

DESIGN INFLUENCE

NC STATE UNIVERSITY

SPRING 2006

C O L L E G E O F D E S I G N

READING
RALEIGH

INSIDE THIS ISSUE: REMEMBERING BOB BURNS

2006 CALENDAR

January 13 - February 4

Exhibition: Admissions

February 5 - March 11

Exhibition: Architecture Faculty

February 10

Landscape Architecture Lecture: Everett Fly, FAIA

February 13

Architecture Lecture: Lawrence Scarpa

February 17

Landscape Architecture Lecture: Kristina Hill

February 18

Conference: "Designing Sustainable Cities"
Sheraton Raleigh Hotel, Raleigh
www.design.ncsu.edu/cont-ed

February 18 - 22

School of Architecture Accreditation Review

February 26 at 2 p.m.

Celebration of the Life of Bob Burns
Long View Center, Raleigh

February 26 - 27

Architecture Advisory Committee Meeting

March 7

University Event: Founder's Day

March 12 - 15

Architecture Exhibitions:
Jeremy Ficca's "[in]PROCESS" and
Ginger DM Krieg "Unit¹⁰⁰"

March 20 - 22

STORMfest

Landscape Architecture Stormwater Charrette
March 20 lecture by Dr. Bruce Ferguson
March 21 lecture by Dr. Stuart Echols
March 22 lecture by Dr. William Hunt
See events online for lecture times and places

March 25

2006 Design Guild Award Dinner
Honoring Lawrence J. Wheeler
Exploris, Raleigh

March 27

Architecture Lecture: Peter Anderson &
Mark Anderson

March 28 - April 2

Exhibition: Landscape Architecture Faculty,
Students and Alumni
Opening Reception, 7 p.m. in Brooks Hall Gallery
on March 29

April 7

Collection: Art to Wear Fashion Show
Kamphoefner Hall Courtyard

April 15 - May 7

Exhibition: Graphic Design Seniors

April 17

Harwell Hamilton Harris Lecture:
Juhani Pallasmaa

May 8 - May 13

Exhibition: Graduation

May 11- May 13

Reunion Weekend
NC State Alumni Association

May 13

Spring Commencement

May 28 - June 3

Prague Drawing Institute for Design Professionals
www.design.ncsu.edu/cont-ed

June 8 - 10

National American Institute of Architects Convention
Los Angeles
Alumni and Friends Reception, Thursday, June 8
Location TBA

August 3 - 5

Conference: "Design for Active Childhoods"
www.design.ncsu.edu/cont-ed

August 25

Leazar Hall Building Dedication and
Back-to-School BBQ

All ARCHITECTURE LECTURES are held in the auditorium in Kamphoefner Hall at 6 p.m. and are co-sponsored by AIA-Triangle and the School of Architecture at NC State University. A reception follows the lecture. AIA CES credits are provided.

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 (link to "news & events" from pull-down menu).

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.

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CORRECTIONS

The cover artwork on the Fall 2005 *Design Influence* was incorrectly identified. The Prague Institute art was created by Josef Flejšar, a member of the prestigious world graphic design organization Alliance Graphique Internationale (AGI). Flejšar taught poster design for several years during the NC State Prague Summer Program.

Graphic designer Kerr Robinson's url was listed incorrectly. Please visit www.tensaw.com.



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

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

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COVER

The Raleigh Convention and Conference Center construction wall was created as part of the Reading Raleigh graphic design studio held in the Downtown Design Studio. Photo by Rich McIsaac. See story page 24.

DEAN'S MESSAGE

The search for evidence-based design

by Marvin J. Malecha, FAIA, Dean

Shelter is not necessary for a true free spirit!

Shelter is necessary for the free spirit in the case of provocative thought!

The search for evidence-based design has become a common aspiration between design practitioners and the most advanced academic programs. It is a search that is laden with the potential to significantly transform the accepted practices of professional services. Similarly, the potential exists to inspire areas of advanced research in the academy as well as challenge the accepted practices of the design studio. This transformation will influence the future of design education significantly. Such change does not come without serious debate. Will the influence of evidence-based decision-making undermine creativity? Does the creative spirit operate best in a context of free inquiry or must it be given limits and bounds to be most effective?

Some years ago I found myself in the midst of a passionate discussion on a subject that in retrospect was a precursor to the questions now raised by the importance of the evidence-based process to

design decision-making. One position asserted that creativity requires freedom and confidence to act even in the face of contradicting facts. The protagonists of this position insisted that it is the opportunity to assert the intuitive ability, to read patterns, and think conceptually that must be given free reign. Others who believe in the importance of determining what is known to achieve the desired result countered this argument. In the second scenario, it is the ability to respond in an informed manner that constitutes professional behavior. The opposing positions debated the importance of sheltering, that is protecting, creative thought. In the midst of the discussion it was agreed that shelter and protection could be found in the confidence of certain fact as much as in passionate advocates. The first position asserted that shelter is not necessary for a true free spirit. This argument follows the insistence that the creative spirit is moving much too quickly to need shelter. Further the advocates of free inquiry wondered, is it not



Sarah Eisminger

true that there is no such thing as certain fact? The opposing position insisted that information in the design process is power. Further, these advocates insisted that true curiosity is a fragile endeavor that requires protection. In this argument, although certain fact can never be achieved, information can be discovered that will bolster the decisions that must be rendered in the face of incredible transformation and frequently contradictory demands. In this argument choices can be made that give meaning to the outcome of the design process.

The discourse on this subject continues. What is certain is that both perspectives continue to influence our perception of design thought. Moving beyond what is known into areas of great risk often makes the boldest leaps in human development. In such scenarios there is a need for champions and advocates to provide protection for the creative spirit. It is also true that the leaps of human development follow periods of greater awareness and knowledge of a situation. It is apparent that free association and safe harbor are interdependent.

It is in this context that the aspiration to build a body of design knowledge must be considered. It is a context distinctly different from the physical sciences in pursuit of greater knowledge of what exists and the classical humanities and social sciences seeking to define what is by identifying patterns and behaviors. It is the aspiration to see what does not yet exist. It is the aspiration to dramatically change what exists beyond what is known in favor of extending the capabilities of people who must live and work in that context. The expectations of the patrons of creative professional thought are growing increasingly demanding.

How will the College influence the pursuit of knowledge?

Will the College be a shelter for provocative thought?

Performance expectations for the work of designers are setting standards by which fees are established and user satisfaction is determined. A designer's prerogative to assert personal expression is entirely dependent on the knowledge of what must be achieved and the information required to accomplish a satisfactory outcome. What should be expected from an academic community in the midst of this discourse? It can be expected that rigor in process will be communicated and demanded of the work of faculty and students. It can be expected that precedent will be understood and expanded on as new knowledge is formed even if that means disproving what is popularly held as a part of our canon and legacy. It can be expected of a professional design program that the application of knowledge will be valued in the act of scholarship and teaching. It can be expected that the aspirations for the work of students and faculty will be high. We cannot compromise on the most important values associated with scholarship if the outcome of our work is to be taken seriously in societal and professional contexts.

Must the college be considered a safe harbor for provocative thought? Absolutely! In the case of the study of design at NC State, the history of safe harbor is rich and it is secure. With that asserted, it is equally important that much be demanded of those who would seek such a place. Our work must be relevant to the needs of society and the design professions. It must be dedicated to the building of a knowledge base for design action that fulfills the need for evidence-based decision-making.

Theory developed with a willful, intentional incomprehension of precedent and legacy takes advantage of the harbor provided true provocative thought. It is misplaced in the academic and professional environment. Certainly free thought evolved from a diversion, as supported by Saul Bass in his film "Why Man Creates" is an essential aspect of creative thinking. But misprision, that is rejection of influence, as expressed by Harold Bloom in *The Anxiety of Influence*, is detrimental to the building of knowledge. We cannot expect to build knowledge where deliberate disregard of legacy is a strategy.

We can be proud of the work of students and faculty at the College of Design. We have continued to build a culture of scholarship that is making a contribution to the greater body of knowledge of the design professions. In each of our disciplines work can be found that will influence the work of design professionals and contribute to the quality of life in society. The five major initiatives of the college, Urban and Rural development, Children and Family environments, Universal Design, Entrepreneurship and Innovation in Product Development, and Art and Design in the Community, address the need for a thoroughly committed design community. Each of these areas contain within it efforts to build knowledge that can and will be used in practice and in teaching.

It is our intention to participate in and influence the pursuit of knowledge with the highest standards for scholarship. We are a safe harbor for provocative thought.

DESIGN GUILD AWARD

Design Guild to Honor North Carolina Museum of Art Director Lawrence J. Wheeler

by Jean Marie Livaudais,
Director of Professional Relations

Larry Wheeler is a man who sees the big picture. Since his appointment in 1994 as director of the North Carolina Museum of Art, the arts in North Carolina have flourished. The museum has become one of the region's and the nation's most popular and dynamic centers for the visual and performing arts.

Wheeler presided over the completion of the landmark Museum Park and greatly enhanced the museum's collection of contemporary art while continuing to build on what is considered one of the finest collections of European old master paintings in the Southeast. He ushered in the "era of the blockbuster shows" at the museum

with record-breaking back-to-back exhibitions, treating growing audiences to works by Monet, Rodin, Matisse and Picasso. Museum fundraising has excelled under Wheeler's guidance. Plans are under way for a new facility to begin construction late this year. Jeffrey Lee (BEDA 1975), architect-of-record for the new building, said "Larry has shown sustained leadership and vision in orchestrating the design of a truly remarkable museum campus for the state as well as for the country."

In December 2000, Wheeler was named Tar Heel of the Year by *The News and Observer*, which called him "the godfather of the Triangle's cultural boom" and cited his skill at melding

"arts, politics and commerce into a powerful new cultural force." In its story, *The News and Observer* quotes head of the American Association of Museums Edward Able: "Larry's visibility and his networking and the content he has brought has really put the North Carolina Museum of Art on the map."

In 2001 Wheeler received the prestigious Chevalier of



the Order of Arts and Letters from the French government and in 2002 he received the City of Raleigh Medal of Arts.

"Larry is a leader in the arts" remarked Dean Marvin J. Malecha. "He has another standard and another way of thinking about art. He has caused the art and design community to aspire to greater things."



Anselm Kiefer, *Untitled, 1980–1986*. North Carolina Museum of Art, Raleigh, Purchased with funds from the State of North Carolina, W. R. Valentiner, and various donors, by exchange. © Anselm Kiefer.

JOIN US

Design Guild Award Dinner
In honor of Dr. Lawrence J. Wheeler
Saturday, March 25, 2006, 6:30 p.m.
Exploris in downtown Raleigh

For an invitation and information go to:
www.design.ncsu.edu/alumni (click on link for PDF) or contact Jean Marie Livaudais at jean_livaudais@ncsu.edu or 919/515-8320.

DISTINGUISHED ALUMNUS

College of Design Selects John L. Atkins III as Distinguished Alumnus Award Winner

The College of Design has named John L. Atkins III, FAIA, as its 2005 Distinguished Alumnus. Atkins was born and raised in Durham, N.C. and still resides there.

