

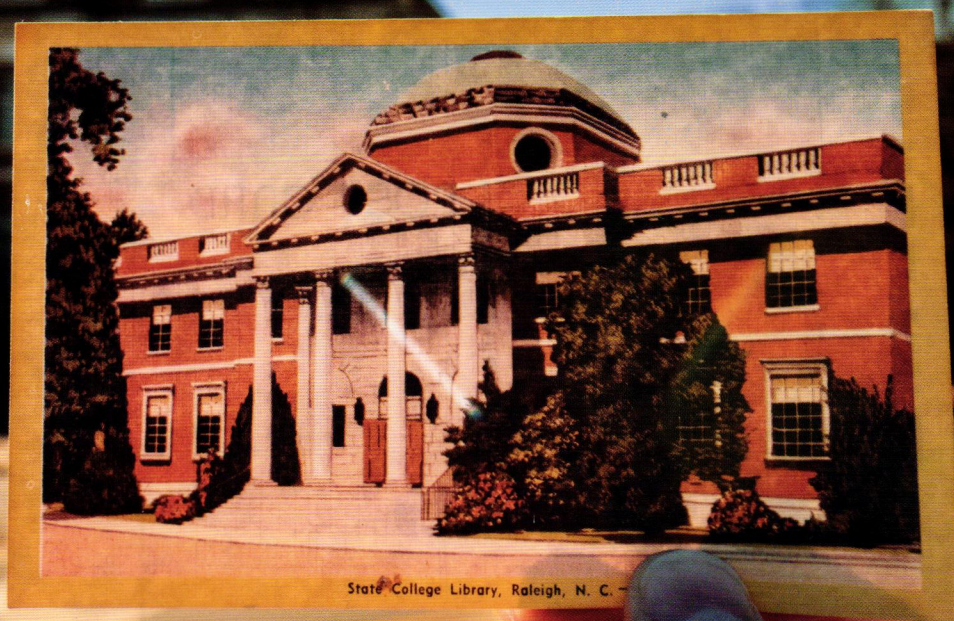
DesignlifeTM

NC State College of Design | Spring 2023

LEADING BY DESIGN

The College of Design turns 75 in 2023.

We're looking back at the influences that shaped who we are today.



State College Library, Raleigh, N. C.

From the Dean

Dear Friends,

For 75 years, The College of Design at NC State has channeled our creativity in service of a larger purpose, challenging ourselves to use the power of design to build a better tomorrow. We inspire our community to push past the questions of “what if?” or “how might we?” to see challenges with clarity, envision optimal outcomes, and lead the way to making them happen.

In looking back on our history, four themes emerged that have guided us to this day:

Intentional by Design: 75 years ago, we looked at the world around us and asked ourselves how we might best serve the people of our growing state as we enter a new era of postwar prosperity. In many ways, the establishment of the College of Design was a great design project itself, launching 75 years of people, ideas, and innovations that would change the face of the university, transform the city of Raleigh, strengthen the state of North Carolina, and shape the world we live in.

Innovative by Design: From the start, the college was created to be new and to address the needs of a changing world. To be both relevant and excellent, faculty and students had to break boundaries, push new models of thought, be bold, experimental and progressive – and demand mastery at the same time.

Inclusive by Design: Developing students capable of breaking new ground meant developing a different kind of learning environment and experience – multidisciplinary, interactive, engaged and vibrant. The learning environment at the college has always been a crucible for collisions of ideas, cooperation and collaboration grounded in a caring and compassionate community.



Influential by Design: As a force for shaping the world we live in, the College of Design has delivered on its founding mission to serve the needs of society. Our faculty have always been teachers who practice in their fields and our students have always had the opportunity to work hands-on to solve real problems and learn by doing while working together.

We do it all driven by the same sense of purpose that launched us 75 years ago: the belief that design is a force for good, that there are solutions to any challenge, and that we have the power to see and create change in our communities. That’s what it takes to design for tomorrow — and that’s leading by design.

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

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Pictured: Reading room in D.H. Hill Library. Photo courtesy of NC State University Libraries' Digital Collections: Rare and Unique Materials

Sifting Through the Past

by Kristen Schaffer

Above: Kristen Schaffer, associate professor of architecture, browses through the archives of the College of Design at D.H. Hill Jr. Library's Special Collections Research Center. **Opposite:** Schaffer pages through a College of Design publication from 1952.

Archives are like a box of chocolates.

You never know what you're going to get.

Does that dispel all notions of dry and dusty? I hope so. For archives are as tempting to researchers as the assorted box is to chocoholics. And it's true, we never know what we are going to find. We all hope to find pieces of the puzzle we are trying to complete, but sometimes we find things we didn't even know we should be looking for.

A colleague and I have been spending some time lately in the NC State Libraries archives, as we prepare for the 75th anniversary celebration and a new history of the College of Design. Before the archival search, we started our hunt with two published sources: Bob Burns' *Reflections and Actions* (1997) which provides a brief overview of the School of Design, and Roger Clark's *School of Design: The Kamphoefner Years 1948-1973* (2007) which is somewhat more extensive. While great starting points, these works need to be brought up to date and the histories of the departments and programs are due more depth and detail.

Bob and Roger lived through at least part of the school's earlier history, and thus had insight into what is missing from the archives, what threads need to be picked up, and what was not documented or recorded or saved. What survives can sometimes be an accident of history. Despite the best efforts of bureaucracies, documents can be lost, misfiled, accidentally or even intentionally destroyed. But if archives are fallible, so are our memories. Our recollections are often biased by our own point of view and don't include what we didn't know. How do we know what we don't know? We go dig around in the archives! We balance recollections (ours or those of others who lived the experience) with archival materials and published sources.

Archives can be disappointingly meager or absolutely intimidating. Our NC State Special Collections belong



to the latter category. The records of the Office of the Dean alone contains 103 boxes of material stretching 69 feet. So far, the boxes I've looked at each contain about 15 folders. That's a lot of material. There is also a College of Design annual reports collection, and let's not forget the collections of college publications and college photographs. There are as well separate sets of records for the School of Architecture, Department of Landscape Architecture, Department of Industrial Design, and Department of Art + Design. Surprisingly, there is no similar collection for the Department of Graphic Design. And then there are the papers or collections of Henry Kamphoefner, Marvin Malecha, Edwin Thurlow, Lewis Clarke, Robert Burns, Roger H. Clark, and Meredith Davis, as well as the Martha Scotford Research and Study Collection on Graphic Design and the Center for Universal Design Records, among others. Of course we use finding aids and consult with the expert staff, but it is still intimidating. Such collections inspire some level of fear knowing that we will miss something. We just hope it's not that important.

When I say my colleague and I have been in the archives, well, we haven't been really because that area is accessible only to the staff. Rather, we are camped out in the Special Collections Reading Room of D.H. Hill Library, where we are presented with one

and only one box at a time, and only after we have surrendered our coats and bags. Pens are not allowed but fortunately phones are. It's not that our library rules are particularly draconian. Such requirements are in place to preserve the collections of most archives. That being said, having just one box at a time provides focus and a sense of immediacy. I find I am fully present in the archives. It engenders that bliss, that joy that comes from complete attention and discovery.

However, what is largely missing from the archives – or at least the boxes I have searched so far – are records of student experience. The official documents and bureaucratic records fail to capture what it was like to be a student here, but that's where you can help. The college is collecting student reminiscences for future generations and for the 100th celebration! Please go to <https://design.ncsu.edu/75th/share-your-story/> to save yours. Be remembered for the 100th!

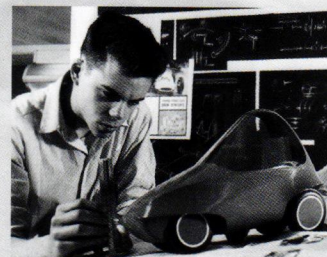
FROM SCHOOL TO COLLEGE: A BRIEF HISTORY

1948



In 1948 the School of Design is established, combining the landscape architecture program from the College of Agriculture and Life Sciences with the architecture program from the College of Engineering. Henry Kamphoefner is appointed the new dean, brings in a diverse set of faculty and establishes a guest lecture program with visiting professors including Lewis Mumford, Frank Lloyd Wright, Ludwig Mies van der Rohe and Buckminster Fuller. At the outset, the School of Design offers degrees in architecture and landscape architecture, with a department of product design established in 1958.

1967-1969



After 1967, the five-year degrees in architecture and landscape architecture are abolished and replaced by four-year undergraduate programs and two years of graduate work. 1968 sees the formation of master's degrees in architecture, landscape architecture and product design. A master's degree in urban design is approved in 1969 in conjunction with the University of North Carolina at Chapel Hill. A visual design option is established for undergraduate product design majors in 1969.

1973



Kamphoefner remains dean until 1973, and is replaced by Claude McKinney. McKinney abolishes departments, emphasizes interdepartmental study, and encourages more interaction between students on all levels of the program through the development of a series of core courses.

1979

Austin Lowrey is hired to establish the visual design program as a separate undergraduate curriculum within the product design department. Studio and core courses in graphic design are established.

1980



Design Camp is established in 1980 following the efforts of Charles Joyner in 1975, who desires to expose minority high school students to design careers and to give them an opportunity to experience first hand what it is like to be a designer. In the forty-plus years since Design Camp's inception, this program has drastically expanded and grown into the Design Lab for K-12 Education & Outreach and offers a multitude of programs for the K-12 community.

1985-1987



In 1987, the fundamentals faculty was organized into the Design Department. The Art + Design bachelor's degree is first offered in 1985. In 1995, the Department of Design combines with the Department of Product Design to form the Department of Design and Technology. This combination is short-lived, and the programs split in 1998 into Art + Design and Industrial Design. In 1989, the Center for Universal Design is established by Ronald Mace. During this time, Deborah Dalton becomes dean from 1988-1989, and is succeeded by J. Thomas Regan in 1989.

1992

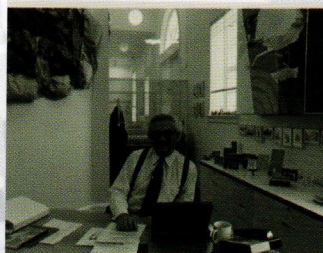


The School of Design forms a summer program in Prague, capital of the Czech Republic, in 1992. From then until 2004, the College of Design maintains a summer program. In January 2005, the Prague Institute officially opens to further serve the needs of design students year-round, and is operated by the college until 2017, when it is transferred to the university and becomes the NC State European Center in Prague. In 1994, Marvin Malecha becomes the new dean, a position he holds until 2015.

1999

In 1999, the school launches the PhD program, only the second in the country to admit students from graphic design and industrial design. Meredith Davis and Henry Sanoff develop the proposal for the program, which had been discussed for almost 25 years. This increases the interdisciplinary work of the college, and PhD students become critical in staffing teaching positions and filling the need for research capacity in the school.

2000



The School of Design, now led by Dean Marvin Malecha, embarks to change its name to the College of Design to reflect the nomenclature seen through other academic units on campus. In 2000, the Natural Learning Initiative is formed.

2001



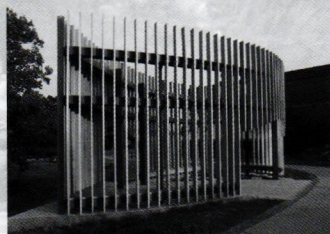
The Art2Wear student-organized runway show debuts in 2001. The event presents fashion, costume and wearable sculpture created by the students of the College of Design and the College of Textiles at NC State University. After 20 years, the program evolves to incorporate virtual and augmented reality elements into the physical production.

2010s



The 2010s saw a wave of increased interest in faculty research activity, with the formation of multiple new labs and initiatives. During the next decade, Research in Ergonomics and Design Lab (2006), Affordable Housing + Sustainable Communities Initiative (2007), Building Energy Technology Lab (2011), Coastal Dynamics Design Lab (2013), Visual Narrative Initiative (2015), Experience Design Lab (2016), Mixed Reality Lab (2018), and the Health Centered Design Lab (2020) form.

2010



In 2010, the College of Design launches its award-winning Design + Build programs in architecture and landscape architecture, training students to adapt to every part of the design-make-design cycle and develops a design studios program, offering a non-studio-based major for students interested in design.

2016-2017



Mark Hoversten becomes dean in 2016, shepherding in a new era of reinvigorated research, academic coursework, and development. In 2017, the Doctor of Design program is established, the only DDes program in the country that offers blended learning in design research aimed at applications in practice.

2020s



Since 2020, the college continues to align its curricular offerings with both the future of the design profession and anticipated trends which embrace the alignment of design and technology. The Department of Landscape Architecture changes its name to the Department of Landscape Architecture and Environmental Planning (2020), The Department of Art + Design changes its name to the Department of Media Arts, Design and Technology in 2023, and the degrees in graphic design change their names to graphic & experience design.



The Class That Started It All

The students who graduated from the School of Design in the spring of 1953 were the first to complete the new school's five-year course load. Their commitment set the pace for everything that came after.

By Sam Gunnels

When Fred Taylor (B.Arch. '53) first set foot on the campus of State College in the fall of 1948, all that constituted the newly formed School of Design was the top floor of Daniels Hall, three bare-boned Army barracks left over from World War II and a cluster of quonset huts on the Court of North Carolina.



"When I was in high school and started thinking about architecture, the only school I had heard about in the area with a real architecture program was Georgia Tech," Taylor said. "Suddenly, I heard about this new school, and Dean Kamphoefner, who had been called to organize it. I applied, and without knowing much of anything, I got in."

Taylor, a Kinston native who is now a retired architect, joined a class made up mostly of fellow North Carolinians. They didn't yet know it, but they were joining

something special: a melting pot of innovation that would put State College squarely on the map as an epicenter of modern design in the Southeast.

Laying a Strong Foundation

The School of Design was born through the merger of State College's departments of architectural engineering and landscape architecture, but it soon became clear that the school's first dean — influential architect Henry Kamphoefner — envisioned a school that would become more than the sum of its parts. After accepting the deanship in late 1947, he quickly called for a more robust curriculum.

Rather than committing to just four years of undergraduate studies, Taylor and his classmates were plunged into a rigorous five-year track that encompassed the history and fundamentals of design. Kamphoefner made one thing clear from the start: he wanted only pupils prepared for a life spent designing and building the postwar world around them.

"It was his baby," Taylor said. "And he made you believe it was the most important baby around."

Kamphoefner's visionary approach helped him attract a faculty of world-renowned artists and architects to guide the school's inaugural class, including James Fitzgibbon, Edward Waugh, George Matsumoto and the husband-and-wife pair of Matthew and Stanislava Nowicki.

"Kamphoefner's idea was not to focus on one approach to architecture, but to expose you to people with different ideas," Taylor said. "It made you conscious, even as a student, that [design] was about more than just one person's perspective."

The dean's establishment of a visiting lecturer program rounded out the curriculum. When preeminent architect Frank Lloyd Wright spoke to the school's students as part of this program in 1950, he secured the School of Design's reputation as a place where aspiring designers could gain exposure to world-class ideas.

Building the Structure

While the faculty laid out a vision for success, the efforts of Taylor and his classmates brought that vision to life.

"For one early project, we had to design a house in a specific part of the world, where we could only depend on [resources] available locally," Taylor recalled. "I remember that I was assigned Yuma, Arizona, which is extreme desert, so I learned to consider climate. The scale of the buildings only increased thereafter."

