Prospectus

North Carolina State University
School of Design

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The 1992-1994 Prospectus is published by the School of Design, North Carolina State University, Box 7701, Brooks Hall, Raleigh, NC, 27695-7701. (919) 515-2202

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Page 64: Andrew Blauvelt / Jeffrey Rooney, School of Design

Colophon:
Printed in an edition of 2,000 copies by Theo Davis Sons, Inc., of Zebulon, North Carolina, on Gilbert Esse White Blue Smooth Text and Gilbert Esse Light Gray Blue Smooth Cover.

Typeset in Adobe Trade Gothic Condensed and Emigre Arbitrary Sans on the Macintosh using Quark Express 3.1.1.

Electronic imaging on the Macintosh using a LaCie Silverscanner and Adobe Photoshop 2.0.

This publication was funded through the generosity of the NCSU School of Design Foundation, Inc.
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According to Webster's, a prospectus "... defines the course or nature of something not yet existent or developed." We offer this Prospectus of the School of Design to all who may be interested in our collective futures.

Designers are nostalgic about the future. While this publication describes the School's history, its educational units, lists faculty, staff, visitors, and celebrates student projects produced last year in our studios—all things that exist in the past—it is actually about the future. The Prospectus is an invitation for all who read it to join us as we incorporate those things "not yet existent" and improve those things "not yet developed."

For prospective students, this book may indicate that the School of Design is a place where your talents can thrive in a challenging environment of thought and action. Our thousands of alumni throughout the design world will use it to compare the School of the present with the School remembered. Practicing designers, tempered by their day-to-day actualities of production, will evaluate our ambitions for the School against your expectations of our graduates and the research of the faculty. Student and faculty colleagues in other design schools will discover the potentials for future collaborations. The University and the citizens of our State will see in these pages confirmation of the unique educational opportunities afforded by the School for those who will shape our future. The members of the School of Design Foundation, by providing critical support to students and faculty which creates our margin of excellence, will see reward for your contributions demonstrated in the accomplishments of others.

This Prospectus will be of greatest value, however, to the faculty and students of the School of Design. This book serves as a mirror to a point of time in our lives. By viewing our own descriptions of ourselves, new initiatives and resolutions evolve which will influence the future of the School of Design. For designers, the only reason to know "what is" is to produce "what can be."

Tom Regan
Now in its fifth decade, the School of Design at North Carolina State University has concerned itself from the beginning with preparing the designers who, in the broadest sense, shape the world. Design education is more than an attempt to “teach” a set of technical skills. The environment—including the spaces in which people live and work, the products they consume, the messages they receive—have a powerful impact on how humans function as a society. Good design, therefore, requires attention and sensitivity to social, economic, political and behavioral issues. The aim of all design curriculums in the School of Design—architecture, design, graphic design, industrial design, and landscape architecture—is to develop the designer’s perception, knowledge base, skills and analytic, problem-solving abilities.

The School of Design admits students through a selective process that ensures a highly motivated and heterogeneous group. The entering student body consistently ranks at the top of academic achievement, and the School’s graduation rate is the highest within the University. While providing undergraduate and graduate study in multiple disciplines and encouraging individual plans of study, the School functions as a unified, interactive education center, dedicated to preparing designers who are capable of shaping the environment at whatever scale they choose, but always in response to the needs of society.
The School of Design offers undergraduate instruction leading to the Bachelor of Environmental Design degree in architecture, design, graphic design, industrial design, and landscape architecture. Learning activities consist of: 1) general education courses including English, mathematics, humanities, social sciences, and the natural sciences; 2) support courses dealing with knowledge and skills applicable to design, such as communication and graphics, human behavior, environment, history, philosophy, physical elements and systems, methods and management, and 3) studios which provide the arena for students to apply their expanding knowledge and skills to problems, both theoretical and real.

After a common Design Fundamentals program in the first year, the studios relate to the student's declared disciplinary major. The curriculum path is flexible, affording students the opportunity to concentrate in one area while also making contact with other design disciplines. In addition to their faculty mentors, students are exposed to a broad range of design professionals through guest lectures, juries, projects and workshops.

