It is often the simplest things that fascinate us. Children can spend hours in the imaginary castles and forts made from the boxes carrying the latest technological innovations. A simple set of watercolors and white sheets of paper can enliven the unexpected repair job on an exotic or long obsolete engine. In times of dures certain individuals rise to the occasion by combining the resources at hand in the most unusual way to uniquely and effectively address the situation. It is a trait that Americans treasure. Yankee ingenuity has become the hallmark of the American image around the world. Intellectual agility matched by the ability to apply knowledge toward the resolution of an urgent need is the very essence of innovation. This is the essence of creativity from necessity. We have entered a difficult economic period, perhaps more difficult economically than any era for the last seventy years. Yet there may be similarities in how the creative spirit responds to such a time as a great asset. Just as was true during the 1930s many designers are not able to find traditional positions. It was during this period that many new professions and endeavors were created. The creative spirit cannot be diminished even if a redesign of the world is necessary. Suddenly the world of design expanded to Hollywood sets and costumes, to furniture and industrial design, and to a reconfiguration of every day items as the profession of industrial design transformed manufacturing. We are witnessing a similar phenomenon as designers enter the related areas of new media, branding and the cognitive processes that help to determine new product launch and consumer preferences. We are witnessing architects and landscape architects enter into large corporations as land planners and investment advisors. And, we are experiencing the transformation of services as the traditional design processes give way to integrated project delivery models. And, the role of advanced research has begun to rise as the standards of practice have risen with each new product and the understanding of the environmental imperative has become more acute. The necessity of the designer’s response certainly will stimulate creativity in order to assure the vitality of the design profession in society. Yet, through all of the energy that this challenging period of reconfiguration brings us is an even more fundamental challenge. A little more than a year ago I had the honor to be a member of an American Institute of Architects delegation to the International Union of Architects triennial meeting in Torino, Italy. Like many U.S. conferences, a great deal of attention was given to environmental concerns. A gentleman from Africa stood up at a few of the sessions I attended and delivered a moving call for assistance. From my notes and memory here is what he said. Ladies and gentleman at this conference, I have heard a great many references to sustainability and environmental activism. I would like to introduce for your consideration another S word, survival. If a man or woman has no firewood to stay warm or to cook food it does not matter to them if it is a rare species of tree that meets their needs. If there is no food to eat then foraging in even the most environmentally sensitive area matters little. If there is no fresh water to drink we will fight for what there is. Ladies and gentleman bring your creative attention to our aid.

I have never heard a more powerful call for creativity from necessity. Certainly this is a time when new careers are being discovered and invented. The traditional professions are either transforming so as to become new again or they are fading in importance. Creativity, innovation and survival are connected as never before. In the wealthiest nations the environmental imperative reminds us that we must adjust or we are fading in importance. Creativity, innovation and survival are connected as never before. In the wealthiest nations the environmental imperative reminds us that we must adjust or our way of life, perhaps even our beloved freedom, may be threatened. Among the nations that are most threatened, the most basic human needs must be met or unrest will be spawned. The connection between the wealthiest and the most needy has become increasingly close. In our nation we have witnessed the rise of design as retailers have discovered its value in differentiating products. Retailers have begun to understand the market value of design just as manufacturers understand the manner by which the design process improves product quality, ease of manufacturing and stimulates innovation. Everyday household items have become the subject of design investigation giving rise to design sensitivity among a broad population. It is time to turn this energy toward the most basic human needs on behalf of those who cannot act on their own behalf whether they are located in a third world nation or in the American center city.

The design professions together, working seamlessly, from the clothing people wear, to the furniture and utensils they use, to the manner by which they gain access to information, to the buildings and landscapes that frame their environments have the opportunity to make a difference in this world. It will require of us a collaborative spirit. It will require that we mute our egos and listen and intensely observe so as to know how we are needed. Our reward is the facilitation of people’s lives. Our reward may be as simple and as complex as providing a clean drink of water, a warm cloak, a dry bed and a place for the next generation’s designer to study. If we do this we will prosper. If we do this, all of the other opportunities will follow. Let this be the guide to the transformation of the design professions. Let this be our manifest. creativity from necessity? There is so much in the world to inspire us.
College of Design 60th Anniversary

To see the 60th Alumni Memories video, visit http://tinyurl.com/cod60.

Thanks to all of the Sponsors…

Classic Graphics: 60th Registration Brochure Printing
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Vectorworks: Landscape Architecture Tour

The 60th Anniversary Celebration and Reunion was supported by the NC State Foundation.

Clockwise from above:
Sherry O’Neal and Alison Valentine Smith of the External Relations Office, welcomes Banks Talley (MID 2002) while he is signing in and Craig McDuffie (BedV 1983) to the registration area. Brooks Hall banner welcomes alumni to the 60th Anniversary Reunion Celebration. Alumni Architecture Exhibition in Brooks Hall, coordinated by professor Roger Clark. Charles Sappenfield (B.Arch. 1956), center, shares memories with Robert Lackney (B.Arch 1961) and Barbara Lackney. Roula Qubain (M.Arch. 1992) and Kevin Utsey (BedA 1979, M.Arch. 1984) enjoy catching up.

Graphic design faculty members led a hands-on letterpress session. Marley Carroll (B.Arch. 1960) considers bidding in postcard art auction. Reunion party at the Pit Barbecue Restaurant.

Above: Returning alumni enjoy lunch in the courtyard.
Below: Design/Smith award recipients Jonathan Newkirk (MID 2003), Bill Chamber (BArch 1975) and Steve Schuster (BEDA 1973) with Dean Marvin Malecha. Recipients Matthew J. Checkowski (BED 1998) and Tracy Spencer (BAD 2004) were unable to attend.

60th Anniversary College of Design
Design Guild Award Dinner

12th Annual Design Guild Award Dinner Honors Tom Darden

April 4, 2009 Raleigh Convention Center

Thanks to all of the Design Guild Dinner Sponsors...

Dinner Dancing: David Allen Company

Award: Brick Industry Association, Southeast Region

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Adams Products Company
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Lisa Remstrom and Bob Perkowitz
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Special Thanks:
AV Metro

Opposite page, clockwise from top:
2009 Design Guild Award recipient Tom Darden
Dean Marvin Malecha congratulates Wings on Wings recipients Judy and Robert Abbe. Matt Tagaez also received a Wings on Wings award.
Reception before dinner.
William A. McDonough, FAIA, offers tribute to Tom Darden

This page, clockwise from top:
Predinner socializing.
Chuck Fink (BDAE, 1982) with Dick Bell (BDAE 1950), representing the first graduating class of the School of Design.
A captivating acceptance speech.
Post dinner dancing.
Student attendees.
Birthday serenade for Cindy Malecha by Ladies in Red, NC State’s female a cappella group.

SAve the daTe
The 13th annual Design Guild Award Dinner will honor Greg Hatem on April 10, 2010, at Bay 7, American Tobacco Campus.

Design Influence / FALL 2009
Walt Disney Imagineering Hires Two Students as Interns

After the NC State team won second place in the 18th Disney Imaginations Design Competition, what next? For two of the students on the team, Ashley Wagner (art + design) and Steven Varela (engineering), staying on in California to complete an internship with Walt Disney Imagineering was the next item on the agenda!

Wagner is working on the Blue Sky Team, which develops concepts, analyzes parks for suggested enhancements, and works on artwork. As one of four interns in the group, Wagner says she has learned many new things and works on a lot of illustrations.

Varela is working in the Research & Development department. His group works on new types of technology and how these concepts could be turned into new experiences at the parks.