For both architecture and landscape architecture majors in Taylor's class, studio design and drawing courses anchored their studies. The wooden barracks that supplied much of the studio space caused the dean some concern about fire hazards, but the homegrown North Carolinians who characterized the class of '53 relished the freedom their spartan accommodations allowed.

"It was nice because you couldn't really break anything," Taylor said. "We had to take out the side of a building once to get a model out because it wouldn't fit through the door."

Many of Taylor's classmates were veterans who had served overseas in World War II. Their demeanor — mature beyond their years, and more than ready to start their careers — seeped into the mindsets of other students, like Taylor, driving them to match the

veterans' bold pace.

"It made a big difference," Taylor said, "compared to a class made up of contemporaries who had more or less the same experience."

Cementing Our Legacy

It took little time for the school's students to start earning international acclaim. By the time Taylor graduated with his class in 1953, one architecture student, Edward Shirley, had won a Paris Prize, while two landscape architecture students, George Patton and Dick Bell, had claimed the Prix de Rome. They were the first awards of many to come.

The School of Design — now the College of Design — has come far in the years since those first students stepped out of the classroom and into their careers. As a college, our impact has grown to cover virtually all fields of design. As a community, we've grown — and continue to grow — more inclusive. Yet we can trace our 75 years of progress in a straight line back to the blueprint set by our founding class.

"This is a very special school," Taylor said. "I put a great deal of that on Henry Kamphoefner."

Opposite Left: Students working at drafting tables in the College of Design, circa 1955. **Opposite Right:** Architecture student team working with Buckminster Fuller (center) on project to design an automated cotton mill using the octet space frame and geodesic dome. In photo, starting with the man in the middle standing under the hanging object, clockwise: Ralph Knowles; Richard Leaman; Bruno Leon; T.C. Howard; John Caldwell; Forrest Coile; Paul Shimamoto; Fred Taylor; Sherman Pardue; Buckminster Fuller; Jeff D. Brooks III; Ligon Flynn; Al Cameron.



Exploring our Spaces

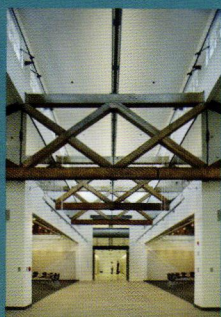
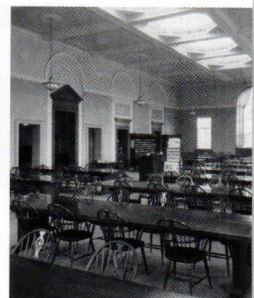
By Jonas McCoy

Brooks Hall was completed in 1926 with Hobart Brown Upjohn serving as the architect. The building was originally named D.H. Hill Library for Daniel Harvey Hill, Jr. the third president of the North Carolina College of Agriculture and Mechanic Arts, and served as the first dedicated library building on campus. The building is located on the site of the first, second and third dormitories, which were built between 1892-1894. After construction of the larger D.H. Hill Library in 1953, the building was assigned to the School of Design and renamed in honor of Eugene Clyde Brooks, fifth president of the North Carolina College of Agriculture and Mechanic Arts in 1956. That same year, the north wing addition, known as the Matsumoto wing, was completed, with alumnus F. Carter Williams listed as the architect of record and founding faculty member George Matsumoto as the design architect. Other renovations, including enclosing the second floor of the Rotunda were completed. This work consolidated the school from three spaces in Patterson Hall, 111 Lampe Drive (formerly Daniels Hall) and "The

Barracks," former WWII army barracks

behind Patterson Hall, into one united space. In 1966, the Cameron (south) wing was completed. The 1980s saw several

renovations, including the closing in of the second floor lobby to create the Carol Groatnes Belk Rotunda, the addition of faculty offices to the third floor, and the addition of a slide room and offices in the Design Library. Throughout the 1990s, several ADA renovations were completed. In 2014, the IT Lab was renovated in the Cameron wing, and dedicated as the William Keating Bayley Information Technology Laboratory in honor of alumnus and first director of information technology, Bill Bayley.



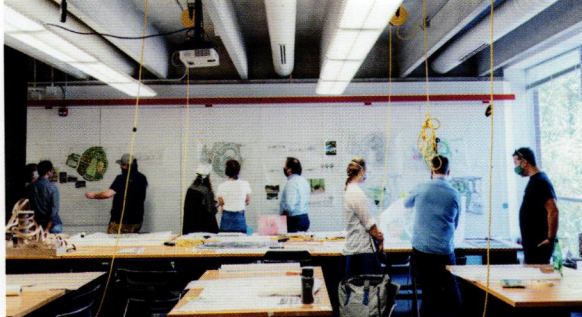
Leazar Hall was completed in 1912 with Harry P.S. Keller serving as the architect. The building was named for Augustus Leazar, a state legislator from Iredell County who co-sponsored a bill in 1885 to establish an industrial school. While the first attempt was unsuccessful, a second attempt in 1887 passed, establishing North Carolina College of Agriculture and Mechanic Arts.

The original building served as a dining hall, with additions added in 1922, 1945, and 1947. In the late 1960s, the School of Design was assigned a part of

Leazar Hall for fundamentals studio courses.

After the dining hall closed in 1970, the school was assigned the majority of the third and fourth floors. In 2006, a renovation by Cannon Architects was completed, which included extensive interior work, adding a stairway and elevator tower to the south elevation as well as opening up the main space to show exposed beams. In 2013, Cannon Architects added additional doors and partition walls to the third floor studios.

Left, Bottom left: Photos courtesy of Cannon Architects.



Kamphoefner Hall was completed in 1978 with Wolf Associates serving as the architect. Originally named the School of Design Addition (SODA), faculty voted to rename it in honor of founding dean Henry Leveke Kamphoefner in 1989. The building stands on the grounds of the former YMCA building. Following a study that concluded a renovation was not feasible for the YMCA building, the YMCA building was demolished in 1975.

In 2006, the ground and first floors of the building were renovated by Cannon Architects. Two spaces received naming dedications – Burns Auditorium and Allred Gallery. Burns Auditorium was named in honor of Robert Paschal Burns, alumnus, longtime faculty member and administrator of the college. The Allred Gallery was named for S. Aaron Allred, one of the first graduates in architecture from 1953.

111 Lampe Drive The building known as 111 Lampe Drive has had several names, including the Physics Electric Building and Daniels Hall. It was completed in 1926 with Hobart Brown Upjohn serving as the architect. When it was first completed, it originally housed the departments of electrical engineering and physics. In 1937, the building was renamed Daniels Hall for Josephus Daniels, a charter member of the Watauga Club and Raleigh News & Observer editor from 1894. The name was removed in 2020 following the Daniels family's request and a public petition to the UNC System due to Daniels' ties to white supremacy.

In 1953, an addition was completed by architect Northrup O'Brien to add an additional three floors to the building. In the mid-fifties, the building became home to administrative offices for the School of Design on the fourth floor until the school relocated to space in Brooks Hall. In 2021, the first floor was assigned to the College of Design. After renovations, the industrial design department moved into the newly-completed faculty offices, studios, classrooms and makerspace.



A History in Pictures

Explore the college's history through images and recollections from the past.



“

Enrollment at North Carolina State College in 1954 required only an application, a high school diploma, and payment of a small fee. All NC residents meeting those requirements were accepted. Portfolios and interviews were not expected. The school year started with 90 freshmen enrolling in architecture or landscape architecture. 1954 was the last class comprised largely of Korean War veterans. Design studios were in the barracks- former WWII Army barracks located between Daniels Hall and the Nuclear Reactor Building.

We loved the barracks. We designed on the walls, tested paint colors on them and enjoyed our freedom. Paint spills on the floors were OK- they just added to the patina. February 1956 was moving day to the newly renovated Brooks Hall. Our world changed! We were told to keep everything CLEAN! A major requirement, but hard for us, going from the freedom of the barracks to strict rules at Brooks.

The three second year classes were held in what later became the library. One Saturday afternoon we were all on charrette. Most students were there. Music was playing, paint was splattered on the new floor, and paper was everywhere. The place was trashed. On Saturday afternoon, Dean Kamphoefner came in furious telling us that we were ruining the building he had worked so hard to get built.

In the smaller third-year classes, learning shifted into high gear. Class projects were real-world architectural projects, small projects at first gradually growing in scope.

During the final three years, older students were a great inspiration to younger students. They became our after-class tutors in design and painting.

Looking back on five years of long hours and hard work also brings back memories of the fun of learning and friendships. It also makes me realize attending the School of Design was the best professional decision I have ever made.

”

- Jesse J. Peterson, Jr., FAIA, B.Arch.
'59

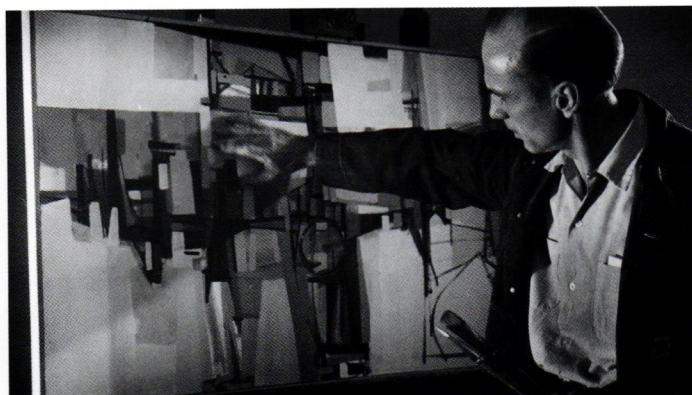
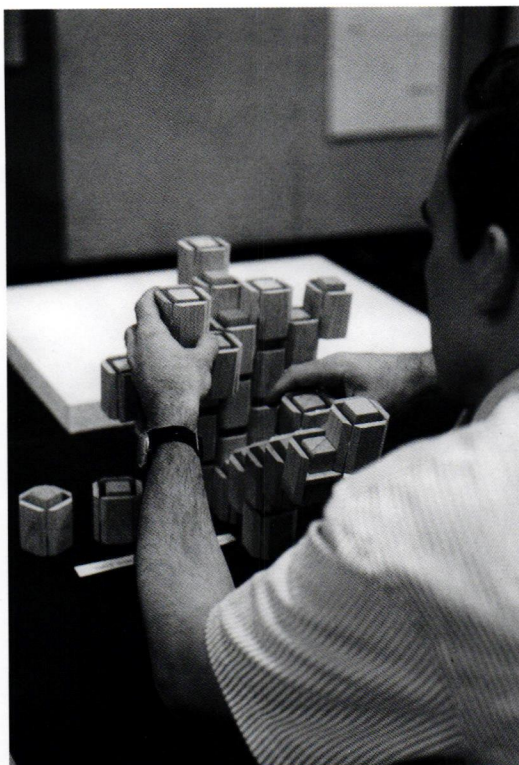
1940-1950s

Left, clockwise:

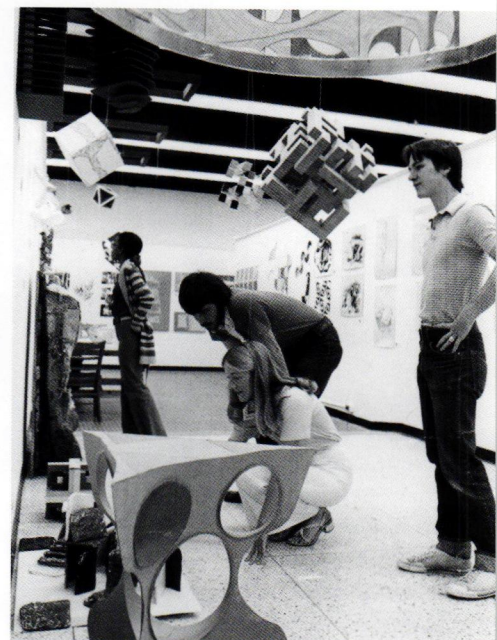
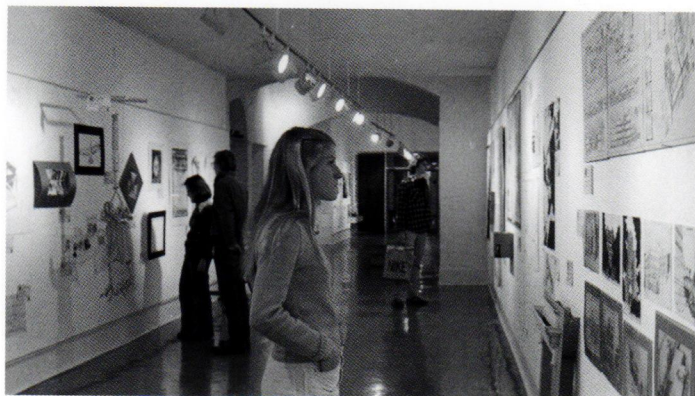
1) Design students at work in studio, c. 1950-1959.
 2) Professor Manuel Bromberg and architecture student Ligon Flynn working on design for College Union mural, c. 1949-1953. 3) From the School of Design Dedication Day in April 1956.

Right, clockwise:

1) Design student creating a model, c. 1960-1969. 2) Joseph H. Cox painting at easel, 1960. 3) Event for the unveiling of Ellipsoid Construction sculpture, or "The Egg," by design professor Roy Gussow, October 22, 1961. 4) Design student and industrial design professor Walter P. Baermann examine a fabricated component, 1965. 5) Design students drawing a subject, 1961.



1960s



Clockwise: 1) Students viewing exhibits in the Brooks Hall Gallery, c. 1970-1979. 2) Students in classroom, c. 1970-1979. 3) Students viewing projects, c. 1977. 4) Sidewalk art show, c. 1970-1979.

“ I applied to the School of Design and became one of the first students in the visual design graduate program in 1974. I was nervous, me-a graduate student? However, I soon became so inspired. Tad Takano was a visiting professor from Chicago and was a valuable teacher my first year, and Vince Foote badgered all of us with “What is the design process?” I was in heaven with all of it, many hours at the school night and day, great classes and projects. Just two years after graduating, I got a call from Vince Foote – “Would I be interested in taking a nine-month teaching post?” I think he was desperate. Without much deliberation, I said “Yes” and packed up.

This is when my real education began! Austin Lowrey became my guide, and I was part of building the graphic design program curriculum and course content. I worked diligently, made mistakes and strived to be a worthwhile teacher. I was dedicated and was in big new territory. At that time there were only a few women faculty. Long story short, I taught for 10 years, jumping through the hoops of title and tenure. In 1989, as associate professor, I left to teach at California Institute of the Arts. The School of Design was huge in my life, as a student and as a faculty member. Long live to its past, future and now! And thanks to Vince Foote for the telephone call long ago, you set me on my way!

- P. Lyn Middleton, MPD '76

”



1970s



Aside from four years of experiences which provided me with a unique understanding of the built world, one experience stood out. In my senior year in the architecture program, I volunteered to assist with interviews of prospective design school applicants.

