

DESIGN FUNDAMENTALS ARCHITECTURE DESIGN GRAPHIC DESIGN INDUSTRIAL DESIGN LANDSCAPE ARCHITECTURE

SEEING
COMES BEFORE
WORDS...
THE RELATIONSHIP
BETWEEN
WHAT WE SEE
AND WHAT WE KNOW
IS NEVER
SETTLED.

— JOHN BERGER
WAYS OF SEEING

Please look through this book before reading the text.

Ask any design professional about their most significant, most memorable, most useful experience of their university education, and they will invariably answer "the design studio." This unique form of learning and doing is the essential structure of any professional course of study in design. Through the many changes in the School of Design since its beginning over forty years ago, one thing has remained constant...the dominance of the studio in the education of students and in the research of the faculty. While the differentiated disciplines and professions represented in the School's degree programs — Architecture, Environmental Design, Graphic Design, Industrial Design, Landscape Architecture — provide a collective identity and a body of knowledge for students and practitioners, it is the process of designing, and the design studio where that process is informed, that is the common bond of generations of designers. The function of this book is to record the design studios of the School so that we may have a reference to the range of issues as well as the quality of thought and execution of our students and faculty during the 1991-92 academic year.

...THE NATURE OF THE STU-

The design studio is a place where twelve to fifteen students and one faculty member work together on issues of design and the professional disciplines. Each student has a workspace in the studio, and all studios are accessible to students and faculty twenty-four hours a day throughout the academic term. The faculty member develops a program of work and a pedagogical strategy for the term based on his or her current research agenda. The program for each studio is coordinated to reinforce the specific curriculum of the discipline which offers the studio, often referencing information transmitted in concurrent lectures and seminars.

While studios vary from discipline to discipline, from year to year, and from one member of the faculty to another, all

studio activity is based upon a combination of thought and action. Proposals developed by students in response to the design situations established by the faculty are extensively reviewed, criticized, and revised as the academic term proceeds. Through this interactive process, where the ideas of others are considered in relation to one's own proposal, professional maturity begins to evolve. The studio, more than any other component of a designer's education, is where one learns the processes of conjecture/test, analysis/synthesis, thinking/making that are fundamental to the success of all designers. This unique intellectual/physical process of understanding by doing, doing through understanding, allows the design student to "learn how to learn." And this process is liberating.

DIO... THE STUDIO AND THE

All undergraduate students begin their studies at the School of Design in a common studio, Design Fundamentals, for their first academic year. During the second term of the Fundamentals studios, each student selects the curriculum of study he or she will pursue during the following three academic years. Curricula requirements stipulate six design studios during those three years of disciplinary concentration, and the majority of students in the undergraduate studios illustrated in this book are registered in the discipline the studio represents. Thus, the students listed in an undergraduate studio in Architecture, Design, Graphic Design, Industrial Design or Landscape Architecture are most likely to be pursuing a degree in that field.	our encouragement of students to include design study in an allied discipline as a regular part of their curriculum. Therefore, an undergraduate student may elect to take studios in a discipline other than his or her own during the three years of disciplinary concentration. This cross disciplinary experience allows our students to understand the design perspectives of those in allied disciplines, which will assist their later collaboration as practicing professionals. This experience also reveals alternative design strategies, issues, and problems found outside the students' own professional realm. Some students listed in a disciplinary undergraduate studio, therefore, may be following an allied field of study. The cross disciplinary education of graduate students presently takes place in seminars and lecture courses outside the studio.
The School of Design is unique in the nation, however, in	

CURRICULA . . . THE PURPOSE

The School of Design is an institution dedicated to improving the quality of design in the state, nation, and world. It provides the opportunity for teaching, learning, and research for over 700 students and faculty members on a daily basis throughout the academic year. Almost all of these 700 people are engaged in work through the approximately eighty design studios offered each year. The activities of these 700 studio participants is very intense, and the volume of work produced by them is enormous. In the long and innovative history of the School, this book is the first attempt to document the inten-

tions, efforts, and participants of each studio offered during the year. Although a complete documentation of all worthy projects is far beyond the means of this single publication, all studio faculty were given the opportunity to publish the ideas and work of their students. Over sixty of the studios are represented in the pages that follow. The one page that is provided to each studio in this book is but a few frames of a semester-long "film."

As brief as the reflections in this book are, however, they provide multiple perspectives on the studio and the School. To the potential student, these pages are postcards from the future; to the alumnus, the words and images may rekindle memories of their own studio experiences, design ideologies, and longtime friends; to the faculty member, the book can be seen as a phase in the evolution of his or her own work, and the

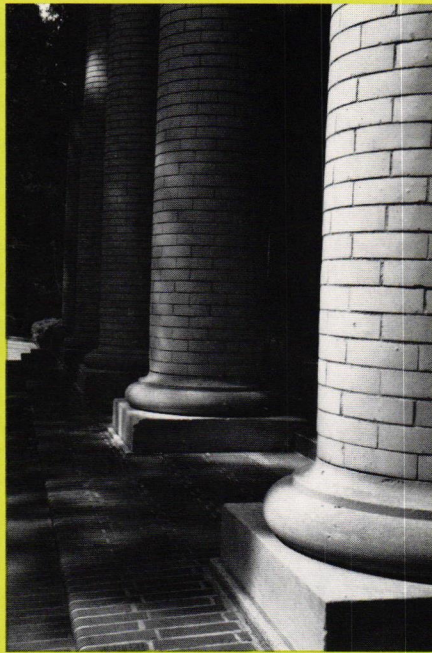
OF THIS BOOK

issues relevant to his or her discipline and School; to the students, we hope the book is a fair reference to their commitment, dedication, and hard work in their design studios over the past year. The work of each person which is illustrated here is dependent on the work of their many studio colleagues in ways that only those who have experienced the advantage of studio-based education can possibly understand.

