



genuine desire to help.

Industrial Design Community Contact takes students out of the studio to work one-on-one with members of our local community to address problems that they personally experience. For example, in recent semesters we have worked with The North Carolina chapter of the Arthritis Foundation and a local arthritis support group to design aids to help make the discomforts of arthritis more manageable. The students attended medical lectures sponsored by the Arthritis Foundation and engaged in research both in the library and by Internet to become more familiar with the medical realities of arthritis. Visits to speak with physical therapists were common because the students were seeking any information available to help them serve their community clients. The students attended arthritis support group meetings to speak with and listen to the issues, experiences and complaints of people who live with arthritis. What they learned was something far beyond what the medical books could tell them. They learned how the lives of vibrant human beings had been constrained by pain, chronic discomfort, embarrassment and often a change in personal self-esteem. (cont. page 14)

## Students Design with Compassion

**by Percy Hooper, IDSA  
Director of Graduate Program  
Industrial Design Department  
College of Design  
NC State University**

As part of the program titled Industrial Design Community Contact, students leave their studio to meet with and design products for community members in need. The goal is to understand the needs of the individual and offer help through industrial design. Among the students' "community clients" have been members of an arthritis support group, young children in a school for the blind and residents in a retirement home. With guidance from medical specialists, the students have designed aids to ease the discomforts of arthritis and products to help blind children learn to walk without fear of their environment and equipment to make orthopedic therapy less painful. The true success of this program, however, goes beyond the usefulness of the products the students design. Rather, it is measured by the personal interest that the students show in their community partners and their effort powered by a

Images from studios conducted by Percy Hooper and Glenn Lewis as part of the Industrial Design Community Contact Initiative.

## GOALS

I started this initiative with simple goals in mind:

❑ ***To teach our students to design with a relevancy to human needs and respect for human dignity.***

As society faces challenges such as the care of aging America, designers will increasingly be called upon to use their skills to provide care for persons with less than optimal health, stamina or cognitive abilities. Will this trust be handled with compassion and sensitivity for the physical well-being and the personal dignity of the individual? Designers will help determine the answer.

❑ ***To build self-esteem in our students.***

By listening to the needs of others and discovering that many of these needs are within the scope of our students' skills to alleviate, the students see that their knowledge and abilities have tremendous value and power. They see that they can make a difference in the lives of others.

❑ ***To let the students face the judgment of the consumer.***

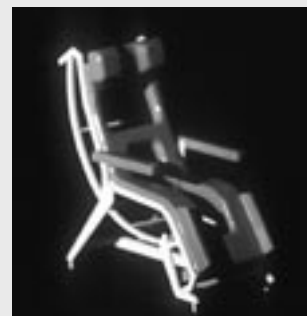
These projects are not pre-packaged. Neither the problems nor the solutions are known in advance. The product opportunities are discovered by the students in discussions with our community partners. The projects are then tested and assessed by the users as to function and practicality. If the student-designed product does not satisfy the user's needs, it will be evident.



## COMMUNITIES TOUCHED

These initial goals have led our students into a series of challenging and greatly rewarding adventures in design. Among the annual Industrial Design Community Contact projects we have enjoyed are those listed below.

- **NC Arthritis Foundation** supported our students in their efforts to design and build products to relieve some of the effects of arthritis. Products built and tested for this project include an umbrella that uses a small battery to open at the touch of a finger, a stylish shoe fastening device to replace difficult-to-tie shoe strings and user friendly knobs for stove controls.
- **Springmoor Life Care Retirement Community** participated with our students to design products to assist the care and comfort of retirement aged residents. Products include a sensing device that turns on a low level light and signals the nurse station when a patient gets out of bed during the night.
- **NC Child Health and Safety Commission** assisted our ID students to design child safety products for the home. Results from this project were the invention of a cane shaped pillow that helps infants to sleep on their sides instead of on their backs or on their faces. Such sleeping positions are thought to contribute to the incidence of Sudden Infant Death Syndrome.
- **Governor Morehead School for the Blind** participated in a collaborative project for our students to design educational/developmental toys for vision-impaired children. Resulting product concepts included a musical instrument that encourages children to exercise their upper body, a push toy that allows children to use more of their senses in exploring their environment and a set of large dominos that encourages children to compare, recognize and remember textures.



(cont. from page 12)

Over the course of several meetings the students and the community members got to know each other, enjoy each other and trust each other. As friendships were formed and confidence grew, the students heard some compelling and extremely candid stories about life with arthritis. From these, the students compiled an extensive list of the activities or situations that cause discomfort (both physically and emotionally) for members of the support group.

Having done extensive reading on the subject, we thought we knew what kind of issues would be of concern to our support group. Difficulty opening jars, turning door handles and climbing stairs is what we expected to hear. What we heard was really quite different.

"I'm just disappointed that I can't wear Nikes (athletic footwear)," declared one woman. "I couldn't get down there to tie them up. And even if I could, it's anybody's guess if my fingers are up to it." According to this grandmother, she would feel more comfortable both physically and socially if she could only wear sneakers.

Using the list of troublesome activities collected by the teams, the students asked themselves, point by point, "If there were a product solution for this problem, what would it be like?" They began sketching and speculating on possible ways to address the difficulties. They used the support group as consultants throughout the design process. By the end of the project the students had compiled their findings for presentation to their community partners. The computer presentation accompanied an array of models and prototypes that the students brought for demonstration and evaluation by the group.

The excitement and interaction in the community meeting room was reason enough to have undertaken this challenging project. The members of the support group excitedly passed prototypes from one to another, enthusiastically expressing their opinions to their neighbors. They called out questions and comments during and after the presentations and gave lengthy applause

after each student presented his or her project.

Not only were the community partners elated that our students would listen to them, take them seriously and try to address their concerns, but their continuing interest and support throughout the project bolstered the students to do their best work. The students felt they were not just doing another studio project. They were helping Mr. Jones put on his shoes or assisting Mrs. Wilson to turn the key in her ignition when her wrist hurts. They felt a personal connection and a personal responsibility to do their best to solve a problem for a friend.

It became apparent to me that the quality of the student project was driven much more by the personal relationship developed between the students and their partners than by the grade expected from the teacher. For example: I happened by my studio late one evening to find one student sanding away at a test model. The pleasant surprise for me was that this student, though unusually bright, was not known for his diligence. When I asked what kept him in studio so late, he pulled out photographs of a gray-haired lady with a gentle smile who was modeling a cumbersome looking, store-bought exerciser that she used to keep her ankle joints flexible. He said, "I promised Mrs. Jackson I would have her new flexor exerciser ready to try by the weekend. And I've got to do it. She's counting on me."

This is not the only benefit the students received from building close relationships with their community partners. One young female student who had displayed a rather stern and unapproachable demeanor at the start of the semester found herself teamed with an older woman who had been practically immobilized by



Image from Percy Hooper's Industrial Design Community Contact Initiative.

arthritis her entire adult life. The positive attitude of her community partner in the face of her long-term adversity impressed the student profoundly. The student's design work began to show unusual sensitivity to her older partner's limitations. I also noticed a marked softening in the student's demeanor during the semester. She later told me that her elderly partner had become a role model for her, and that the two women had become close friends and regularly enjoyed visits long after the project was completed.

The student/partner relationship had become a powerful motivator not only in the development of the students' work, but also in the development of the student.

I began this community contact collaboration with the purpose of seeing students blossom into responsible designers who had learned to care about the people who would use their creations. The students worked hard because they were creating aids to help individuals who they had come to see as friends.

The true value of this project was not the creation of assistive devices. It was the creation of compassionate designers.



**A**lumni Distinguished Graduate Professor of Architecture Henry Sanoff, who will retire at the end of the spring 2003 semester, has centered his teaching, research and professional career around community involvement.

Human behavioral research is at the heart of Sanoff's community design studio. When he began teaching at the University of California at Berkeley in 1963, Sanoff introduced the concept of participatory design because he was intrigued by the idea that communities of people who use facilities should be involved in the design of those facilities.