Graduate studies, designed for students building on undergraduate training and professional experience as well as those coming from unrelated backgrounds to pursue advanced design degrees, are offered in the Departments of Architecture, Landscape Architecture, Industrial Design and Graphic Design.
The Design Fundamentals Program consists of two consecutive studio experiences. DF 101 and 102 serve as the first studio introduction to all of the School's Departments — Architecture, Design, Graphic Design, Industrial Design, and Landscape Architecture. These studio courses examine the techniques and attitudes dealing with the identification, solution, and evaluation of problems arising from the design of physical artifacts in the natural and built environment. The design studio process includes the acquisition of languages and skills appropriate to design studies.

Design studios are central to the designer's education because they are the primary means by which concepts, theoretical propositions, processes and technical skills are explored and tested.

The studio structure is largely determined by the necessity for a continuing dialogue between the students and the professors. Students work on various projects in design studios with the assistance and supervision of the professor. The relationship is tutorial in nature and the studio experience extends beyond studio projects to encompass research, reading, and writing requirements.
Various Students, Birdhouse Projects
Instructor: Wilchins

Anne Beamon, Figure / Ground Composition
Instructor: Cox

Abram Claiborne, Figure / Ground Composition
Instructor: Cox

Various Students, Color Studies
Instructor: Rieder

Matt Thomason, Serial Plane Form Study
Instructor: Cox
The Program in Design Fundamentals provides all incoming students to all departments with their first design studio experience. Students take courses in the humanities and sciences in addition to their studio requirements.

The design studio is a six-hour course which meets three days a week and represents the teaching philosophy of the School with its tutorial and highly interactive learning environment.

The first semester studio gives students exposure to designing and the design process, focusing on the elements common to all design disciplines: start-up activity, research, generating alternative solutions, developing and refining a solution, implementing that solution and evaluating the results. In the second semester studio, students are exposed to the scales of design represented in all of the School's degree programs—architecture, design, graphic design, industrial design, and landscape architecture—by offering a range of introductory experiences to increase students' awareness of the disciplinary choices available to them.
The Department of Design provides multidisciplinary studio and classroom experiences in the education of students pursuing the Bachelor of Environmental Design degree in Design and of graduates and undergraduates in other disciplines at the School of Design. A diverse faculty offers instruction in drawing, painting, photography, sculpture, and textile design. These specialized courses, as well as classes in color theory, geometry, and design theory, are open to students in other disciplines, which allows individuals in other departments to take a minor concentration in Design.

The studio is central to design education. Studio instruction is experiential in nature and requires that students engage as active participants. Questions of time, materials, processes, precedents, aesthetics, and ethics provide the context for the activity called "design." Students are encouraged to exercise flexible creative thinking as they analyze problems in the physical world and synthesize appropriate solutions. Among other objectives, students deal with ambiguity and uncertainty in the search for solutions, as well as to critically evaluate their own and others' work.
Paul Boulifard, Lighting Unit
Instructors: Taylor & Raymond

Ginny Bivens, Dressing Table
Instructors: Taylor & Raymond

Matt Farrior & Marc Elmo, Chair
Instructors: Taylor & Raymond

Peter Marsh, Table
Instructors: Taylor & Raymond
Jennifer Armstrong, Mixed Media Construction
Instructor: Porter

Philip McKay, "The Last I Saw Leon"
Instructor: Toplikar

Jennifer King, Bed
Instructors: Taylor & Raymond
Matt McConnell, Shelving Unit
Instructors: Taylor & Raymond

Michael Cotton, Lighting Unit
Instructors: Raymond & Taylor

Kevin Deabler, Shelf
Instructors: Taylor & Raymond
The Department of Design offers undergraduate students the Bachelor of Environmental Design degree in Design. The Department also offers a minor in design to undergraduates in the University who are not majors in the School of Design.

The Design Department is a broadly based, multi-disciplinary undergraduate educational experience. Through flexible curriculum structure and course sequencing, students are able to assemble optional learning paths which meet their individual needs. This degree provides an alternative to students who have specific interests and capabilities outside the School's existing degree tracks or those who desire a broader design education by taking advantage of the range and diversity of the School of Design's offerings and faculty.