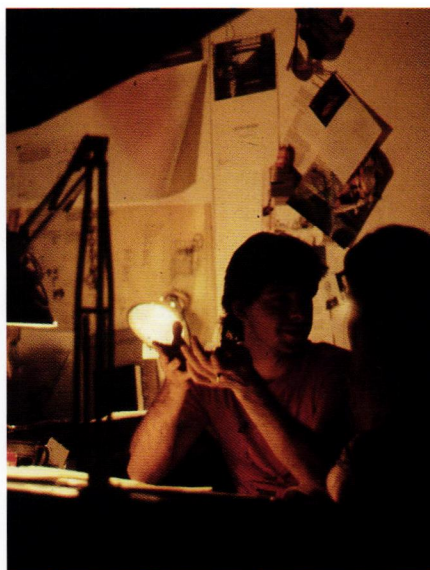
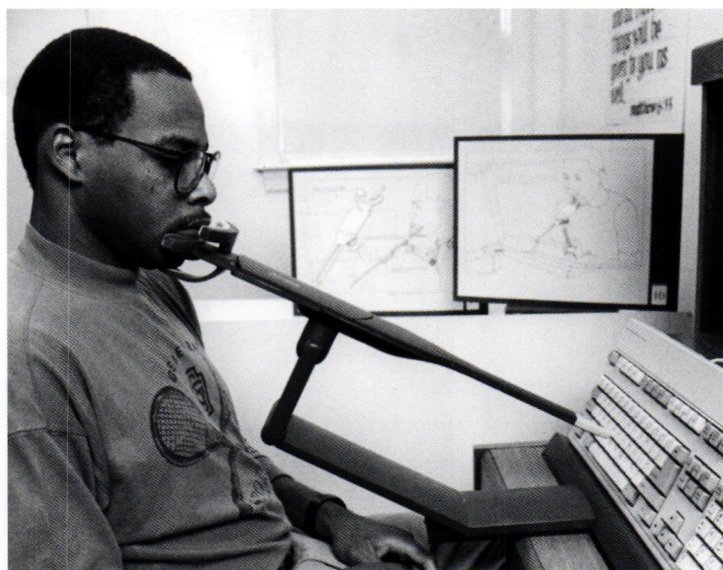
After a long day of interviews, the next applicant was a young male high school senior who brought in $\frac{3}{4}$ " plywood sheets with string art measuring 3'x4', which he declared was his portfolio. I could see the eyes rolling and slight laughter building in my fellow interviewers and maybe a little in myself.

The questions began, and his responses showed that he probably was not cut out for the School of Design. I felt bad for him, that he was unable to express his true interest in what he wanted to do or why he brought the string art. Then I launched into asking him questions from a different perspective. In his answers, he shared a love for math, geometry and patterns that repeat or morph into sub-forms – not unlike music. He lit up, sharing how he liked classical music, especially how composers can write a line of music then explore the many variations of that composition in the same ways that he created string art to see the beauty of color and pattern. Just like that, a NO went to a YES – and he was offered acceptance.

It was a lesson to me to listen closely and compassionately as we all experience and appreciate design through different media and in different ways. We all sometimes need a little help and tolerance in expressing what we are doing and what we are experiencing. That moment taught me volumes in what it means to truly be a designer.



- George Nicholas, BEDA '82

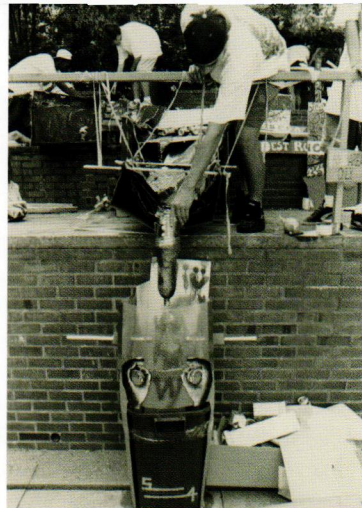


Top Left: Design student participating in a welding project, c. 1980-1989.

Bottom Left: Graduate student Vincent L. Haley demonstrating his pointer device for computer accessibility, c. 1980-1989.

Right: Wright Alcom and Kimi Julian in Roger Clark's studio. Photo by Steve Cofer, spring 1983.

1980s



“

During my tenure at the NC State College of Design, I was impacted by several women who transformed my experience. Mrs. Marva Motley was like a mother to me and the Black students in the College of Design. I spent many days in her office, where she helped me to navigate through the personal, social and academic adjustments that I needed to make in order to graduate.

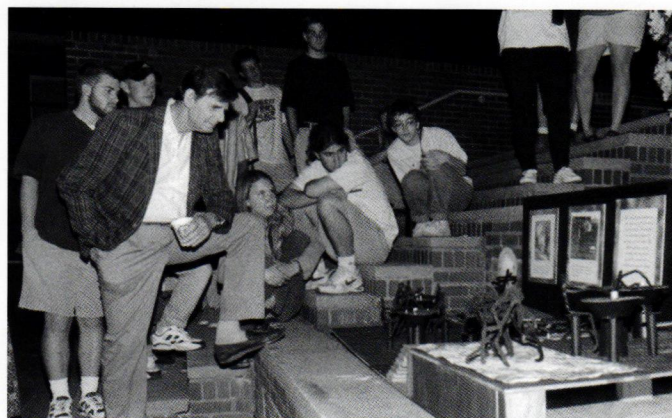
I also found Ms. Delsey Avery and Cheryl Eatmon welcoming and always able to provide assistance. On the faculty side, I admired the authenticity of Chandra Cox and was very appreciative of the diverse experiences from my graphic design professors, Dr. Meredith Davis (my advisor), the tough love from Maura Dillon and the foresight of Denise Gonzalez-Crisp, who was ahead of her time in relation to her innovative thoughts on the future of graphic design.

They and many other professors who were women challenged me to fall in love with the process of developing solutions to visually communicate messages in a complex, diverse and rapidly changing world.

”

- Demarcus Williams, BGD '03

Clockwise: 1) Students creating in studio. 2) Design Camp students create an aqueduct, c. 1994. 3) Students Justin Chambers and Mike Scott Wagner in studio, c. 1996. 4) Graphic Design Senior Christy White works at a computer, c. 1994. 5) 1997 Design Exhibit in the Pit.



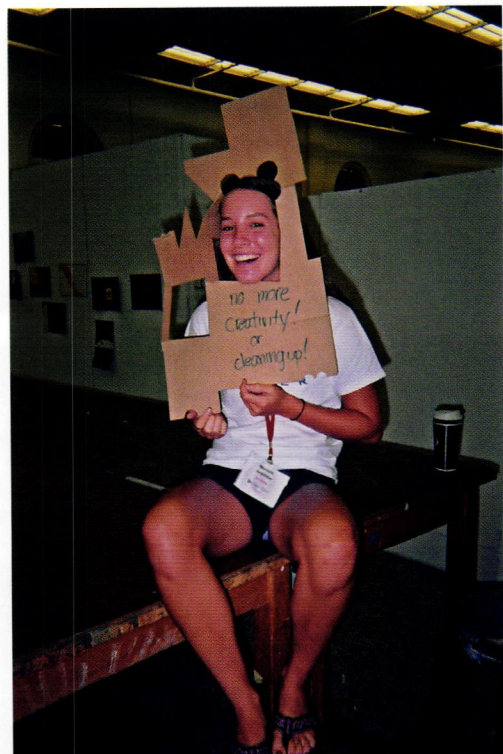
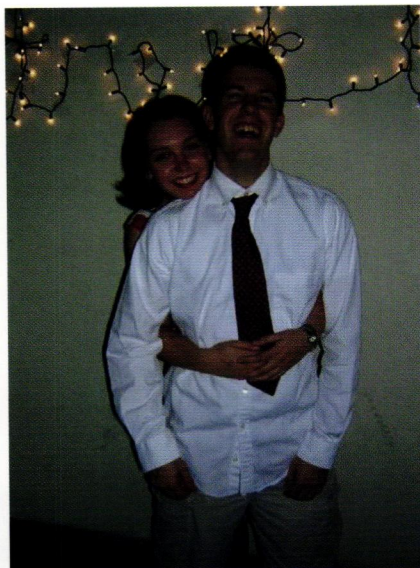
1990s

“

I met my husband on the very first day of freshman year, at the new student ice cream social. We officially started dating at the Design Bash sophomore year, then got engaged in the rotunda spring of our junior year. 15 years married this May, we're a College of Design love story!

”

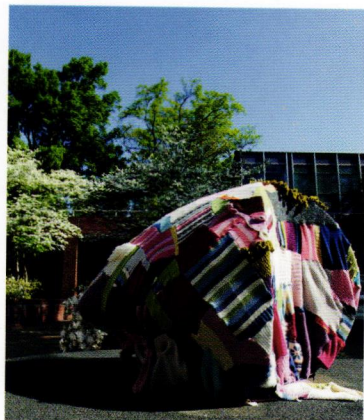
- Allison Harris,
BEDA '07, B.Arch. '08



Clockwise from top right:

1) Martha Scotford teaches as part of the Designer as Curator event. 2) Students work in teams as part of Design Camp. 3) Students participate in Bong-Il Jin's modeling studio. 4) A design camp student poses with a homemade sign.

2000s



“ (Photo, left) In 2012, Design Council did its annual Free Expression Tunnel painting with freshmen and their mentors. The tunnel was spiraled with black, red and white. ”

- Brandon Dupre,
BLA '16



Clockwise, from top left:

1) The Egg covered in knits, 2012. 2) Students in front of the Free Expression Tunnel. 3) Ribbon cutting for LAR 500 Design + Build project. 4) Invisible Worlds exhibition, 2018. 5) Princeville Mobile Museum as part of Design + Build, 2019. 6) Students in Ghana with Charles Joyner.



2010s



Clockwise, from top:

- 1) School of Architecture Head David Hill teaches a drawing class during Covid.
- 2) Chancellor Randy Woodson sits in an automotive cabin built by students for a sponsored studio with Eastman.
- 3) Landscape architecture and environmental planning students present their work outside.
- 4) Students model designs from the Art2Wear production in 2022.



“

(Above) This photo was from when I and the co-director Emma Anderson decided to get the word out about Art2Wear during Packapalooza. We had lots of fun telling other students about how to get involved!

”

- Megan Brown, BGXD Expected 2023

2020s



Architecture: Then and Now

By Patrick Rand, Roger Clark and David Hill

In 1946, Dean Harold Lampe of the School of Engineering and Dean Leonard Bayer of the School of Agriculture proposed to Chancellor John Harrelson to form a new school, bringing together the Department of Architectural Engineering and the Department of Landscape Architecture. Henry Kamphoefner, then a professor of architecture at the University of Oklahoma, was offered the position as founding dean of the School of Design.

Clarity of Vision

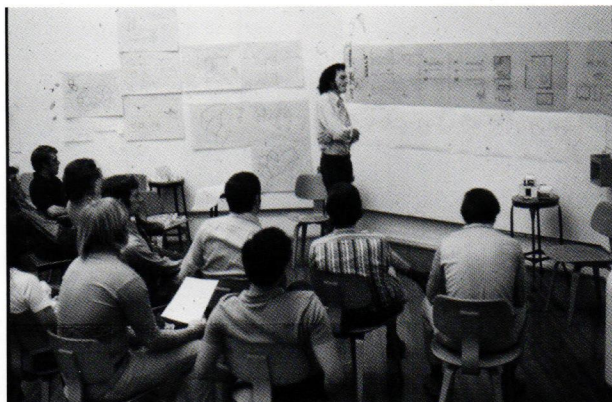
Henry Kamphoefner accepted the offer with several unusual stipulations, including:

- The existing head be replaced by “a man of national reputation”. Within one year, Matthew Nowicki was named the acting head of architecture.
- One resignation was obtained, and five non-tenured professors were terminated. Four existing faculty remained.
- Six new faculty were hired, with a 60% increase in salary compared to those that were replaced. Four came with Kamphoefner from the University of Oklahoma.
- None of the faculty had tenure; all had one-year contracts that were revised annually by the dean.
- One faculty position was kept vacant, to fund the new Distinguished Visitors Program.

Dean Kamphoefner displayed a clear vision to establish in only a few years an institution of national and international prominence. He used all means available to him, including the curriculum, faculty and student selections and negotiations for university resources, to achieve this goal.

Key elements which made up the foundation for the architecture program were:

- Singleness of purpose: The authoritative dean intentionally brought in faculty with diverse talents, interests and worldviews.
- Faculty were hand-picked by the dean: Faculty were hired for their excellence; later they would figure out what they would teach.
- Faculty were required to practice in their discipline: Proof of concept was revealed and disseminated publicly through built works, articles and awards.
- Focus was on one architecture degree program, which yielded a Bachelor of Architecture degree in five years.
- Excellent students: All applicants were interviewed by the dean against rigorous standards; students needed to be exceedingly dedicated and hard-working.
- Student Publications: Annual publications were produced by students



Opposite Left: Bachelor of Architecture final project studio review, 2016. **Above Left:** Bachelor of Architecture studio review, 1972. **Above Right:** Master of Architecture final project studio review, 2001.

which addressed cutting edge issues outside of the school. They were disseminated to bookstores, architectural offices and libraries worldwide, and spread the reputation of the school more effectively than any university catalog.

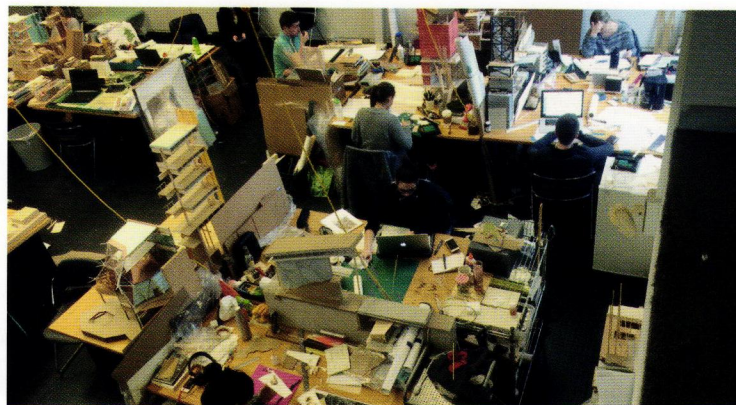
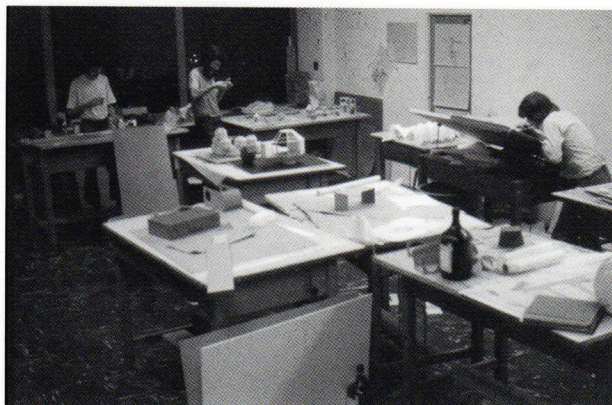
- Distinguished Visitors Program: During the period from 1948 – 1973, a total of 111 leading educators and practitioners came for extended visits. This brought the most talented designers and architects from around the world to the studios in Raleigh, where students could collaborate with them on projects.

In 1970, the architecture program transitioned from the five-year Bachelor of Architecture degree to a four-year non-professional architecture degree (BEDA) with an optional two-year Master of Architecture degree following. Several other changes followed, as Dean Claude McKinney (1973-1988) deferred to faculty who conceived and delivered design education, including:

- Core topics were commonly taught: In addition to a two-year design fundamentals program, six “cores” were established in graphics and communications, behavior, environment, history and philosophy, physical elements and systems and methods and management.
- New degree programs were created: Product Design began in 1958; visual design began with product design and later became graphic design. Design fundamentals was added, later to become art + design. Graduate studies in each department were initiated.