Sanoff brought this concept with him to NC State in 1966. For the past three decades, he has led the Community Development Group at NC State, which has aimed to view the world through their clients' eyes. Students generally worked together in and with the community partners to fill real needs of the audience.



## HENRY SANOFF RETIRES

"We use psychological techniques and measurements to find answers to environmental problems," says Sanoff. He takes care to "create images of what physical (design) features people think are acceptable before designing."

In his most recent project, Sanoff is designing the Laguna Family Center on an Indian Reservation in New Mexico. The center will house up to 350 children when complete. To insure that the space will be effectively designed for the activities that will take place there, Sanoff held community workshops. Part of his strategy is to involve the kids, parents, administrators, teachers and the tribal council. Since January 2003, he held two major workshops, open to the entire community,

to begin to evaluate classrooms based on how the spaces would be used.

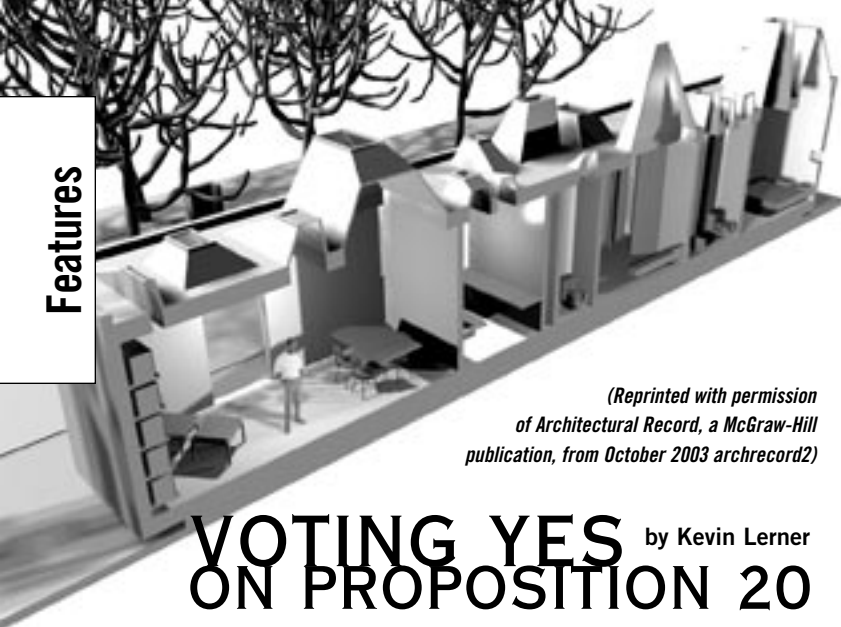
The teachers were asked to evaluate classrooms based on activity criteria Sanoff developed. The teams presented their ideas to the group and gave reasons for reworking classroom shapes.

According to Sanoff, this was the first time the residents were planning for a growing population. They were creating five infant rooms, five toddler rooms and 10 preschool rooms into the new center. "Helping people think through space utilization is most rewarding," says Sanoff.

Sanoff is collecting his 50 best articles to compile into a book. He also completed a book last spring titled *Three Decades of Design and Community* featuring projects from the Community Development Group.

Sanoff received the 2003 distinguished service award from the Environmental Design Research Association (EDRA) to add to his numerous honors. Sanoff's record of service with EDRA dates back to 1968 when he co-founded the association. He received the Career Award the first year it was awarded. A valued member of the architecture faculty, Sanoff is a member of the Academy of Outstanding Teachers and has been awarded the Holladay Medal for Excellence.





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## VOTING YES ON PROPOSITION 20 by Kevin Lerner

Gail Peter Borden lives in a Modernist 1950s house in a suburban neighborhood in the Raleigh/Durham area of North Carolina with his wife and partner, Brooke. The suburban condition has profoundly affected Borden's work, both his designs and the research he conducts at North Carolina State University, where he is an assistant professor in the School of Architecture. For the past seven years, Borden has been studying Modern single-family homes and has periodically produced designs, as well, including the Rubber-banded House, which was shown in this space in December 2002. Now the Borden Partnership, as the couple's firm is known, has produced a large-scale project Borden calls "20 Propositions for Suburban Living."

"I was born in suburbia, I was raised in suburbia," Borden said. "In many ways, it's kind of been the lifeblood of my thinking. I have a kind of love-hate relationship with it, because to some extent it's inevitable in a democratic and capitalist system, and in the context of our American geography. I feel, as a culture, that's where we are, but we can do it better—and that's what these houses are trying to do."



IMAGES PROVIDED BY BORDEN PARTNERSHIP

Most of the Borden Partnership's work so far has been research or competition design—although the team has also done some renovation projects—but Borden considers these designs far from impractical.

"I've been trying a variety of methods of deploying these," Borden said. "Anywhere from trying to build my own house, which is probably on the horizon, to doing a spec house."

According to Borden, what separates these houses from other Modern houses is the price. As part of the project, Borden broke down the costs of each phase of construction for six of the 20 houses, each of which assumes a 60-by-120-foot lot. Each of the three-bedroom houses would cost between \$100,000 and \$150,000, not including the land.

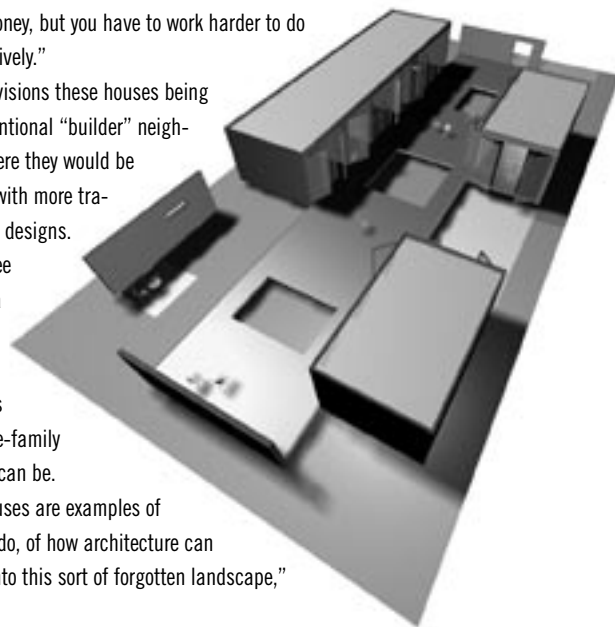
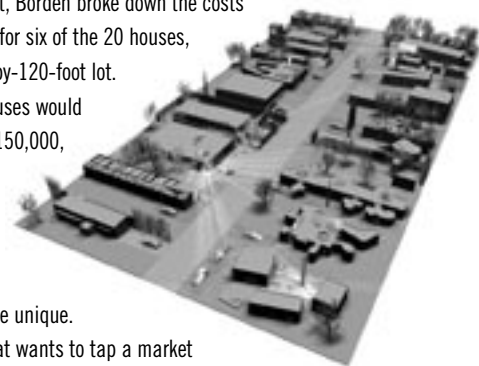
"There's plenty of high design out there," Borden said, "but trying to make it affordable is what makes these unique. There's a social conscience that wants to tap a market that's been ignored. It's not hard to make a beautiful home for a lot of money, but you have to work harder to do it less expensively."

Borden envisions these houses being built in conventional "builder" neighborhoods, where they would be interspersed with more traditional home designs. He'd like to see them act as a sort of virus, infecting people's ideas of what single-family home design can be.

"These houses are examples of what we can do, of how architecture can insert itself into this sort of forgotten landscape," he said.

The perception that Modern-style homes are less desirable than traditional ones will likely be Borden's biggest impediment to building these designs, but he thinks that if a few of these houses can get built, people will begin to realize that good design can add value to a home.

"People are adding a lot to their programs: rec rooms and wine-tasting rooms, and that sort of thing," Borden said. "But those things don't really increase the quality of the space; they just add to the list of room names you can write on the floor plan."