Each week, the Disney interns participate in brainstorming sessions to review ideas. Product design, engineering, interior architecture and design students collaborate and bounce ideas around.

Frank Reifsnyder, an Imagineering spokesperson, describes the sessions as information where any idea is possible. “The sky is the limit and there are no bad ideas,” explains Reifsnyder, and that’s how Blue Sky got its name.

Varela saw the flyer about the competition and put flyers on campus trying to recruit teammates: “I mentioned in the flyer that they had to be willing to give up winter break,” says Varela.

Each student says they lost count of how many hours they spent on the competition concept and presentation, but it was well worth it. Varela said, “I didn’t have connections with anyone in design.”

so I kept putting the submission off. I realized that we had no chance unless our idea stood out.”

“Because of the contest, I’m smiling every day and I want to go to work. I love it. The atmosphere is great.” Wagner says she found the idea to compete interesting, but didn’t know the life-altering internship would be in the mix for her.

“I hope others get the chance. It changed my life’s track,” adds Wagner.

The NC State group, also comprised of Corban Prim (art + design) and Morgan McCormick (creative writing), worked from October until February on the project. In April 2009, they received notification that their group made the top three finalists. The presentations in California were held in June, so fine-tuning the project was done in addition to final exams, finishing class projects, and graduation for some.

According to Reifsnyder, students are not guaranteed an internship for winning or participating as finalists, although all interview with Disney executives and are considered. This year two of the NC State students were offered internships. It depends on the skill set of the students in the competition and the needs that Disney has for the year.

For those who might be interested in following in their footsteps, Varela says you have to be committed to the goal, start early and get organized. “Your heart has to be in the project and you have to devote your time,” he adds, “The multidisciplinary team really contributed to our success.”

The students say master of art + design student and instructor Elena Page was their rock. Wagner and Varela say she held them together and kept them focused. Page offered motivation and always made time for the team. Page’s expertise comes from winning the competition while an engineering student at NC State and working as an Imagineer for Disney for a decade.

Wagner and Varela said the only thing that would improve their experience would be if Corban and Morgan were there with them.
Animation entrepreneurs Jason (BID, BAD 1997) and Michael (BID 1999) Carpenter believe the College of Design is the “greatest place ever,” and the two brothers credit the college for giving their careers a successful start.

“The College of Design is perhaps my favorite place on Earth. Everything I am able to do today in my career, and as a designer, I owe to my wonderful teachers and fellow students from the College of Design,” says Jason.

The reality of their combined strengths hit home while in graduate school. “It was great traction with employers to be a brothers pair,” says Michael. “Companies seem to like hiring siblings or close-knit teams who appear to share a brain. Together you are worth more than the sum of your parts.”

Directing animation projects, from TV commercials to major theme park attractions (like Spaceship Earth at Epcot Center—an interactive ride experience about the future of technology), their company, Carpenter Brothers Animation (http://carpenterbrosanimation.com), is a success. The last few years they have worked closely with Big Buddha Baba (http://www.bigbuddhababa.com/) to create projects for Walt Disney Imagineering. “It has been a thrill to take part in Imagineering’s creative process and to see how they blaze a path with new technology.”

The Carpenter brothers are originally from Greensboro, N.C., and now reside in the Santa Monica/Los Angeles area of California. Their interest in NC State began when Jason enrolled in the residential Design Camp while still at Grimsley High School. “Design camp opened my eyes to a whole different world,” he says.

One of this projects with Laffitte helped Michael Carpenter narrow down his career aspirations. Recalling with delight one project near Halloween where Laffitte encouraged his studio to create costumes for the BASH, Michael, said, “I created a commando chicken and once I did that—there was no going back for me. I knew I wanted to work with and create characters.”

Jason’s love of art and newfound desire to become a designer led him to NC State to study industrial design and art + design. Michael, who followed his brother into the industrial design program, says “the unbridled sense of optimism and can-do attitude in N.C., and specifically at the College of Design, leads you to having no question if you can do something or not…you simply do it.”

“One thing we have seen that sets NC State apart from other schools is the emphasis given to creative problem solving from day one. Some of our colleagues have attended fine arts schools and possess excellent technical skills, but they don’t tend to face design problems in the same way,” emphasizes Michael of his design school experience.

“We learned to think differently and to think around the problem. Learning to brainstorm about brainstorming and to take a step back to see a number of ways to approach a design problem before trying to solve it. This approach has stayed with us all that we do,” he adds.

Michael describes professor Bryan Laffitte as “a magician with the way he draws. Bryan set a great example for his students and made us all want to be more like him.”

One of his projects with Laffitte helped Michael Carpenter narrow down his career aspirations. Recalling with delight one project near Halloween where Laffitte encouraged his studio to create costumes for the BASH, Michael said, “I created a commando chicken and once I did that—there was no going back for me. I knew I wanted to work with and create characters.”

Jason relays his memory of flat-out refusing to use a computer during his first three years of design school. “Chandra Cox still teases me about how she had to beg me to use a drawing tablet and how that led me to take Pat Fírter-Sears’s animation class which ultimately started my career path.” Being an animator these days is almost all digital, he explains.

The hub of animation is in California, so they decided to study, work and live there. The brothers went to graduate school at the California Institute of the Arts (CalArts) to earn MFA’s. While in school the Carpenter brothers were also earning credibility in the animation world.

Between them, their in school credits included an animated segment for Drew Carey’s Green Screen Show, a short film for Sesame Street, the identity campaign for WB kids and work on Cartoon Network’s Aquatam Hunger Force. “The reel from these projects landed us the Epcot Center Spaceship Earth job,” adds Jason. Six months out of the CalArts program, the brothers were directors. For the duet, presenting themselves as a team has helped them exponentially in animation projects. “We fill in each other’s gaps,” says Jason. “We still get to play in the sandbox together like when we were kids,” adds Michael.
As the PhD in Design program enters its 10th year, it seems appropriate to cite the outcomes across its brief history. The research degree admits students from architecture and landscape architecture and is only one of four programs in the nation offering advanced study to students with backgrounds in graphic and industrial design.

Since the program’s inception in fall 1999, the number of affiliate faculty has grown to 16, showing increasing College of Design interest in issues of knowledge generation and applied research. The program complements local faculty expertise with distinguished visitors from around the world. In recent years, 26 esteemed faculty and practitioners have conducted two-day seminars and public lectures on issues related to research and research education. Approximately 20 students have graduated from the program since the first became eligible in 2002 and another 22 students are currently active in coursework and dissertation research. Focusing on research in areas as diverse as design for health and well-being, sustainability, learning, technology, and the urban context, as well as design history and criticism, the following students have excelled in their positions upon graduation from the College of Design:

- Dr. Daryl Carrington, Director of Sustainable Design, J.Davis Architects, Philadelphia
- Dr. Hyejung Chang, Assistant Professor of Landscape Architecture, University of New Mexico
- Dr. Sudekshama Chatterjee, principal of Kimal Chatterjee & Associates; research affiliate of the Children, Youth and Environments Center for Research and Design at the University of Colorado in Boulder; visiting faculty in the graduate departments of Urban Design and Urban Planning in the School of Planning and Architecture, New Delhi; and the News Archive Editor for the peer-reviewed, international journal “Children, Youth and Environments.”
- Dr. Ryan Hargrove, Assistant Professor of Landscape Architecture, University of Kentucky
- Dr. Jianxin Hu, Visiting Assistant Professor of Architecture, College of Design, NC State University
- Dr. Mohammed Zakiiu Islam, Assistant Professor of Architecture, Bangladesh University of Engineering and Technology
- Dr. Orcan Kepe, Instructor of Interior and Environmental Design, Kadir Has University (Turkey)
- Dr. Magdy Ma, Project Manager, The International Design Opportunity, School of Design, Hong Kong Polytechnic University
- Dr. Erim Demir Mischchenko, Assistant Professor of Architecture, Mewen University (Turkey)
- Dr. Aydin Omerdin, Instructor of Landscape Architecture, Ankara University (Turkey)
- Dr. Celen Pasalar, Extensive Assistant Professor of Landscape Architecture, Director of the Downtown Studio, College of Design, NC State University
- Dr. Andrew Payne, Instructor of Architecture, Savannah College of Art and Design
- Dr. Dennis Puhalla, Professor of Design, University of Cincinnati
- Dr. Umit Toker, Assistant Professor of City and Regional Planning, California Polytechnic State University
- Dr. Zeynep Toker, Assistant Professor of Urban Studies and Planning, California State University at Northridge
- Dr. Cynthia van der Wiele, Assistant Professor of Industrial Design, Georgia Institute of Technology

Graduates’ success in teaching and research is matched by an impressive number of publications and projects. This broad dissemination of research by students and faculty continues to attract new students from all over the world. The current student population includes students from Chile, Iran, China, Korea, Egypt, and Turkey, as well as the United States. The College of Design looks forward to continued leadership in research education and contributions to the knowledge of design.

Story and photos by Tim Peeler/GoPack.com

For Erik Larsen and Brandon Johnson, designing and overseeing the construction of the Lonnie Poole Golf Course was more than just another assignment for the Arnold Palmer Design Company. It was a way to give back to the school where they both received their college educations.

Larsen, who earned a degree in landscape architecture and horticulture in 1977, has helped the King of Golf design and build more than 100 golf courses since joining Palmer's company in 1983. But none means more to him than this one.

“When I first heard that NC State wanted to build a golf course on Centennial Campus, I walked into Claude McKinney’s office and asked about being part of the project,” Larsen said. “That was in 1989. A lot has happened since then, but now we have a great golf course here.”

The Audubon-certified course, which means it was built and will be maintained in an environmentally friendly manner, is the first Palmer has ever built on a college campus.

For Johnson, who graduated with a degree in landscape architecture with a minor in music performance in 1997, assisting in the construction of the long-awaited NC State course fulfills several dreams. He remembers writing a research paper on Palmer when he was a senior at South Mecklenburg High School in Charlotte. It wasn’t very good, Johnson admits, but remembering it makes him smile after working for Palmer since 2006.

“This project couldn’t have been better for me,” Johnson said. “I got to build a golf course for my alma mater and for my boss and one of my biggest influences. This is really a dream come true.”

Johnson and Larsen were on site every couple of weeks throughout the 25-month construction process (Palmer, on the other hand, toured the site three times.) They were heavily involved in every phase of construction of the 7,508-yard, par-71 course, which was carried out of 200 pristine acres of hardwoods and evergreens.

All three were on hand on July 31, when Palmer officially declared the $11.6 million project open for the public.
Architecture Students Design Instruments

Architecture for the Underserved Studio (ARC 503), taught last spring by Teaching Fellow Patrick Rhodes, combines a hands-on, grassroots approach to help clients in need with an academic method of testing theory. Eight master’s of architecture students, including Leslie Aldridge, Leslie Bloem, Erich Brunk, Jessica Cochran, Stephanie Greene, Lindsey Ottaway, Karl Rogers and Matthew Weiss, signed up for the studio because they wanted to help people and design real-world solutions while collaborating with actual clients. Leslie Bloem sought out action-oriented, real-world design/build details that would provide instant gratification. Matt Weiss said that making things instead of theorizing was great. “We worked full scale in the shop and actually built things,” he adds.

Although there were several projects during the semester, the one that provided the most contact with client input involved making new instruments with students enrolled in the Community Music School (CMS) in Wake County. Teams of graduate students created instruments based on what the talented children desired most. With no limitations put on the pupils’ creativity, most students wanted instruments different from what they play at CMS. The design team was impressed, and a bit intimidated, by how smart the CMS students were. Rhodes charged the students with making the instruments out of salvaged parts and no more than $50.

The instruments were unique and the final products included new twists on conventional instruments, including a mini-trombone, a guitar/flute/French horn combination instrument, a drum set, a cello, a dulcimer-like instrument, and a string/percussion combination instrument known as the “drum-tar.”

Program Director Anne Everhart says, “It was such a rewarding experience to have CMS students participate in this project with graduate-design students. Each instrument created was uniquely and delicately crafted in a short amount of time. Our students enjoyed being able to explore a different side of their creative minds, and putting their thoughts on paper.

“This was their art, their music, and their project, prepared especially for them,” Everhart said. The CMS students were able to tour the design studio where their instruments were made, and the work was showcased in the lobby of Brooks Hall.

The architecture student teams watched the pupils create music and write songs on their new instruments. It was rewarding for the NC State students to witness the delight the CMS students had with their creations. According to family members of the CMS participants, it was a mutually beneficial experience.

Instructor Wrightson, CMS student Ari Moore’s grandmother, said it was a great opportunity for him to express his creativity by combining two instruments that he is most interested in. “He worked on an instrument called a drum-tar. The students that worked with him were so patient and kind. They took his ideas, even though they seemed far-fetched. Ari thinks through music and this project allowed him to see his thoughts made into something tangible.”

Catrine Jules, whose son Jaden Jules is a CMS student, said the project is something in which her son takes pride, and the visit to NC State has broadened his horizons.

“It was such a great experience for Jaden... [including his visit to the Architecture department] where for the first time, he showed interest in something else other than performing arts,” she said. “It was truly a remarkable experience and one that my child will cherish forever.”

As Jaden puts it: “It was a great experience working with a talented student. I hope to help someone the same way that Leslie has helped me in building this cello.”

“It was a very rewarding experience working one on one with Jaden. I was amazed by his intelligence and dedication at such a young age. I feel very privileged that I was able to build him an instrument that lets him express his creativity and his talent,” says Bloem.

Montrell Jordan’s mother Melissa said he was very excited. “The students were instructed to share with the NC State students to create an instrument that the children didn’t have, but wanted to have. The finished product was far more than we all imagined it would be. Since the creation of the Trombone, Montrell and his little brother have shared it with family and friends and to date, it still remains a part of his musical instruments in his music room,” she says.

Jessica Cochran says, “Working with Montrell was rewarding because it took him a while to warm up to us. At first, he was quiet and reserved—only answering yes/no questions. Finally, we gave him a pencil and sketch book and he totally opened up. He drew for us explanations on how a trombone worked. It was incredible. Every meeting after that he met us with a huge smile totally ready to build his instrument.”

The Community Music School provides an opportunity for children grades K-12 from low-income families to receive private music lessons for $1 per lesson. Students are taught by music professionals and teachers in most orchestral instruments in addition to piano, percussion, voice, and guitar. For more information about Community Music School, please visit the CMS Web site: www.cmsraleigh.org.