In the 1980s, other changes began under Dean McKinney continued under Deans Thomas Regan (1989-1994) and Marvin Malecha (1994-2015). They continue now under Dean Mark Hoversten (2015 – present). The most notable of these were:

- New faculty models were introduced: A transition from the initial emphasis on teaching and the education of the next generation of designers to broader and more diverse models. Graduate education, starting with masters-level degrees, but later PhD in Design and Doctor of Design degrees would be introduced.
- Centers were created: As clusters of research projects arose, they sometimes led to academic or non-academic units that engaged faculty and students.
- Doing more with less: As enrollments in architecture increased, as degree options increased, and as new faculty models were introduced, the number of full-time architecture faculty stayed the same, or declined. Increasingly vital is the support of over a dozen professors of practice who contribute their time and talent to the teaching of studios and courses each year.
- Selective admissions: By accepting only about one-tenth of the applicants, faculty energy can be directed to teaching and little energy is spent on students who do not matriculate.



Above Left: Bachelor of Architecture studio, 1972. **Above Right:** Bachelor of Architecture final project studio, 2016.

Continuing to Evolve

The School of Architecture continues to draw on the past and build on the foundations established by early administrators, faculty, students and others. The school is evolving to take on the challenges and opportunities of contemporary architectural education and practice. Some examples of new programs and initiatives include the following:

- Graduate certificate programs: Public Interest Design, City Design, Energy + Technology in Architecture and a graduate concentration in the History + Theory in Architecture.
- Master of Advanced Architectural Studies degree program: A post-professional degree program that provides opportunities for specialized study in leading-edge areas of the built environment, and a platform to explore solutions to the crucial issues of the 21st century.
- Design + Build program: During the intensive design-build studio, students experience and understand the design-make-design cycle, integrate universal design principles, learn collaborative design skills and physically build a permanent project for community clients.

The School of Architecture offers many opportunities for students and faculty in multidisciplinary research, teaching and learning:

- First Year Experience: The design fundamentals program has evolved into the First Year Experience (FYE), which continues to be a strength of the

program that sets it apart from other schools of architecture.

- Duda Visiting Designer Program: The Duda Visiting Designer Program (DVDP) is a two-week immersive studio that brings prominent design professionals and organizations into the curriculum.
- International experience opportunities: Undergraduate students are required to complete an international experience. Study abroad programs in the past have taken place in the United Kingdom, Denmark, Germany, Spain and Ghana, or the NC State European Center in Prague.
- Labs and initiatives: Faculty have labs and initiatives in Affordable Housing + Sustainable Communities, Building Energy Technology, Building Systems Integration, Coastal Dynamics Design and Public Interest Design.
- Funded/partnership studios: The college partners with many external agencies and professional firms on upper-level studios to provide a richer experience for its students.

A more diverse profession is heralded by a more diverse and international faculty and student body. The BEDA program is ~65% women and over 30% underrepresented minorities. The graduate program has achieved gender equity and draws students from the US and many other countries. The School of Architecture is taking on major socio-cultural and technological issues to continually address the changing world.

The celebration of the 75th anniversary of the founding of the School / College of Design is a time to proudly reflect, but also to set new goals and boldly venture in new directions. This is the time for us to reassess the vision, engage the people and set off toward new achievements.

NC STATE College of Design



Celebrating 75 Years
1948-2023

Celebrate our 75th Anniversary

Throughout 2023, we are reflecting on the past 75 years and exploring what propels us and drives us for the next 75.

Share your story



In celebration of the 75th anniversary of the College of Design, we're collecting the memories and ideas that have made this place special since 1948.

Make your mark



We're asking you to be co-creators of the visual identity for our 75th year – feel free to email collegeofdesign@ncsu.edu with your own version of a 7 or a 5, and we will add it to our collection.



design.ncsu.edu/75th

Explore our history



See pivotal moments from the College of Design's history, from historic buildings, notable graduates, leading faculty, programmatic changes and research updates.

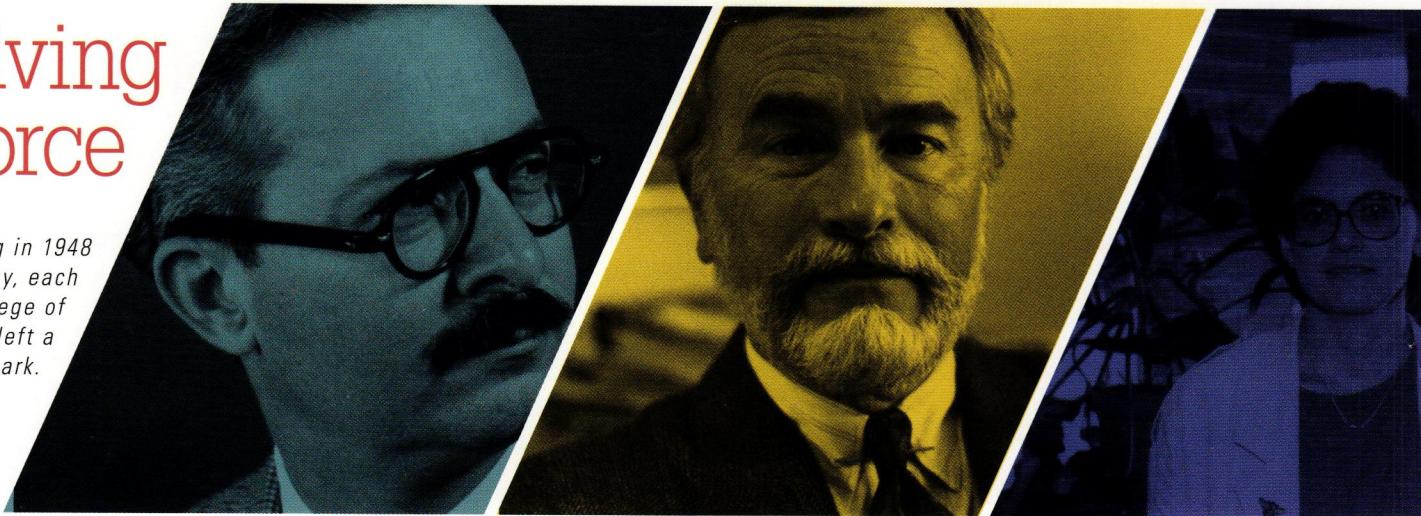
Browse personal recollections



Browse through personal reflections shared from alumni, faculty and students. Learn about how the College of Design touched their lives.

A Driving Force

From its founding in 1948 to the present day, each dean of the College of Design has left a mark.



1948-1973

Henry Kamphoefner

Kamphoefner came to the School of Design as founding dean in 1948 from the University of Oklahoma. He was known for bringing notable architects including George Matsumoto, James Fitzgibbon, Matthew Nowicki, Eduardo Catalano and Edward Waugh.

He also initiated a guest lecture program that brought prominent architects to campus as visiting professors, among them Lewis Mumford, Frank Lloyd Wright, Ludwig Mies van der Rohe and Buckminster Fuller as faculty over his 25-year tenure. As a practicing architect, his 1934 building, the Grandview Park Music Pavilion in Sioux City, Iowa, was selected by the Royal Institute of British Architects as one of "America's Outstanding Buildings of the Post-War Period." Kamphoefner was a modernist architect and encouraged his colleagues to build modernist style houses in the Raleigh community.

1973-1988

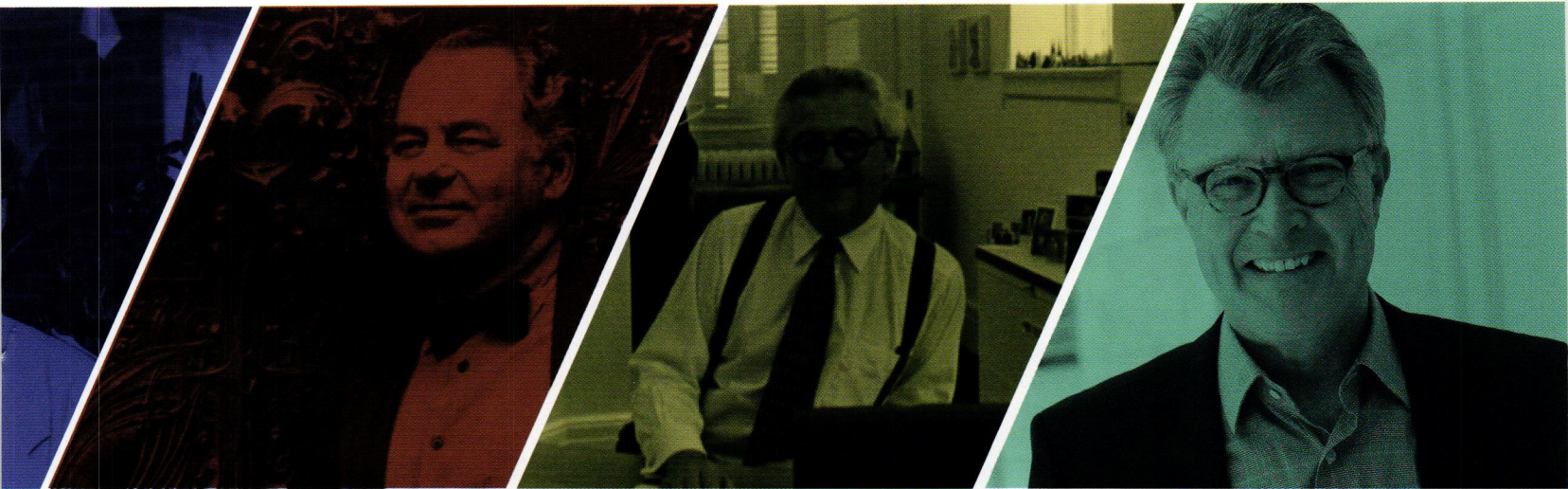
Claude McKinney

McKinney was dean of the School of Design from 1973-1988. He was a chief contributor to the design of Research Triangle Park, and was the planner and director of NC State's Centennial Campus. McKinney shepherded the development of Centennial Campus, the university's 1,300-acre research community, for more than 15 years, first as a special assistant to the chancellor and then as director of Centennial Campus, a position he held until his retirement in 2000. McKinney graduated from Pfeiffer Junior College and from UNC-Chapel Hill with a degree in painting and design, then taught art for one year in Alabama before enlisting in the Navy during the Korean War. He worked for a New York animation company before returning to Raleigh in 1973.

1988-1989

Deborah Dalton

During Dalton's tenure, the Center for Universal Design was established under the leadership of Ronald L. Mace, FAIA who used a wheelchair for most of his life as a result of having polio. The center's mission was to improve the built environment and related products for all users by impacting change in policies and procedures through research, information, training and design assistance. This development catalyzed a growing movement within the college to make all aspects of design accessible and inclusive.



1989-1994

J. Thomas Regan

A preeminent architectural educator, Regan touched the lives and helped launch the careers of generations of students and faculty as dean of four major university architecture schools: the University of Miami (1984-1990), North Carolina State University (1990-1993), Auburn University (1994-1998), and Texas A&M University (1998-2008).

As dean of the School of Design, Regan expanded fundraising efforts and increased the size and composition of the faculty. He reorganized programs, creating new departments of graphic design and industrial design and initiated new study abroad programs in Europe. An advocate for tactile as well as digital training, Regan saw value in hands-on work, making, building and creating. As an educator, Regan's scholarship focused on design education, visual languages and design methodology. He also conducted research on modern campus planning innovations.

1994-2015

Marvin J. Malecha

Malecha advocated for the School of Design to change its name to the College of Design to stand on equal footing with the university's other units. He created a PhD in design program in 2000, a Master of Art and Design in 2002, and an undergraduate major in design studies in 2010.

He shaped the surrounding campus, serving as an advisor on the James B. Hunt, Jr. Library project and designing the chancellor's residence, known as The Point. He served as dean for the College of Environmental Design at California State Polytechnic University, Pomona from 1982-1994 before becoming dean of the College of Design at NC State University from 1994-2015. From there, he served as the president and chief academic officer at NewSchool of Architecture & Design in San Diego until his death in 2020.

2016-PRESENT

Mark Elison Hoversten

Since Hoversten's appointment in 2016, the college has seen a reinvigorated interest in research, academic coursework, and development. A Doctor of Design program was formed in 2017, offering an advanced degree for established design practitioners. The graphic design degree changed its name to graphic & experience design, and the Art + Design department changed its name to Media Arts, Design and Technology to reflect the impact of emerging technologies on design. The Initiative for Community Growth and Development was founded to address issues of rapid urban and rural growth in NC.

During Hoversten's tenure, the college has also seen a record increase in philanthropy for the college. Facilities have seen upgrades, including the expansion into 111 Lampe Drive for the industrial design program. The college has received national and international recognitions for student and faculty awards and exhibitions, including the Venice Biennale.

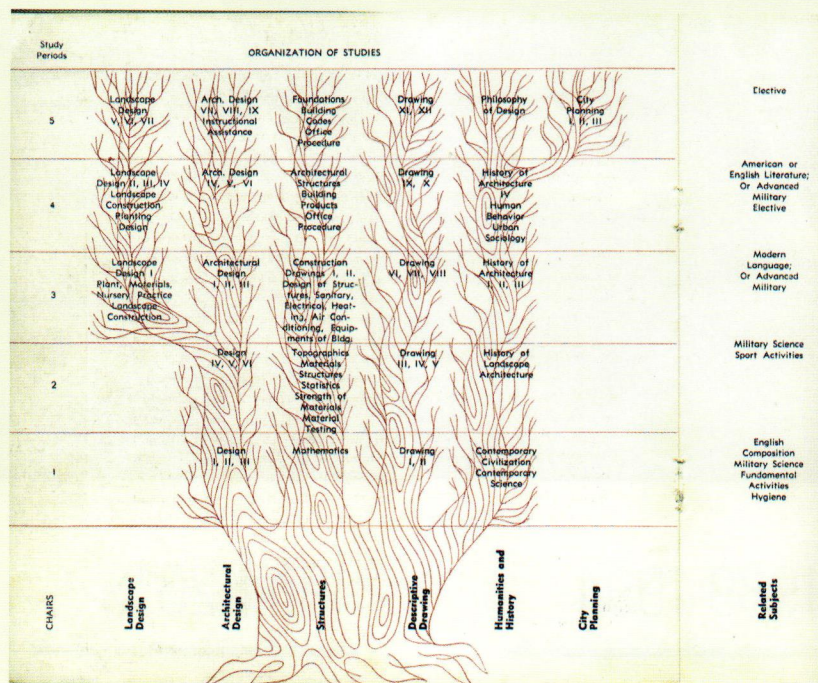
Trees of Design

By Burak Erdim

Looking through the pages of the “School of Design Bulletin” of 1949-1950, one is likely to find the “tree diagram” that illustrates the initial curriculum of the school, (Fig. 1). Instead of listing the semesters and courses year by year from top to down, similar to the way our website does now as an 8-semester display, this diagram positions the first-year courses of design, mathematics, drawing and contemporary civilization and science at the bottom and closer to the “ground,” so to speak, and near the roots of the tree which is drawn in red in the background. This “tree” is secured to the ground through the six primary subject areas of landscape design, architectural design, structures, descriptive drawing, humanities and history and city planning, which act as its roots. Second-, third- and fourth-year courses build on this foundation, providing the rungs of a ladder with which to climb the limbs and branches of the tree.