Assistant Professor of Graphic Design Tony Brock (MGD 1998) led his junior graphic design studio to design a unique poster project. The idea began about two years ago when he was contacted by the State Bureau of Investigation (SBI) to produce a statewide campaign (print and broadcast) to educate young people about Internet predators.

The federal funding fell through then, but Brock took the idea and unleashed the creativity of his studio members. The students took an interest in the topic because they realize how easy it is for young people to give out more information than they intend.

"You wouldn't believe how these people work," Brock said. "They ask what your high school colors and mascot are, and before you

know it, it is simple to narrow down information on where you live." Internet predators are prevalent in chat rooms. An SBI agent had met with Brock until funding became an issue. According to Brock, the agent had anonymously gleaned information from her niece in a chat room while posing as someone else. "Her niece was surprised to learn she had given out so much information about herself— she knew better," added Brock.

Of the 16 students in Brock's studio, each designed two educational posters aimed at a range of age groups. The students had to research their intended audiences and create an effective message for that audience.

When he decided to introduce this poster project, Brock contacted the agent to get information. She assisted in critiquing the



Poster by Daniel Calvert

## POSTER PROJECT AIMED AT EDUCATING YOUNG PEOPLE



Posters above by Cheryl Berkowitz



student projects, which students refined based on her suggestions to turn in for a final project. Brock says they are searching for money to print the posters to test in schools.

To test the effect of the poster's message, students plan to go to the school and ask questions about how students received the posters. They also will ask if the message is at the right level, if they will remember it, if it will change their minds about chat rooms, etc.

Based on the research conducted, students will get together in the spring to revisit the process.

"We intend to get the work in front of a range of age groups and hopefully make a difference in how they approach using online chat environments," said Brock.

# college life

## Design Students Celebrate Halloween



The traditional student pumpkin carving, held Friday, Oct. 24, was filmed by the local ABC affiliate, NewsChannel 11. The Friday, Oct. 31 edition of *The News and Observer* (Raleigh) featured a story on the front of the Life section about **Aaron Nace's** award-winning costume. He got first place at the Halloween BASH costume contest. Nace, a sophomore in industrial design from Chapel Hill, transformed himself into a character from the children's book, *Where the Wild Things Are*.



Industrial Design students, above, ready decorations for BASH. The theme this year was "Robotica".



## The Student Publication

*The Student Publication* has been revived after an absence of nearly two decades. Professor Bob Burns served as faculty advisor with a committee of students and faculty members. If you are interested in receiving this or past issues of *The Student Publication*, please visit the web site at [www.design.ncsu.edu](http://www.design.ncsu.edu) for details. You will be able to download a pdf version of the order form to send back in. Details on pricing are listed below.

### Volume 30 Continuum (2003) \$19.95

The revival issue: a 148-page retrospective of the Student Publication's greatest moments; selected works include contributions by Matthew Nowicki, Lewis Mumford, Mies van der Rohe, Eduardo Catalano, Le Corbusier, Louis Kahn, Alvar Aalto, Duncan Stuart, Harwell Hamilton Harris, many others.

### Volume 29 Urban Design in Action (1985) \$19.95

Peter Batchelor and David Lewis, Editors; the history, theory and development of the AIA's Regional/Urban Design Assistance Teams (RUDAT) Program; includes many case studies.

### Volume 27 Great Models (1978) \$19.95

Suzanne Buttolph, Editor; contributors include Reyner Banham,



2003 Edition

Richard Meier, Luis Barragan, Robert Stern, Michael Graves, Stanley Tigerman, others.

### Volume 26 Carolina Dwelling (1978) \$19.95

Doug Swaim, Editor; a seminal work containing articles by Robert Stipe, Catherine Bishir, Michael Southern, Bernard Herman, Ligon Flynn, others.

### Volume 25 Index (1977) \$9.95

An index to the first 25 volumes of the Student Publication.

### Volume 24 Patterns (1975) \$9.95

Includes articles by Denis Wood, Carolyn Nelson, and Deborah J. Ogden.

### Volume 23 Designing the Method (1973) \$19.95

David K. Tester, Editor; contributors include Christopher Jones, Michael Pyatok, Henry Sanoff, others.

### Volume 21:1 Expressions (1972) \$9.95

John Scott Rogers, Editor; includes extensive portfolio of student photography, student comments on the education, practice and future of architects.

### Volume 21:2 Here and Now (1972) \$9.95

Curtis Worth Fentress, Editor; includes a wide variety of student projects and studies.

### Volume 19:1 (1970) \$9.95

Marion Scott (Moffet), Editor; contributors include Duncan Stuart, Vernon Shogren, others.

### Volume 15:2 (1972) \$9.95

James H. Ross, Editor; Planning and Ecological focus: contributors include Peter Batchelor, Richard Wilkinson, others.

### Volume 12:2 (1964) \$9.95

Werner Hausler and Eugene Brown, Editors; includes a study of site relationships of Pre-Columbian cities by Kenneth Haggard.

### Volume 9:2 (1960) \$9.95

Reginald H. Cude and Arthur R. Cogswell, Editors; contributors include Eduardo Torroja, Felix Candela, others.

### Volume 8:3 City Planning (1959) \$9.95

Reginald H. Cude and Arthur R. Cogswell, Editors; contributors include Percy Johnson-Marshall, Grady Clay, Edwin F. Harris, Jr., others.

### Volume 8:2 (1958) \$9.95

Eugene Lowry and Henry Menzies, Editors; contributors include James Marston Fitch, Sylvia Crowe, others.

### Volume 6:2 (1956) \$9.95

Don Harms and Murray Whisnant, Editors; contributors include Pier Luigi Nervi, Mario Salvadori, Garrett Eckbo, others.

## SECAC/TRI-STATE SCULPTORS CONFERENCE

NC State University College of Design Art + Design Department and the Meredith College Art Department were co-hosts for the 2003 joint meeting of the Southeastern College Art Conference (SECAC) and Tri-State Sculptors. The meeting was held October 29-November 2, 2003. Conference highlights included a lecture by noted sculptor Alison Saar in Stewart Theatre October 30 (pictured far right, at reception).

SECAC is a non-profit organization that seeks to promote art in higher education by facilitating cooperation among teachers and administrators in universities, colleges and junior colleges, professional art schools and museums. Tri-State Sculptors, a group formed in 1978 by artists from Virginia, North Carolina and South Carolina, exists to promote public awareness and appreciation of sculpture in the tri-state area. This is the first time the two groups have combined their conference proceedings.

Art + Design Professor Charles Joyner (pictured right) served as co-chair of the conference.



# college life

## Enkeboll Partners NC State with Carnegie Mellon and Antwerp Universities

This spring, The Enkeboll Foundation for Art and Architecture is sponsoring the second in a series of interdisciplinary studios in the College of Design. Enkeboll, Inc., the premier manufacturer of highly detailed woodcarvings for the residential market, supports the foundation. Students and faculty from the departments of Industrial Design and Art + Design, and from the School of Architecture, will be involved in a collaborative project with Antwerp University in Belgium and Carnegie Mellon University in Pittsburgh. The theme of the project is “A Room within a Room,” and will focus on an exploration of the boundaries between furnishings and the built environment.

Students and faculty involved in the project have just returned from a trip to Los Angeles, where they toured the Enkeboll factory and met to discuss the working methods of the upcoming spring studio. Studio members will travel to Antwerp in late January for an initial phase of the working project. In March, the College of Design will host the teams from Antwerp and Carnegie Mellon for a week, and in April the studio group travels to Pittsburgh to wrap up production of final models. The project will culminate in a summer show in Antwerp that will display the final outcomes of the students’ work, as well as study models and drawings. The

collaboration may lead to continued programs among the academic institutions, with the possibility of an eventual dual degree offering between the College of Design and Antwerp University.