In addition to the CMS project and the other community projects, the architecture graduate studio culminated with a collaborative effort of all the students to build an Eco-station prototype. The Eco-station was designed to collect rainwater that would be used to sustain an urban garden contained in the structure. The group worked on a sketch and sought out materials to build the prototype, which was on exhibition in the college’s courtyard at the end of April.
Once again the college of design’s alumni and friends continued to provide generous financial support for its students and programs, despite the economic challenges of past. At the close of the 2008-2009 fiscal year, almost $1.3 million in gifts and pledges had been donated to the college. Highlights of last year included a couple of planned gifts, several new scholarships and many sponsorship gifts from alumni, friends, and allied industry in support of the 60th anniversary celebration. More details of last year’s fundraising success can be found in the 2008-2009 Annual Report (see insert or go online for the full report at www.design.ncsu.edu/PDFs/AIAR0809.pdf) plus a complete list of donors to the college of $100 or more during last fiscal year is included on page 33. If you would like to find out more information on how you can make a gift, please contact Carla Abramczyk at carla_abramczyk@ncsu.edu or 919.513.4310.

Development

The college has been honored over the past several years by a growth in annual scholarships from several sections of the American Institute of Architects North Carolina Chapter: The Eastern Section, Piedmont Section, Winston-Salem Section, Winston-Salem Section, and, most recently, a scholarship and fellowship from the Triangle Section. Each section established a scholarship or fellowship to benefit a student studying architecture from their geographic area. The scholarships range from $1,000 to $2,000 and each year will be matched by an additional donation from the National American Institute of Architects. To date the AIA Chapter Scholarships total more than $10,000 in scholarships and fellowships each year. The college thanks the members of these sections for their generous ongoing support of architecture students.

Small gifts make a big difference for students and donors

The following is an excerpt from a discussion from the College of Design’s LinkedIn group page. Ryan Harrison (MID 2005) mentioned his personal experience establishing a small annual scholarship to benefit a student studying Industrial Design. The Etta Kea Scholarship, named for his daughter, is matched by his company and currently provides a $600 award annually. Students are so grateful to receive this type of assistance and truly appreciate the gift from a young alumnus in the early years of his career giving back to support them and the college. “I would suggest to all ID graduates to start contributing to their school programs in some way. Not only do I contribute through IDSA but I started a scholarship two years after graduating. It’s only for a few hundred dollars each semester (matched by my company) but it rewards a talented student who can now afford additional supplies or books. It also gives them another award on their resume... Most graduates I met have never thought of donating a small gift. We either don’t ever think about creating a gift, or we get caught believing scholarships are required to be several thousand dollars — neither is the case. Through the creation of this award I have been privileged to meet many talented designers who I otherwise might not have. It’s been great to maintain a connection with the college and to build a professional network of potential future applicants. It’s pretty much a win-win. The fact that most companies have college gift matching plans is only a bonus. Now my little amount (which I increased once already) becomes slightly...not at all...and you know what? Small gifts as it is, I haven’t received one single student complaint yet. One other cool thing is that if you make the award you can name it whatever you would like and set the criteria. Name it something prestigious and then foster the type of designer you would like to see.”

Alumni Outreach

The new academic year started off with a flurry of activity—beginning with the Back-to-School Barbecue to lectures and alumni and friends receptions. We cannot thank enough the alumni and friends who answered our plea to save the Back-to-School Barbecue. Because of their generosity this College of Design tradition continued for another year. As you can see from the picture of the long line to receive food on the back cover, everyone enjoyed the event, despite the wet weather. The new combined fall lecture schedule for architecture and landscape architecture includes an impressive group of visitors. On almost every Monday night at 7 p.m. a lecture in one of these disciplines will be held. Remember that you may get continuing education credits by attending the lectures at the college. A list of lectures scheduled to date can be found inside the front cover of this magazine. For up-to-date information, please check the college’s Web site and design.ncsu.edu/events.

We continue our tradition of hosting alumni and friends receptions across the country, usually held in conjunction with the national AIA or ASLA conferences as well as the NC regional conferences for these professional organizations. We had a great turnout in Chicago at BNI on September 18, 2009. More than 35 alumni gathered to reconnect with each other and to hear an update on the college and the Department of Landscape Architecture from Department Head Gene Bressler, FASLA. Architecture alumni gathered at a reception in Greenville, S.C., on October 1, 2009, at the South Atlantic Region Design Conference. Please be on the lookout for an event near you. If any alumni have an interest in hosting an event at your office, please contact Carla Abramczyk at carla_abramczyk@ncsu.edu or 919.513.4310.

Communications

Ways to stay in touch—magazine, e-news, social media, design communications.

There are many avenues for alumni to stay connected to the college of design. Coming to the college for lectures and participating in the various events from the back-to-school barbecue to alumni receptions to the Design Guild dinner are very active ways to be involved. In addition to these types of events, the college provides timely information in a variety of forums that will meet the needs of alumni and their busy schedules.

• Magazine—Design Influence

Published twice a year the magazine provides current information on college events, department, faculty, and student news, as well as news from alumni and feature articles. For environmental and economic reasons the college is considering moving to an on-line format for the Spring issue of Design Influence. We will continue to mail the fall issue of the magazine.

• E-newsletter—DESIGNLife

For current updates on events at the college as well as department, student and alumni news, the college sends an e-newsletter to alumni and friends who have requested to receive DesignLife. For those of you who have been receiving the newsletter for a while, you will notice that DESIGNLife will arrive only three times each semester. If you do not receive DesignLife but would like to please contact send an e-mail to design@ncsu.edu.

• Social Media—Facebook and LinkedIn Groups

If you would like to find out more information on how you can make a gift, please contact Carla Abramczyk at carla_abramczyk@ncsu.edu or 919.513.4310.

• College of Design Web site—www.design.ncsu.edu

The college’s Web site is the comprehensive place for information on events, resources, departments, students and alumni. There are links to all of the communications tools mentioned above plus current information and news that alumni and prospective students will find useful. The college is currently working on a new Web site that will be launched by the end of 2009. Please continue checking our site and when it is released provide your feedback.

One of the most important aspects of all of these information tools is our alumni. Please keep the college informed of where you are and what you are doing by contacting external relations through design@ncsu.edu.
First, congratulations. I’m really proud of you. I hope you know how lucky you are to have come to this school. Marvin and all the faculty have made this into a truly fantastic school.

I have to tell you a little about my background. I grew up in a wonderful little farm town called Whiteville, North Carolina. I came to North Carolina State for one reason: it was the only place I could afford. As luck would have it, it turned out to be a wonderful school. I’m sure you all have experienced that. I feel so incredibly blessed to have been there and it’s touching to be back. Marvin mentioned that I went on to attend one of those Ivy League schools. That’s true, but the truth is that my very best education came from right there. It’s absolutely incredible.

If any of you know me, you know I’m not shy. I could very easily talk to a wall. But I’ve been quite intimidated about talking to you today because I thought, “What could I say to you that would be helpful in this difficult time?”

What I decided is that I am not going to tell you anything about my work—I want to talk about and directly to you. I’ll do it by playing David Letterman with a Top 10 list of things I hope you will think about in helping to transform the design professions you are preparing to enter. I’m going to place some heavy weight on your shoulders.

10. Think about the importance of design in helping to solve our world’s problems. I’d like you to approach design in terms of coming together to help people communicate and solve problems.

What would George Bush have done if he were a designer? I’m going to be trite, and I’ll probably offend a few people in the audience, but I want you to think what President Bush might have done and then do exactly the opposite. It is possible to help the world, and we can do it.

9. Think about the economy. It’s no secret that unemployment is at a 25-year high and the world is in a great deal of pain. This is on all our minds. Things are turning around but it’s still quite scary out there.

 Speakers often cite the idea that the Chinese word for “crisis” is made up of two characters put together. One is “danger” and the other is “opportunity.” There’s some debate about whether this is actually true, but it’s a wonderful idea. With any crisis comes a certain amount of danger. But you also have the opportunity to make something positive from that danger. I want you to focus on how to do that.