Entering students spend their first year in the Design Fundamentals program, which provides a common learning experience for all undergraduates as they begin their studies in the School of Design. Those who choose the Design major after their freshman year enroll in six additional studios selected from offerings by a faculty with widely varied experience and interests. Students also have the option to enroll in one or more studios offered by other departments — Architecture, Graphic Design, Industrial Design and Landscape Architecture — allowing the broadest possible design exposure.
Architecture programs at the School of Design provide a studio-intensive design education geared toward professional practice. The curriculum and activities stress the central task of the architect—to give meaningful form to the built environment—in the context of changing conditions that confront today's practitioners. Truly contemporary architecture concerns itself with emerging concerns such as the preservation and adaptive use of older buildings and neighborhoods, energy conservation, environmental preservation, and the form of rapidly expanding urban centers. Well-trained architects possess the critical thinking, problem solving and communication skills that enable them to directly influence human response to society's needs.

The design studio is the focus of learning. Architects make things that occupy and enclose space in the physical world, and the studio provides a unique, hands-on laboratory in which students exercise analytic and conceptual skills and test solutions. The final studio requires each student to pursue a self-initiated, detailed architectural investigation under faculty guidance.
Cornell Anderson, Fire Station
Instructor: Rifki

David Hill, Fire Station
Instructor: Rifki

Ian Butcher, Rural Health Clinic
Instructor: Tector

Left and Below:
Danny Adams, Buddhist Center
Instructor: Cherry

Jason Forney, Buddhist Center
Instructor: Cherry

Kevin Deabler, Buddhist Center
Instructor: Cherry
Matt McConnell, Prototype Elementary School
Instructor: Shawcroft

Below:
Joseph McCoy, Prototype Elementary School
Instructor: Shawcroft

Prototype Urban Elementary School
Raleigh, NC
Above:
Mikel Barriola, Prototype Elementary School
Instructor: Shawcroft

Below:
Samuel Rodriguez, Prototype Elementary School
Instructor: Shawcroft
Above:
Bonnie Health, Prototype Elementary School
Instructor: Shawcroft

Below:
Stephanie Clontz, Prototype Elementary School
Instructor: Shawcroft
Scott Teixeira, Corcoran Addition
Instructors: Tesar & Hwang

Paul Boulifard, Corcoran Addition
Instructors: Tesar & Hwang

Jason Forney, People Mover Station
Instructor: Tector

Corkey Anderson, People Mover Station
Instructor: Tector

Brent Stebbins, Benedictine Monastery & Winery
Instructors: Tesar & Hwang

Matt Lada, Benedictine Monastery & Winery
Instructors: Tesar & Hwang
Bret Page, Cliff House
Instructor: Batchelor

Mara Murdoch, Villa for Seven Circus Performers
Instructor: Parienza

John Caliendo, Villa for Seven Circus Performers
Instructor: Parienza
Andy Cruickshank, Monastic Radio Station
Instructors: Burns & Rand

Philip Hui Lee Tan, Navigation Resource Center
Instructor: Rand

Wael Aboudiab, Yacht Club
Instructors: Harmon & Clark

Mon Peng Yueh, Coast Guard Station
Instructors: Harmon & Hwang
Farid Dowlatshahi, Mount Vernon Redirectional School
Floor Plan & Building Axonometric
Instructor: Sanoff

David Lisle, Stadium Hybrid, Charlotte, N.C.
Instructor: Clark
The Department of Architecture offers three degree curricula to prospective designers. The undergraduate Bachelor of Environmental Design in Architecture is a pre-professional degree that balances broad general education with an introductory investigation of architectural theory, history, technology, and the design process. The first year is spent in the design fundamentals curriculum common to all students entering the School of Design. Design studios and academic support courses over the three subsequent years stress individual development with, importantly, the students' active participation in the education process. This pre-professional foundation seeks to develop abilities to analyze, synthesize and communicate, preparing students for advanced study leading to professional degrees.

The post-graduate Bachelor of Architecture program provides an intensive fifth year for students who want an alternative to the Master of Architecture, which typically requires two years of graduate study. Additionally, the M.Arch. program offers the opportunity for candidates without prior training to enter the profession, an acknowledgement that broad and varied experience can enrich the practice of architecture. This track normally requires four semesters of preparatory work before entering the final two year program of graduate study.