Atkins is a licensed architect and graduate of NC State University (Bachelor of Architecture, 1966), and the University of North Carolina at Chapel Hill (Master of Regional Planning, 1970). He received the prestigious honor of being elected to the American Institute of Architects' College of Fellows in 1992.

Atkins is president and chief executive officer of O'Brien/Atkins Associates, a multi-disciplinary design services firm he co-founded in 1975. Located in the Research Triangle Park, O'Brien/Atkins has grown to an 80-person firm specializing in the design of large-scale, commercial projects. In 1998, O'Brien/Atkins Associates was named the inaugural winner of the American Institute of Architects-North Carolina Firm of the Year Award.

Atkins' service to the community includes co-founding both the Research Triangle Regional Partnership, of which he has served two terms as president, and the Greater Triangle Regional Council. He serves as a member of the North Carolina Biotechnology Center and is an advisor to the Secretary of the North Carolina Department of Commerce. Having served as president of the Durham Chamber of Commerce, Atkins garnered

its Civic Honor Award in 1994. Atkins was co-chair of the North Carolina Partnership for Economic Development and has served as president of the North Carolina Board of Architecture. He has also served on the board of Wachovia Bank & Trust.

In addition to his ample community involvement, Atkins has given years of dedicated service to his alma mater, NC State University. He was a founding member and former chair of the NC State Board of Visitors, and is a member of the Board of Trustees of NC State's Endowment Fund. He also served on the Chancellor Selection Committee that selected former chancellor Marye Anne Fox, and is a member of the Wolfpack Club.

Atkins is also involved with the College of Design. He and his partner William O'Brien, FAIA, funded the O'Brien/Atkins Endowed Fellowship at the College of Design, and he is a former president and member of the executive committee of the college's Design Foundation. Currently, he serves as co-chair of the College of Design Achieve! campaign committee.



John L. Atkins III, FAIA, (B.Arch. 1966)

In 2003, he was presented with the Watauga Medal, the highest nonacademic honor bestowed by the University in honor of individuals who have made significant contributions to NC State's advancement. In 2005, he was awarded the American Institute of Architects-North Carolina Chapter's F. Carter Williams Gold Medal, the Chapter's highest individual honor in recognition of his distinguished career.

College of Design Dean Marvin J. Malecha, FAIA, says of Atkins, "He is a role model for students, a leader in securing additional scholarships and fellowships for the College of Design and the School of Architecture. He has been generous with his own resources toward the college. He has been an ambassador for good architecture wherever he has gone. John has made us proud of his accomplishments and of his continuing association with the college. But most important, he has been a loyal and dedicated friend, coming to the service of the college whenever he is asked."

Atkins was honored on Friday, Nov. 18, 2005, at NC State's Distinguished Alumni Awards "Evening of Stars" event at the North Ridge Country Club in Raleigh.

Design's Go-To Guy

The design philosophy of Chris Jordan (BED PD 1975; MID 2001) is simple: “The sensitivities you develop as a designer come out in everything you do, whether it is a swoopy piece of furniture or a simple mechanical linkage.”

Since taking the job of director of materials technology labs at the College of Design in 1996, Jordan has solved a variety of problems. He is in charge of the materials (a.k.a. the shop), weaving, print and

dyeing labs as well as the general college facilities.

Last spring, Dean Marvin Malecha called on Jordan to assist with Chancellor James L. Oblinger’s installation. While Dr. Oblinger was practicing his speech, he found that the podium angle made it difficult for him to read his notes. Malecha asked Jordan to study the problem.

Jordan created a makeshift lectern that the Chancellor used for the installation and commencement ceremonies. Oblinger was so pleased with the device that he asked Jordan to make a permanent, portable version.

This was right up Jordan’s alley. For nearly 25 years he has been designing and building unusual pieces including rocking chairs and other furniture. He started making rocking chairs for his family first and then things just “got out of control.” He said, “It is nice to see the progression over the years.”

The final lectern design for Chancellor Oblinger was “a simple form with an innovative folding mechanism,” says Jordan. The Chancellor encouraged Jordan to work with the university’s Technology Transfer office to manage the invention. Jordan followed through, and Technology Transfer accepted his design.

“Chris’ work has all the



Bill Bayley

Chancellor James L. Oblinger, left, discusses his portable, wooden lectern with designer Chris Jordan.

characteristics that make our university great; it is innovative; it is responsive and it is high quality,” Oblinger said. “I am impressed by the new ideas that are generated on our campus, and I have certainly appreciated the lectern Chris has made for me. It is not only practical and original but the workmanship is also impressive.”

Jordan was working toward his master’s degree in industrial design in 1977 when he joined Design Dimension, a Raleigh design and prototype firm. He worked there for nine years before leaving to become an exhibit designer at the North Carolina Museum of Art (NCMA).

From there he moved over to the NC Museum of History, where he designed exhibits and assisted with planning the museum’s new building. After a couple of years an opportunity to head to the coast came up, and Jordan became operations manager for technical

services at Tryon Palace Historic Sites. While working there, he also did freelance exhibit design and artifact installation. For three years he had a business designing museum cases and custom furniture.

In 1996, Jordan returned to his alma mater in his current position. Jordan doesn’t just work at the College of Design, he exemplifies the best of design and work ethic. Twice Jordan has been selected as the college’s nominee for EPA employee award of excellence.

In 2001, Jordan began teaching the industrial design materials and processes classes ID 255 and ID 512. This January marks his tenth semester teaching.

Having a job that he enjoys and that he has trained for is great, but for Jordan, the design process is still the best part. Now, after being involved in the Chancellor’s installation, Jordan made a name for himself and the college.



Above: Chancellor Oblinger’s walnut lectern.

Left: One of Jordan’s earlier rockers with mahogany details and aluminum connectors.

Below: Jordan’s 16th rocker is made of curly maple.



Light-Inspired Place

For the past 20 years, Dr. Wayne Place has been teaching the structures classes in the School of Architecture. A registered engineer in both California and North Carolina, Dr. Place brings a comprehensive approach to the classroom. Dr. Place just completed an



An example of a structural system explored in the book.

800-page textbook on architectural structures to be published by John Wiley and Sons during the summer. In addition to the hardcopy, the book will include several hundred pages of digital supplement, with structural analysis software to allow students to explore the intricacies of structures without the burden of performing all the mathematics.

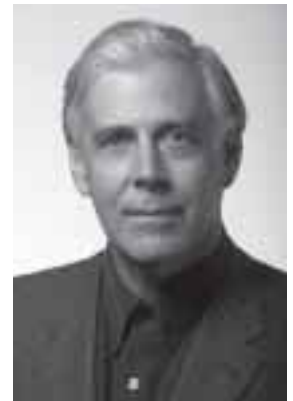
The book will include freebody diagrams, spreadsheet computer programs, computer simulations showing forces and stresses under various loading conditions, and physical experiments and physical models demonstrating the structural behavior of elements or a system of elements. It will also include design solutions embodied in actual building structures, practical examples in value engineering, data on properties of materials, data on dimensions and section properties

for common structural elements, load tables for columns, beams and trusses, and homework, labs and projects. According to Dr. Place, “The book is ground breaking in that currently there is no book directed at architecture students that covers all, or even most, of these methods.”

During his time at NC State, Dr. Place has also been involved in research and practice related to daylighting, structures and systems integration. His most recent project was the Headquarters and Education Center of the N.C. Wildlife Resources Commission (WRC) on Centennial Campus, designed by Mark Williard (BEDA 1978) and Ola Ferm (BEDA 1994; B.Arch. 2001) of Williard Ferm Architects. Dr. Place served as daylighting

consultant, structural engineer and systems integration specialist for their new building. The WRC building is a pilot project for the State’s High Performance Buildings Program. Dr. Place says, “Gordon Myers of the Wildlife Resources Commission was determined to have a very green building and Mark Williard and Ola Ferm did a superb job of giving him that. Gordon Myers is the grandson of the great College of Design teacher Duncan Stuart.”

“The significant innovation in the WRC building was the manner in which the structure and HVAC were made to share the same volume, to free up volume for the movement of daylight,” explains Dr. Place. “The image (at right) shows the concept of the structure. Joists, which tend to be shallow, run parallel to the wall that admits the daylight. The girders, which tend to be deeper, are running perpendicular to





Perimeter office of the N.C. Wildlife Resources Commission Headquarters building.



The N.C. Wildlife Resources Commission Building located on Centennial Campus.

the wall that admits daylight. This arrangement allows the glazing in the day-lighting wall to be located high in the wall, assuring good penetration of the light into the interior space.

Lateral bracing in the north-south direction can be buried in the east and west walls. Lateral bracing in the east-west direction is placed at the core of the building, where it interferes the least with the passage of daylighting into the building.”

Dr. Place says,
“Good air quality and energy efficiency is assured by delivering

air through an elevated access floor and removing the air through the ceiling. To get the air past the deep girders, the joists have been placed on top of the girders to allow air to pass over the girders and between the joists. With this system, a floor-to-ceiling dimension of 11'-2" has been achieved with a floor-to-floor dimension of 14'-6"”

Dr. Place has a research facility located on campus where he and Ph.D. students study daylight. The challenge is to save energy and to plan before structures are built. The daylighting studies for the N.C. Wildlife Resources Commission Headquarter were part of a Ph.D. dissertation study conducted by Jianxin Hu, (Ph.D. in Design 2003), under the direction of Dr. Place. The engineering work was conducted through the office of Lysaght and Associates.

Dr. Place is also working with Daryl Carrington who is doing his Ph.D. dissertation on a new methodology for analyzing and evaluating daylight admitted through roof apertures.

In addition to his work with daylighting, Dr. Place recently worked with Synergetics to develop a decorative interior duct system that will save 15 to 35 percent of the energy normally used in a house. This energy reduction is achieved by eliminating duct losses, by keeping the ducts inside the thermally conditioned space.

Dr. Place received his undergraduate degree in physics at Duke University, his master's in architecture at the College of Design, and his Ph.D. in physics from the University of North Carolina at Chapel Hill.

Bringing Communities Together:

Landscape Architecture and Crossnore Envision a Unique Future

Collaboration is at the heart of the design process at the College of Design. Each year the Landscape Architecture Department (LAR) collaborates across studios to conduct a community design charrette. The department requires that students participate in at least one charrette while earning their degree, but most students choose to be involved in several.

This year's LAR charrette was held in Crossnore, a small town in North Carolina's mountains. More than 40 students, both graduate and undergraduate students at all levels, were involved. Charrettes create a learning experience that mixes classes and allows students to learn while contributing to the quality of the specific community.

Students and faculty met with city leaders who presented an overview of community goals and a list of issues identified by the town at previous meetings. Students toured Crossnore and were divided into teams. Each team chose a set of specific issues which they would explore and develop alternative visions.



Graduate student Michael Tully prepares descriptive sketches for the redevelopment of the abandoned YMCA site.

According to Professor Art Rice, charrette organizer, the teams were charged with developing “a conceptual plan for the town center/region and to select one or two locations to develop detailed preliminary design recommendations.”

The students' drawings were expected to clearly present their team goals, observations, constraints and opportunities along with ideas for how to accomplish the town's goals.