Before you worry too much, let’s review some history. Those of you who are architects and industrial designers probably know Charles Eames got out of school and started his practice in 1930. Eames did pretty well. Eero Saarinen also got started during that era. So did Louis Kahn. As I understand it, the Great Depression really helped them. All their work was about taking very simple things and making something really great. It wasn’t just playing, it was solving.

Think about the potential advantages of these difficult economic times. To paraphrase a Stanford economist named Paul Romer, “a recession is a terrible thing to waste.”

8. Design for people, not for the magazines. Most of you probably read the design magazines. There are some very good ones.

But designers, particularly those of us in the architectural profession, can be like lemmings. It’s very sad that we follow what’s going on in the magazines. A lot of the stuff we see in the magazines is just jazzy design. It’s not about good, wholesome, simple solutions that are going to solve the world’s problems.

I encourage you to think less about impressing the magazines and more about how you can help real people. There’s a terrible gap between real people and the architects and designers of this world.

That gap is wider today than the division between the Democrats and the Republicans. It’s sad because we should all be helping real people. I’m talking about not pandering but actually helping. To do that we have to get away from allowing the design media to set our priorities.

There are some good signs in architecture. Peter Zumthor, the Swiss architect, recently won the Pritzker Architecture Prize. His work is fantastic. The Pritzker jury honored him because he was interested not in fast fashion, but in actually doing good, solid work. This was a pleasant breath of fresh air. I want you to seek out these breaths of fresh air.

7. Picture our planet with a great big “Help Wanted” blanketed over it. This planet needs our help. Designers should solve problems, not just create stuff. Think about the Eames chair—it is not inexpensive but it is very simple. Think about other things that are simple, like an iPod or a Toyota Prius. The products folks have it down. The architects need to do a lot of work on that. I want you to think about helping and actually solving.

6. Remember that knowledge is power. We’re moving into a time where, more than ever, knowledge is power. Many of the basic functions of our work will be easily done by someone else or even by a machine. It’s our ideas and specialized knowledge that are going to be important. In our firm we say, “move up and to the left.” That means we want to be more involved in contributing ideas that help our clients formulate their strategies and make early decisions about a project.

How do you acquire this knowledge? It’s fine to talk to your architect and designer friends. But you also need to talk to educators, sociologists, and political scientists. Talk to real people, the average man and woman who have these concrete needs. Learn from them what the real problems are. If you just listen to what other architects are saying you’ll usually go in the completely wrong direction.

5. Master the tools of your trade. This is practical advice about getting a job in an office. In our firm, for example, we are using building information modeling to make the design process more
efficient. You’ll have a much better chance of getting in the door if you know the newest tools.

I want to talk about the other side of that. Mastering these tools will help you get the job because you can start helping right away. But don’t let these tools master you. There have been so many times—even in my own office—that I have seen really bad ideas get masked by a lot of busy drawings. Fancy electronic tools are sucked in by them, because if you rely on them to think for you they’ll lead you down the wrong path.

4. Never forget the power of an individual. This somewhat ephemeral, but also really important. I’m asking you—pleading, actually—to use your design skills to change the world. To do that you’re going to need a lot of courage. Think about the power of one. There’s a book called Blessed Unrest by the environmentalist Paul Hawken. Paul talks about the power of individuals—and not only governments or corporations—actually can lead the world when they believe something in their souls and have the will to act as individuals.

Think of the power and the change that Rosa Parks brought simply because she had courage.

3. Listen, listen, listen. Listen to your clients, listen to your neighbors, and listen to the people who really matter. Let the solutions come out of what you hear. You can listen to the architects, but there are a lot more important things to do than that. Now you can say, well great, that means pandering. I don’t think so. I think that if we pay attention to what real people are saying they need help with, lots of great things will happen.

2. Think sustainably. I’m sure Marvin would have been surprised if I didn’t put sustainability somewhere at the top of my list. One environmental principle that I hope you’ll remember in your work is that less is more. Never forget the pleasures and the treasures of less. This whole country was founded on the idea of frugality and making the most we could out of our natural resources. But we have gotten away from that wonderful principle, especially over the past 30 years.

If you really think about preserving the environment, it’s not about spending more money to get some fancy new building. It’s about building less because all dollars are stuff. They’re concrete, they’re steel, and they’re aluminum. If you can use less, you’ll have happier clients and you’ll make some real inroads into solving our environmental problems. And if we—or I should say, you—don’t solve these problems, we’re all sunk.

Imagine being put in the world and talking to a potential client. The conventional wisdom might be to ask for a fee that’s 25 percent higher so you can design a really sustainable building. But what about trying the opposite of that? Ask for less money. What if you said, “Let’s start with 15 percent less.” It’s a play chess rather than checkers.

If you do that, the first thing that will happen is that a siren will go off because your clients will flint and the emergency rescue teams will need to come. After that, they’ll think, “Wow, that was really something! Those designers, those architects, were really trying to help.”

1. Take the vow of poverty. Now that you have your diplomas, there is just one more thing you need to do. It’s important for you to raise your right hand and take the vow of poverty. That’s what all designers do.

You already know the world is in dire need. My own view, as you can tell, is that of you to take heart this notion about truly helping them you will do great good for the world. And I believe this could ultimately be quite financially good for you too. There is no reason that the ideas of you being financially successful and the world becoming a lot better place cannot share the same track. The good news is this means you can skip the vow of poverty.

Please think about reclaiming fragility as an important design principle. I don’t mean to put too much weight on your shoulders, but we are relying on you. If you don’t do it, nobody will.

Thank you very much.

DEAN’S AWARD WINNERS

“I wish to present the first Wings on Wings Award to an individual in the undergraduate class. Ms. Brittany Davis. Brittany is graduating today with a Bachelor of Industrial Design. Her nomination came to me jointly from the Department of Industrial Design and the Office of Students Services in the College. The Nomination from Professor Haq Khachaturian reads, “Brittany has made extraordinary contributions to the Department, College and University. Her academic standing as well as her commitment to fostering an inclusive community, make her an exemplary candidate for recognition. Most noteworthy is her unrelizable list of volunteer efforts including; four years of service to University Open House and admissions reviews, many tours for high school and middle school students, service on the University First Year College Panel, Wolfpack Welcome Week duties and participation in the Campus African-American Symposium.” Brittany please come forward to receive your deserved recognition.

The second recipient is graduating with a Master of Landscape Architecture, Ms. Sarah Artuso. In the nomination Professor Gene Bressler writes, “In my 36 years in higher education and practice, I find Sarah Artuso to be among my brightest and best students. She actively participates in class discussions asking provocative and well-conceived questions leading to outstanding studio products. Sarah earned a grade of A+ in five MLA design studios delivered by various members of the faculty. She has made invaluable volunteer contributions ranging from her participation in the development of the department accreditation report to the development of an exhibition of student work. She has served as an exceptional graduate student.” Sarah, please come forward to accept your well deserved recognition.

The third recipient is graduating with a Master of Graphic Design, Mr. Alberto Rigau. In the nomination Professor Denise Gonzales Cripp observes, “Alberto has been a tireless contributor to the design community as a T.A., a teacher at the College Design Camp Program for aspiring design students, as a designer for the Student Publication and for the undergraduate information publication The Brief. His enthusiasm is responsible for new curricular ideas in the Graphic Design Program. He was a student leader in 2007 for the Graduate Graphic Design Symposium, Option-Shift Control. He has consistently had papers accepted at professional conferences around the nation. Most recently, he has won the first prize at the NC State University Graduate Research Symposium for the Humanities.” Alberto, please come forward to accept your much-deserved recognition.