### *Enkeboll Studio Participants:*

- Jessica Konawicz, Art + Design undergraduate student
- Jason Buerkle, Architecture Master’s student
- Robert Morgan, Architecture Master’s student
- Victor Arias, Industrial Design Master’s student, visiting Fulbright Scholar
- Judy Lee, Industrial Design Master’s student
- Dana Raymond, Studio Faculty, Associate Professor, Department of Art + Design
- Bryan Laffitte, Studio Faculty, Associate Professor, Department of Industrial Design
- Marvin Malecha, Dean, College of Design, Advisor, “Room within a Room” concept originator
- From Carnegie Mellon, Laura Lee, Professor of Architecture
- From Antwerp University, Dr. Richard Fouquet
- From Enkeboll, Stephen Enkeboll, President of the Enkeboll Foundation
- From Enkeboll, Stephen Anderson, CEO

## GRAPHIC DESIGN DEPARTMENT BRINGS PLAY BACK

Graphic Design Department sponsored a symposium on the role of Play in Design in November. Area graphic design professionals and members of the college community participated in strategic discussions about play as a process and methodology and about bringing play back into a professional context.



## STUDENT ACHIEVERS RECOGNIZED AT FALL COMMENCEMENT

Dean Marvin Malecha is proud of the students who enroll in the College of Design. Each year the Faculty and Staff Awards Committee can honor one or two students at commencement with the Dean's Award. The winners must be excellent students and must have performed a service to the college community. At December commencement exercises held Dec. 17, 2003, the Dean awarded one undergraduate and one graduate student award.

Jessica Beil Hindman (M.Arch. 2003) (pictured above, right) was nominated due to her extensive involvement with the college. She studied urban design in Prague, became the first student member of an urban design assistance team, served on *The Student Publication* committee and had an excellent academic record.

Jessia Orr (BAD and English 2003) (pictured above, left) couples her spirit of volunteerism and getting things done with her excellent academic credentials. Orr is a prestigious Park Scholar, a DaVinci Scholar and a member of Phi Beta Kappa. She also finds time to tutor at the Salvation Army and serve her college as a member of *The Student Publication* committee.

Both honorees were presented with a certificate and a Wings on Wings medallion, created by the Dean. Congratulations on spreading your achieving spirit with academic excellence.

## CENTER FOR UNIVERSAL DESIGN AMONG CHARTER COUNCIL MEMBERS

The National Reverse Mortgage Lenders Association (NRMLA), in partnership with several other interested organizations, announced in August 2003 the formation of the National Advisory Council on Aging In Place to encourage senior homeowners to be proactive in taking steps to modify their home environments.

Acting as an advisor to NRMLA, the Council's primary mission is to educate homeowners and their relatives, policymakers and other concerned parties about home modification measures that can be made in residential environments to enable individuals to live comfortably and safely in their own homes, and avoid unnecessary accidents, as they age.

The Council's membership currently includes:

- ADAPtations inc., Bellevue, Wash.
- Center for Universal Design, North Carolina State University, Raleigh, N.C.
- The Helping Home, Des Moines, Iowa
- Howard County (MD) Office on Aging, Columbia, Md.
- Leon Harper & Assoc. Inc., Dale City, Va.
- Lifease, Inc., New Brighton, Minn.
- National Association of Home Builders' Remodelers Council, Washington, D.C.
- National Resource Center on Supportive Housing and Home Modification, University of Southern California, Los Angeles
- National Association of Area Agencies on Aging, Washington, D.C.
- National Center for Seniors Housing Research, Upper Marlboro, Md.
- National Council on Aging, Washington, D.C.
- The State University of NY-Buffalo, Buffalo, N.Y.

The Council will also convene to develop a code of conduct and best practices model for working with seniors, a first in the industry. For more information, visit [www.seniorsafehome.com](http://www.seniorsafehome.com).

## CENTER FOR UNIVERSAL DESIGN RECEIVES RECOGNITION

As part of the Housing North Carolina Awards recognition on Oct. 21, 2003, The City of Gastonia and NC State University College of Design's Center for Universal Design received an award for excellence in affordable housing. The award recognized the Center for its development efforts of the Second Avenue Supported Living Center in Gastonia, a group home by Gaston Residential Development Corporation for adults with traumatic spinal cord injuries.

The Housing North Carolina Awards recognize affordable housing developments that can serve as models for other communities. Criteria include affordability, design (attractiveness, energy-efficiency and others), contribution to the community, sustainability, and other features, such as services for residents and creative partnerships.



Fatih A. Rifki, Ph.D.,  
Associate Dean for Graduate Academic Affairs  
Director of Ph.D. in Design Program

## COLLEGE OF DESIGN COMMENCEMENT ADDRESS, DECEMBER 17, 2003

Dear graduating students, family members and friends of the graduating students, College of Design Staff, Administrators, and Faculty colleagues,

Commencement is always a joyous milestone, not only for the graduating students, but for their loved ones, families, and friends, their teachers, and all who have cherished them, nurtured them, and mentored them as well. It is also a real rite of passage, and as such it deserves our sober consideration. It is not so dramatic perhaps as Birth, First Love, and Marriage. Nevertheless, for all intents and purposes, just like those experiences, it is a landmark occasion and a momentous event that we relate many other significant incidences in our lives with respect to their happening before or after it.

Our justified collective high regard, respect, and pride in the achievements of today's graduates is enhanced even further by our feelings of anticipation, hope, and optimism, as we welcome the this next generation of design leaders to the challenges and opportunities we all face. It is with great pleasure, therefore, that I join all of you in celebrating the accomplishments of today's graduates.

Graduates, I know what you are thinking. I am the last and the only thing standing between you and the rest of your lives, which

are bound to begin with parties this afternoon and evening. After all, I have been where you are now, in three occasions in the past, the most recent being a few years ago, at an institution I'd rather not identify in the presence of so many Wolfpack fans. I promise to be lenient and mercifully brief – but not as brief as Sir Winston Churchill when he addressed a similar audience. You may have heard this before but for those of you who have not, it is said that he slowly got up, took his time to walk to the podium, uttered “never, never, never give up” and went back to his seat at the same pace he left it. I subscribe to his dictum but I will not be quite that concise.

I thought long and hard about what to center this graduation address about. The longer I struggled to make it not only brief and directly connected with the occasion but memorable and inspiring as well, the more I realized that I was getting deeper and deeper into a quagmire. This quagmire seems to appear every winter and spring graduation season to pull in and frustrate hundreds of people invited to deliver similar speeches at comparable events.

So, like many people these days seem to do when they face a dilemma, I went and searched the Internet where I found the following advice: “Commencement speeches

are easy. Just do what any good advertising professional does. Take several quotes and brief passages that worked in the past, all from different people, rearrange them and offer them to the public as a wonderful new creation of yours.”

The same web page cited Shakespeare, Jefferson, Lincoln, Kipling, Churchill and Martin Luther King Jr. as the most appropriate sources for such an endeavor. It even offered an example of such a “timely, memorable, brief and inspiring commencement speech” from which I want to read to you a short paragraph:

*Members of the graduating class, lend me your ears; these are times that try men's souls, but tell me not in mournful words that life is but an empty dream, for when in the course of human events it becomes necessary to strive, to seek, to find and not to yield, then we must summon up remembrance of things past, recalling that our forefathers brought forth new nations, and asked not what they could do for them, but said instead 'we have nothing to fear but fear itself.' In this our time, ask not for whom the bell tolls, for ours is not to reason why, ours is but to hang together or we will all hang separately! I want to make one thing perfectly clear: the world will little note nor long remember*



*what I say here, but generations yet unborn will hold this truth to be self-evident: no man is an island. Fear not the slings and arrows of outrageous fortune, but keep your head when all about you are losing theirs and blaming it on you – and then, like a bridge over troubled waters, from sea to shining sea, a brighter day will dawn and bring your finest hour, and never before will so many have owed so much to so few.*

Nice eh? The challenge I have for you is to try and recall the names of the actual authors plagiarized.