The Architecture faculty offers an array of support courses in history, theory, building technology, graphics, and computer methods, allowing students to tailor their education toward personal goals. The ability to enroll in courses and studios in other disciplines within the School of Design — landscape architecture, design, industrial design and graphic design — allows students to investigate those perspectives as well.
Graphic design is the process of giving visual form to purposeful communication. Using words and images, graphic designers express qualitative messages intended to inform, persuade or incite to action an audience. The education of a graphic designer involves learning to apply creative intellect and critical thinking to social problems; to evaluate messages that shape and reflect a diverse culture, and to invent problem-solving strategies that recognize effective communication as the core of successful social structures. In our fast-paced and rapidly changing culture, tomorrow's effective designers will be comfortable exploring an array of ever-evolving communications technologies.

The graduate and undergraduate programs share the broad objective of producing responsible, humane, intellectually curious, and technologically adept communication design professionals.

DEPARTMENT OF

GRAPHIC DESIGN
Kelly Batterman, Image Bank Book & Package: Shell
Instructor: Lowrey

Leigh Salmon, Experiential Map
Instructor: Blauvelt

Meri Kotlas, Experiential Map
Instructor: Blauvelt

Maryam Paydarfar, Experiential Map
Instructor: Blauvelt

Jennifer Elfrey, Experiential Map
Instructor: Blauvelt

Bobby Rock, Book Cover: Family Meal
Instructor: Scotford

Kelly Howe, Book Cover: Family Meal
Instructor: Scotford
Heather Hensley, Meredith Brickell, and Shelley Grundler
Kiosk: "It's Not Wrong...." (Intolerance)
Instructor: Spadaro

Forrest King, Advanced Type: "They Laughed When I Sat Down"
Instructor: Blauvelt

Kristi Best, Kristi Drum, Maureen McCord, and Anne Bowling, Kiosk: "Research, Tenure, Education"
Instructor: Spadaro

John DiMello, Ron Matthews, and Gina Thompson
Kiosk: "The Work They Do..."
Instructor: Spadaro

Sarah Redpath, Springhouse Water
Instructor: Scotford
Susanne Avery, $2 To Spend: A Visual Record
Instructor: Spadaro

Jim Deskevich, $2 To Spend: A Visual Record
Instructor: Spadaro

Corbett Marshall, $2 To Spend: A Visual Record
Instructor: Spadaro

Karin Johnson, $2 To Spend: A Visual Record
Instructor: Spadaro

Susan Goodall, Dialogue Cube: Charlie Chaplin & Rosa Parks
Instructor: Davis

Charles Samuels, Dialogue Cube: Marie Antoinette & Lawrence Welk
Instructor: Davis
Regina Rowland, Rhetorical Analysis: Master
Harold and the Boys
Instructor: Bailey

Craig Coggin, Rhetorical Analysis: Battleship Potemkin
Instructor: Bailey

Craig Premo, Rhetorical Analysis: Battleship Potemkin
Instructor: Bailey

Clark Coggin, Image Mediation: "Father Figure"
Instructor: Blauvelt

Craig Premo, Clock for a Cartographer
Instructor: Bailey

Michelle Mar, Clock for a Palaeographer
Instructor: Bailey
Cindy Catella, "Go Shopping," Self-Portrait
Instructor: Lowrey

Jeffrey Rooney, Class / Style Analysis: "Bad-Awful, Undesigned, Designed, & Conceptual"
Instructor: Lowrey

Michael Shea, Public / Private Posters
Instructor: Bush
Natalie Buda, Class / Style Analysis: "Naive, Functional, Classical, & Experimental"
Instructor: Lowrey