Like all charrettes, it is critical to get as many ideas as possible for consideration during the short time frame. Students and faculty arrived on Thursday to meet with the town officials and go on a tour. Rice divided the students into teams and they worked late into the night to plan their design direction and organize for the morning.

Friday was a workday. Students explored the town and collected the information they needed to develop their designs. According to Rice, design exploration continued until about midnight when students were directed to commit to an idea and begin the process of refinement and creating drawings that communicated their ideas.

Senior Emmitta Lyford explains, “On Friday morning we started our site analysis. We took photos of our site and started working out ideation in our notebooks.”

All work stopped at 10 a.m. Saturday to allow time for clean up. The participating community residents arrived about 11:30 a.m. for a presentation of ideas and discussion. Ideas developed by the students included alternative versions for making the town center more distinct and pedestrian friendly, transforming a long-abandoned YMCA site



Clint Sorrell working on a site plan.



Brad Maples collecting site inventory and analysis information.

into a social center, creating trail systems that provided walking opportunities and connected the town to natural areas and cultural sites, and redevelopment of a historic dam.

Crossnore, like other charrette towns, provided wonderful hospitality to the NC State entourage. Students and faculty slept in tents and in the town center next to the “studio” and in a basketball gym in the local Baptist church. People opened their homes allowing for much-needed showers and culinary treats.

According to Assistant Professor Lee-Anne Milburn who participated in her first NC State charrette in Crossnore, “This department has one of the strongest histories of community design in the country. I think we have some opportunities to work with the existing experience in the department and possibly use the charrette structure to explore research questions that address innovative ways to work with communities.”

Master’s student Jenny DeMarco, notes that, “I have been on the charrettes the two previous years in West Jefferson and in Holden Beach... this was my favorite.” She adds, “Each year you take away something different. Your first year, knowing so very little about landscape architecture, the opportunity to dive into a project and learn from the more advanced students is extremely valuable. This year, one of the lessons that I took from the Crossnore charrette is the role landscape architects have in bringing communities together and rekindling the sense of pride and love for the place they live.”

Charrettes provide a wonderful real life learning experience

for the students, as well as offering opportunities to work intensively with faculty and other students in the program. According to Milburn, “Students love the charrette structure because it is bounded in space and time. They work intensively toward a narrow goal for a specific community which is engaged in the process. They seem to really appreciate the challenge.”

Lyford adds, “In studio, we miss the community interaction part of design. Charettes give us the opportunity to meet the needs of a client. It is satisfying to use design tools to generate excitement and to give townspeople a fresh perspective on their community.”

The Crossnore charrette was a particularly positive experience according to Milburn, “Students were able to work on the spot with faculty and community members to identify site opportunities and constraints, and develop programming priorities. They developed a sensitivity to recognizing evidence of past land uses and community activity patterns.”

DeMarco suggests that the relationship between faculty and students is key to charrette success. “The faculty act as sort of ‘project managers.’ Their job is to take care of all the details so the students can just focus on the task at hand. They facilitate the charrette to keep everything moving forward. It’s the students who do all the design work and present their ideas to the community.”

From a professor’s viewpoint, Milburn indicates that charrettes



Elizabeth Frere (left) and Alice Reese work late into the night on design alternatives.

provide specific benefits to the educational process. “This is a very important skill which is difficult to teach in a classroom setting. Tools for working directly with communities, such as facilitation and oral presentation skills are crucial for landscape architecture today. More and more, the profession is learning to value tacit and community-based knowledge.

This reflects the movement to facilitating problem solving: helping communities identify their own assets and alternative solutions to their problems.

Milburn notes other benefits of the charrette structure. “It is very important for students to learn that the best design solutions sometimes come from the client, if they learn how to actively listen. After all, they know the site best! Sometimes we just have to show them how to look at their resources in a different way.



Crossnore’s bridges were identified as a visual amenity by the students.

Students also learn how to develop drawings quickly and under pressure.”

“Just as the semester abroad program exposes students to different cultures, so does the charrette process teach students about other ways of life, landscapes and other cultures. Most importantly, they learn that there are different approaches to solving any problem, and different and equally valid ways of viewing the world,” adds Milburn.

Perhaps Lyford says it best when she describes “it is apparent how much I’ve grown and learned in the past two years since my first charrette as a sophomore. The process is so brief and intense that it is easy to see the new design tools you have acquired.”



Fernando Magallanes (center) and LAR students appreciated the town’s natural resources.



Crossnore charrette design team

Faculty attending the charrette included Assistant Dean for Extension and Engagement Jay Tomlinson, Professor Art Rice, Associate Professor Fernando Magallanes, Interim Department Chair Robin Moore, Assistant Professor Lee-Anne Milburn, and Nilda Cosco of the Natural Learning Initiative. A final report summarizing the work of the students will be presented to the community soon.

Downtown Design Studio: Combining Scholarship and Outreach

To achieve her goals of wanting to teach and continue research connections with the outside world, Celen Pasalar (PhD 2004) found the perfect position. She was named Director of the Downtown Design Studio and Extension Planning Specialist during the summer of 2005.

“This position has provided me with opportunities to stay connected with the university, research and students as well as maintaining contact with communities from beyond the university,” she says.

“Urban design and community outreach opportunities for the College of Design will increase with the location of the Downtown Design Studio. It puts us in reach of resources like the City of Raleigh’s Urban Design Center and provides students easier access to involve practicing professionals into their design process and critique sessions,” she adds.

Pasalar remarks about how important it is for students to experience urban life in order to come up with better design solutions. The location and facilities of the Downtown Design Studio allow students to have hands-on experience in urban design and various other community projects which give students the chance to improve their design skills and to gain better understanding of their profession.

Noting that state and other governmental offices are convenient, Pasalar says there are endless possibilities for students to be involved in crucial design projects.

Pasalar determines the fit of community requests with the work of our faculty and establishes what the expectations, content, funding, etc., would make the best match for the goals of the Downtown Design Studio and, in general, the College of Design.

One project that Pasalar is taking on, along with Assistant Professor of Landscape Architecture Kofi Boone whose studio is located downtown this spring, is a collaboration on the riverfront development project in Kinston. This project/studio is funded by the University Extension, Engagement and Economic Development Grant. The project will be



Celen Pasalar, PhD, heads the Downtown Design Studio.

conducted in collaboration with Lenoir County Center-North Carolina Cooperative Extension, members of Kinston Waterfront-Now task force and other community members.

The Neuse River community wants development from both public and private sources and have turned to the College of Design to enhance their current downtown and riverfront revitalization efforts, according to Pasalar. This project will go hand in hand with the open space plan the city has been working on for the flood buyout area. Downtown Raleigh will be used by Boone’s studio as a setting to learn basic research techniques in the short term. There will be at least one visioning workshop for community members from Kinston to participate in brainstorming and sharing their concerns with our students and faculty. Based on that community input, students will work on their design projects.

The team from College of Design will conduct a final design charrette to evaluate the students’ suggestions and then refine their designs. Pasalar and Boone will produce documentation at the end of the project, which will be completed by May 2006.

If you have a project for Pasalar to consider, please contact her at celen_pasalar@ncsu.edu or call her at 919-515-8952.

Achieve! The Campaign For NC State

by Carla Abramczyk, Director of Development

On Friday, September 23, 2005, the public phase of the \$1 billion Achieve! Campaign for NC State University was announced. The College of Design has already raised more than 55 percent of its \$9 million campaign goal. Alumni and students have seen the results of some of the early work of the campaign in the form of reestablishing *The Student Publication*. Current students are also benefiting from new scholarships and fellowships and other educational support for the college's programs given during the quiet phase of the campaign.

The college's goal is to raise the funds that will allow it to grow the curriculum and provide services and student support to further our role as a center of influence in design education. The college's targeted areas of support include program enhancement, funding for student fellowships and scholarships, underwriting professorships

College of Design Campaign Aspirations

Student Support – undergraduate & graduate	\$2 million
Faculty Support	\$500,000
Faculty-Initiated Research	\$1.5 million
Program Development	\$2 million
Facilities	\$1.5 million
Unrestricted	\$1.5 million

and lectures and expansion of design facilities, library resources and special projects like *The Student Publication*. The chart above details areas of need and the college's goals for each.

The other major initiative of the second half of the campaign is a new building for the College of Design. The campaign goal for this

project is to raise \$4 - \$5 million for the new building, which will have many naming opportunities.

The College of Design has emerged as an international leader in design education and practice. As its prestige and reputation grows, the caliber of the educational experience provided must also grow. To continue the college's unprecedented achievements, we look to our alumni and friends to help us realize our ambitious goals. The funds raised will make a significant impact on the design community at NC State and beyond.

Becoming Involved

Whether you contribute \$100 or \$500,000, your gift makes a statement that you are committed to the work of the college.

There are many ways that you can support the College of Design during the Achieve! Campaign for NC State. Whether becoming a member of the Design Guild or making a gift to a current scholarship or fellowship – or endowing a new one – donations may be made through outright cash contributions, gifts of stock, property or other appreciated assets. You may also include the College of Design in your estate plans. For additional information on how you can make a gift, please contact Carla Abramczyk, Director of Development for the College of Design, at 919-513-4310 or carla_abramczyk@ncsu.edu.

Original College of Design Achieve! campaign committee members:

- John L. Atkins III (co-chair), President, O'Brien/Atkins Associates, Durham, N.C.
- Herbert P. McKim (co-chair), President, BMS Architects, Wilmington, N.C.
- L. Franklin Bost, Executive Vice President and Chief Operating Officer, CeloNova BioSciences, Atlanta, Ga.
- William G. Monroe III, President, WGM Design, Charlotte, N.C.
- Sherwood Webb, President, Webb Clements, Charlotte, N.C.

College of Design Campaign Kick-Off Event

On Friday, September 23, College of Design campaign donors and Design Guild members attended a presentation on the Leazar and Kamphoefner Hall renovations, a hard-hat tour of Leazar Hall and a reception in the Brooks Rotunda.

After an introduction by Dean Marvin J. Malecha, the group assembled in Brooks 320 listened to a presentation by Cannon Architects about the renovation of Leazar Hall currently under construction and the plans for repositioning the auditorium in Kamphoefner Hall. The Cannons then led a tour of Leazar Hall. At the conclusion of the tour, a reception hosted by Riley Contracting Group was held in Brooks Hall Rotunda.



Jolie Frazier Thomas (M. Arch. 2002) and Stephen Berg of Cannon Architects led a slide presentation of the renovations before beginning the hard hat tour.



Susan (BEDA 1978) and Roger Cannon (M.Arch. 1979), center, led Design Guild members and friends of the college on a tour of Leazar Hall.

Donors and Students Meet at Annual Scholarship Reception

On November 9, 2005, scholarship recipients met their donors and mingled during the annual College of Design Scholarship Reception. This event affords students the opportunity to thank their donors personally. After remarks by Dean Marvin J. Malecha, students guided benefactors on a tour of their studio to view their current work. This year more than 50 students received financial support through an annual or endowed scholarship or fellowship donated by alumni and friends of the college.