So having had no luck with the Internet, I decided that the best thing I could do was to fashion a speech based on what I know the best. The obligations I am expected to fulfill as a university professor could be the bases upon which I could offer you advice on this day. That is, I decided to propose teaching (and thus learning), scholarship and service as three realms around which you could build your after graduation lives on.

First, make sure that every endeavor you want to be involved in or you find yourself in, results in you learning new things. Simply put: “learn something new everyday!” Needless to say learning goes hand in hand with teaching. As a matter of fact I always find myself learning as I teach which makes our work as university faculty more satisfying. So let me modify what I just said: “learn something new everyday and teach someone something new everyday!”

I can further emphasize the importance of sustained learning and teaching by reminding you that in two of the disciplines represented in our College of Design, “continued education” is a prerequisite for sustaining a license to practice. In the other professional disciplines, it will soon arrive. Or I can use the saying “there is no age limit to learning” to stress my point, but I will do neither because I know you understand the importance of perpetual learning very well after spending many years in college.

The second advice I have for you is that you make adding something new to the discipline you are engaged in a sustained goal of your life after graduation. This “something new” does not need to be a new invention. It could be a new interpretation of known facts, a different approach to solving known problems, creation of new opportunities that will expand the state of art in the discipline.

Lately, some design disciplines, I am afraid, have abdicated the responsibility of creation of new knowledge to fields of inquiry outside of themselves defending this by way of presenting design as a field of application and practice only. It seems to me that this perspective is flawed because history is full of extinct vocations, which had ignored the need for new knowledge. So I see no need to be humble here: you have the capability and wisdom to contribute to new knowledge in your design disciplines, go for it!

Lastly, I want to talk about the third facet of a university faculty member’s obligations that I am using to instill upon you as guides for your lives after graduation: Service.

For this, I turn back to Sir Winston Churchill again, who said “You make a living by what you earn; you make a life by what you give.” I would like to have you all carefully mull over these powerful words and consider turning to community service, for two reasons. First, there is something exceedingly fulfilling in pursuing an endeavor bigger than anything you alone can tackle. It imparts a satisfying sense of purpose, which is rarely attained in any other way. And, beyond this rather self-serving outcome, let us not forget that there is a desperate need in this country and the world for people in service of others. So I ask you to consider community service, not because it is self-satisfying or easy, but because it is hard and so necessary, and yes rewarding. How well this great nation makes and sustains the opportunities available to its people, and the values it stands for will depend on the efforts of its people who see

themselves in service of the communities that they are a part of. I fully trust that you will not hesitate to assume your appropriate roles in these efforts.

To wrap up this discussion of the third realm of responsibility, service, I would like to relay an anecdote from Mr. Rogers who I used to watch when my kids were growing up.

Mr. Rogers’ anecdote comes from a Special Olympics where the 100 meters dash is being run by nine contestants, all of them so-called physically or mentally disabled athletes. They gather at the starting line and at the sound of the starting pistol, they all take off. But before the fastest athlete reaches the half-way point in the race, the slowest one, a little boy, stumbles and falls, and hurts his knee and begins to cry. The other eight athletes hear him crying; they slow down, turn around and run back to him. One of these, a little girl with Down’s Syndrome, bends down and kisses the boy and says, “This’ll make it better.” And the little boy gets up and he and the rest of the runners link their arms together and joyfully walk to the finish line. They all finish the race at the same time. And when they do, everyone in that stadium stands up and claps and whistles and cheers for a long, long, time.

And we all know why. Because deep down, we know that what matters in this life is more than winning for ourselves. What really matters most is helping others win too. Even if it means slowing down and changing our course now and then.

My final word to you – set your sights high. It does no harm – except to your ego – to fail now and then. I don’t know who it was that said “You miss 100 percent of the shots you never take.” So never be afraid to take your best shot.

Congratulations again. Good luck throughout your lives after graduation. Let’s try to make this world a better place by example.

# alumni & friends

## Art + Design Exhibit

Seven College of Design alumni were featured in an exhibition Nov. 2 - Nov. 22 visualizing "Art + Design: The Entrepreneurial Spirit." Art + Design alumni participating included **Holly Aiken** (BAD 1997; Holly Aiken Designs), **Fiquet Bailey** (BAD 2000; Luxe), **Robert Bryan** (BAD 1998 and BS in Textiles 1998; Target Stores), **Aly Khalifa** (BEDN 1990 and BS 1993 Engineering; Gamil Design), **Amy Milne** (BEDN 1990; Seesaw Studio) and **Rob Mangum** (BEDN 1988) and **Beth Mangum** (BEDN 1989) (Mangum Pottery).



## Associated Collegiate Press and College Media Advisers Awards

The Associated Collegiate Press and College Media Advisers announced at their convention in Dallas, Nov. 5-9, 2003, that two student media from NC State University won national awards. Two graphic design alumni were recognized.

NC State's literary magazine, *Windhover*, won the Pacemaker award, which is the highest award given by the Associated Collegiate Press. Since 1928, ACP's Pacemaker competition has been considered by many to be student journalism's highest honor. All ACP magazine members are eligible to compete in their respective national Pacemaker competitions. **Geoff Halber** (BGD 2002) designed the 2002 *Windhover*, edited by Emily Townley.

In addition, *The Technician* and the 2002 *Windhover* placed in five categories in the national "Best of Collegiate Design" competition, sponsored by the College Media Advisers.

- Nameplate/standing head, **Matthew Pelland** (BGD 2003), second place
- Magazine cover, **Geoff Halber** (BGD 2002), first place
- Contents page/spread, **Geoff Halber**, first place
- Feature spread, **Geoff Halber**, first place
- Informational graphic, Thushan Amarasiriwardena, second place

**Lynn Page Anderson** (BEDA 1976) was featured in *The Pilot* (November) in an article titled, "Town Architect: She Designed Many of Area Facades."



*La Noticia* and the Latino community recognized the achievements of Latino businesses and its supporters who are making significant contributions in the Charlotte region. This

year's winners included **Astrid G. Chirinos** (BEDV 1984), who was named businesswoman of the year. Chirinos is president and creative strategist of Diverso Global Strategies, a multicultural marketing and workforce development consulting firm. In addition to owning a company that focuses on initiatives and solutions for businesses and individuals aiming to excel in their diversity efforts, Chirinos serves as chair of the Latino American Chamber of Commerce in Charlotte and is on the boards of the Levine Museum of the New South, WFAE (national public radio), and Children's Theater in Charlotte among others.

**Wanda Edwards** (BEDA 1976; BS Civil Engineering) has been awarded a Fulbright Scholarship for the 2003-2004 school year. She will be teaching "Saving Lives and Property through Building Codes," at the University of the West Indies in Port of Spain, Trinidad this spring.



**Curtis Worth Fentress** (B.Arch. 1972) is busy working on projects across the country. This year his 23-year-old firm, Fentress Bradburn Architects,

celebrated groundbreaking on the new Cape Girardeau U.S. Courthouse in Missouri, the Palm Springs Convention Center Expansion and the National Museum of the Marine Corps in Quantico, Va. In 2004, the firm will celebrate the grand opening of the 2.5 million-square-foot Colorado Convention Center Phase II Expansion. With new projects like the redevelopment of Terminal C at Raleigh-Durham International Airport and the new Pasadena Conference Center on the boards, and Seattle-Tacoma International Airport's Central Terminal Expansion and the new City of Sacramento City Hall Building under construction, his place-making, humanistic architecture continues to improve our built environment.

**Jeanette Hodge** (BEDV 1986) is art director of the LA-based *Dwell* magazine.

**Chuck Ladd** (MS 2002) of Raleigh appeared on Jeopardy! during November. Congratulations, Chuck! He earned \$12,600.00. He is planning to donate some of his earnings to the multimedia lab at the College of Design.