Left:
Natalie Buda, Great Ideas Revisited
Instructor: Blauvelt

Right:
Bongkoch Triswasdi, Great Ideas Revisited
Instructor: Blauvelt
The curriculum balances the theoretical and pragmatic aspects of graphic design. The Bachelor of Environmental Design in Graphic Design provides students with general preparation for entry to the field while ensuring they receive a broad general education. After a year with other School of Design freshmen in the Design Fundamentals program, graphic design students are exposed to a range of handmade and machine produced image-making processes. Studios explore a variety of communication vehicles with the power to shape attitudes and behavior, progressing generally from abstract to specific applications that exercise and expand problem-solving skills. The graduate program concentrates in greater depth on research, methodology, criticism, and design leadership in the communication environments of the future. Of particular concern are contextual issues such as cultural theory, history and linguistics; questions of psychology and cognition, such as the fragmentation of audiences, and investigation of new visual aesthetics created by technological advances in, for example, animation and digital imaging. Future-oriented, the department seeks to anticipate and examine new roles for graphic design in the rapidly changing information environment. Students enter the Master of Graphic Design program from undergraduate design programs as well as from professional graphic design backgrounds. Additionally, the department accepts some students from other undergraduate disciplines and professions who wish to explore the relationship of graphic design to their primary field. The resulting rich mix of students, combined with the proximity of students in other disciplines within the School of Design, provides many opportunities for creative, collaborative inquiry.
The Department of Industrial Design offers theoretical and practical training for undergraduate and graduate students. The field of industrial design is concerned with the human and environmental aspects of machine-made products. Professional designers seek to optimize the value, function and appearance of products and product systems to the mutual benefit of user and manufacturer. Emphasizing human characteristics, needs and interests, designers combine a skilled understanding of visual, tactile, safety, and convenience criteria with practical knowledge of manufacturing and marketing. Respect for the environment, for the public’s safety and well-being, and for ethical business practices are regarded as fundamental concerns that guide the process of industrial design. The Department aims to produce responsible, humane, intellectually rigorous and technologically competent professional designers who are committed to excellence and who appreciate the possibilities of lifelong personal development.
Matthew Williams, Hand-Held Stat-Recorder
Instructor: Foote

Chris Guthrie, Portable Electronic Map
Instructor: Hooper

John Koenig, Space Saver Kitchen TV
Instructor: Khachatoorian
Marc McClure, Rib Lamp
Instructor: Khachatorian

Benjamin Galata, Tracing Paper Organizer
Instructor: Hooper

Stoel Burrows, Sound Temple
Instructor: Cooke

Robert McRorie, Adjustable Wrench
Instructor: Hooper

Sinde Ocampo, Totally Triangular Table
Instructor: Foote

Philip Ruth, Writing Aid for Arthritic Patients
Instructor: Hooper
The Bachelor of Environmental Design in Industrial Design degree prepares undergraduate students for entry into the profession. Building on the School of Design's freshman-year Design Fundamentals program, the Industrial Design curriculum directs the students' education to skills associated with product development. Early courses pay particular attention to problem definition and to the ideation process. The focus of each semester thereafter is the studio, where students confront prototypical problems, for which they design, present and evaluate various solutions. The graduate program, leading to the Master of Product Design degree, provides more specialized instruction that prepares students for careers in research, design development and education. Seeking diversity, the Department offers curricular tracks to suit students of widely varied backgrounds. Track 1 is for candidates with a four-year undergraduate degree in product or industrial design. Degree requirements may be completed in two years of full-time study. Track 2 is for candidates with an undergraduate degree in industrial design and two or more years of significant work experience in the field. Degree requirements may be met in 3 semesters. Track 3 is for candidates with degrees in other fields and typically requires two years of preparatory work before two final years of graduate study.

Recent Visiting Lecturers & Critics
- Ian Barker, Assistant Dean, Buckinghamshire College of Higher Education, England
- Deanne Beckwith, Design Management Institute
- David Bennett, Patent Attorney
- George Beylerian, VP and Creative Director, Steelcase Design Partnership
- Kenneth Eales, SCORE Representative
- Dr. Fabio Fabiano, University of Maryland
- Adam Kallish, Michael Glass Design
- William Lyon, GE Plastics Division
- James Mueller, Design Consultant
- Dr. Henry Petroski, Author, Duke University
- Gregory Pitts, David Edwards Furniture
- Sohrab Vossoughi, President, Ziba Design
- Chipp Walters, Design Edge