If you are interested in creating a scholarship or fellowship to benefit students at the College of Design, contact Carla Abramczyk at 919-513-4310 or carla_abramczyk@ncsu.edu.

Executives of Adams Products Company, the donor of the Tony Sharp



Memorial Scholarship for Architecture, visit with the recipient of the award. (L-R) Frank Werner, vice president, David Birge (M.Arch. candidate), Butch Hardy, president, and David McQueen, consultant.



(L-R) NC ASLA President Perry Howard is shown with Nicole Young (MLAR candidate) and Kristen Ford (MLAR candidate), the two recipients of the NC ASLA Award for Excellence.



Charles and Margaret Hedstrom visit with Steven Bockmann (BID candidate), recipient of the Samuel B. Hedstrom Award.

Continuing a Legacy of Giving Wendy L. Olson Fellowship Enhancement Endowment for Public Service in Landscape Architecture

Wendy L. Olson lived her life as a pioneer of sorts. In 1977, she became one of the first women to do field work for the N.C. Agricultural Extension Service. She was induced to apply to the College of Design for the master's program by Professor Art Rice of the Department of Landscape Architecture. In 1990, Olson earned her master's degree in landscape architecture. She achieved great success as a landscape architect and an environmental advocate. Olson was a registered landscape architect, a certified professional in erosion and sedimentation control, an avid gardener and a lifelong environmentalist.

Olson gave of her time and talent by volunteering for many organizations and serving on the Triangle Greenways Council, Hillsborough Parks and Recreation Board and the Hillsborough Planning Board. She was well known for her advocacy of the River Walk, a concept from her master's thesis on the origins, present use and future prospects for Hillsborough's historic path and walkways.



As a founding member of Walkable Hillsborough, which promotes pedestrian access from residential areas to significant community sites, Olson chartered an outlet for her ideas such as the greenway along the Eno River from Occaneechee Mountain to Hillsborough Historic District.

Tragically in April 2004, Olson was fatally injured in an automobile accident.

In December 2005, Olson's husband Brian Dodge endowed the Wendy L. Olson Fellowship Enhancement Endowment for Public Service in Landscape Architecture. With Dodge's gift of \$216,000, the Olson Fellowship is a testament to Olson's dedication to not only the profession of landscape architecture, but to the importance of giving back through public service to the community.

By creating this endowment, Dodge is honoring his wife's work and her belief that we must all share the gifts that we are given and use them to make the environment and our communities better. "I hope that this endowment helps some promising students find their own lifelong path of environmental advocacy and good citizenship. The knowledge that you have made a difference in the community, and that you can continue to make life better for many others is a powerful reward. I want many others to experience this like Wendy and I did while we were together," says Dodge.

The income from the Olson Fellowship will award at least one annual fellowship for a graduate student enrolled in the College of Design's Landscape Architecture Department. The Olson Fellowship will provide funds for the student to start or complete a public service project that protects or enhances the environment. Preference will be given to projects undertaken on the behalf of local governments, public agencies and non-profit or charitable organizations.

"This gift not only secures the memory of a special person, it is a call to conscience of the importance of a designer's voice as an environmental advocate. It will foster generations of landscape architects committed to design process as citizenship," says Dean Marvin J. Malecha.

Dodge's gift is the first endowed fellowship of its type received by the college. Landscape architecture students will reap the benefit of Dodge's generosity for years to come.

Additional gifts may be made to this endowment in Wendy Olson's memory. For more information, contact Director of Development Carla Abramczyk at carla_abramczyk@ncsu.edu or 919.513.4310.



Interim Chair of Landscape Architecture Robin Moore (left), Brian Dodge and Dean Marvin J. Malecha chat after signing endowment agreement.

COMMENCEMENT

Commencement Address by Robin C. Moore, Professor of Landscape Architecture NC State University College of Design, December 14, 2005

The Spanish poet Antonio Machado, in a beautiful poem about how each person creates their own life, says, “You make the road by walking.”

I am honored to be here today as each of you sets forth on a design journey not knowing where it will eventually lead. I join family members too, as you proudly enjoy the fruition of the sometimes mysterious world of design education; and I want to say to you, please trust the indeterminate journeys your sons and daughters are taking. I have two daughters who started careers at the College and believe me, there’s no way of knowing ahead of time.

Once, long ago, I was at the same point of departure. I would not consider myself a model path maker, but I am thinking it may be useful to start by sharing a few early steps from my own story—the sometimes confusing, adventurous path of fulfillment in design.

Like some of you from North Carolina, I grew up in the country, in my case in the South of England. As a free-range kid out in the woods all day, far from home, we learned by doing, using available materials to construct a childhood architecture of forts, clubhouses, and bike trails.

We learned how to work as a group, to handle tools, to define and solve design problems—and learned, too, about the natural world that engulfed us. I guess many here have had equivalent experiences of what has been called “tacit knowledge”—meaning that which you know personally because you were there, because you have seen it, experienced it with your whole body, hands, and eyes. This was the best preparation for a life in design, which is after all concerned with reforming the world—we designers have small ambitions.

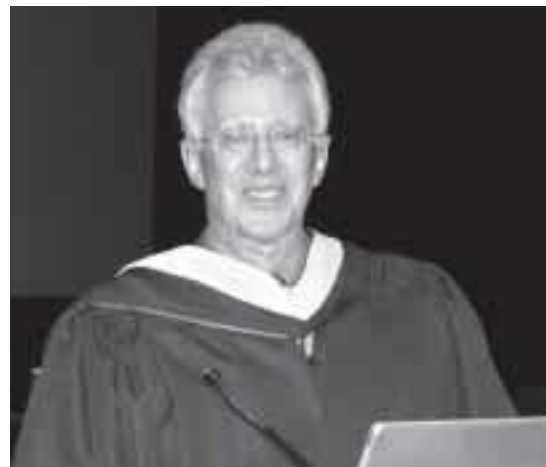
Today I speak as a design researcher and would like to stress an aspect of design communication that grows ever more crucial in this scientific age—and that is the evidence base, which we must increasingly use to both create and defend our design solutions.

My professional education at the University of London actually started in engineering. However, the summer before “going up” as they say in the UK, I worked on a construction site in my hometown digging trenches and barrowing concrete. By coincidence, if I may call it that, I became friends with a co-laborer enrolled in the Bartlett School of Architecture at the same University College where I intended to become an engineer. We ended up sharing rooms.

That first year, I began hanging out in the architecture studios, which I found utterly intriguing; plus, there was a fair sprinkling of attractive female students, which, of course, added appeal for a shy boy from the provinces. My engineering class, in contrast, had the distinction of admitting the first female student ever that year. Engineering did not seem to have the same creative edge that architecture did—apologies to any engineers in the audience.

I was the first in my family to go to university—as some of you—and understandably, my homemaker mother wanted to play it safe. She had steadfastly guided my education, in the rigorous “British style” of those days. For her, engineering was a secure choice supported by newspapers filled with employment ads signaling the beginning of the post-industrial, technological revolution.

When I told her I wanted to be an architect she had a fit. She felt it was too risky and that her many years of attending to my education would be in vain—sound familiar? I was careful to not fully disclose my positive observations of design, where creative acts for the heck of it, rock-and-roll,



and all-nighters were a way of life!

She reluctantly gave me her blessing but it took a long time for her to acknowledge my passion for design and it was perhaps not until she could proudly refer to her professor son in the United States that she realized the right choice had been made. Such is the nature of intergenerational transition.

Looking back, I was perhaps fortunate to have a design education that spanned two diametrically opposed eras: the classical and the modern. Just to reflect on how things have changed, at the Bartlett School in the late 1950s entering students spent weeks at a time producing Chinese ink renderings of the classical, architectural orders, which were then judged by professors who scrawled humiliating comments with 6B pencils across our exquisite Whatman renditions. In spite of this educational inquisition, I learned an enduring appreciation for the infinite subtlety of line, composition, light, and shade.

In those days, unbearably dull history of architecture classes were conducted using grainy, black-and white, glass-mounted slides projected through a huge “magic lantern.” Just think of the remarkable rate of innovation—in less than a lifetime, we have digital photography and PowerPoint presentations—ever closer to reality, but never a substitute!

I was sure there was something more to classical architecture than those mundane slides, so in the summer of my second year I hitchhiked to Greece via Florence and Rome to see the real thing. For the first time I understood the relationship between culture, art, and physical form in the outdoor theaters and dramas of ancient Greece. In those days, amazingly, it was possible to camp overnight in the historic sites. Close to the ancient gods, I found myself alone on the sacred island of Delos, birthplace of Apollo the sun god, patron of music and poetry. Remnant marble sculptures glowed with life in the setting sun and inspired my drawings. Powerful feelings for the ancient roots of Western civilization were embedded in the landscape and helped explain a dimension missing from those boring history classes. No doubt, you have examples of taking your education into your own hands to learn things you will never forget. Just keep doing it!

Meanwhile, back at school, the modern movement was well under way. We students rejected the straightjacket of education through the classic orders. Then as now, the students promoted a healthy tension between the old and the new. In my fourth year, new faculty took over who were the first research-based architects in the UK, in hospital design. I was lucky enough to work with them with before leaving to study in the United States.

I knew I wanted to go further with my education—as you may decide sooner or later. To better understand the social function of the built envi-

ronment I went to study urban design with Kevin Lynch at MIT, where a strong social focus was wedded to an equally strong commitment to physical design—the best of both worlds.

Working on my research thesis in a public housing community in Boston taught me that design is about intervention to change reality, to “afford” new opportunities to residents. I learned my first lessons in how to work with communities with limited resources, to achieve social progress through urban design. Most important, I started developing methods to measure the results. This set me on a professional trajectory that continues to this day—this day when you too take the first steps towards that delicious “who knows where.”

Back in the UK, I worked on urban landscape restoration and discovered landscape architecture before returning to the US to teach at the University of California, Berkley. There I continued the line of action-research started at MIT, which eventually led me to NC State 23 years ago. The Natural Learning Initiative, founded in 2000, here at the college, is the latest phase of a quest to apply evidence-based design to improve the quality of life.

The ongoing search is to look below the “known” tip of the iceberg to discover the larger truth beneath the surface. If we are not careful, the visible tip easily becomes a “tyranny of knowledge” that traps us into endlessly repeating so-called “successful” solutions. But success is a temporary state and unless we take the risk of moving beyond our professional comfort zones, innovation will not happen. Please keep taking those essential risks!

Design knowledge is imperative to expand our scope to avoid the hegemony of our traditionally perceived rivals and necessary collaborators in engineering, materials science, horticulture, forestry, computer science, and others. However, we need their partnership for effective problem solving; however, the relationship must be one of equality and respect. I challenge you to contribute to these relationships by seeking cross-discipline collaborations in your design practice.

Six years ago our college took a major step forward by establishing a PhD in Design degree—supported by a dean with the vision to position the College as a leading producer of design knowledge. The PhD program provides wonderful opportunities for collaboration with research faculty on this campus, UNC, and Duke University in producing new leaders of design knowledge—already more than 10 have graduated, including several I have had the privilege of working with.