Speaking of which, the tree itself looks rather unusual as well, with an unusually thick and stocky trunk, like that of an old plane tree one might find in the middle of a village commons; or, on the pages of a children’s book by Dr. Seuss. Multiple branches spread out from this short and stocky trunk representing the multiple disciplines and areas of study that contribute to the production of expertise and disciplinary knowledge in architecture, landscape architecture and city planning. But why—one might ask—why the metaphor of a tree? Could this organization not be represented equally well with another, perhaps better designed diagram, like the one by Eduardo Catalano, that appeared in later student publications, (Fig. 2)?

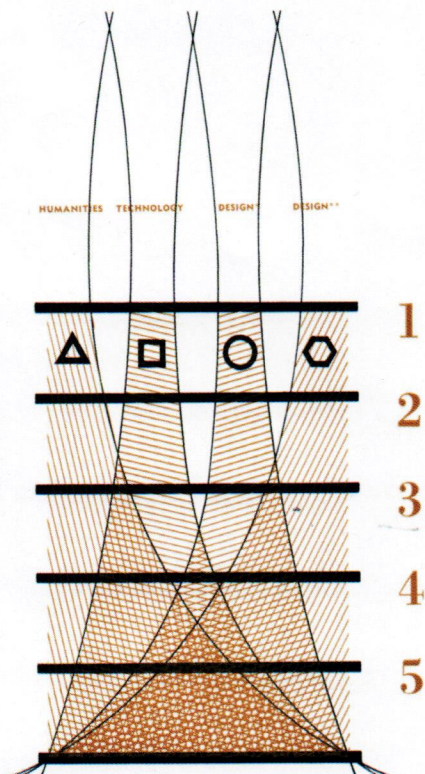
The tree certainly provides a memorable metaphor for this multidisciplinary structure, but was there something more to its symbolism and significance that may have been lost to its successors and to the way the curriculum and the organization of the school have evolved over the years? The tree diagram and the initial curriculum of the school is attributed, not to Henry L. Kamphoefner, the founding dean of the school, or any of the six faculty members he brought with him,



as one might suspect, but to an entirely different camp that became associated with the school during its early years. Maciej (Matthew) and Stanislava Nowicki developed the tree diagram with their friend and collaborator, Lewis Mumford. The Nowickis had met Mumford in New York when Maciej was working on the design of the United Nations Assembly Building as the Polish representative in the international team of architects involved in the project. Mumford, a non-architect, but a prolific writer, cultural critic and a founding member of the Regional Planning Association of America, had captured Kamphoefner’s attention through his writings and lectures on architecture, modernism and regionalism. So much so that Kamphoefner asked Mumford to teach at NC State as a visiting lecturer. It was Mumford who then convinced Kamphoefner to hire Nowicki to head the school of architecture and set up the initial curriculum for the college.

Unifying the Design Disciplines

For Mumford, the world was at a significant crossroads at the end of the World War II. He viewed the rise of fascism in Europe and the American use of the atomic bomb on civilians as markers of a great fragmentation in Western culture and civilization. For him, the reunification of the design disciplines, technical education



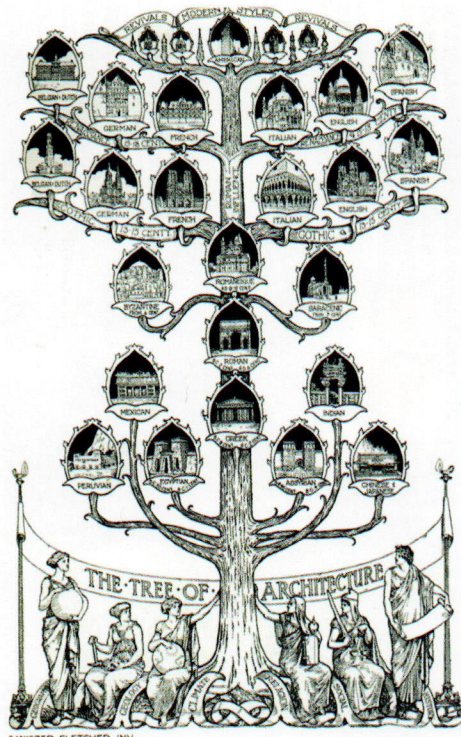
Opposite Left: Figure 1: Diagram for the initial curriculum. *School of Design Bulletin*, c.1949-50. **Above Left:**

Figure 2: Curricular diagram. *School of Design Bulletin*, c. 1954. **Above Right:** Figure 3: "Tree of Architecture."

Inside cover of Sir Banister Fletcher's *A History of Architecture on the Comparative Method: For Students, Craftsmen, and Amateurs*, 15th ed. (London: B.T. Batsford, Ltd., 1950).

and the humanities was a fundamental way of progressively reconstructing postwar societies. The Nowickis, who had fought fascism at close range in Poland, were in complete alliance with Mumford and were implementing interdisciplinary models in higher education in the design of the Brandeis University campus when they were called upon to take the position at NC State.

Therefore, the tree and its multidisciplinary branches symbolized this particularly significant moment of reconstruction that I refer to as Postwar Constructivism, or as a "Second Modernism," that was a departure from and a reconceptualization of prewar ideas. At the same time, the significance of the Mumford/Nowicki tree is perhaps best understood in comparison to another tree of great significance in schools of design during this period. Sir Banister Fletcher's "Tree of Architecture" appeared in the inside cover of his seminal *History of Architecture* for a remarkable 60 year term from 1890 to 1954, (Fig. 3). Unlike the Tree of the College of Design,



BANISTER FLETCHER. INV.
This Tree of Architecture shows the main growth or evolution of the various styles, but must be taken as suggestive only, for minor influences cannot be

Fletcher's tree composed of a singular primary trunk that ran, again perhaps in an equally peculiar way, all the way to the top of the tree. This telephone pole-like trunk was adorned with secondary branches which were depicted as divergences from the main trunk which represented the unyielding progression of architecture and civilization. It confined architectural and design knowledge to the study of a limited number of precedents and best practices while designating other histories, cultures and knowledges as non-historical and non-contributing to this progressive view of architecture and civilization. Even though Fletcher's Tree of Architecture was removed from his book in 1954 due to the rise of multilateralism and internationalism in American politics and commerce, the paradigm of the study of pedigreed precedents formed a formidable bridge from the Beaux Arts System of education to the formalist camp of modernism in the United States.


Embracing Interdisciplinary Thinking

The College of Design's Tree of Design offered a radical break from Fletcher's Tree of Architecture by reconceptualizing design education as an interdisciplinary endeavor that brought together different pools of knowledge and viewpoints from the technical

as well as the humanities disciplines. However, Maciej Nowicki's early and unexpected death in 1950 and Mumford and Stanisława Nowicki's departure for the University of Pennsylvania limited the impact and full dissemination of this model at NC State or elsewhere. As the College of Design faces the social, environmental and economic challenges of the 21st century in its 75th anniversary, the Tree of Design stares out from the pages of this early bulletin to capture our imagination on what interdisciplinary thinking might look like in the 21st century. Do the branches of our curriculum spread far and wide across our campus to allow us to think beyond our professional and disciplinary boundaries? Do they provide enough room for other trees and modes of knowledge and being to flourish on the same soil? I think these are simple challenges that the Tree of Design dealt to Fletcher's Tree at the time. Here we find ourselves dealing with the very same questions.

Ready for the Turning Point

by Jarrett Fuller



From its inception, graphic design was articulated as an activity that dealt with questions of reproduction and distribution; a field that was at once commercial and creative, and influenced by emerging technologies. The term was fitting as the industrial revolution shifted how work across the commercial arts was made. In the century since the term was coined, graphic design has continued to redefine itself in the face of both technological and cultural changes – whether that’s the birth of the desktop computer in the early nineties or the emergence of artificial intelligence image generators like DALL-E in the early 2020s. As such, graphic design at NC State has also been one of continual redefinition, at the forefront of emerging practices.

Though it wouldn’t get its own department until 1991, there is evidence of graphic design interest in the College of Design as far back as the 1950s. In 1958, the Product Design department was launched. Though that program focused on industrial design methodologies, occasional classes in graphic design principles were taught with the first “visual design” studio taught in 1964. In 1970, a new concentration in visual design was created for undergraduate product design majors.

Forming the Program

Due to growing interest in new graphic design principles, designer Austin Lowrey was hired in 1979 to establish a visual design program as an undergraduate track within the product design department. Very quickly, student enrollment for the visual design program surpassed that of the product design concentration,

forcing the hiring of new faculty to build out this new program. Alongside Lowrey, Martha Scotford, P. Lyn Middleton, Bill Deere, Meg Revelle, Steve Ater and Adam Kallish joined the visual design faculty in these early years.

By the late eighties, the visual design program was gaining recognition. Wolfgang Weingert made his first of several visits to the school in 1984 and the program was profiled in *Novum* magazine in 1987 as part of a feature on graphic design education. In 1989, the School of Design hosted the Graphic Design Education Association National Conference on campus. At this time, it became clear that the directions of visual design and product design were diverging.

Changing Directions

“The two fields were at very different places. Graphic design was interested in theory, and it was beginning to see itself as technologically defined,” said Meredith Davis, who joined the faculty in 1989. “Industrial design was still thinking about mass production of functional products.” Davis had experience across the design landscape from curriculum development and design practice to academic leadership. She also saw administrative benefits to a split. The program had students who had never taken a typography class. Scotford expressed a similar feeling: “Graphic design, as a field, was being developed and we felt we had to stand independent of the product design department.” The Department of Product and Visual Design formally split into two degree programs in 1991, renamed industrial design and graphic design. Davis was appointed the first head of the graphic design department (1991-1997) and served again from 1999-2002.

The 1990s were a transformational decade for graphic design and the program adapted with the culture. The rise of desktop publishing, with Apple's Macintosh computer and the development of software like Adobe's Photoshop, radically shifted how graphic design was produced while also allowing for a new kind of formal experimentation. These shifts saw an explosion in design writing and publishing. Graphic design was both a commercial practice (i.e., a trade done in service of clients) but also an intellectual activity (i.e., a field of study with its own histories and theories). The department capitalized on both emerging trends in the field. Courses in typography, computer imaging and image making and narrative were required. The undergraduate curriculum introduced a three-class sequence on photography, digital media and motion.

Cognition, New Media and Cultural Studies

In 1994, the department revised the graduate program centered around three tracks: cognition, new media and cultural studies. In many ways, all three tracks were ahead of their time. Cognition foresaw a culture driven by images incorporating cognitive psychology and learning theory to understand how people perceive and process information. New media focused on the social implications of technology and predicted a future where design's output could live across a range of media – predicting, in many ways, the rise of user experience (UX) design – and cultural studies understood design to intersect with politics, race and diversity. The master's program became what is believed to be the first design program in the country to focus on issues of class, gender and race and how they intersect with design practice. This program, across all three tracks, served as a precursor to the contemporary discourse both around decolonization, identity and expanded canons as well as interactivity, technology and emerging technology one finds in design programs today.

Following the graduate program redesign, the school launched a PhD in Design. The interdisciplinary program was only the second doctoral-level program in the country that accepted students with industrial and graphic design backgrounds. Meredith Davis served as director from 2005 to 2009. Under Davis's guidance, the program refocused on research interest areas like learning, sustainability methods and urban environment.

Rapidly Changing Technology

By the early 2000s, the internet began to move from a niche, technical platform to a popular communication network. This opened up a new area for graphic designers: web design. The department explored early web coding and the emerging interaction design fields. In 2002, Denise Gonzales Crisp was hired

as the new graphic design chair. She pushed for a more expansive curriculum, leaning on the faculty's expertise to shape their own classes. She initiated a designer-in-residence faculty position, with rotating designers joining the faculty to teach courses in the department, including designers like Sean Donahue, Maggie Fost, Silas Monro and Alex Quinto.

In 2005, the department heads of both the graphic design and industrial design departments returned to faculty positions. The college, under strict budget cuts from the university, decided to recombine the two programs under a new department: "Graphic Design and Industrial Design." Santiago Piedrafito was appointed chair of the newly combined department. Piedrafito and Davis worked together on revising the core studio classes and the faculty started to formalize a new curriculum focused on interaction, branding and service design.

The early 2010s, much like the early nineties, provided graphic design with rapid technological change: the iPhone launched in 2007 – and its app store a year later – led to an entirely new area of work: mobile interface design. This led to a rise in user experience (UX) and user interface (UI) design, again radically shifting the possibilities of careers in design. After Piedrafito returned to the faculty in 2012, a national search was conducted. Tsai Lu Liu, an industrial design faculty member at Auburn University — one of the few other combined graphic and industrial design programs — was hired. Under Liu, an initiative to build out the department's professional relationships and funded-research projects guided the department, including partnerships with SAS, REI and the Library of Analytic Sciences.

In the century since the term 'graphic design' was coined, the practice has evolved with each innovation in technology and various cultural changes. Yet it has also stayed the same: it's still concerned with methods of communication, interaction, distribution, reproduction, technology and process. At each turning point in the design world, the department has been ready for those changes. In 2022, the department officially changed its degrees to "graphic & experience design," reflecting both the expanding nature of design practice and the departmental focus on designing not only objects but also interactions, services, and experiences. New courses were taught both on new technologies like virtual reality and artificial intelligence, as well as on changes in the design industry like community development, human-centered design and media theory. The industry is once again at a turning point, both technologically and culturally, and the newly named graphic & experience design program, like so many times in its history, is prepared to reflect the future of the industry.

RECIPIENTS OF THE 2023 DESIGNLIFE AWARDS

By Christine Klocke

To celebrate the college's 75th anniversary, the College of Design chose to award two significant Designlife awards—one to signify a lifetime of achievement, and one to honor an emerging professional. Both awardees are alumni of the college, which had a formative impact on their career trajectories. Two individuals were recognized in April at the Designlife Gala for their unique contributions to the profession. Edwin F. "Abie" Harris [B.Arch. '57], artist and former university architect for NC State, and J. Stacy Utley [BEDA '01, B.Arch. '06], public artist and educator.

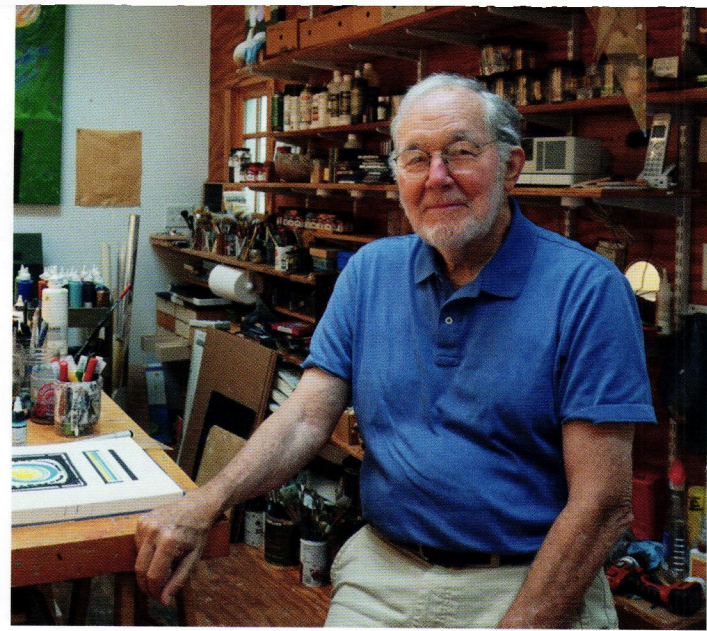
Edwin F. "Abie" Harris, Jr., FAIA

Edwin F. "Abie" Harris, Jr., FAIA is among the wave of first graduates, earning a Bachelor of Architecture in 1957 under the deanship of Henry Kamphoefner. He wanted to be an architect from an early age and heard about the School of Design from a close friend, who told him about the projects he was assigned. Those projects sounded exciting to Harris and even though he had never visited the campus, he knew it was the place for him.