**John Martin** (BEDA 1985; BS in Civil Engineering) was promoted to vice president at Elkus/Manfredi Architects in Boston.

The Industrial Design Society of America recognized industrial design excellence in the Fall 2003 issue of its quarterly publication *Innovations*. Alumnus **Monty Montague**,



IDSa, (BEDP 1980) and Jay Fording, IDSa, of BOLT; and Frank Carter of GI Supply were recognized with a Bronze recognition in the Idea Showcase Medical & Scientific Equipment category for the development of HP-ONE (above). This product integrates the many small parts of a helicobacter test into one simple, inexpensive, ergonomic unit. Diagnostic time is reduced from 24 hours to just one hour.



**George Nicholas**, AIA, (BEDA 1982) is a forensics architect and co-director of the architectural forensics department with The TAF Group Architects in Virginia Beach, Va. On May 10, 2003, Nicholas received his Juris Doctor degree from the Regent University School of Law. He intends to practice law in the construction and government contracts fields.

**Deb Ryan**, RLA, (BEDLA 1979) joined The Freelon Group's Charlotte office to head the firm's urban design and campus planning projects. Ryan is a native North Carolinian with more than 20 years of urban design and master planning experience. After graduating from NC State, she

earned a master's in landscape architecture from Harvard University.

**Juliellen Sarver** (MLAR 1999) accepted a position with EDAW this summer. EDAW is a landscape architecture and planning firm with offices all over the world. She is based in the Alexandria, Va., office.

**Steve Schuster**, AIA, (BEDA 1973) is the incoming president for the American Institute of Architects North Carolina chapter. **Kerry Kane**, AIA, (M.Arch. 1975) served as the chapter's president in 2003.



**Russ Stephenson**, AIA, CNU, APA, (BEDA 1979, B.Arch. 1995) was appointed to the Raleigh Planning Commission in May 2003. In addition to

reviewing and making recommendations to the City Council on rezoning cases and development proposals, Stephenson serves on two committees: Strategic Planning and Transit Land Use. His committee efforts are directed toward implementing sustainable urban form through the improvement of Raleigh's development processes and regulations, and planning for transit-oriented design around Raleigh's regional rail stations.

**Heather Washburn**, AIA, (BEDA 1997) of TonicDesign, was featured in the section on collaborating in *Creative Process: a continuum*, a publication of the Women in Design Network of the Boston Society of Architects/AIA.

# students



**Peg Gignoux**, a December graduate, presented a paper on “Sewn Stories” at SECAC in October. Sewn Stories was created in collaboration with Meredith College students. Gignoux conceived and directed this community collaboration as a final project (pictured above) for her requirements toward completion of a Master’s in Industrial Design with a concentration in Textiles and Surface Design.

The finished piece was donated to IPAS, a world health organization headquartered in Chapel Hill, N.C. ([www.ipas.org](http://www.ipas.org)).

She delivered a slide presentation of the project at SECAC on a panel titled “Text/Texture” chaired by Holly Hannessian.

**Bryant Griffin**, a senior in industrial design from Charlotte, was selected to receive the first Pumpkin King scholarship worth \$2,000. Faculty in industrial design evaluated work samples and read essays from contestants vying for the scholarship. Industrial design alumnus **Jonathan Harb** (BID 1995) established the scholarship this year. Harb works at Industrial Light & Magic in San Rafael, California.

**Carly Morrison**, art + design, regularly explores the interface of art and science in her pieces. Exploring the interaction of dye, plastic tubing and heat “Chromatography” (below), was a piece that explored the motion and separation of molecules, specifically during the state changes of liquid to gas. Thirty-six hundred (3,600) individually cut pieces of plastic



tubing at varying dimensions were placed on a thin layer of boiling textile dye. As the water-based dye evaporated, dye particulates were deposited inside the tubes leaving a photograph of the molecular journey, (dimensions 72 inches x 15 inches).

Below, “Cubed” featured kelp, chlorophyll and chlorella in epoxy resin, 96”x 48” x 96”. Cubed was the analysis of the progressive circumstances of the complex duality of an unrelenting, invasive species (man) and the fortitude of natural adaptation (flora/nature). Coordinated according to mathematics (shrinkage equation), the combination of kelp, chlorophyll, chlorella and epoxy resin was arranged on planes to demonstrate an unnatural, precise timeline of the existence of man (resin/cube) and nature (kelp/chlorophyll). The installation pauses at the center, a reflection in time, and the cubes on the floor



become delineated with viewer interaction. There were 1408 cubes total on 22 planes (64 quarter-inch cubes per plane) installed in a cube, which does not exist naturally.

As part of the UNESCO Growing Up in Cities research and training program for the Middle East North Africa (MENA) region in Amman, Jordan, College of Design doctoral candidate, **Ed Salem**, who is conducting field research for his dissertation in a Palestinian refugee camp in Amman, presented part of his research material at a three-day workshop held in October and led by **Roger Moore**. Salem conducted a field visit to the neighborhood and the school, which has been serving as his research base.

**Shawn Sowers**, art + design, was one of 9,000 people who entered the Art of the Plate contest sponsored by Dixie. Sowers was one of 100 finalists that were exhibited at the Museum of Arts and Design (formerly the American Craft Museum). His “all-in-one” designed plate features a spoon and fork molded into the plate that may be separated. No more forgetting the tableware.



## ARCHITECTURE STUDENT'S PROJECT FOR THE DUNDALK HERITAGE TRAIL TO BE BUILT

In the fall of 2001 an Urban Design Assistance Team chaired by **Peter Batchelor**, FAIA, FAICP, proposed the development of a Heritage Trail for Dundalk, an industrial suburb of Baltimore. It was to be a celebration of Dundalk's impressive history of contributions to American industrial technology: The world's fastest seaplane, the Curtis C3 Racer, flown from Logan field in 1925, and capturing the Schneider Cup Trophy for the United States; the testing of the Jeep at Fort Holabird; and the building of 540 Liberty Ships during World War II.

The concept behind the Heritage Trail is one of an outdoor museum, beginning on the waterfront at Colgate Creek, about four miles down the Patapsco River from Baltimore's Inner Harbor. The intention of the trail is to get passengers to leave cruise ships which currently dock beside the creek, enter a museum of industrial technology, and then take the trail up to the Dundalk Village Center, a distance of about 4,000 feet. Along this trail will be many of the artifacts of Dundalk's industrial heritage.

The project was given as a studio problem to Professor Batchelor's Spring 2003 graduate architectural design studio and out of this the community selected two studio projects for further study, one by **Adam Sebastian**, and the other by **Brian King**, along with one independently prepared by their studio instructor. Sebastian's project was finally chosen and will be built at an estimated cost of \$4,000,000. Professor Batchelor, Sebastian and King then worked together during the summer of 2003 to build a scale model of Adam's scheme. This model is now on display at the Dundalk Patapsco Neck Historical Society museum in the town center.

Sebastian's concept is built around a ship on land. The ship is conceived as an outdoor museum that gradually deconstructs as it reaches the town center. Starting at an entrance in the bow, tourists walk between the exposed ribs and plates of the ship, passing by such artifacts as rudders, propellers and parts from engines. Tourists are expected to arrive by car or bus, and then travel on foot through the gradually opening hold of the ship.

Among the comments overheard during a crowd of admirer's surrounding Sebastian's project was that “it brings out the child in all of us. It will certainly put Dundalk on the map.”

**Kim Soper**, another student in Professor Batchelor's studio class was commended for her design of a museum of industrial technology.

Funds are currently being sought to build Sebastian's design concept, and negotiations are under way with the Maryland Port Authority to secure land for the museum of industrial technology at the start of the trail.



# faculty & staff

Please join us in congratulating

**Georgia Bizios,**

who has been selected as a recipient of the Association of Collegiate Schools of Architecture Distinguished Professor for 2003-2004 by the ACSA Board of Directors. She joins Dean Marvin Malecha, Henry Sanoff, Bob Burns and Roger Clark, who received the ACSA Distinguished Professor award previously.