At this point in history, it seems to me that design is at a crossroads where we—or rather you—must decide if design can be a driving force for life-enhancing human evolution or a mere servant of the information age

and our consumer-driven global society. Hoping to ensure the former, let me share some advice as you embark on the great adventure of design practice.

Don't be afraid to follow your heart. I started in engineering, was educated as an architect and urban designer, adopted landscape architecture, and found my passion researching and designing outdoor learning environments for children and families—and am still at it 40 years later, still learning, still finding more creative opportunities than ever, and most important, still having fun.

Follow your passion, it will never fail you. Don't be afraid to work on difficult design problems, not necessarily the most obvious or the most trendy or where the money is.

Make yourself vulnerable to critical feedback from fellow designers, other professionals, the lay public, and especially clients. Openness will always lead to new learning.

Seek collaborations with colleagues in other disciplines—especially within the arts so they can be fully integrated and not be a mere after-thought.

Don't be afraid to work with clients to define problems. Designers often must become educators, to clients, to users, to help them understand what can be achieved through design.

Help build the knowledge base. Some of you will return to the academy for advanced scholarship. Don't be afraid to follow this calling. We need you, especially after some years in practice when you know what the knotty problems are.

Travel, please travel—camera and notebook at the ready.

Contribute your design skills to improving the quality of life of your community through the many civic channels available. They include governmental practice, nonprofit environmental organizations, and election to office—here in Raleigh, we presently have two architects on the city council.

Apply the highest moral values in your work. Design can and must make a difference to the common good.

And finally, please stay in touch with your *alma mater.* We need your continued engagement, your messages from the front line that can influence the research and teaching programs of the college. Tell us about new issues and new areas of knowledge to be addressed in our continuing education programs.

As American Native peoples, north and south of the equator say, across time and space, as the next generation takes on the mantle of responsibility for peaceful cultural progress and begins to make their path: “May great spirit be with you.” The very best of luck in the years to come. Thank you for your attention.

Design Council President's Remarks

What are the things that we are meant to remember, and what are the things we are supposed to forget? A man was once so perplexed by this question that he traveled far and wide to find the wise one that would deliver the answer. When he finally reached his destination, he asked the wise one, “What are the things that are necessary for us to remember, and what are the things that are necessary to forget?” The wise one engulfed himself in thought and finally replied, “When someone offers a service to you, you should remember it always. However, if you are to offer a service to someone else, you should forget it immediately.”

How does this story relate to our design education? Design requires human interaction. You cannot read a book and become a designer. You cannot take a test and become a designer. You cannot skip class and become a designer. Design is too real for that.

Your experience in this college is a result of your interaction with peers and professors. Through the unique studio environment, you have learned the value of sharing. This is an integral part in becoming a designer for it is not possible to understand design alone. It takes discussion, constructive criticism, and encouragement to design. In this way, your educators and classmates offer you their services that you should always remember.

This becomes part of a continuous cycle. You remember what others give to you, by applying the act of giving to others. In the act of giving, you don't expect anything in return. And although the wiseman advises us to forget the services we give, those services will be remembered by the one you gave it to.

As designers, you should be proud to be a part of this exchange of ideas. In no other community does such collaboration exist. Your experience here at NC State is only a foundation for the rest of your design life. I hope that it serves you well and that you will remember it always. Congratulations on your achievement, and good luck in your design endeavors.



Diana Fakhoury

COLLEGE NEWS

3rd Annual Urban Design Conference: “Designing Sustainable Cities”

The College of Design, in coordination with the City of Raleigh Urban Design Center, will hold its third annual urban design conference on Saturday, Feb. 18, 2006. Join designers, planners, city officials, engineers and developers for “Designing Sustainable Cities” at the Sheraton Raleigh Hotel. The US Green Building Council NC Triangle Chapter is the conference’s major partner sponsor.

Two keynote addresses will highlight the conference. During continental breakfast, internationally recognized sustainable architect Randolph Croxton, FAIA (BEDA 1968), of the Croxton Collaborative, New York City, will present *Sustainable Imperative: Moving Beyond Green Models and Existing Boundaries*. The luncheon keynote address, *New Orleans: Sustainability in the Face of Passion*, will be presented by landscape architect Ignacio

Bunster-Ossa of Wallace Roberts Todd (WRT), Philadelphia. The Bring Back New Orleans Commission retained WRT to prepare a framework plan for the city’s sustainable recovery.

Four major topic areas will be covered in break-out sessions:

- *Designing Sustainable Sites and Buildings* with presentations by Jose Alminana, RLA, Andropogon Associates and Frank Harmon, FAIA, Frank Harmon Architect and School of Architecture, NC State University.
- *Planning for Regional Sustainability* with presentations by Dr. Kristina Hill, College of Architecture and Urban Planning, University of Washington, and Dr. Yan Song, Department of City and Regional Planning, UNC Chapel Hill.
- *Transportation Alternatives for Sustainable Cities* with presentations

by Ron Tober, Charlotte Area Transit System, and David Walters, RIBA, APA, College of Architecture, UNC Charlotte.

- *Transforming Policies for Sustainable Cities* with presentations by Sadhu Johnston, AICP, Commissioner, Department of Environment, City of Chicago, and Debra Campbell, Director, Planning Commission, City of Charlotte.

The conference will close with a Q & A panel followed by a

Chicago City Hall Green Roof,
Conservation Design Forum, Inc.

reception at the City of Raleigh Urban Design Center. Conference fee is \$135 per person. Continuing education units are available for architects, landscape architects and planners. For more information and how to register, go to: www.design.ncsu.edu/sustainable or contact Jean Marie Livaudais at jean_livaudais@ncsu.edu or 919-515-8320.

–Jean Marie Livaudais



Sidwell Friends Middle School, Washington, D.C., View of Constructed Wetlands, Andropogon Associates, Ltd.

UPCOMING NLI CONFERENCE:

Mark your calendars for the 3rd annual **Design for Active Childhoods** conference, to be held August 3-5, 2006, in Brooks Hall. An Early Childhood Outdoors Design Institute, the conference will cover strategies for architects, landscape architects, childhood educators and health officials to develop environments for children that promote physical activity. Professor Robin Moore and Nilda Cosco of the college’s Natural Learning Initiative will direct the conference and lead select sessions. See www.design.ncsu.edu/cont-ed after March 1 for more details.



Outstanding Houses Selected for “HOME of the MONTH” Series

We are pleased to announce the selection of exemplary homes to be published in *The News & Observer* during the inaugural year of the North Carolina “Home of the Month” Series. NC State College of Design’s Home Environments Design Initiative has partnered with *The News & Observer* on this monthly feature to highlight the work of North Carolina architects and to bring attention to the value of good design in housing.

This collaborative program aims to:

- Educate and inspire the public about the benefits of good home designs.
- Inform the public about the value architects bring to home building.
- Support and expand ideas of what a home can be for potential homeowners.
- Represent diversity for architecturally designed homes (in price, size, design approach, values and priorities).
- Support a growing residential market and residential architectural community.

Architects across the state submitted residential designs built since 2000. A distinguished panel selected 10 outstanding houses. Peter Chapman serves as Senior Editor for Home Design books at Taunton Press. Jean Rehkamp Larson, AIA, is a principal in the firm she shares with her husband in Minneapolis, Minnesota. Dennis Wedlick, AIA, leads his firm in New York City. Both Rehkamp Larson and Wedlick have extensive experience in residential architecture and are authors of notable books regarding home design.

Each of the selected homes will be featured in an article in *The News and Observer* during 2006. NC State School of Architecture faculty members and graduate students will share their expertise in articles highlighting important design issues and strengths in each “Home of the Month.”

The selected projects for 2006:

- 1409 Ashburton Road – Architektur, PA
- An Artist’s Palette – Angerio Design PLLC

- Bungalow Addition and Renovation – Cannon Architects
- Davis Residence – Bizios Architect
- Davis Residence – Erik Mehlman/Anna Marich
- House at Wood’s Edge – Dixon Weinstein
- Leinbach Residence – Tina Govan
- The Foxgate – Maurer Architecture
- Webb Dotti House – Gomes + Staub
- Wheeler Residence – Cherry Huffman Architects

For more information, please contact:

Geoffrey Barton

Home of the Month Administrator

bartgt1@gmail.com

or

Katie Wakeford

Home of the Month Selection Panel Facilitator

katiwakeford@mindspring.com

Obesity Prevention Project

With rates of obesity among children rising, a research team headed by a NC State design professor hopes a new project will help stimulate physical activity and promote healthy habits among preschoolers.

The project aims to prevent obesity by modifying preschool play areas in child-care centers and is funded by a \$275,000 grant from the National Institutes of Health. Under the direction of Robin Moore, professor of landscape architecture and director of the Natural Learning Initiative at NC State, researchers from NC State’s College of Design, the University of North Carolina at Chapel Hill’s School of Public Health and the Emory University School of Public Health will work to develop a tool to measure how effective outdoor play spaces are in generating physical activity in children.

According to national statistics from the Centers for Disease Control, the percentage of young people who are overweight has tripled since 1980. Among children and teens aged 6-19, 16 percent, or more than 9 million young people, are considered overweight.

“Our project is focused on young children and emphasizes prevention rather than trying to correct

health problems when the child becomes a teenager,” says Moore, who is an internationally recognized authority on children’s play spaces and the impact they have on learning. “We are not only measuring physical activity, but how specific environmental components support children’s activity.”

During the course of the project, researchers will observe and assess outdoor play environments at 25 child-care facilities across North Carolina.

Researchers will examine which components found in outdoor play spaces enhance or inhibit physical activity among 3- to 5-year-olds. “We want to explore the relationship between children’s behavior and their physical environment,” Moore says. “We’re focusing specifically on child-care centers because that’s where young children are spending the majority of their time. This is an environment that children are occupying five days a week for up to 10 hours per day year round.”

Based on its observations and analysis, the team will develop an assessment tool that will help gauge the levels of physical activity in an outdoor play area. Currently, Moore says, no such tool exists. Once developed, the instrument will be able to help identify various elements that should be included in outdoor play environments to spark physical activity.

Moore says the majority of outdoor play spaces consist of manufactured equipment and little natural landscape. Other research shows that natural outdoor environments stimulate more physical activity and exercise in children, he says. In turn, preschoolers who spend more time playing outdoors are likely to continue doing so when they reach grade school.

–Chad Austin, NC State News Services

Design Interview Days

The College of Design prepares for its annual Design Interview Days to be held Fridays, March 24 and 31 from 12- 6 p.m. If your company would like to participate in interviewing students on this day or other individually arranged days, please register with Career Counselor Amy Frisz at amy_frisz@ncsu.edu.

Bob Burns Remembered

Obituary - by Marvin J. Malecha, FAIA, Dean

Robert Paschal Burns, FAIA, an architect and teacher who was known nationally as a mentor, friend and leader of his profession, died tragically in an automobile accident near his Chatham County, North Carolina, retirement home.