I would be remiss if I did not recognize one more student for her accomplishment today. I recently learned that Ms. Jacquelyn Nouveau, who is graduating with a Master of Art + Design, entered the program at age 75 in 2005. She may be the oldest person to matriculate and complete her degree in our college history. Her final project entitled “Old Age: Wood as Metaphor” culminated in an exhibition of sculptures combining aged wood logs collected from her land, with metal, fabrics, and other materials. How fitting that she has shown us by example, in her work and in her spirit, that there is beauty in age.”

—Dean Marvin J. Mulcahy

Ms. Sarah Artuso

Ms. Brittany Davis

Mr. Alberto Rigau

Ms. Jacquelyn Nouveau

Mr. Alan Kowal

Mr. Alberto Rigau
Back-to-School Barbecue

Thanks to the generosity of sponsoring alumni, friends and design firms, the annual Back-to-School Barbecue was held Friday, August 28th in the Brooks Courtyard area for students, faculty and staff of the College of Design. Although it rained half-way through the event, the design community adapted!


Art To Wear

Plans for 2010 Art to Wear are being finalized for Reynolds Coliseum again. 2009 highlights below, Lauren Boynton’s “At the Beach,” Veronica Tibbitts’ “American art To wear

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Design Guild & Scholarship Event

November 2, 2009 • 5-7 p.m.

All Design Guild members and scholarship donors are invited to attend the annual reception to honor those who have supported the college and our students with scholarships, fellowships and Design Guild contributions. Meet student recipients with an opportunity to visit their studios, then attend a 7 p.m. lecture in Sarra Auditorium by four-time scholarship recipient Kristen Hawk (M Arch. 2008) on the subject of her Kohn Pederson Fox Travelling Fellowship to Spain, Italy and Turkey. (Lecture is free and open to the public.) Need more information about the event or joining the Design Guild? Please contact Carla Abramczyk, College of Design External Relations at 919.513.4350 or carla_abramczyk@ncsu.edu.

2010 Home of the Month Competition

This annual selection of recently built homes designed by North Carolina architects is a collaborative effort between the College of Design, through its Home Environments Design Initiative, and The News Observer. Beginning in February, one of the selected homes will be the subject of a monthly feature article prepared by faculty, graduate students, or alumni of the School of Architecture and published in The News Observer. Registration deadline is Friday, October 9, 2009. E-mail homeofthemonth@ncsu.edu for more information.

New College of Design Web Site

A committee led by Angela Brookshiey, assistant director of communications, has been working on the navigation for the College of Design’s new web site, expected to be operational by the end of 2009. In addition to a new web presence, the College of Design has a LinkedIn group and a Facebook page.

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Brandon Alley (B.A.G., BTTM 2007) elementary school in the city of Raleigh, N.C., recently had a book written and illustrated in Art + Design Professor Susan Toplikar’s Illustration Studio called Gary’s Barbecue published for all of its classrooms and the library. Alley went to the school and read the book to the students on May 29, 2009. All of the books mention Alley’s Art + Design degrees from NC State University’s College of Textiles.

Fiquet Bailey (B.A.D. 2000), creator of perfume and a makeup expert at her shop Fazre Appearance, was listed in an article titled “Buying Local is a One-Stop Shop at North Hills” in the July issue of Metro Magazine, a Raleigh-based publication.

Liz Bradfield (B.A.TM/BTTM 2008) recently completed a one-year program at UC Santa Cruz in scientific illustration. She is now an intern at Dinosaur National Monument in Utah, where she is completing a dinosaur mural for the new visitor center, as well as detailed fossil-specimen illustrations.


Phillip Campbell (M.F.A. 1993) invented a new type of fishing net that is ideal to use from high locations such as bridges and piers. The net collapses down from a large hoop to three smaller subsheets for easy packing and transport. It is especially good for cash and release since it eliminates the use of gaffs. Visit www.pnetnets.com for more information.

Campbell finalized a deal to license his company and patent rights to a huge U.S. sports and outfishing company called Frabill Inc. (www.frabill.com).

Dave Carey (B.EdA. 1998) has earned the Leadership in Energy and Environmental Design (LEED®) Accredited Professional designation from the U.S. Green Building Council. This credential recognizes professionals with extensive knowledge of LEED® standards for design, construction, and operation of high-performance green buildings.

Carey was recently promoted to project manager and has been with the HH Architecture since 2007. He is the project designer for the Raleigh Senior Center, a City of Raleigh project pursuing LEED® Silver rating. Other notable projects include the Sunderland Road Neighborhood Center for the City of Raleigh Department of Parks and Recreation and the Classroom & Bookstore Redevelopment at Fayetteville Technical Community College.

Doug Clouse (B.EDP 1988) co-wrote and designed a book on graphic design history that has been published by Princeton Architectural Press. The Handy Book of Artistic Printing: A Collection of Lettered and Gilded Plates from the Tenons of Type, Ornament, Covers Folios, Binders, Twisters, Wrinklers, and otherricks of Artistic printing, a style of design used for advertising, printing projects, and the printed ephemera of daily life of the late eighteenth century.

Characterized by fancy typefaces, complex borders, and eclectic ornament, artistic printing was aligned with popular taste in architecture, fashion, print, and fashion. A recent special issue of the American Almanac of Typography. Tastemakers of the Late Nineteenth Century. published last year by Oak Knoll Press.

MacKellar, Smiths & Jordan was once the largest type foundry in the United States and produced many of the typefaces associated with nineteenth-century graphic design.

All typedesigner (B.EdA. 1990, B.Arch. 1991) has signed with PM Moon Publishing LLC to publish his middle-grade children’s novel, The Invisible Sister: Lux St. Clare~Book One. The book is set to be released in 2010. Cook runs her own architecture firm in Raleigh, and focuses on residential remodel projects in the city’s famed historic North End.


Two friends, Sam Dirani (B.S. Animal Science 2001) and Matthew Mendler (M.Arch. 2008) recently started their own production company, Good Enough Productions. Currently, they are developing a children’s show that focuses on teaching science through entertainment. Their first project shows that humor can take many forms; through story development, creative filming, as well as set and prop design, Dirani and Mendler are able to take their audience on a wild ride through science fiction, but will certainly put a smile on your face. Visit www.merrittandmason.com and be on the look out for the new children’s show this fall.

Visit www.merrittandmason.com

Harry Griffith (B.A.D. 2000) is employed by Binders Art Supply and Frames in Charlotte, N.C.

Matt Griffith (M. Arch. 2004) successfully completed his registration exams and is a registered architect and a member of the American Institute of Architects. Griffith in an intern architect/designer and project manager at Frank Harmon Architect, P.A. in Raleigh, N.C., and currently is an assistant professor at the School of Architecture.

Douglas Hall, AIA (B.EdA. 1986, B.Arch. 1988) co-founded partner of BBH Design, accepted the Business Leader Media’s Top 100 Small Businesses in North Carolina award in June. The firm was ranked number 11 in that category. The company was honored for community contributions and financial success. The firm was the top-ranked architecture firm.

As Partner of Design, his concept proposal for the new children’s show this fall.

He credits his design school with teaching him that is exactly what he continues to do as he develops work for MTV, Adult Swim (Cartoon Network), Nickelodeon, the History Channel, and Turner Classic Movies. The Invisible Sister: Lux St. Clare~Book One...
Southeast U.S. from Virginia to Florida as well as the Caribbean. Visit www.wjkltd.com to read about their most recent projects.