Department of Industrial Design
The Department of Landscape Architecture prepares students to practice in a diverse and growing design profession that combines art, science, engineering, and technology. Landscape Architecture at the School of Design is especially concerned with the stewardship, restoration, and the regeneration of the physical and cultural environment, in both urban and rural settings. The 1990s is a decade of reemerging environmental awareness, and the programs for undergraduate and graduate students focus on fostering a commitment to excellence and on developing the skills necessary to deal creatively and responsibly with the forces—both human and natural—that inevitably shape the land. The Department aims to produce landscape architects and planners with a strong design perspective who are capable of working at a range of scales and with a variety of project types, from laying out new cities to preserving natural habitats to creating recreational spaces.

Historically landscape architecture graduates have been employed by private design practices, public land planning agencies, and private land trusts. Landscape architecture is a diverse profession dealing with the landscape as the context for human and environmental interaction—at scales ranging from urban courtyards and spaces of less than an acre to regional siting and design efforts for areas as vast as the Lake Tahoe Basin and the Blue Ridge Mountains.
Nick Porter, Phenix Park Project
Instructor: Raval

Left:
Rebecca Galloway, Eastwood Community
Central Playspace
Instructor: Raval

Right:
Bill Hamilton, Master Plan for Triangle Park
Instructor: Raval

Ben Hamilton, Lake Boone Center
Parking Lot Redesign
Instructor: Raval

Neal Taylor, Computer Visualization: Halifax Court
Instructor: Raval
SUMMARY

15 families will develop 15 homesites sharing the
20 acres project.
The S.A.H.G. will control 20 acres of land; the
stream or a small hillside of land for a trail or other
access.
Families would have developed access other
neighbors and S.A.H.G. land through stream and
trail easements.

VILLAGE- 30 acres
value after development- $9,000/acre

STREAM ASSEMBLY - 20 acres
value after development- $4,000/acre

FARM CO-OP- 60 acres
value after development- $4,000/acre

S.A.H.G.- 40 acres
value after development- $4,000/acre

100 total acres - 20 village acres- 60 S.A.H.G. acres
60 acres = $4,000/acre = $240,000
donation value
$200,000 15 homes * $10,000 = $1,500,000

INITIAL COST- WRITE OFF- ACTUAL INVESTMENT
$33,000 - $9,000 = $24,000

THE COMPETENT LANDSCAPE
MOUNTAIN VILLAGE

OLD HOUSE USED AS
TRAIL STOP & HOSTEL

CENTE FOR COMMUNITY DIRECTED DEVELOPMENT
DEPARTMENT OF LANDSCAPE ARCHITECTURE SCHOOL OF DESIGN N.C. STATE UNIVERSITY
Various Students, Roan Mountain Resource Analysis & Computer Assisted Planning (Sponsor: S.A.H.C.)
Instructors: Rice & Pittman

Michael Layne, Universal Garden
NCSU Arboretum (detail)
Instructors: Moore & Alguire

Ester Magathan, Kathryn Ross, & Mary Snyder, UNC-Chapel Hill Cluster Plan (detail)
Instructors: Moore & Batchelor

Amanda Bosch, David Hinkle, & John Marchi, Albemarle Recreation Center
Instructors: Moore & Alguire

Bob Anderson, Albemarle Recreation Center
Instructors: Moore and Alguire
Through a comprehensive design education, the program seeks to develop each student's intellectual capacity and to equip graduates with the awareness and skills needed to allow them to contribute directly to the quality of the natural and built environment. Classroom study of construction materials and methods, ecology and plant materials, site planning, graphic communication, and community design are applied to real-world design problems in landscape architecture studios.