His loss is deeply felt among professional and academic colleagues, students and North Carolinians who have been positively influenced by his uncommon dedication to the quality of life experienced through architecture. His loss is similarly felt among architectural educators across the United States. As an architect he incorporated the traditions of his North Carolina heritage with the precepts of modernism. His teaching, writing, and interaction with the community reflected his love for historic preservation. His appreciation for the work of Frank Lloyd Wright was reflected in his teaching as well as in his understanding of modern architecture. In education, Professor Burns' life is a story of his involvement with the development, evolution, teaching, and study of architecture at the College of Design. He became the stable figure upon which founding Dean Henry Kamphoefner depended. As a leader within the faculty, his contributions established the study of architecture at NC State as the education of design professionals prepared to assume roles of responsibility in society.

Although a talented architect in his own right, Robert Burns chose the path of a teacher. Through his role as an educator his influence is far reaching. The most tangible result of his passion and commitment are generations of individuals who have risen to places of considerable influence as practicing architects, teachers of architecture and academic administrators with national leadership positions. His life in design is best understood as a teacher of teachers, a mentor to architects, and a man who nurtured the best in all who came to know him. Professor Burns will be remembered not for the buildings he designed, but for the people he inspired. His continuing dedication to the work of Eduardo Catalano not only amplified his roots in the foundation of the College of Design, but also made evident the importance of structure as the underlying inspiration in his disciplined, reasoned

approach to building design. Although his importance as a distinguished professor grew, his persona among students was that of a gentle, caring human spirit. His was a spirit of hope and optimism. This spirit pervaded his love for teaching and the love extended toward him by those he taught.

A final enduring mark of his legacy within the College is the leadership he provided in the reemergence of *The Student Publication* of the College of Design. Following the establishment of a supporting endowment through an alumni campaign, Professor Burns undertook the task of connecting the legacy of a dormant student publication with a proud history to a new audience. His patience in guiding the production of the publication (volume 30) with an eager group of students further exemplified his extraordinary ability as a master teacher. The result, both a nostalgic catalogue of past efforts and a stimulating discourse on design education, is an inspiration for all those who will follow. It is a fitting reminder of his love for the carefully crafted sentence. This publication will forge a link with students of the future to the rich history of the College of Design.

Professor Burns, a native of Roxboro, North Carolina attended Wake Forest College (now University) and North Carolina State College (now University) where he received a Bachelor of Architecture degree in 1957. In that same year he won the 44th Paris Prize in Architecture enabling him to study at the Ecole des Beaux Arts in Paris and to travel in Europe for a year. In 1961 he entered the Massachusetts Institute of Technology (MIT) and received the Master of Architecture degree a year later. After several years practicing as an architect in the office of Eduardo Catalano in Cambridge, Massachusetts, working on such projects as the MIT Student Center and the Julliard School of Music in New York, he returned to Raleigh to join the faculty of the School of Design at NC State University. He was promoted to



full professor and served as the head of the Architecture Department from 1967 to 1974 and from 1983 to 1991. When the School of Design became the College of Design in 2000, the Architecture Department was recognized as the School of Architecture. Professor Burns was then appointed as the Director of the School for the 2001-2002 academic year.

As an architect and an educator, Professor Burns received state and national recognition for his work. He directed a statewide study of North Carolina court facilities for the Administrative Office of the Courts published in 1978 as *100 Courthouses*. The recommendations from this study have helped guide the expansion and improvement of judicial facilities in North Carolina and acted as a model for similar studies across the nation. In 1979, Professor Burns was elected president of the Association of Collegiate Schools of Architecture, the national organization of architectural education. He was selected as a Fellow of the American Institute of Architects in 1979 for his achievements in design and education. In 1995 he was chosen as an ACSA Distinguished Professor, a distinction reserved to less than one percent of architecture faculty in North America. In 1996, North Carolina State University awarded him the Alexander Quarles Holladay Medal for Excellence, the highest award to a faculty member in recognition of distinguished service. The Honor Society of Phi Kappa Phi bestowed the 1998 National Artist Award on Professor Burns in recognition of “his genuine interest in contributing to the education of students and to the improvement of architecture.” Most appropriately, given his close relationship to Dean Henry Kamphoefner, Professor Burns was presented the 2003 Gertrude S. Carraway Award of Merit by Preservation North Carolina for his preservation and addition to the Kamphoefner home. The American Institute of Architects North Carolina Chapter awarded Professor Burns the William Henly Dietrick Service Medal in 2004. In the spring of 2004 he was also recognized with the inaugural Isosceles Award of the AIA Triangle Section.

Professor Burns was the son of the late Robert Paschal Burns, Sr., a respected attorney and State Legislator, and the late Marjorie Lacy Burns. He leaves his wife, also a respected architect, Norma DeCamp Burns, FAIA, and his son Robert Adam Burns (a 1988 graduate of the College of Design), daughter Emily Carter Smith and her husband Barry, daughter Linda Paige Burns and grandchildren Everet Ella Smith and Walker Aaron Smith. His brothers Paul and Norvel Burns and his sister Betsy Burns Kennington also survive him.

Burns Lecture Endowments Established

Eduardo Catalano, a former faculty member of the School of Design, has established an endowed fund in the NC State Foundation, Inc., to pay homage to the life of Professor Emeritus Robert P. Burns, Jr. The endowment was funded by a gift of \$200,000 from Catalano and is named **The Robert P. Burns Lectures and Seminars on Structural Innovations**.

This endowment will provide funds for an annual lecture and seminar that shall take place in April each year. Catalano has chosen the theme of Structural Innovations “to avoid lectures that show only the lecturer’s buildings, one after another, from which the students do not learn fundamental architectural principles.” Catalano feels that a student can learn primarily from buildings that have innovative structures. The distinguished visitor will deliver a public lecture and will conduct informal discussions over two days within an Architecture graduate seminar dedicated to innovation and experimental structures. Students within the seminar will be expected to prepare a written reflection in response to the topic presented by the distinguished visitor. The best two papers will be selected for publication in the lecture monograph.

Catalano was a professor of Robert Burns in the late 1950s at the Massachusetts Institute of Technology (MIT). Burns worked for Catalano in Cambridge, Mass., before Burns’ returned to Raleigh to teach at the then School of Design in 1965.

Many alumni and friends of Robert Burns have also been generous, donating as of Jan. 17, 2006, more than \$84,000 to the College of Design in Burns’ memory. The college would also like to thank the members of the School of Architecture Advisory Board, who have spearheaded a challenge campaign to raise a total of \$100,000 for this endowment. These funds are being placed in another endowment in Burns’ name that will support the lecture series established by Eduardo Catalano and provide additional support for the School of Architecture. The college goal for this fund is to reach the \$100,000 endowment level prior to the celebration of Burns’ life to be held on Feb. 26, 2006. For additional information on how to make a contribution to this memorial fund, contact Carla Abramczyk in the External Relations office at 919-513-4310 or carla_abramczyk@ncsu.edu.

ALUMNI / FRIENDS

Troy Barber (MID 2005) is manager of business development at MAKERS Product Development, a consulting firm that provides product development, engineering and industrial design services to companies in the firearms and outdoor products industries. MAKERS' list of clients includes Segway, Country Home Products, Mossberg, SiGARMS, Michaels of Oregon, Acme United and METRObility. Barber is also providing marketing, graphic and industrial design services as needed (not to mention ID and illustration freelance work after-hours). Barber's family loves Manchester, N.H., and they are expecting their third child in March. For more, visit www.fritter.com.

Michael Batts, ASLA, (BLA 2002) participated in a panel with four other recent graduates discussing "lessons learned" as part of the *CEO Roundtable: A Reality Check for Young Practitioners* at the ASLA Annual Meeting held in Florida during October. The session was an overview of things that recent grads have learned about school, work and entering the profession.

Michael Cole, RLA, (BEDL 1979) managing principal and co-founder of ColeJenest & Stone, relocated from Charlotte to Raleigh. He began operating from the firm's Raleigh office, located at 121 Fayetteville Street, in January. Cole chairs the landscape architecture search committee; co-chairs the "Designing Sustainable Cities" conference committee with Doug Brinkley (BEDA 1974); and is president-elect of the Design Guild Board.



Turan Duda (BEDA 1976), principal in Duda/Paine Architects, LLP, completed the Pier 1 Imports Home Office in downtown Fort Worth, Texas. The national headquarters' tower recently won awards of merit from the International Association of Lighting Designers for Site/Façade and Lighting Illuminating Engineering Society of North America.

Chad Evans and Rich McIsaac, May 2005 graduates in Graphic Design, completed a public design project at the site for the new Raleigh Convention and Conference Center this summer. Consisting of 240 feet of the construction barrier, the wall is a typographic expression of downtown Raleigh's urban renewal process. Hundreds of letterforms from the city name Raleigh flow with the direction of traffic to create a time-based experience of growth, change, and complex resolution.

As seniors in the Downtown Design Studio last spring semester under the direction of Assistant Professor Will Temple, Evans and McIsaac began the project after pitching the concept to the Raleigh Arts Council. The project was proposed by the Raleigh Arts Council and funded by the Raleigh Convention and Conference Center. After approval by Raleigh City Council, Evans and McIsaac



collaborated with Elizabeth Alley from the Raleigh Urban Design Center in coordination of production.

The graphics were implemented onto plywood panels using aluminum fabricated stencils and spray paint. The piece was produced on the site of the new convention center, and installed and completed this past August. Evans and McIsaac state that "the project will be the first piece of visual communication for the public pertaining to growth and change in downtown Raleigh; other than orange cones and detour signs." The public design project aims to "encourage an interest in the future of downtown Raleigh."

Will Hall (BGD 2004) was pictured, along with other coworkers of The Chopping Block, in an Adobe online newsletter. The Chopping Block was featured for its innovative interactive and experiential design using Adobe products.

Susan Hatchell, FASLA, (MLA 1982) has been re-elected Trustee for the North Carolina Chapter of the American Society of Landscape Architects (ASLA) for her second three-year term. She has also been appointed to the National ASLA Leadership Development Committee and serves on the College of Design Landscape Architecture Alumni Advisory Board.

David Hatcher, owner of Hatcher Design Group in Winston-Salem, is a fourth-generation furniture designer. Hatcher, who studied architecture at NC



State, has launched a new collection of furniture branded “Camp David Life” based on his summer home. Hatcher Design Group, a multi-design studio including furniture, interior and architectural design, is developing furnishing collections for apparel brand “Tommy Bahama Home” and the “Arnold Palmer Home” signature collections.

Virginia Commonwealth University School of the Arts in Qatar is hosting a design conference in February that involves several NC State design graduates. **Aly Khalifa** (BEDA 1990) will be one of 12 featured speakers. Conference planners include **Mary McLaughlin**, **Karl Burkheimer** (BEDA 1988), **Martha Lewis** (BEDV 1987), and **JP Reuer** (BEDA 1984), who are faculty at VCUQ.

Joyce Watkins King (BEDV 1979) was juried into the 21st Annual National Collage Society Exhibition on view November 12-January 15 at the Butler Institute of American Art in Ohio. Her mixed media work, “Pattern Play,” was one of 75 chosen by the three jurors. She was the only N.C. artist selected. King has an upcoming show in Raleigh at the Municipal Building, March 29-June 15, 2006, together with artists Anthony Ulinski and Valencia McNeil. The opening will be Friday, April 7, from 5-7 p.m.