Chancellor John T. Caldwell charged Kamphoefner with an initiative to improve the architecture on campus. Kamphoefner recommended two candidates to the campus planning director: "He could have picked superstar Harwell Hamilton Harris, or a novice Harris, and he chose the latter," Harris jokes. So, in 1966, he started as an architect in the planning office, splitting his time with teaching in the School of Design. Following the 1968 publication of a comprehensive analysis of the campus, he became the university architect in 1970.

In 1975, he authored the campus master plan, which won an NC AIA Honor Award. He was heavily involved in the planning for Centennial Campus after the university inherited the land in 1984, demonstrating the need for the land and proposing the initial concepts for land use. Ten years later, he led the creation of master plans for both campuses which elaborate the concept Harris calls "neighborhoods." Defined by walking distances, these neighborhoods contain the basics of university life: residences, classrooms, libraries, administrative services and food service. The neighborhoods are connected by landscaped paths and corridors throughout the university.

Under Harris' leadership more than 60 major buildings and additions totaling more than 3.5 million square feet were built. Design excellence was a focus throughout the implementation of both master plans.



"One of the things I'm proudest of is that we have preserved and created the landscaped open spaces and courtyards around the campus, which are the chassis that the campus is built on," Harris says. "And I think that planning has persisted today—using inter-related campus nodes/neighborhoods to define areas of academic life."

His touch continues to be seen across both campuses of NC State. Centennial Campus emerged as an exemplary model of a mixed-use academic and research campus, and the concept of campus neighborhoods persists to this day.

Following his retirement from NC State, Harris provided campus master planning services for the Penland School of Craft, Wake Forest University, Salem Academy, Guilford College, NC Biotechnology Center, and Forsyth County Park-Tanglewood Park. He also increased the painting and drawing done throughout his career, holding numerous shows of his work, which focuses on music and landscapes.

Many of his architectural drawings can be found in the D.H. Hill Jr. Library's Special Collections. He and his wife Susan Arrendell have a scholarship endowment aimed at encouraging diversity



that benefits undergraduate architecture students with demonstrated need.

Harris scans the list of previous recipients, "Frank Harmon, Steve Schuster, Ann Goodnight, Lawrence Wheeler and Thomas Sayre – I'm in real good company!"

J. Stacy Utley

J. Stacy Utley is this year's recipient for the Innovative, Emerging Professional Designlife Award, which recognizes a trailblazer who is indicative of where the design profession is going.

Utley graduated from the College of Design in 2001 with his Bachelor of Environmental Design in Architecture and in 2006 with his Bachelor of Architecture. He later pursued his MFA in studio art, graduating from Lesley University in Cambridge Massachusetts in 2014. He is an accomplished artist, designer and architect. Utley was first introduced to the College of Design through Design Camp, which he attended for two summers. There he met architect Phil Freelon, and credits Freelon as a friend and mentor who was influential in his attending the

College of Design and pursuing both his art and studying architecture.

When Utley found out that he was the recipient of this award, Utley described it as surreal. "It took me a few days to process," he says. "I just feel this overwhelming sense of gratitude, and it has allowed me to reflect on my journey. Knowing that Phil was the recipient of this award before he passed means a lot and is a full circle moment in my career."

Utley worked for Freelon as a student intern through high school and college, and was hired full-time as a designer after graduation. He went on to work for international firms like RTKL Callison in Dallas, TX and Perkins & Will in Charlotte, NC, where he currently resides. While working at Perkins & Will, Utley began transitioning into education as an adjunct professor with the School of Architecture and Honors College at the University of North Carolina Charlotte. He now works as an educator for the IB Visual Arts Program and serves as a class dean of students at Charlotte Country Day School.

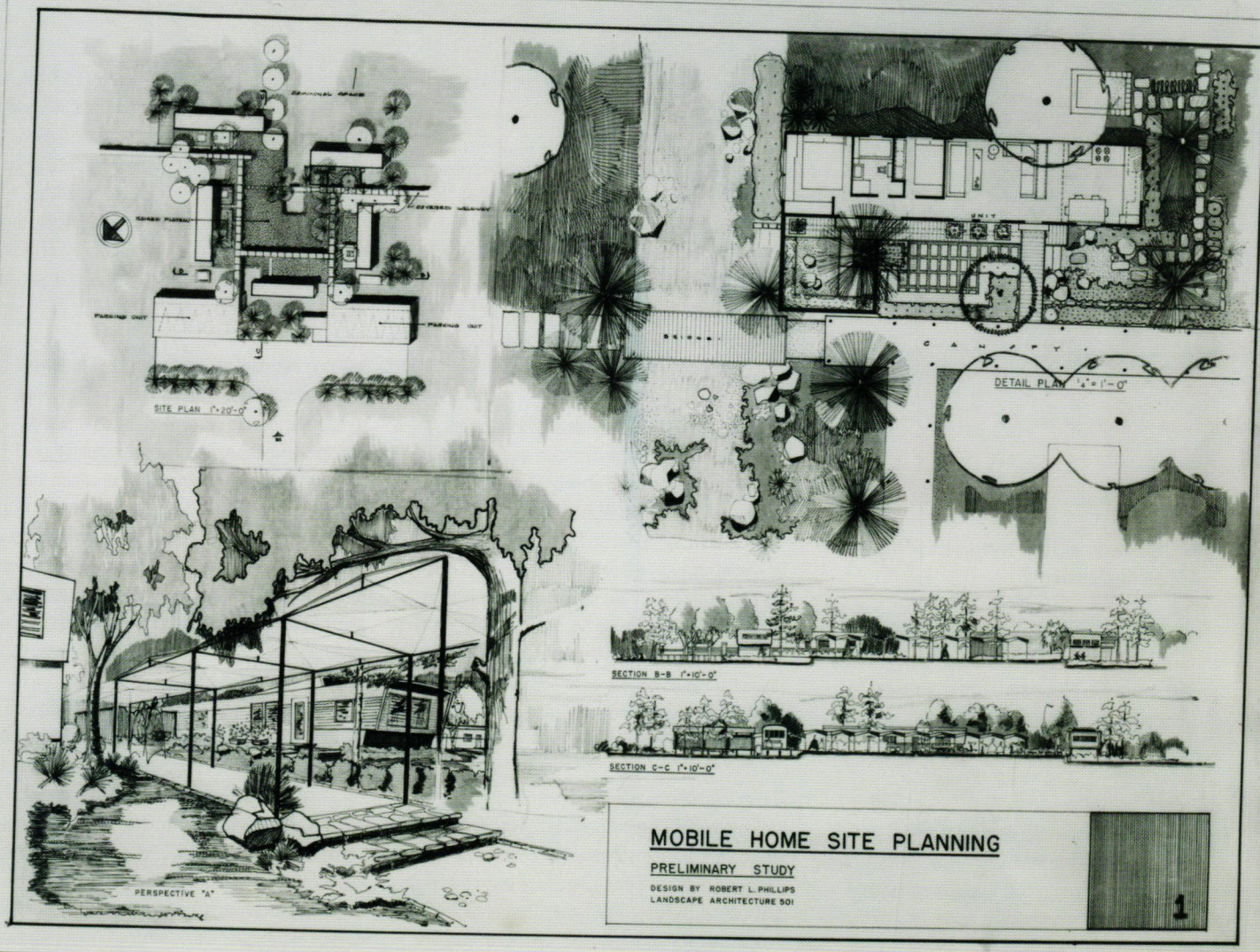
Utley currently is represented by the Elder Gallery of Contemporary Art in Charlotte. He has exhibited nationally and internationally. His work can be found in several distinguished public and private collections that include The Belk Foundation, The Center for Political Art in Washington, DC, and North Carolina State University. He has found the balance of merging art and architecture as a public artist. He has public works installed in Durham, NC and most recently, the "Excelsior" installed in the Historic West End of Charlotte, a collaborative work with friend and fellow College of Design alumnus Edwin J. Harris [BEDA '04, B.Arch. '05] of Evoke Studio.

In fall 2022, Utley joined the Leaders Council for the College of Design. His reinvolvedness with the college stems from him reflecting on the support he received

as a student. He credits the support of Phil Freelon, former Dean Marvin Malecha, Bob Burns, Michael Pause and former Dean of Student Affairs Marva Motley. He is also grateful for the constant support and encouragement that he received from Ms. Stephanie Cotton, a housekeeper who cleaned Brooks Hall. Ms. Cotton arrived at work one morning to find him in the studio after working all night and gave him \$20 to get something to eat.

It was in this spirit of giving from Ms. Cotton and his grandmother that Utley and his family formed the Mary E. Boddie Brown Architectural Supply Scholarship in the memory of his grandmother. "I remember knowing how much tuition, dorm fees and books cost, but not being completely aware of the cost of supplies or needing money to travel for a studio project site visit. I wanted to create an award that would allow students to focus on their creativity and the possibilities of their projects, not the cost of materials."

When asked what he has gained from the College of Design, Utley states that it is two things that come to mind. "It is the relationships that I have been able to build from college. From the chance to work with Phil, who would become a renowned architect, and the chance to collaborate with Edwin. Those relationships and friendships have supported and sustained my career as a creative." Utley went on to say that "the College of Design is like no other school for a creative. It has taught me how to be flexible, how to pivot not just in my career as a creative but in my life."



LANDSCAPE ARCHITECTURE: AN EARLY HISTORY

By Nicholas Serrano

Landscape art and gardening has been taught at NC State University since the 1890s. Joshua Plummer Pillsbury came to NC State in 1911 as head of the Department of Horticulture and university landscape architect. In 1927, Earle Sumner Draper convinced NC State president Eugene C. Brooks to have Pillsbury develop a landscape architecture program, which officially began the following year with Pillsbury and alumnus Herbert L. Whitesell as professors of landscape architecture. The program enrolled eight students in 1929, which more than doubled to seventeen by 1932 when the first degree was awarded. A total of 25 degrees in landscape architecture were awarded from 1932-1942, when enrollment ceased for World War II. Elizabeth Lawrence, author of *The Southern Garden* and pioneering woman in landscape architecture, was one of these early graduates. NC State College was the first program in the American South to apply for ASLA accreditation in 1934 but was denied because they didn't have enough instructors with graduate degrees.

Emerging Leadership

Pillsbury retired in 1945 and was replaced by Edwin Gilbert Thurlow (1909-1997) as head of the landscape architecture program. Thurlow was one of the first graduates of the program in 1932 and had continued graduate school in landscape architecture at Harvard University. He started teaching in January 1947, and was joined by Lawrence Albert Enersen and Morley Jeffers Williams as faculty members the following semester. Shortly thereafter, landscape architecture separated from the Department of Horticulture and joined with the architecture program to establish a new School of Design. The school officially launched in fall 1948 with 5-year professional Bachelor of Architecture and Bachelor of Landscape Architecture degree programs.

The landscape architecture program was accredited in 1951, one of the first two accredited programs in the American South along with the University of Georgia. Lewis Clarke joined the faculty in 1952, and Robert Royston served as a visiting professor for multiple semesters over the 1952-54 academic years. The school had a robust program of visiting lecturers through its first several decades which attracted many prominent landscape architects to campus including Thomas Church, Garrett Eckbo, Dan Kiley, Lawrence Halprin and Roberto Burle Marx, among many others.

Gaining International Success

The landscape architecture program saw many successes in the early years as part of the School of Design. Two landscape architecture graduates received fellowships to the American Academy in Rome, the first ever fellows from the American South: George E Patton won the Rome prize for 1949-51 and Richard Bell won the Rome Prize for 1951-53. Two other students were awarded the Dumbarton Oaks traveling fellowship in the 1950s; William Warren Edwards won the fellowship for 1958-59, and W. Taft Bradshaw won the fellowship for 1959-60. One of the nation's most prominent landscape architecture firms, Design Workshop, began at NC State in 1969 as an initiative between Don Ensign, Joe Porter and other faculty to give students real-world experience.

The program graduated 30 students by 1963. Ten of those graduates went on to obtain MLA degrees, three went on to teach at other landscape architecture programs, 18 went to professional practice in private offices in nine different states, and five worked in the public sector as city planners or landscape architects for the National Parks Service.

Opposite Left: *Preliminary study of Mobile Home Site Planning by Robert L. Phillips, Jr., landscape architecture student, 1961.*

Top Right: *Loddie D. Bryan, Jr. [BLA '57] arranges a model in a photographic model box, circa 1956.*

Bottom Right: *Aerial view of the Brickyard on NC State's main campus, designed by Richard Bell, a 1950 alumnus of the landscape architecture program.*

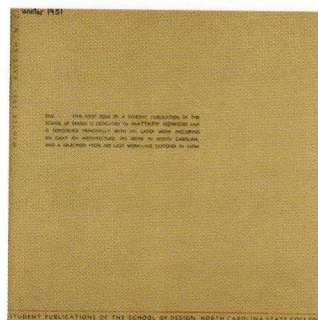


THE STUDENT PUBLICATION

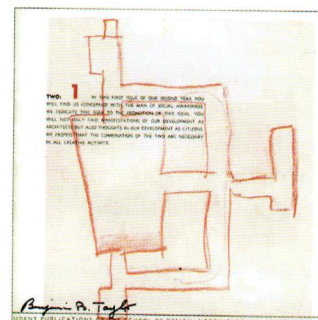
Published throughout the college's history, *The Student Publication* began in 1951 with its first edition dedicated to Matthew Nowicki. His influence and inspiration as head of the Department of Architecture inspired the students to create *The Student Publication* in his honor, and so the first issue focused on Nowicki's contributions to the college, the university and the field. Through the process, students realized the potential and importance of such a publication and collection of voices. They continued the effort, focusing on timely and important issues in the field and inviting some of the most important and influential designers of the day to contribute letters, projects and articles. Such luminaries included Mies Van der Rohe, Buckminster Fuller and Richard Saul Wurman.

Between 1951 and 1985, 58 issues of *The Student Publication* were developed. From 1985 – 2000 the publication took a hiatus, but in 2000 the publication came back full force with the issue informally known as "The Phoenix." Working with an editorial advisor and committee, students have developed the theme, invited participants, curated, edited and designed subsequent issues.

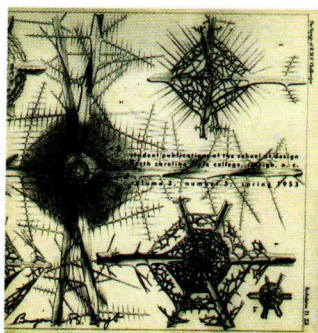
In 2012, *The Student Publication* was incorporated into a course on design writing, editing, curating and publishing. In 2017, *The Student Publication* became a student group under the Design Council.