Randy Lanou, Assoc. AIA, LEED® AP, (M. Arch. 1997), presented “The Down and Clean” at the NAHB (National Association of Home Builders) Green Building Conference in Dallas this spring. Lanou is an Adjunct Associate Professor at the College of Design where he has led student teams to first place finishes in the North Carolina Sustainable Building Design Competition in 2006 and 2007. Lanou’s 2006 team came first in the national sustainable competition.

Lanou and Erik Y. Nelson, AIA, (M. Arch. 1999) are principals and partners of Studio B and BuildSense. Their AIA Triangle award-winning design of the Shumlib Residence, the first Green design where the has led student teams to first place finishes in the North Carolina Sustainable Building Design Competition in 2006 and 2007. Lanou’s 2006 team came first in the national sustainable competition.

Albert M. McDonald, Assoc. AIA, AIA, (B. Arch. 2008) a project designer from PBC + L Architecture, shared his winning entry for the AIA 2009 Committee on Design Competition, “Listening to the Past, Looking to the Future: A House for Today.” The competition asked architects to design a sustainable home to replace the demolished Rachel Raymond House designed by her sister Elysson Raymond. The 2,500-sq.-ft. home would be placed on the original site using the same program brief as the original, yet it would be a contemporary interpretation and implement sustainable strategies. The jury noted McDonald’s proposal was “the most thoughtful and sophisticated text considering the history of the site and the original Rachel Raymond House. This submission had the best integrated sustainable strategies in terms of the Living Building Challenge and was very thoughtfully done with the site in mind. This project created a sense of place and a place that could be enjoyed for both communal and individual experiences.” For complete information, visit http://www.aia.org/practices/groups/AIA/AB00139 and http://www.archdaily.com/29787/aia-2009-competition-first-prize-albert-m-mcdonald.

Amanda Mears (BGD 2003) works as a Graphic Artist for the NC Department of Agriculture & Consumer Services. Her team designs everything from publications and promotional materials to exhibits and signage. Clients include NCDM divisions such as the NC State Fair and USDA field offices across the country. The group works with NCState and other agencies, too. She also enjoys freelance graphic design work in her spare time.

Melissa Meyer (BDEA 1995) was inducted into the Brevard College Hall of Fame in 2008. She was the first woman on their soccer team during her undergraduate years. Meyer is principal of New Urban Architecture, in Coconut Grove, Florida. She has become an active voice in restructuring how the U.S. Census Bureau counts multi-cultural people and she often is an expert on national news outlets to speak to this effort.

Sherry Moss Mitchell (BGD 1992) has joined Hummingbird Creative as director of brand strategy. Mitchell will work with clients on brand development, strategic planning and creative direction. She will also mentor artists and help manage the company’s creative processes. Previously Mitchell was a designer with McKinney and Silver, the creative director for Tati Agency, the Wake Tech Community College director of public relations and marketing, and a senior client advisor for Quarry Integrated Communications.

Sam Morgan (BID 1972) has joined the team of graphic designers at Salisbury’s Miller Davis, an integrated marketing and advertising firm. Morgan has won numerous awards for illustrations, cartoons, designs and art direction while working as an art director for agencies and businesses in the Charlotte/Greenboro/Winston-Salem area. He previously worked art director for FK + Pay Corp., creative services director and promotional art director for Knight Publishing Co. (The Charlotte Observer), art director for Morris & White Associates, senior art director for The Ledyard Group, senior art director for ADI, senior art director for Long, Haynes & Gart, art director for The Design Group, creative director for The Jordan Group, and senior art director at Cyteum, Inc.

He has taught art directing classes at Rowan-Cabarrus Community College and served as a judge for several AAF advertising festivals. He also enjoys freelance graphic design work in her spare time.

Elizabeth Lundberg Morisette (M. Arch. 2007), photographer, (M.Arch.	1997), photographer, and Susanna Birdsong, writer, will have their exhibition “Finding Home” on display at the Dripolator Coffee Bar at 190 Broadway, #102, in Asheville, N.C. from September 4-30, from 7am-9pm on Monday-Thursday and 7:30am-9pm on weekends. This exhibition previously was shown at Raleigh in Morning Times Gallery in August.

Anne Raines (BEDA 2000, B.Arch. 2001) is a Florida professor practicing architect, became dean of the University of Virginia’s School of Architecture on July 1. Raines’s teaching and research encompass three key areas—the relationship between the human body and the built environment, environmental design and sustainability, and African-American neighborhoods and their role in social equity.

“The University of Virginia is one of the nation’s great universities, and its School of Architecture is among the best in the nation. Both are well-positioned to respond to pressing and emerging global challenges,” Tanzer said. “I am honored to have the opportunity to work on behalf of the school’s exceptional students, alumni and faculty, who are educating tomorrow’s environmental design leaders and providing critical and timely knowledge and design responses.”

Some of her recent leadership positions have included president of the Association of Collegiate Schools of Architecture; chairman of the University of Florida faculty senate and faculty member of UF’s board of trustees; co-founder and founding director of the Florida Community Design Center, Inc., and special advisor to UF’s president on his university-wide sustainability initiatives. She has received local and national awards for her community-based architecture practice and service, including for her extensive work in Fifth Avenue/Pleasant Street, a historically African-American neighborhood in Gainesville, Fla.

Robin Allison Taylor (REDA, BDEA 1996) is now a licensed architect and is working for herself.

Kim Tanzer (M.Arch. 1983), a University of Florida professor of architecture and practicing architect, became dean of the University of Virginia’s School of Architecture on July 1. Raines’s teaching and research encompass three key areas—the relationship between the human body and the built environment, environmental design and sustainability, and African-American neighborhoods and their role in social equity.

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The Bain Project has been selected for an Indie Arts Award by Allison Architecture (robinallisontaylor@gmail.com). She married Jake of Wilmington, received the gold medal in recognition of a distinguished career or extraordinary accomplishments as an architect, and is named in memory of Raleigh architect F. Carter Williams, FAIA.

William H. Dottrick Service Medal
Katherine N. Peck, FAIA, LEED® AP (REDA 1987, B.Arch. 1988)
The service medal is presented to an AIA NC member who exhibits extraordinary service to the community, profession or AIA NC, and is named in honor of the late William H. Dottrick, FAIA, former president of AIA NC.

Inaugural State Honor Environmental Stewardship Award
Cheryl Walker, FAIA (REDA 1979, M.Arch. 1981)
Partner with Lindsey in Design Harmony, Walker helped create the organizing tenets that would become LEED® standards.

Firm of the Year: Cherry Huffman
Louis W. Cherry, FAIA (M.Arch. 1983) and Dan G. Huffman, AIA
This award is presented to the N.C. firm that has an established presence in the state and has consistently produced quality architecture with a verifiable level of client satisfaction for a period of at least 10 years.

In addition to the AIA NC Chapter Awards, 25 design awards were announced, 17 of which were garnered by firms with principals or directors who are College of Design alumni or visiting faculty members. Congratulations to these firms:

Belk Architecture
C Design
The Frednon Group (4 awards)
Kenneth E. Hobgood, architects
LSJP Associates, Ltd.
McClure Nicholson Montgomery Architects
O’Brian Attkins Associates
Princeton Architectural Press
Ridgewood (2 awards)
Santuk Design
Vernacular Studio
WGM Design Inc.

A merit award design winner, the Durham Performing Arts Center by Santuk Design, principal, Phil Santuk, FAIA (REDA 1970). Photo by Tom Arban.