Tim Kirkman (BEDV 1990) visited students in both graphic design and art + design studios this



Tim Kirkman signs the LOGGERHEADS one-sheet for Tony Brock while Professor Meredith Davis, who taught Kirkman while he was a student, looks on.

fall to discuss writing and directing **LOGGERHEADS**, being selected to participate in the Sundance Festival and his experiences as a student in the college. He visited with studios taught by Tony Brock (MGD 1998) and Maura Dillon (BEDV 1988). After a national theatrical run, **LOGGERHEADS** will be available on home video/dvd on March 21. His next directing project will be an adaptation of North Carolina author Lee Smith’s **FAMILY LINEN**.



Guy Marshall (BED PD 1990) graces the cover of the winter 2005 *NC State* alumni magazine. The feature story discusses Marshall’s successful work

as creative director for The Frye Co. Having created a resurgence in the popularity of Frye boots, Marshall is now designing a line of accessories for the American Classic boot company.



The LightWedge Mini, developed by BOLT, was featured as one of the 30 under \$30 stocking stuffer suggestions in the December issue of *Wired Magazine*. **Monty Montague** (BED PD 1980) was Principal in Charge.

The LightWedge family of reading lights has been called “the first real innovation in reading lights since the battery.” The Mini is the third and smallest product line that BOLT has created for LightWedge, LLC. The other two product lines are the original LightWedge, which includes a Harry Potter Lumos version (winner of the Oppenheim Toy Portfolio Gold Seal Award), and the LightWedge Paperback.

Ashley Moran (BGD 2000) began working in the Consumer Experience Design group as the Lead Media Designer of Mobile Devices for Motorola in the fall of 2005. Her team creates rich interactive user experiences and develops software UI design languages for iconic Motorola products such as the RAZR and ROKR mobile phones. She is based in Chicago.



Elizabeth Morisette (BED 1994) has a project included in “TWO WAY STREET,” an exhibition of artwork done within community organizations around Baltimore. Her project “The Kvitl Project,” was done with the Jewish Community Center of Greater Baltimore where she is artist in residence. “TWO WAY STREET” is on display February 2-March 15 at the Meyerhoff Gallery, Maryland Institute College of Art, Baltimore. Morisette will have a solo show of her ebay series March 10-April 21 at Howard County Arts Council Gallery, Ellicott City, Md., and her work will be included in a group show March 2-30 at School 33 in Baltimore.

Ginny Payne (BGD 2001) had a photography exhibition titled “Vintage Charm” at Cary Senior Center, October 31-December 6, 2005. The exhibition featured women’s avant-garde fashions from the 1930s to the 1950s.

Lynn Powell (BPD 1969) retired as a 28-year career officer from the Central Intelligence Agency in September 2004. He was awarded the CIA Career Intelligence Medal at a formal ceremony held in Langley, Va., on June 27, 2005. The award was



presented in recognition of contributions Powell made to national security missions of the highest priority and for his technical achievements which were successful in countering the proliferation of Weapons of Mass Destruction (WMD). Powell's career included almost one decade of assignments in China and Japan. After retirement from federal service, he joined GCI, Inc., of Reston, Va., which is engaged in market studies and analysis of global energy infrastructures. He is a member of IDSA.

The number of architects on the Raleigh City Council doubled with the election last fall of new City of Raleigh Council Member

Russ Stephenson,

AIA, (BEDA 1979, B.Arch 1995) who joined Thomas Crowder, AIA, incumbent and friend of the College of Design. Stephenson has served for two and a half years on Raleigh Planning Commission and his City Council goal is to build consensus for budget and



regulatory reforms that promote sustainability, keeping Raleigh healthy and competitive in the long run. His current architectural work includes historic preservation tax credit renovation projects in Raleigh, Cary and Nash County. Stephenson's current urban design work includes master plan consulting for the Village of Pinehurst and the City of High Point.

Rodney Swink (MLA 1977) was a speaker and facilitator at the session, "Landscape Architecture in the Public Realm" at the ASLA Annual Meeting held in Florida during October. He gave an overview of practice in the public realm followed by group discussion of issues faced by public and private sector landscape architects. Swink is Chair-elect for the ASLA Council of Fellows and he has been selected to serve on the 2006 ASLA Awards Jury.

Scott Teixeira (BEDA 1993, B.Arch. 1995) and **Steve White** (BEDA 1993, B.Arch. 1995) were both recently named associates with Hartman-Cox Architects in Washington, D.C. Last year Teixeira completed a \$110 million renovation of the National Archives Building and is currently

working on an addition to Morehead Planetarium at UNC Chapel Hill. White is the project architect for 285,000-square-foot office building in downtown Washington, D.C. (under construction), and will be working on the recently awarded Judicial Center complex in Denver, Colo.

Jim Verdone, ASLA, (BEDL 1977) was recognized on October 10 at The American Society of Landscape Architects (ASLA) Annual Meeting in Fort Lauderdale, Fla. Verdone received a Residential Design Award of Honor for the Livingood Residence. This marks the inaugural year for the Residential Design Category, co-sponsored by *Garden Design Magazine*.

Donald K. Williamson (BEDA 2000) works with the American Institute of Architects in Washington, D.C. After several years working with a firm in N.C., Williamson will now be a Project Manager overseeing the national components of the Committee on Architecture and Education, the Interfaith Forum on Religion, Art and Architecture, and the Retail and Entertainment Committee.

In Memoriam

Rufus Nims

Rufus Nims, a prominent South Florida architect and mentor died September 17, 2005, at his home in Florida. He was 92.

Nims graduated from NC State in 1934 with a degree in Architectural Engineering. He worked in 25 states and 12 foreign countries throughout his career. He is best known for his work with the Howard Johnson hotels and restaurants and his residential work in South Florida and the Caribbean. Nims was one of a handful of architects who defined the modern tropical house following World War II, before the widespread use of central air-conditioning. Nims challenged the traditional Spanish and Mediterranean design principles found in South Florida at the time by experimenting with building materials, construction technologies and house structures. Nims work is archived at the University of Florida.

Born in Pensacola in 1913, Nims went to NC State to study journalism. After completing his first year he bought a Ford for \$5 and drove to Oklahoma to join his father on a construction job. There he saw a structure that had a profound effect on him. Nims changed his major to architecture. After graduating he sought adventure aboard a freighter ship as a merchant seaman. Nims moved to Miami in 1943. Throughout his career Nims received more than 18 national and international awards for architecture and he received the AIA Florida Silver Medal.

Nims married Sarah Rose Peterson in 1939. Nims is survived by his two children; Sarah Morgan Nims of Kentucky, and Cameron Nims of Chapel Hill.

FACULTY / STAFF

Visiting Assistant Professor of Architecture

Catherine W. Bishir had a new book titled *North Carolina Architecture: The Portable Edition* published by the University of North Carolina Press. According to Bishir, it is the same as the 1990 oversized edition, except more compact and easier to use.

Dana Bartelt, director of the Prague Institute, has an article in the Jan./Feb. issue of *Print* magazine titled “Script Doctors” on Iranian graphic design focusing on Iranian typography and calligraphy. The material resulted from a trip to Tehran in November 2004, when she was invited to give several presentations at the First Islamic World Poster Biennial in Tehran. She wrote a review of this Biennial for *Eye Magazine* (Issue 59, Spring 2005).

She also conducted a student workshop at Shahed University’s graphic design department in Tehran. Bartelt was invited as curator of an exhibition titled “Don’t Say You Didn’t Know” dealing with Palestinian issues, since the theme of the Biennial was about Palestine. Two of the posters in this exhibition won Second Prize and Third Prize (this one from a former student of Bartelt’s, Rebecca Rapp) at the Poster Biennial in Tehran. Several of the posters from “Don’t Say You Didn’t Know” were also featured in Milton Glaser and Mirko Ilic’s book *Design of Dissent* (Rockport Publishers 2005). She presented the work from the workshop in Iran and material from the exhibition “Don’t Say You Didn’t Know” at the American Institute of Graphic Arts (AIGA) Philadelphia Conference: “Revolution” in June 2005.

Assistant Professor of Landscape Architecture
Kofi Boone was invited to join an American

Institute of Architects Sustainable Design Assessment Team (SDAT) working in Oklahoma City. The team was led by Celeste Novak, AIA, and included urban

designers, landscape architects, brownfield specialists and economists from across the country. The SDAT team was invited by the Planning Department to develop recommendations for 300 acres of industrial and brownfield property near downtown and along the Oklahoma River.

Professor Boone was invited to assess environmental justice issues and propose solution strategies. The report included numerous recommendations ranging from green building guidelines, public space improvements, phyto-remediation strategies, and the expansion of affordable housing and transportation options. For more on the AIA SDAT program go to http://www.aia.org/www.aia.org/liv_default.

Assistant Professor of Architecture **Gail Borden** is a consulting editor on *Kaplan’s ARE Guide to Building Construction and Materials and Methods* due for publication in the spring of 2006. Borden Partnership LLP also has a featured case study in the second edition of *Designing with Models: A Studio Guide to Making and Using Architectural Design Models*, by Criss Mills. Borden’s Program house is featured as a case study in hybrid methods of design, representation, and construction.

Susan Brandeis exhibited work in “Fabulous Fibers III” at Elon University (Elon, N.C.)



December 2, 2005-January 25, 2006; “Explorations in Fiber” at Berea College (Berea, Kentucky) March 4-April 24, 2006; and in a group exhibit at the Craven Arts Council Gallery (New Bern, N.C.) March 3-25, 2006. She will teach a workshop titled “Digital Printing and Hand Embellishment on Fabric” for the Split Rock Arts Program, University of Minnesota, St. Paul, June 25-July 1, 2006.

The Department of Industrial Design is pleased to welcome **Timothy Buie** (BED 1988; MID 1998) and **Dr. Sharon Joines** as new members of the ID faculty. Both are full-time, tenure-track positions beginning this semester.

John Wiley & Sons, the publishers of *Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis* (the Third Edition of *Precedents*) by **Roger H. Clark** and **Michael Pause**, have announced a global rights license to translate and publish the book in Chinese. The licensee is China Architecture & Building Press, CHINA.

The work of Graphic Design Department Chair **Denise Gonzales Crisp** is featured in the current issue, #58, of *Eye Magazine* (London) in an essay on contemporary design titled “The Decriminalisation of Ornament” by Alice Twemlow. Crisp will also be a visiting lecturer in the College of Arts and Sciences at Northeastern University, Boston, in January.

Graphic Design Professors **Meredith Davis**, **Denise Gonzales Crisp** and **Martha Scotford** are all mentioned in the December 2005 issue of *Step Inside Design* magazine. The theme of this issue is Women of Design. The Higher Education article

by Alissa Walker describes these and other female educators...“When no one else was looking, these women began to re-examine the role of education in design. Now it’s impossible to ignore what they’ve accomplished.”

This year the “Muestra Nacional de Arte 2005-2006” in Puerto Rico is dedicated solely to Video Art. Three video art pieces by **Lope Max Díaz**, “Active Interaction,” “A Hawaiian Girl” and “13 Fotos,” done in 1971 and while a student of John Baldessari, are being featured in the exhibition “Rewind... Rewind... Video-arte puertorriqueño” at the Instituto de Cultura Puertorriqueña in San Juan, Puerto Rico.