The graduate program encourages the development of intellectual independence through a flexible sequence of advanced studios and academic studies. Candidates for the accredited, professional Master's degree pursue study in aspects of landscape architecture related to detailed design, site planning, community design, and environmental management. The majority of candidates have strong academic and professional backgrounds in areas other than landscape architecture, and they build on those unique and diverse life experiences in their three academic years in the program. Those with prior relevant training may receive advanced standing. Course work exposes students to graphic techniques, construction methods, site, community, and regional design problems and other skills and theoretical issues pertinent to the profession. In the studio sequence, the first semester Introduction Studio stresses the overall site planning process and introduces students to the Department's faculty and orientation. Later studios present problems that require deeper investigations into issues that confront landscape architects and society. An interdisciplinary studio allows direct contact with students in architecture and other disciplines in the School. Students, working with a committee of faculty, have the opportunity to pursue an independent final project or a sixth graduate studio.
STUDY ABROAD

The School of Design offers numerous opportunities for study abroad, through formal programs and exchanges with other institutions as well as through individual and departmental initiatives.

The School of Design is in the process of establishing a permanent European study and research center in Berlin. The Berlin Academy will operate throughout the year offering individual and multi-disciplinary programs and research opportunities in architecture, graphic design, industrial design, landscape architecture, regional and urban planning, textile design, engineering, and related fields. In contrast to traditional study abroad programs, the Berlin Academy emphasizes positive interaction between the design disciplines and those of engineering and the humanities, particularly as they relate to German culture and industry. The establishment of the European study center in Berlin reconnects the School of Design with its philosophical roots in the Bauhaus.

Another foreign study opportunity comes through a six week summer program in Prague for students in art, design, architecture, landscape architecture and urban design. Courses are taught by University faculty and instructors at the Academy of Applied Art and the Czech University of Technology. Through a cooperative arrangement with the School of Architecture at Tulane University, School of Design students may enroll in a design studio and architectural media courses taught in Greece.

The School also encourages students, at their initiative, to propose to department heads unique foreign study experience, for which they could receive Independent Study or special course credits. Students have, through the University, attended courses abroad in countries such as England, Italy, Spain, and the Netherlands.
Vicci McCourt, Social Housing, Berlin (Elevation),
Instructor: Reuer, Berlin Academy

Eric West, Social Housing, Berlin (Perspective),
Instructor: Reuer, Berlin Academy

Chris Glaubitz, Social Housing, Berlin (Perspective),
Instructor: Reuer, Berlin Academy

Angie Stokes, Social Housing, Berlin (Elevation),
Instructor: Reuer, Berlin Academy
Office of the Dean
J. Thomas Regan, Dean and Professor
Georgia Bizios, Associate Dean for Academics and
Professor
J. Patrick Rand, Interim Associate Dean for Research and
Associate Professor
Virginia W. Aldridge, Administrative Assistant II,
Administrative Assistant to the Dean
Patricia E. Harris, African-American Coordinator
Ann E. Sundberg, Director of Development
Kathryn B. Hardee, Administrative Secretary V, Secretary
to the Associate Dean for Research and Coordinator of
Information
Martha J. Smith, Clerk-Typist IV, Graduate Secretary
Nancy P. Jenkins, Clerk-Typist IV, Secretary to the
Associate Dean for Academics and Undergraduate
Admissions
Delsey F. Avery, Secretary IV, Secretary to the Departments
of Industrial and Graphic Design
Dottie M. Haynes, Secretary IV, Secretary to the
Architecture Department
Jackie G. Robertson, Secretary IV, Secretary to the Dean
Christine O. Smith, Secretary IV, Secretary to the
Landscape Architecture Department
Sharon Sullivan, Secretary IV, Secretary to the Department
of Design
Hazel G. Tutor, Clerk IV, School of Design Registrar
Kathryn R. Whaley, Departmental Budget Clerk
Mary Ann Yates, Clerk-Typist III, Receptionist

Environmental Simulation Laboratory
W. Wayne Godwin, Learning Resource Specialist and
Director of the Laboratory

Materials Laboratory
Richard E. Goldberg, Learning Resource Specialist and
Director of the Laboratory
I. Jack Lancaster, Laboratories Mechanic II
Keith B. Yow, Laboratories Mechanic II

Media Resource Center
William K. Bayley, Learning Resource Specialist and
Director of the Laboratory

School of Design Library
Caroline Carlton, Design Librarian
Lynn Crisp, Assistant Librarian
Dot Hunt, Assistant Librarian
Sherry Johnson, Assistant Librarian

Virtual Environments Laboratory
Kenneth B. Pittman, Research Associate and Director of
the Laboratory
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