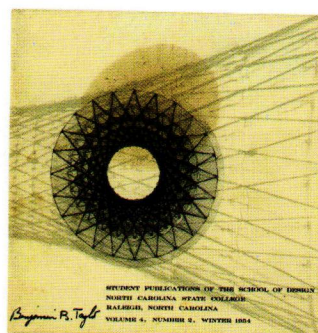
1951 Volume 01, Number 01, Dedicated to Matthew Nowicki



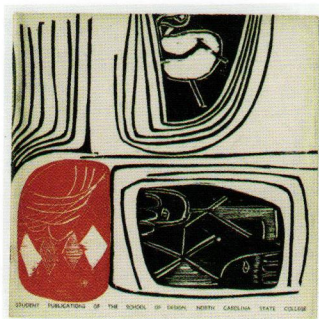
1952 Volume 02, Number 01, The Man of Social Awareness



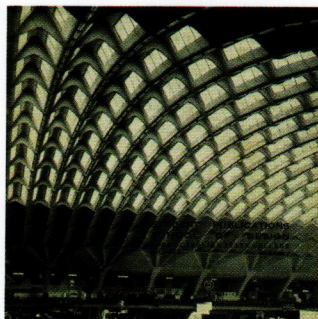
1953 Volume 03, Number 03



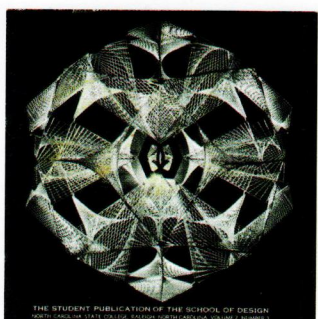
1954 Volume 04, Number 02



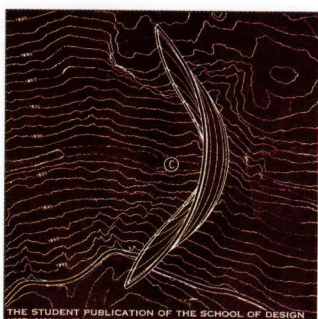
1956 Volume 05, Number 03



1956 Volume 06, Number 02



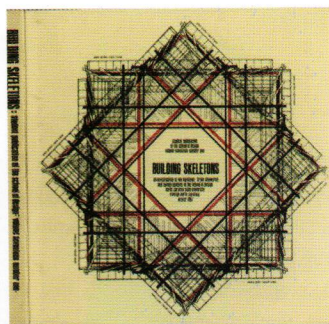
1957 Volume 07, Number 03



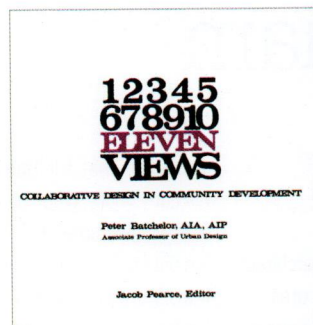
1958 Volume 08, Number 02



1961 Volume 10, Number 02



1967 Volume 17, Number 01, Building Skeletons



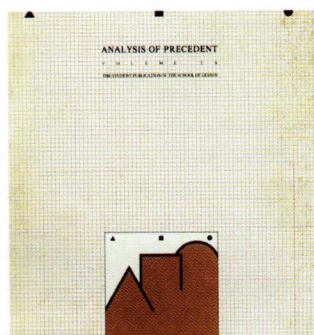
1971 Volume 20, Number 02, Eleven Views: Collaborative Design in Community Development



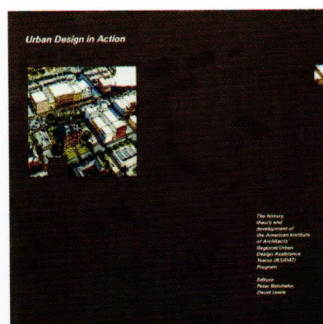
1972 Volume 21, Number 01, Expressions



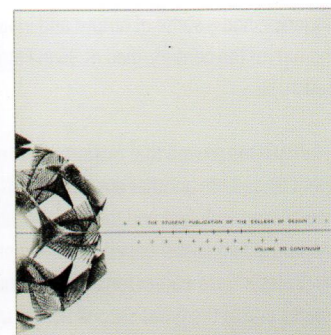
1977 Volume 25, Projections



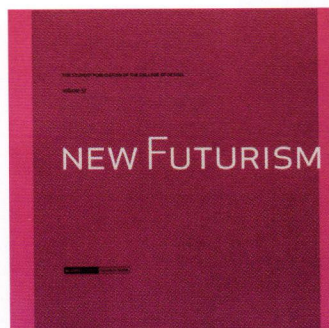
1979 Volume 28, Analysis of Precedent



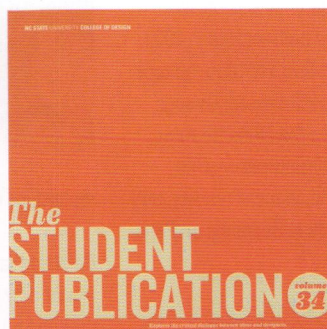
1985 Volume 29, Urban Design in Action



2003 Volume 30, Continuum



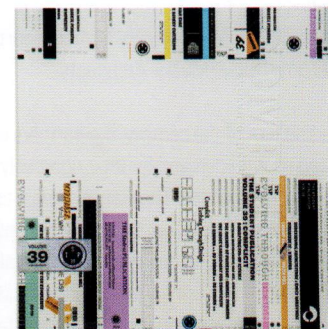
2007 Volume 32, New Futurism



2010 Volume 34

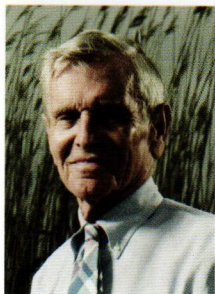


2017 Volume 38, Flux



2019 Volume 39, Complicit: Evolving Through Design

In Memoriam



Harry Bates
[1927-2022]

Harry Bates, an architect who designed scores of modernist houses on Fire Island in the 1960s and '70s and in the Hamptons in the 1980s

and '90s, and then, with a design partner 45 years his junior, had a surge of output and influence around the turn of the century, died at 95 in Fernandina Beach, FL.

"Harry Bates proved that modernism is not just a spent force from another era," said Christopher Rawlins, an architect and the co-founder of Pines Modern, a Fire Island-based preservation group. And Mr. Bates's "late-career renaissance," he added, "marks one of the great second acts in architecture."

That second act began in 1997, when Mr. Bates, working on the East End of Long Island, met Paul Masi, a young architect and surfing enthusiast who was looking for a job with a small firm. Mr. Bates, then 70, and Mr. Masi, 25, formed a partnership that became Bates/Masi + Architects.

By the turn of the century, the partners could barely keep up with demand for their rigorously modern but inviting houses. They were allergic to anything grandiose: When clients wanted large houses, the partners tended to divide them into smaller volumes, effectively disguising them as compounds. They eschewed nonessential details and edited their own work ruthlessly, often limiting themselves to just one or two visible materials.

To achieve that, Mr. Bates turned to the lessons of his early years, when he designed modest buildings from simple materials. "I doubt any of the houses we did on Fire Island were more than 1,200 square feet," he said. "Whatever was available at the lumber yard that day, that week, that's what you built with." His own house in Fire Island Pines, built in 1961, was a single rectangle of about 600 square feet constructed from rough-cut cedar.

But his real achievement was sticking with modernist principles when, starting in the 1980s, shingle-covered McMansions became the default style in the Hamptons. Clean-lined mid-century houses were being torn down right and left. But during those decades, Mr. Bates kept the modernist flame burning. He designed far more houses than he lost and updated houses he had done many years earlier, making them comfortable by today's standards while retaining their simplicity.

Planning to enter his father's profession, Harry studied bacteriology at the University of North Carolina at Chapel Hill before changing his mind and transferring to the College of Design. After earning a bachelor's degree in architecture in 1952, he went to work for a Raleigh firm. By 1955, he took a job at the New York office of Skidmore, Owings & Merrill, where he worked on the plans for three now-renowned mid-century structures — One Chase Manhattan Plaza, in the financial district, and the Pepsi-Cola and Union Carbide Buildings on Park Avenue.

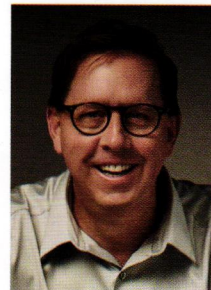
While at the Skidmore firm, he moonlighted designing beach houses that reflected the same self-discipline. But they functioned beautifully. The

houses were refined enough to appear repeatedly in magazines like *House Beautiful* and *Architectural Record*.

In 1965, he founded Bates Architects, and for a time he partnered with Dale Booher. In 1980, after landing a number of jobs on the East End, they moved the firm from Manhattan to Water Mill. After he and Mr. Booher split up, he moved the office to Sag Harbor.

In 2014, Mr. Bates said he had been happiest in two distinct phases of his career: early on, designing houses on Fire Island, and toward the end, designing with Mr. Masi. "For me," he wrote, "the best came first and last."

Adapted from an obituary by the New York Times.
Photo credit: Bates Masi + Architects



Michael Ross Kersting
[1964-2022]

Michael Ross Kersting, founder and president of Wilmington-based Kersting Architecture, died in August 2022 while vacationing in the mountains of Colorado with his family.

Born and raised in Las Cruces, NM, Kersting was inspired by the forts he built in the desert while growing up. He obtained a bachelor's degree in architecture from the University of New Mexico and later worked for firms in Albuquerque and

In Memoriam

Washington, D.C. Kersting met his wife, Pam, while earning his master's degree in architecture from NC State.

He later spent three years designing custom homes in Santa Fe, NM, before returning to North Carolina to form Michael Ross Kersting Architecture in 1995.

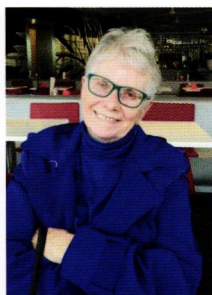
Over the past 27 years, Michael has left an unforgettable mark on the town of Wilmington, as well as across the state of North Carolina with his thoughtful designs, outstanding leadership and most importantly, respected character.

Kersting Architecture has earned several awards, including five North Carolina Modernist Houses' Matsumoto People's Choice Awards, numerous American Institute of Architects (AIA) Wilmington recognitions and the North Carolina AIA Honor Award, among others.

In 2019, he co-founded Kersting Peridot Interiors, an upscale design firm that specializes in residential and commercial interior services. Among other professional affiliations, Kersting has maintained an advisory board member role at the NC State School of Architecture.

Through thick and thin, Michael always exhibited a gentle and kind disposition, a passion for architecture, a curiosity about the world around him and a wicked sense of humor. He truly knew how to live in the present and looked to the future with unbridled optimism.

Adapted from articles at the Star News Online and Wilmington Biz



Melba "Sally" Schauman
[1937-2022]

Melba Sally Schauman passed in April 2022. She was born in Scranton, PA, grew up in nearby Taylor and spent her childhood summers

and holidays in Sebring, FL.

Sally held a BS degree from Duke University, a BLA degree from NC State, an MS from the University of Michigan and was a recipient of a Loeb Fellowship in Design from Harvard University. As a professional landscape architect, she worked in private practice, public practice and academia, including with Lewis Clarke Associates (LCA) from 1967-68.

Sally was a nationally recognized landscape architect and worked tirelessly broadening the impact of the profession. She was elected to the Council of Fellows in the American Society of Landscape Architects (ASLA) and served for four years as the Chair of the Council of Educators for ASLA. Her first love was teaching, and she did so at the University of Michigan, the University of Washington, where she served as chair of the department and Duke University. She has contributed articles and chapters to several books and was part of the first multidisciplinary study of the interrelated impacts on riparian corridors in suburban settings.

Her personal life was as rich and varied as her professional life, and she was an avid traveler. Sally was extraordinarily generous, loving and kind and an inspiration to all she met.

Alumni who passed away in 2022-23

Alumna/us	Degree	Grad. Year
Harry Bates	B.Arch.	1952
Victor A. Pickett	BPD	1963
Keller Smith, Jr.	B.Arch.	1966
M. Sally Schauman	BLA	1967
Lawrence D. Tracy	BPD, MPD	1968, '75
Lawrence Vaughan, III	BLA	1968
Ross M. Sigmon, III	BED	1972
Arnold L. Formo, III	BEDA	1974
John Harold Ritchie	BLA	1974
Steven Hyrum Plewe	MLA	1975
Penny L. Sekadlo	BEDA	1976
Keith A. Ballard, Jr.	EDV	1977
Stephen Ward Frary	M.Arch.	1978
Harold R. Armstrong, Jr.	BEDA	1979
Arthur Frederic Beaman	BEDA	1979
Matthew W. Norman	M.Arch.	1980
Kitty S. Wells	EVD	1981
Henry T. Sofley	BEDA, B.Arch.	1985, '89
B. Todd Childers	EDV	1986
Jon D. Peebles	BEDA	1987
Michael R. Kersting	M.Arch.	1990
Becky N. Joyner	BLA	1991
Christopher G. Adams	BEDA, B.Arch.	1992, '93

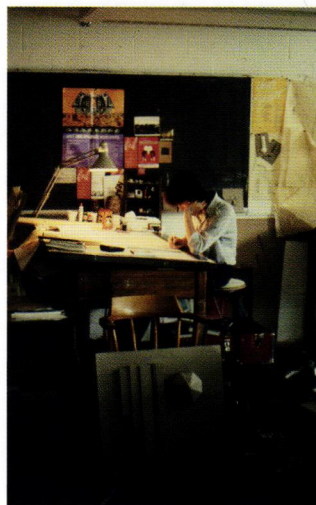
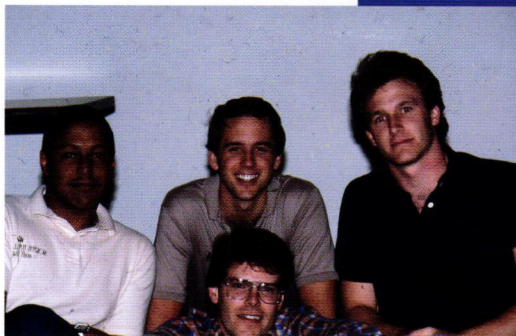
Envisioning a Better World with Design

by John Martin

I knew I wanted to be an architect from the time I was in preschool. You can ask my kindergarten teacher, Mrs. Blanton. I was focused on that all through school and it was my dream to be admitted to the highly selective School of Design at NC State. What a mind-blowing experience to be accepted and then have my eyes opened not just to architecture, but also drawing, painting, typography, landscape design, fashion and art! I learned that my high school poetry class probably prepared me better for a design education than all of the advanced mathematics classes put together. The School of Design opened up my creativity and taught me a whole new way of seeing. I benefited from so many champions during my time at the School, from Dean Claude McKinney, who saw to it that I had every opportunity to expand my worldview, to Frank Harmon and Linda Sanders, who taught me the importance of integrating all of the disciplines into my work. It is unfair to single out only those three, because all throughout my time at NC State, I received nothing but positive reinforcement and encouragement to pursue my dreams.

After college, I ran away to Harvard's Graduate School of Design, promising my then-girlfriend (and now wife) that I would be back in two years. Meanwhile, she finished her pharmacy degree at UNC, married me, and joined me in Boston for my "last" year of graduate school. That was 37 years ago, and we still live in Boston. We both grew to love this city and the culture and people around us. After graduation, I took a job in a small office of one of the visiting critics at the GSD and stayed there for five years. Always dreaming of designing big buildings in cities and on campuses, I moved to Ellenzweig Associates (founded by a NC State graduate) for a short time and then to Elkus Manfredi Architects, where I have been for the last 28 years. I found an intellectual and almost spiritual friendship with David Manfredi from early on, and we have now designed dozens if not hundreds of buildings together. I still look forward to coming to the office every day.