This award is for “sustained creative achievement in the advancement of architectural education through teaching, design, scholarship or service” and is the highest honor given by the architecture discipline’s educational organization.

Congratulations Georgia!



**Peter Batchelor**, FAIA, FAICP, architecture, was recognized as a contributor to an award recently given to the Town of Chapel Hill Planning Department. The project titled “Visualizing the Future: Planning for downtown Chapel Hill in 3-D” received an Outstanding Planning Award from the North Carolina Planning Awards Committee at the 2003 NCAPA fall meeting.

Professor Batchelor, a consultant to the planning department, organized and facilitated urban design workshops whose objective was to examine alternative design solutions to several publicly owned properties in downtown Chapel Hill.

Students from his Spring 2002 undergraduate architecture studio gathered information about the built environment and assisted workshop attendees in their comprehension of planning issues.

The workshop was notable for its use of interactive computer modeling of alternative building proposals and its ability to generate rapid design solutions to highly visible public sites.

Professor **Georgia Bizios**, FAIA, architecture, was a panelist at the Building Virginia conference in Richmond, Va. She presented “The Custom Designed Home Now,” with Dale Mulfinger, FAIA, of SALA Architects and the University of

Minnesota, and S. Claire Conroy, Chief Editor of *Residential Architect*.

Professor Bizios wrote an article titled “Building on Principles,” that was published in the Summer edition of *Phi Kappa Phi Forum*, a quarterly newsletter published to enhance the image of the Honor Society Phi Kappa Phi.

Research conducted this summer by **Gail Borden**, architecture, on affordable modern residential design received an additional grant of support from the Triangle AIA and was published in October’s issue of *Architectural Record*. Borden’s presented “Weaving a Virus: 20 Propositions for Suburban Living” at an Association of Colleges and Schools of Architecture Central Regional conference titled WEAVING, at Ball State University on October 24-26. Borden is scheduled to present “20 Propositions for Suburban Living” in Honolulu, Hawaii, during an international conference in arts and humanities in January.



**Susan Brandeis**, art + design, lectured and presented slides, “Post Digital Textiles: Rediscovering the Hand,” at the Surface Design Association International Conference held in

Kansas City, Mo. in June. She made a slide presentation called "The Nature of Place: The Place of Technology," at the Potomac Craftsmen Fiber Guild in Washington, D.C., in September.

In addition, Brandeis organized the annual meeting of the Southeast Fibers Educators held Oct. 3-5, 2003. This is the second year that the organization has met at Penland School in Penland, N.C., to discuss research and issues in teaching in the fiber arts. Brandeis has an upcoming exhibition at the McColl Center for Visual Art in Charlotte, N.C., for recipients of NC Arts Council Fellowships April 16-June 5, 2004. Also in 2004, her art work will be published in *Fiberarts Design Book Seven* by Lark Books.

Visiting assistant professor of landscape architecture **Charles Burger**, ASLA, received the 2003 Minette C. Duffy Award for his project "The Classical American Homes Preservation." The Duffy Award is North Carolina's highest award for the preservation, restoration or maintenance of landscapes, gardens, streetscapes or grounds related to historic structures.

**Bob Burns** (B.Arch. 1957), architecture, was presented with a 2003 Gertrude S. Carraway Award of Merit for his work to save the Kamphoefner House. The Kamphoefner House was built in 1950 for Henry Kamphoefner, founding dean of the College (then School).

Each year, Preservation North Carolina presents the Gertrude S. Carraway Awards of Merit to individuals and organizations that have demonstrated an outstanding commitment to promoting historic preservation

as part of their annual conference. The awards have been given since 1975 and are named for the late Dr. Gertrude S. Carraway of New Bern, a leader in the successful effort to reconstruct the state's colonial capital, Tryon Palace, in New Bern.

Professor Burns also served as an issue consultant on the Summer edition of *Phi Kappa Phi Forum*, a quarterly newsletter published to enhance the image of the Honor Society Phi Kappa Phi.



**Nilda Cosco**, extension – Natural Learning Initiative, participated in the Children's Village: Designing Environments for Infants and Young Children conference held Jan. 25-28, 2004,

in Clearwater Beach, Fla. Cosco presented "Healthy Development Through Community-Based Places for Play and Nonformal Education: Models and Best Practices."

**Denise Gonzales Crisp**, graphic design department chair, was the mentor feature for the December 2003 issue of *CMYK Magazine* titled "Visual Stimuli."

**Michael Cuales** (MID 2000), art + design, directed the new recruitment CD for the Art + Design Department. As an alumnus who works as a multimedia specialist with NC State's Learning Technology Services and teaches animation, Cuales combined his talents to promote the program from which he graduated.

In 2001, AV Video Multimedia Producer's New AGE Award Honorable

Mention winner Cuales produced an online trailer for an e-book, *The Between Time*, by Barry Gerdson, as his master's thesis in industrial design. "This was an exercise in testing the limits of one-man production," says Cuales.



**Lope Max Díaz**,

art + design, has been invited by The National Endowment for the Arts, Division of Museums and Visual Arts, to participate as a panelist in their 2004

Visual Arts Grant Review Process which will take place in Washington D.C., Nov. 3-5, 2003. Díaz, who has participated in numerous art/design grant review panels at the local, state and regional level, is the first faculty member in his department to serve on a NEA Visual Arts grant review panel.

**Percy Hooper**, industrial design, traveled to the IDSA Educator's Conference in Manhattan to present Aug. 9-11, 2003. He presented "Critical Motivations and New Dimensions" at the International Council of Societies of Industrial Engineers in Hanover, Germany on Sept. 5-7, 2003.



**Fernando**

**Magallanes**, landscape architecture, assembled and led an Urban Design Assistance Team of 10 professionals and two landscape

architecture students to undertake a one-week charette for Randallstown, Maryland. The charette was sponsored

by **Peter Batchelor** and the Baltimore County Community Conservation. The project involved a revitalization study and plan of an affluent suburban African American community. The team included several College of Design connections including, alumni landscape architects



**Tim Maloney** of Wake County Parks and Recreation; **Christine Hilt** of CLH Design; assistant professor **Kofi Boone**; **Roger Leeson** of Boney Architects; **Tracy Finch**, NCSU/UNC Charlotte Spain Summer program alum; **Adam Kallish**, former Graphic Design instructor; **Yasmin Fozard**, former LAR instructor; and **Joel Osgood** and **Jesse Turner**, fifth year landscape architecture students. The successful charette concluded with a final presentation to a 150 citizen group and a promise that the plan and guidelines would be heeded in the future development decisions.

Excerpts from remarks from **Dean Marvin J. Malecha's** TOPAZ Medallion acceptance speech were featured in the November *DesignIntelligence*, a monthly newsletter of the think-tank, the Design Futures Council. The November issue is a special 32-page publication devoted to design education. Malecha's TOPAZ honors will be included in the *Almanac of Architecture & Design 2004/5th Edition*, available January 2004.

Director of the Natural Learning Initiative **Robin Moore**, landscape architecture, is the coordinator of the UNESCO Growing Up in Cities (GUIC) research and training program for the Middle East North Africa (MENA) region, based in Amman, Jordan. During the second week of October 2003, he led a three-day training workshop at the UNESCO Training Center with city planning colleague David Driskell, from Cornell University. Twenty-five architects, urban planners, other professionals and government officials attended the professional development meeting from three cities in Jordan as well as from Alexandria, Egypt.

Moore also presented the keynote address to the Carolinas Chapter of the American Horticultural Therapy Association, Annual Meeting, at the Daniel Stowe Botanical Garden in Belmont, N.C. He was at the Chicago Botanic Garden in Chicago to present a segment of the Healthcare Garden Design Certificate program, to an audience of landscape architects and garden designers interested in entering the new market of healthcare design. He is a visiting lecturer at the University of



Colorado, Boulder, College of Architecture and Planning, Ph.D. program.