The exhibition reflects a video art tradition in Puerto Rico that spans for more than three decades and places Díaz’s work at its inception. The exhibitions’ curator, Elvis Fuentes, has referred to Díaz’s videos as “three gems of conceptual rigor” and “pioneer explorations” done by a Puerto Rican artist in this medium. The exhibition opened October 27, 2005 and runs through April 2006.

Jeremy Ficca,

assistant professor of architecture, received the New Faculty Teaching Award from the Association of Collegiate Schools of Architecture (ACSA) in conjunction with the American Institute of Architecture Students (AIAS). The award recognizes “demonstrated excellence in teaching performance during the formative years of an architectural teaching career.” Ficca, who joined the college in 2002, is the third faculty member in a row to receive this recognition. Wendy Redfield and Gail Peter Borden also have received this award.



In October, **Frank Harmon** and his team’s “green” doghouse (above) were featured in AIArchitecture, the AIA’s online journal, after it fetched \$525 at an auction for the Triangle Beagle Rescue of North Carolina. Also in October, ArchitectureWeek.com, a leading online magazine of design and building with more than 300,000 monthly visitors, featured an in-depth look at Harmon’s award-winning blacksmith studio at the Penland School of Arts and Crafts in Penland, N.C. Harmon’s Roanoke River Lighthouse & Museum in Plymouth, N.C., and Roanoke Canal Museum in Roanoke Rapids opened to the public that month.

In November, Harmon presented a seminar titled “Architecture With A Conscience: Designing Contemporary Regional Architecture” at the Architecture Exchange East Conference sponsored by the Virginia Society/AIA.

Also this past fall, Harmon’s design for an award-winning vacation home in the Bahamas appeared in the new book *The Green House: New Directions in Sustainable Architecture* (Princeton Architectural Press), and will be included in the upcoming exhibition, “The Green House: New Directions in Sustainable Architecture” at the National Building Museum in Washington, D.C. beginning May 2006, and afterwards at other venues. The curators have also commissioned Harmon to construct a scale model of the project for use in the Museum (through May 2007) and

in the subsequent traveling exhibition. Harmon is currently on scholarly leave from the College of Design to work on his first monograph.

Glenn Lewis, professor of industrial design, presented “Design Arts collaboration with Aids To Artisans Ghana” at the Hawaii International Conference on Arts and Humanities from January 11-14, 2006. Over the Winter Break, Lewis made a presentation to the Council for Scientific and Industrial Research, Ghana. Their mission is to undertake demand-driven research into industrial processes and product development, transfer proven technologies, and provide consultancy services toward the growth of small- and medium-scale industries. Lewis has been engaged to consult in the area of digital product modeling and rapid prototyping.

The Learning Organization and the Evolution of Practice Academy Concepts, written by Dean **Marvin J. Malecha**, FAIA, is now available. Funding for this project was provided by The American Institute of Architects and The Enkeboll Foundation. Books are available for purchase through AIA National.

Natural Learning Initiative Director **Robin Moore** (who is Interim Department Chair for the Landscape Architecture Department) and NLI Educational Specialist **Nilda Cosco** had their *Well-being by Nature: Therapeutic Gardens for Children* paper published online in the American Society of Landscape Architects (ASLA) LATIS Forum (Landscape Architecture Technical Information Sheets).

The 2005 President’s Award for The Masonry Society (TMS) was presented to Professor of Architecture **Patrick Rand** at the Society’s Annual meeting in Cincinnati. This award is made by the current president to recognize an

individual who has made exceptional contributions to the success of the Society. Rand has made many contributions to The Masonry Society and to the subject of masonry. He has made over 28 presentations to the University Professors Masonry Workshops that have been held each year in various cities in the U.S. Rand has served in the Positions of President, and Member of the Board of Directors. He is currently chair of the TMS Sustainability Subcommittee. He is the first architect to have been elected President of TMS, and is the first architect to have been selected as recipient of the TMS President's Award.



Associate Professor of Art + Design **Dana Raymond** was on scholarly leave during the fall semester so he could teach at Okinawa Prefectural University of Arts in Japan. While there, Raymond led a group of students in the making and installation of "UPO", or unidentified park object, at Haeburu Sports Park.



The sculpture symbolized the continuity between individual expressions or interpretations and a singular form of vision.

Assistant Professor **Vita Plume** had work in "Fabulous Fibers III" at the Center for the Arts Isabella Cannon Room at Elon University in Elon, N.C. The exhibition was an invitational exhibition featuring contemporary fiber art created by N.C. artists. It ran from Dec. 2, 2005 - Jan. 25, 2006.

Emeritus Professor of Architecture **Henry Sanoff** participated in the National Summit on School Design held at the University of Maryland and funded by the American Architectural Foundation and Knowledge Works Foundation in October.

Professor Emeritus of Landscape Architecture **Robert Stipe** and the University of North Carolina Press were presented the 2005 Antoinette Forrester Downing Award for *A Richer Heritage: Historic Preservation in the Twenty-First Century*. The Society of Architectural Historians presented the award to Stipe.

The EAT Collaborative (Associate Professor **Patrick FitzGerald**, Ted FitzGerald, Associate Professor **Dana Raymond**, Dave Millsaps, and Adjunct Assistant Professor **Amanda Robertson**) will participate in the CrossCurrents Exhibition at the Mint Museum of Charlotte beginning Jan. 28



through Aug. 6, 2006. The "Consumer Culture Garden" is an animated 3-D interactive koi garden.

Assistant Dean for Research and Extension **Jay Tomlinson** has received a lot of press for the redevelopment vision he and College of Design students have worked on for the Town of Broadway. An article titled "Redevelopment Vision" was featured in a town newsletter and *The Sanford Herald* featured an article titled "Broadway officials eye changes for downtown."

Tomlinson has made several well-received presentations with current photos compared to images of "visions" for Broadway including burying utility lines on Main Street, improving sidewalk structures, adding crosswalks and enforcing uniform signage as well as planning improvements.



The second annual Design Legends Gala was held on Sept. 14, 2005, in conjunction with the AIGA Design Conference in Boston. Pictured above (l-r) are Bart Crosby, **Meredith Davis** and Steff Geissbuhler, recipients of the 2005 AIGA Medal – the most distinguished honor given in the field of graphic design.

Davis is Professor and Director of Graduate Programs in the college's Department of Graphic Design. She is also Director of the College of Design PhD in Design program and teaches graduate courses in design and cognition.

STUDENTS

**HANG IT UP BABY!**

Last semester 20 graphic design students (five groups of four) spent time in studio, taught by Kermit Bailey, preparing to participate in the Hang It Up, Baby! exhibition held at the Gallery of Art & Design in Talley Student Center which ran from November 10 – December 17, 2005.

Every two years, the Gallery of Art & Design hosts an open hanging for any NC State student, staff, faculty or alumni who wish to participate. Work by alumni or past staff from the permanent collection is also included in the exhibition.



A car model by **Steven Bockmann**, a junior in Industrial Design, is on display in the Jane S. McKimmon Center on NC State's campus in the main lobby area outside rooms 5 & 6. Bockmann built the car model in an advanced class taught by Associate Professor Bong-il Jin.

Carolyn Harris, a senior in graphic design, received the \$1,000 AIGA/Raleigh Scholarship this year. Harris is a native German who moved to San Diego in 1998, then to Durham in



2001. After high school graduation, Harris went to trade school for advertising in Germany, then to The Advertising Arts College (now Art Institute San Diego) for an associate in advertising. Harris will graduate in May. Another senior, **Sarah Ensminger**, received second place. Both receive a free one-year membership in AIGA. According to Advisor Tony Brock, the students from the region are invited to participate in the scholarship competition.

Graphic Design Senior **Britt Hayes** is editor of the 2006 edition of NC State University's literary magazine, *Windhover*. Two graphic design seniors, **Caroline Okun** and **Carolin Harris**, were selected to design the magazine. Information about *Windhover* is available at <http://www.ncsu.edu/windhover/>.

First year Ph.D. in Design student **Zaki Islam** was awarded the Berger Young Architect Award 2005, one of the highest awards given by the Institute of Architects Bangladesh. The award is given every two years through a national competition sponsored by Berger Paints in Bangladesh. The award was presented at a ceremony at the Sheraton Hotel of Dhaka, Bangladesh, on September 29.

On September 29, 2005, Industrial Design Graduate Student **Allen Nelson** was featured with his biodiesel mower in a news segment on the Raleigh-Durham NBC-17. As part of Nelson's graduate research, he has developed the motor to run off the used french fry oil from Fountain Dining Hall. Nelson graduated in December.



Don't miss the Collection: Art to Wear fashion show! For the past four years, the Anni Albers Scholars from the Colleges of Design and Textiles present a fashion show. This year's event is scheduled for Friday, April 7. Check the Web site www.design.ncsu.edu/ events for details.



The annual Masonry Design Project took place on October 18. The jury was sponsored by the NC Masonry Contractor's Association, whose Executive Vice President Lynn Nash was present for the jury. Jurors included Doug Burton, President of Whitman Masonry and past President of the NCMCA, and Epifanio Paziienza (BEDA 1984; M.Arch. 1991), Adjunct Professor of Architecture, is also a trained mason.

Students from Professor of Architecture Patrick Rand's Architectural Constructions Systems, ARC 432 class participated. The NC Mason Contractor's Association provides more than \$3,000 in scholarships and other awards to NC State students.

Members of the teams receiving recognitions from the jury, received the following awards from the NC Mason Contractor's Association:

First Place: split one semester's in-state tuition for Spring '06 (approx. \$3,000)

Emily Lewis, Daniel Hill and Allison Laney
(pictured, left to right)



Second Place: each receives a Crick level

Chris Bailey, Devin McKim and
Jacqueline Merlano

Third Place: each student receives a Rose trowel

John Faron, Ryan Simmons and
Jeff Wilkins

Fourth Place: each student receives a mason's 6' rule

Sarah Dickerson, Paul Hobgood and Rebecca Necessary

Professor of Industrial Design Vince Foote's furniture design studio this past fall produced a range of designs targeted at residential use. Here are examples of designs produced by master's students:

- Glenwood Morris, top right
- Kevin Robledo, bottom left and right



DESIGN GUILD

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.

Design Guild Board of Directors

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Graphic Design Senior Caroline Okun recently launched a new publication called *Six Degrees*. *Six Degrees* was created as an outlet for Graphic Design students at the College of Design (COD) to display and share their work with other students and professionals in both the local and national graphic design community. The publication encourages spontaneous, fresh, creative, unrestrained design among the COD students and those who experience their work. *Six Degrees* is a symposium, a network, a truthful translation of student thought.

Two issues of the publication will be produced through the course of the school year and the Web site is year round with a blog for comments and a bulletin board for job, internship and collaboration postings. The first print issue will be out in late January.

To subscribe, contribute or for more information on *Six Degrees*, visit the Web site and discussion blog at sixdegreeszine.com.

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