I am involved with both the college and the university as much as I can possibly be from 700 miles away. I have served on the Leaders Council for over 15 years, most recently as the chair of the fundraising committee. I have served as a reader and interviewer for the Caldwell Program and as a reader for Park Scholar applicants. Tracy and I have hosted NC State events in Boston and have had the privilege to host both deans and students for dinners and events in our home and office. Whenever I am in Raleigh, I love coming back and walking through the studios and talking with students. It keeps me young and ever hopeful.



Giving Back, Looking Forward

John H. Martin, FAIA [BEDA '85] is a principal at Elkus Manfredi Architects. Tracy A.B. Martin is a graduate of University of North Carolina and is retired from a gratifying career as a pharmacist.

Both believe that higher education is the greatest path to equity in our society, and they wanted to create a scholarship that reflected that. "We hope the college will use our philanthropy to provide the opportunity of a design education to a talented, curious, and passionate person from an underprivileged background to show the world just what they can do," Tracy says.

They have established the John and Tracy Martin Scholarship Endowment to support undergraduate and graduate students interested in pursuing a degree in the College of Design.

Top: John and Tracy Martin host a reception for college alumni in 2022 in Boston.

Middle, L to R: Resident Advisors of North Hall Anthony Cotton, John Martin, Tom Martin, with Steve Cofer (front). Photo by Steve Cofer, spring 1984.

Bottom: Devon Tolson in studio. Photo by Steve Cofer, c. 1983.

Thank you to our generous supporters

A special thank you to the alumni, friends and organizations who have generously provided support for the College of Design's 75th anniversary celebrations.

Partners



Patrons

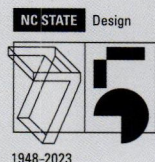
Linda and Turan Duda
Elkus Manfredi
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Lynch Mykins

Contributors

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Help us Plan FOR THE NEXT 75 YEARS

Have you ever wished you could make a meaningful impact at the NC State College of Design? But thought you couldn't afford to make a philanthropic gift in the present?

There are ways you can give today while still preserving your assets for retirement and providing for your family. One way you can support NC State without affecting your cash flow is through an estate gift. These gifts – also known as legacy, deferred or planned gifts – are easier to give than people think and can include NC State as a beneficiary of your retirement account(s), will or trust.

Best of all, these gifts are easy to make, and you will leave a lasting legacy at NC State, perhaps with a much larger gift than you thought you could give. There are two easy ways to support the future of the College of Design:

GIFTS THROUGH YOUR WILL OR TRUST

A bequest is a gift through your will or trust that enables you to maintain control of your assets during your lifetime and still create a lasting impact on the College of Design. Bequests are easy to make and easy to implement. With the help of an attorney, simply designate the college to receive a specific dollar amount or percentage of your estate. You can make changes to your plan later if you so choose.

RETIREMENT PLAN DESIGNATIONS

If you have retirement assets such as an IRA, 401(k), 403(b) or similar plan, you can name NC State as a beneficiary. Upon your passing, the university will receive all or a percentage of your plan. This gift is even simpler to make than a bequest – just update your designations with your plan administrator and alert the university to your intent. As with a bequest, you can change your designations later if needed.

How do planned gifts make an impact?

Private support provides design students with unparalleled opportunities for innovative learning and academic growth, frees them from the burden of worrying about paying for materials or tuition, helps the college fund specialized equipment and cutting edge technologies and provides resources to allow faculty to explore research opportunities and be valuable community partners to advance the practice.

If you have invested in NC State's future through a deferred gift, you are eligible for membership in the university's Pullen Society!

Established in 1993, the R. Stanhope Pullen Society was created to recognize and thank alumni and friends who have included NC State in their estate and charitable plans. There is no minimum gift required, but documentation of the gift is needed so we can help ensure your gift is used as you intended – and so we can thank you.

To join, simply do one of the following:

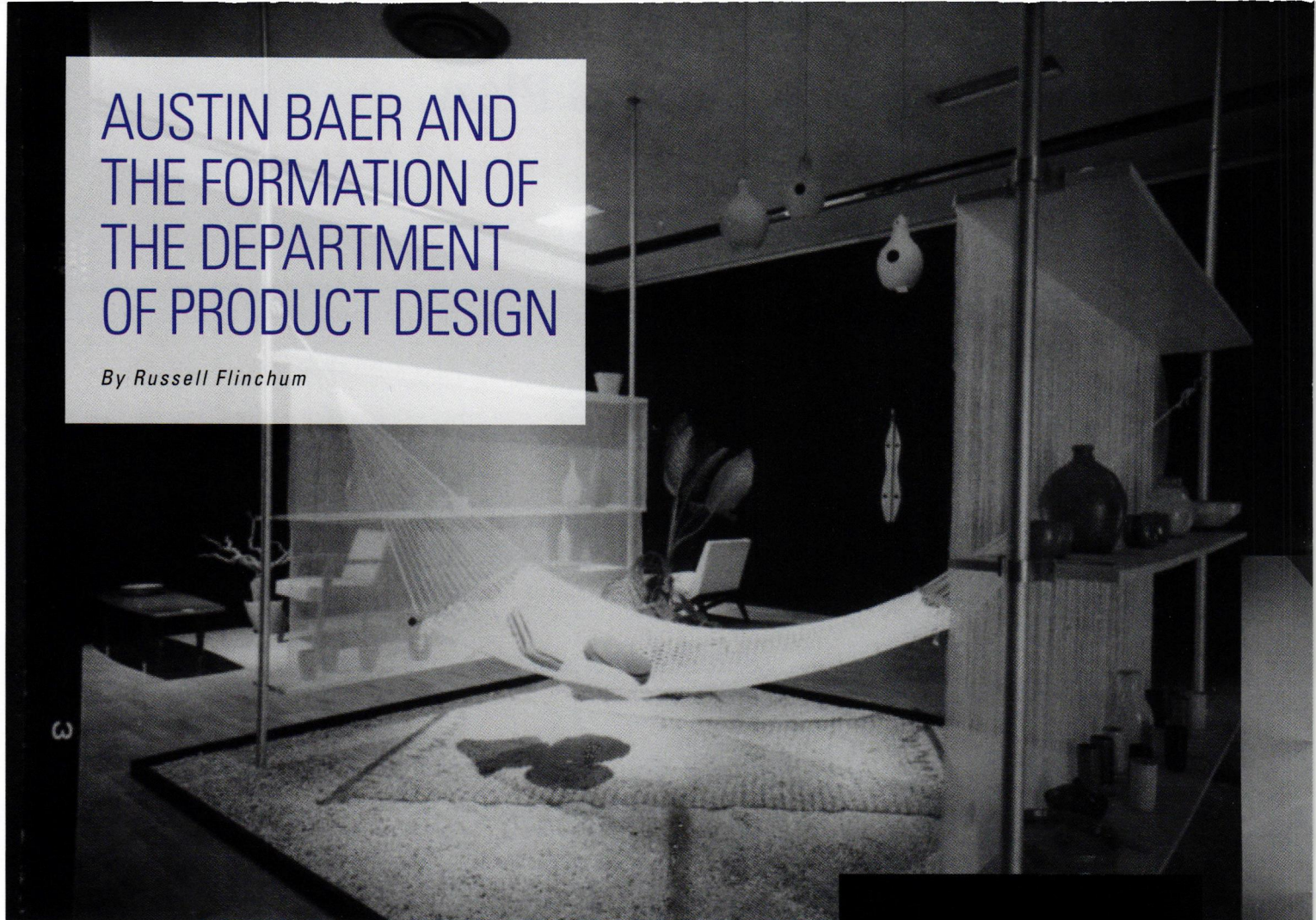
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AUSTIN BAER AND THE FORMATION OF THE DEPARTMENT OF PRODUCT DESIGN

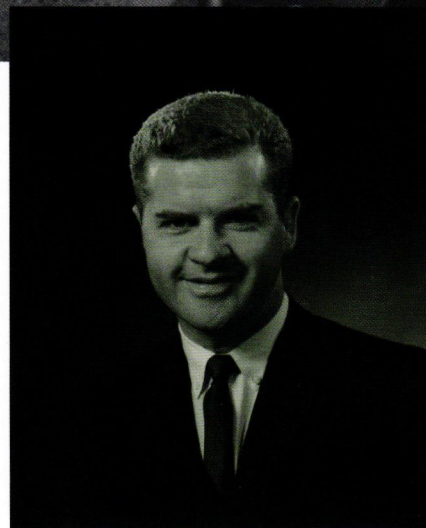
By Russell Flinchum



Although the establishment of the Department of Product Design (now industrial design) is properly noted as 1958, earlier evidence of the department can be found. As early as 1952, the Raleigh News and Observer reported that Dean Henry Kamphoefner was “not content to glory in past accomplishments” but would build “within his school a Department of Industrial Design with four main divisions – textile design, ceramic design, furniture design and products design.”

He felt that the university was well-positioned to establish the new department with little cost. While initially referred to as a department of industrial design by Kamphoefner, the program was officially established as the Department of Product Design in 1957.

The NC State General Assembly passed a special act in June of 1957 to establish the department, and a committee with Roy Gussow as chairman began its work to search for the new head of the department.



Gussow reached out to 25-30 recommended individuals, and fourteen were interviewed by the search committee. By April of 1958, the committee had reached its final decision, recommending Austin Baer of New York to hold the newly-formed position.

The Right Man for the Job

Baer had studied architecture at Georgia Tech and mechanical engineering at the Massachusetts Institute of Technology (MIT) where he assisted Professor John Arnold in teaching courses in creative engineering and creative thinking. At the time, he was president of Ideas Technology, Inc., where he consulted with corporations on production,

processing and design problems. At the time, Baer had more than a dozen patents to his credit. An active designer, Baer had two innovative products

while at NC State – a hinge, coined “Roton,” and a portable fire alarm.

After beginning his role in September of 1958, he lost little time sharing his goals for the department. In a meeting of the Raleigh Council of Architects in October 1958, he stated: “Product design has been largely concerned with styling. At State College, it will deal with emphasis on the individual also.” He felt that salability, market analysis, higher performance level and lower cost were key elements to the study of good product design.

Hoping that the newly formed department would closely align with architecture and landscape architecture, Dean Kamphoefner tasked the courses and curricula committee – on which Baer was serving – with developing the new curriculum. Baer was in favor of the common first year which was already in place in the School of Design, and wanted the program set up to prepare graduates for work in any and all design fields. He felt that many subjects needed to be introduced and lightly covered in survey courses.

A Foundation of Good Design

As part of his first year, he helped organize a Good Design exhibition in the Erdahl-Cloyd student union with Kamphoefner, Gussow and anthropologist Laura Thompson. Each of the four judges received \$25 to acquire as few as five or as many as twenty items for the exhibit. For his part, Baer tried “to find products which represented, in good balance, the best evidence of all the industrial capabilities of our economy.”

As reported by the Raleigh News and Observer, Baer said “I ignored products of natural origin (eggs); products which have a beauty born of engineering dictum only (a molded Nylon model airplane propeller); products exclusively functional (a

sewing needle); too-clever products which overlook basic considerations (tetrahedral milk containers); or products which are so obviously ‘styled.’ The products I chose represent imagination, technical competence and the drive exhibited by industry meeting a problem head-on.”

Many felt he was a good choice for the program. “When he’s not busy directing his growing department, he practices what he preaches – industrial design” said Jane Hall, the art editor of the Raleigh News and Observer. She followed the fledgling department with interest and enthusiasm into the 1970s.

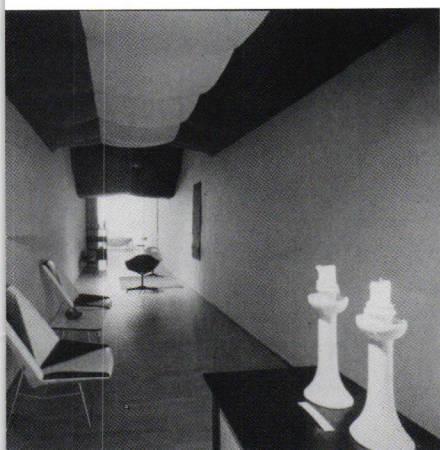
An Untenable Situation

Despite this formative work, Baer left the School of Design in June of 1962. It’s difficult to note the cause, but a tersely worded memorandum from Dean Kamphoefner to the product design faculty points to some serious disagreements between Baer and Clark Macomber, an assistant professor in the department. “I believe that an untenable situation exists which will not be in the best interest of the school and its students should the present relationships continue,” Kamphoefner said. Macomber was relieved of his teaching duties for the spring semester.

Whatever may have taken place, it was Baer who left his position at the end of the spring semester. Replacing him proved more difficult than anticipated, and Kamphoefner chose Victor Papanek, who served in the position (1962-1964) before being replaced by Walter Baermann (1965-1967) and Don Masterton (1967-1970).

Opposite Left: *Good Design* exhibit in the Erdahl-Cloyd student union and portrait of Austin Baer.

Left: *Photos from the Good Design Exhibit in the Erdahl-Cloyd student union, c. 1958.*



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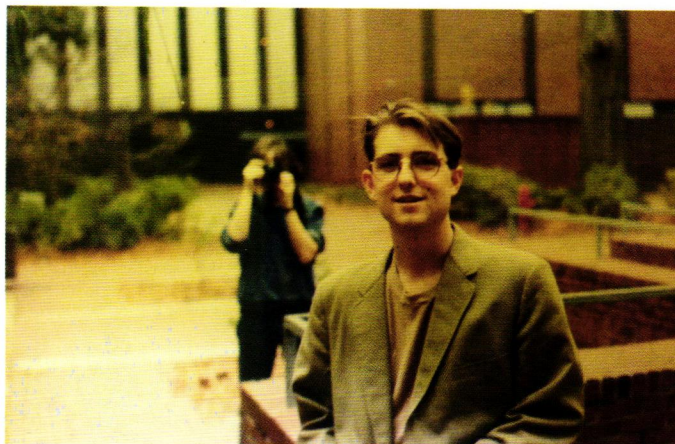
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We're collecting personal reflections from the College of Design's history. Browse the pages of the magazine to read a few, or visit design.ncsu.edu/75th to see more. Want to submit your own? Use the QR code below to get to the form.



There are so many moments at the College of Design that have affected my life in positive ways. Just to name a few: graphic design professor P. Lyn Middleton's summer studio during which I learned the powerful design (and life) lesson that "parameters give you freedom;" Margaret Sartor exposed me to artists in her photography classes that still inspire and challenge me, but I'll never forget the day she shared the work of David Goldblatt, which introduced me (shamefully, for the first time) to the horrors of Apartheid; the afternoon the divine Bill Bayley dusted off a spring-wound 16mm camera in The Cage so I could play and make my first films; Austin Lowery dragging me by the hand into the periodicals and making



me look through *ID*, *Graphis*, and other magazines to show me "good" design; Martha Scotford's history class in that wonderful old classroom of hard chairs, watching projections of graphic designers across the years, so many of which I still remember, and of course the fantastic support staff around us. . . I'm thinking of Hazel and Sharon and Delsey and so many others. . . but most of all I think of Vince Foote, who took me into his office before I was ever even admitted into the school, and talked to me like an equal, like a peer, when I was all of nineteen years old, and not a peer, and who asked my parents to please wait in the lobby so he and I could get to know each other,

which we did, and he told me about what an incredible place the "School of Design" is, how it would demand so much of me and would change me in ways I could not yet imagine, and how special a place it is, which at that point he didn't really need to say, because after five minutes with Vince Foote I wanted to follow him anywhere. To say this place changed my life is the greatest understatement I could make.



- Tim Kirkman, EDV '90