Most recently, Moore presented "Designing Places for Healthy Child Development: Community Processes and Evidence-Based Setting Systems," at the Children's Village: Designing Environments for Infants and Young Children conference held Jan. 25-28, 2004, in Clearwater Beach, Fla.

**Vita Plume**, art + design, presented "Textiles Revealed: The Technology of Symbols and Storytelling," on November 6 as part of the Gallery of Art & Design's lecture series. The Gallery is located on campus in the Talley Student Center.

**Wendy Redfield**, architecture, received the ACSA/AIAS new faculty teaching award for 2003-2004. This award is given to recognize demonstrated excellence in teaching performance during the formative years of an architectural teaching career.

**Henry Sanoff**, architecture, was the keynote speaker at the Quality of Urban Life conference in Istanbul, Turkey (Istanbul Technical University), on December 6. Sanoff presented a paper titled "Cross Cultural Methods of Community Participation."

In 2002, the *Chicago Architectural Journal* published **Kristen Schaeffer's** article "The Plan of Chicago as a Map of Heaven." Schaeffer presented a paper at the International Seminar on Urban Forum, "The Planned City?" symposium, in Trani, Italy.

In fall 2003, Schaeffer's book *Daniel H. Burnham* was published by Rizzoli International, and was favorably reviewed



in the *Atlantic Monthly*. She also presented and configured a panel on Burnham at the Chicago Architecture Foundation, Chicago, Ill.

While in Chicago, Schaeffer was interviewed on "Chicago Tonight," a local PBS television program on WTTW, Chicago, and gave a presentation to a class in the graduate preservation program at the School of the Art Institute, and to an undergraduate class at the Illinois Institute of Technology.

Most recently, Schaeffer lectured in the Program in the Humanities and Human Values at The University of North Carolina at Chapel Hill, as part of a seminar, "City of Big Shoulders: Chicago's History, Literature, Architecture and Music."

An article titled, "Plan nears final draft – future of Manteo is beginning to appear clearer," appeared in *The Outer Banks Sentinel* (November 10, 2003) detailing the work on the 20-year plan for the Town

of Manteo. Design extension specialist **David Stein** and Landscape Architecture Chair **Achva Benzinberg Stein** attended a workshop Nov. 19 to answer questions about the plan submitted by the College of Design.

NC State's Bell Tower glowed red on November 7 in honor of **Achva Benzinberg Stein**'s recent investiture as a Fellow in the American Society for Landscape Architects. Stein is the first landscape architect on the faculty to be recognized as a Fellow.

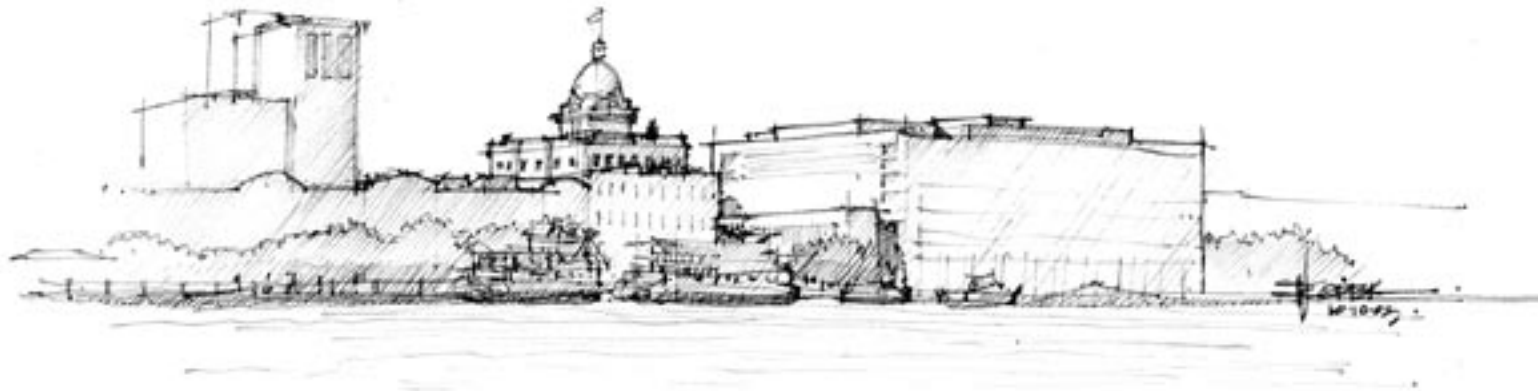


**Paul Tesar**, architect, has been appointed Cass Gilbert Visiting Professor at the College of Architecture and Landscape Architecture (CALA) at the University

of Minnesota for the 2003-2004 academic year. Paul will visit the college several times throughout the year to work with administrators, faculty and students on a review of design studio pedagogy and its relationship to other aspects of the curriculum.

As part of this appointment he also is scheduled to participate in the CALA lecture series on the topic "Architecture Between Necessity and Volition" on March 10, 2004.

Tesar, himself a former recipient of a Fulbright Grant, has been appointed to a three-year term as an "area specialist" in architecture on the National Fulbright Selection Committee. The committee meets annually at the Institute of International Education (IIE) in New York City to select the finalists for grants to pursue study, research or professional training in various countries around the globe.



## SKETCH DIARY

During the AIA South Atlantic Regional Conference, **Steve Cofer** (BEDA 1983; B.Arch. 1984) found some time to sketch the Savannah riverfront (above).

Share your travel sketches with fellow alumni. Send them to the *news* magazine, NC State University College of Design, Office of External Relations, Campus Box 7701, Raleigh, NC 27695-7701.

**DESIGN GUILD** is an association of alumni, friends, design professionals and industry leaders established in 1996 to promote design education at the NC State University College of Design through private contributions and gifts.

For information on how to join the Design Guild, please contact the Office of External Relations at 919/515-8313.

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2004 NC STATE UNIVERSITY  
COLLEGE OF DESIGN CALENDAR



**LECTURES** concerning architecture, which are co-sponsored by the American Institute of Architects-Triangle, will be held at 6 p.m. in Kamphoefner Auditorium at NC State University. Receptions precede the lectures. Design Guild members at the Partner level may contact the External Relations Office at 919/515-8313 for reserved seats.

**EXHIBITIONS** are featured in the Brooks Hall Gallery.

**VISITORS** are encouraged to verify time and location of events, which are subject to change. For more information, call 919/515-8313 or sign up for DESIGNlife, an e-newsletter at [www.design.ncsu.edu](http://www.design.ncsu.edu) (link to "news").

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

For more details, go to [www.design.ncsu.edu/events](http://www.design.ncsu.edu/events).

**January 14 - February 7**  
College of Design Admissions Exhibition

**February 2**  
Architecture lecture by Robert Campbell

**February 7**  
Renewed Communities: Downtown  
Partnerships for Design & Development

**February 8 - 14**  
Landscape Architecture Exhibition

**February 15 - March 6**  
Michael Rock 2 x 4

**February 23**  
Architecture lecture by Mark McInturff

**March 6**  
Design Guild Award Dinner

**March 11**  
Universal Design Practices for Architects

**March 14 - April 24**  
Ghana Exhibition

**April 5**  
Architecture lecture by Rick Joy

**April 19**  
Harwell Hamilton Harris Lecture features  
architect John Pawson

**April 25 - May 1**  
Graphic Design Senior Exhibition

**May 2 - 15**  
Graduation Exhibition

**May 15**  
Spring Commencement Exercises

**May 15 - August 15**  
Summer Exhibition

**May 20 - 22**  
Early Childhood Outdoors Design Institute

**May 15 - August 15**  
Summer Exhibition

**August - September (TBA)**  
Brian Shawcroft: 50/50 Exhibition

**September 17**  
Design Guild Event

**November 12 - 14**  
ARE Prep Course: Graphics Divisions



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