2009 AIA NC Chapter Award Recipients
F. Carter Williams Gold Medal
J.J. Peterson, FAIA (B.Arch. 1959)
Peterson, of Wilmington, received the gold medal in recognition of a distinguished career or extraordinary accomplishments as an architect, and is named in memory of Raleigh architect F. Carter Williams, FAIA.

In Memoriam
Frank Craig
Frank Craig (REDA 1977) passed away on August 15, 2008, in his own home, with his wife, Margaret Kengrows-Craig, adjunct associate professor of architecture, at his side. He was 56 years old. Craig was the son of Harry Lee Craig and Bernice Gladys Craig, born and raised in Raleigh. In the last 10 years of his life, Frank faced the diagnosis of a terminal brain tumor called Glioblastoma multiforme. This aggressive illness and its consequences robbed him of his ability to work as an architect and principal of one of the largest architecture firms in N.C., of colleagues and friends, and his position as lead guitar player in the band he had formed. Instead of becoming bitter, he found strength in faith, personality, and his uniquely creative approach to life. Improbably, in the wake of this illness, Frank became a significant visual artist.

Benjamin Long
Benjamin H. Long, age 52, died following a courageous battle with a chronic disease for 27 years. He graduated from the University of Alabama with a B.S.N. and from NC State University with a M.A. in Landscape Architecture. He married Cynthia Marie Theik in Huntsville, Alabama in 1979. Benjamin is survived by Cynthia and his children, Andrew and Sarah, of Raleigh, N.C.

Mike Shelton
George Michael “Mike” Shelton, 28, of Granite Quarry, passed away at his residence Thursday, Oct. 30. He graduated from East Rowan High School in 1998 and NC State University in 2003, where he owned a BS Degree in Industrial Design. Mike was self-employed as an Independent Insurance Agent and was in the Home Improvement Business. He enjoyed being with his family and friends, was an avid N.C. State fan and enjoyed riding his Harley Davidson motor cycle.
Andrew A. Fox, ASLA, has joined the Department of Landscape Architecture as an assistant professor. Fox comes to NC State from the University of Georgia College of Environment & Design where he held the same position. Fox received his Master of Landscape Architecture from Louisiana State University and his Bachelor in General Studies from the University of Michigan. He is a registered Landscape Architect in Georgia and has been a college professor since 2007. Before his return to higher education, Fox was an active practitioner in the Seattle metropolitan region where he was the project landscape architect on numerous award-winning projects, most notably a 2006 ASLA COTY Top Ten Green Award and the 2005 CEPIF James D. McConnell Award for the nation’s top school development project. His research interests are in sustainable construction materials and technologies, urban design, and outdoor learning environments.

Design Writing Criticism students invited Vicki Richardson, Robert Hall and D. MacConnell to present on the themes of Discoveries, Conquests and Meanings at Design Council, held June 3 at the School of Architecture, Leadership College. Communications with a sponsorship from Repre.

Frank Harmon, Architect PA, Raleigh, NC, is the project coordinator for the NC State’s College of Architecture’s South Park-East Raleigh Neighborhood project. Goodnight, Raleigh! This is a growing Web site with many more entries still to be added.

Landscape Architecture Department Head Gene Bressler, ASLA, has a chapter titled “On Ice” in his book “In the Dark I See Light.” It was co-authored with Allan Wills, Associate Professor of Public Policy, University of Colorado, Denver, in the book Rewriting, Rewriting, Rewriting, Literature and Culture edited by Patricia Nixon Lemporick, Andrew Goodell, and Karon K. Collins.

Goodnight Raleigh! "The Color Wall" is a 12 by 36 foot, three-dimensional light mural that can be seen from Hillsborough Street through a glass wall in the library’s book tower. It features changing vertical bands of color, which represent the history of NC State University. The Color Wall is intended to promote a more well-rounded skills. In addition to teaching these idea communication skills, the end goal of the workshop is to document the design development of six new projects created this summer in the Innovators Academy at ECU.

Professor Fernando Magallones presented his paper, Analysis of the City Environment and Psychological Contact in Expanding our Knowledge of Urban Environments, at CEEA 2009: 2009 Teaching + Learning hold in Tucson, AZ.

Each year, with extensive input from design professionals, students from the department heads, and students, Design/AI/Design selects a team of education and design professionals who exemplify excellence in design education leadership. Dean Marvin J. Malecha, FAIA, is a past member of this list. The Most Admired Educators 2009: Dean Malecha was named an Honorary Member of the Architectural Institute of the Republic of China (Taiwan) and the Australian Institute of Architects for distinguished contributions to the profession of architecture in 2009, as well.

D. MacConnell, Research, Architecture Rizal is the former dean of the School of Architecture and Design at the American University of Sharjah in the United Arab Emirates.

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What began as a project in our apartment living room in 2007 has now become a small business and our full-time job. Men's Raleigh Denim is now sold in about a dozen Barneys New York stores around the country. Locally, Stitch (Holly Halaburda's awesome store on Hargett Street), carries our men's jeans and people are always welcome to come visit us at our warehouse downtown where we have an assortment of supporting us and helping us grow! Raleigh Denim will be featured in the October issue of Elle magazine. www.raleighdenim.com

M. Arch. Student Daryll Buckley was featured in an article about a doghouse he built for the ARC 390 Design Build class. It's in the July/August issue of Bark Magazine. Green doghouses are discussed in general and Buckley's specifically. A picture and a diagram of Buckley's green doghouse is included. According to the N.C. Department of Cultural Resources’ Web site, the video game completed by

for 2005 and was included in a group labeled as "The Re-Inventors" in Tenney Fair’s Green Issue, May 2006.

Work by six design students—Sam Davis, Michelle Ko, Claudia Povenski, Marie Hermannson, Margaret Jamison and Elena Page—was recently on view for thirty days. This commission is the third one accomplished in Raleigh’s surrounding communities by Professor Raymond and his students during the past six years. The other two are permanent sculptures in Knightdale and Garner.

During the ceremony welcoming Dr. Jim Woodward as NC State’s 14th chancellor, architecture graduate student Matt Robbins, introduced by Student Body President Jim Greer, presented Woodward with a Finish the [Bell] Tower t-shirt (graphic design by Alex Ford). Visit Robbins’ Web site for more information about this grassroots effort to complete the Belltower: http://bells.ncsu.edu/.

Now called Blackbeard’s Escape, was a big success during the video game showcase held at the end of the spring semester.

Mike Holst, senior in Art + Design, was named a 2009 Indy Arts Award recipient for “just being Miles!” He has been director of the Fish Market, organized bicycle rides from the College of Design to First Friday, a design camp instructor, a local DJ, film aficionado and the director of many social gatherings—planned and spur of the moment. Read more about Holst in The Independent Weekly at http://www.indyweek.com/gyrobase/Content?oid=oid%3A389646.

Design Guild Board member Frank Werner with Adams Products forwarded an excerpt of the May 2009 Concrete Masonry News that highlights masonry competitions held at NC State, University of Southern California and Georgia Tech.

According to the N.C. Department of Cultural Resources’ Web site, the video game completed by a collaboration of engineering and design students, led by Tim Buie, industrial design, and Dr. Michael Young, computer science, has been made available to teachers and students in N.C. middle schools as part of the celebration of Blackbeard. The game,
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Model Avril Smart showcases Amy Quinn’s dress called Rainbow Sherbet in the 2009 Art to Wear fashion show held in April. Art + Design sculpture in the process of being hung in SAS Hall, the new mathematics and statistics building. The annual Back-to-School BBQ was generously sponsored by donors this year.