For those who currently do not work or study at the School of Design, this book is designed to be an invitation to visit us. The words and images contained herein are brief glimpses of the stimulating array of investigations underway in the design studios. We hope these glimpses will cause you to visit the studios so that you may understand the phenomenon firsthand.

Our thanks to all those who contributed to the contents and the production of this book, particularly to the School of Design Foundation for their continuing support, to the staff of the School for their constant dedication, and to the administration of NCSU for providing the educational context of excellence which is necessary for studio-based learning to exist. But the acknowledgment of the book must be to the students and faculty of the School of Design since its beginning in 1947, who have always placed the design studio, in all its forms, and design education, in all its ramifications, at the top of the crowded hierarchy of values in a successful institution of higher learning.

Tom Regan, Dean



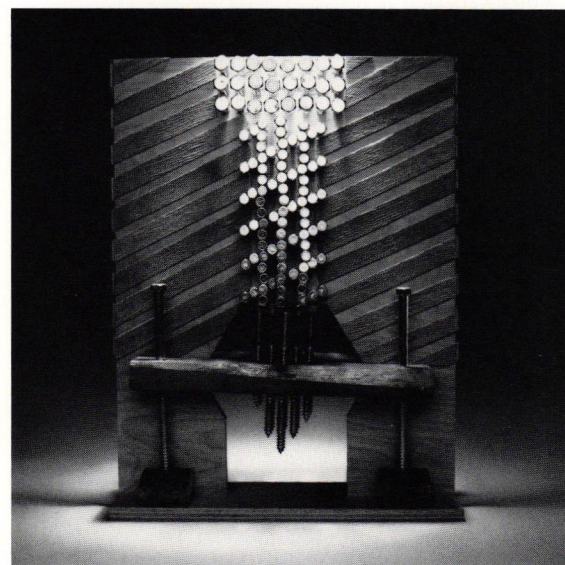
Design Fundamentals

THE DESIGN FUNDAMENTALS PROGRAM IS COM-
PRISED OF TWO CONSECUTIVE STUDIO
EXPERIENCES. DF 101 AND DF 102 SERVE AS
THE FIRST PRINCIPAL STUDIO INTRODUC-
TION TO ALL DEPARTMENTS IN THE SCHOOL
OF DESIGN.

DESIGN STUDIOS ARE CENTRAL TO THE DE-
SIGNER'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 DETER-
MINED BY THE NECESSITY FOR A CONTINUING
DIALOGUE BETWEEN THE STUDENTS AND
THE PROFESSOR. STUDENTS WORK ON VARIOUS
PROJECTS IN DESIGN STUDIOS WITH THE
ASSISTANCE AND SUPERVISION OF
THE PROFESSOR. THE RELATIONSHIP IS TU-
TORIAL IN NATURE AND THE STUDIO
EXPERIENCE EXTENDS BEYOND STUDIO PROJ-
ECTS TO ENCOMPASS RESEARCH, READING,
AND WRITING REQUIREMENTS.

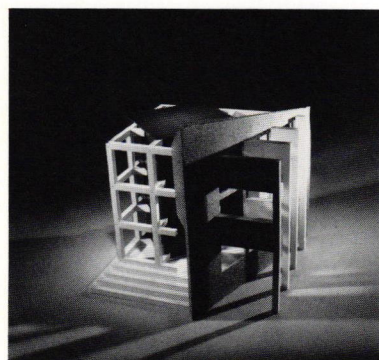




CATTELEVA BURAPAVONG
TEXTURE

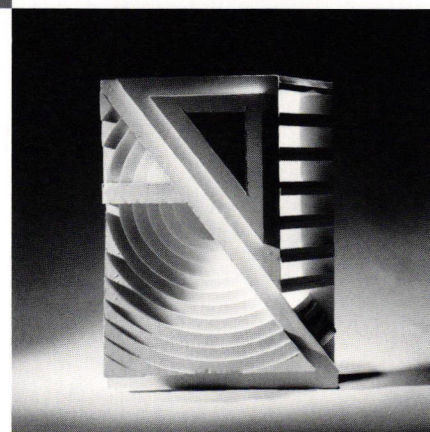
STUDENTS ARE INTRODUCED TO
THE ELEMENTS AND PRINCIPLES
OF DESIGN, FROM WHICH
TWO- AND THREE-DIMENSIONAL
DESIGN ASSIGNMENTS ARE
GENERATED. A DESIGN
VOCABULARY IS CONSTANTLY
EXPOSED AND CONTINUOUSLY
APPLIED. DEVELOPING AN
ANALYTICAL AND CRITICAL
MIND AS WELL AS A DESIGN
PROCESS WITH ITS ACCOMPANYING
SKILLS IS THE CHALLENGE THAT MY
STUDENTS AND I BOTH SHARE.

Lope Max Diaz

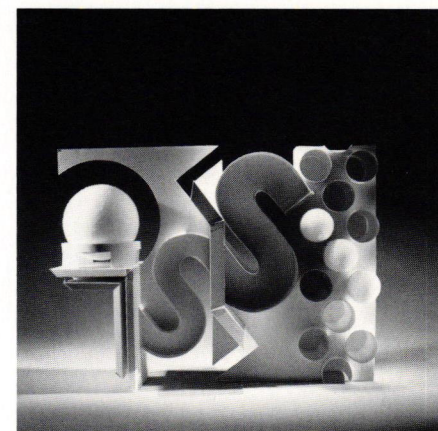


CORNELL ANDERSON
VOLUME

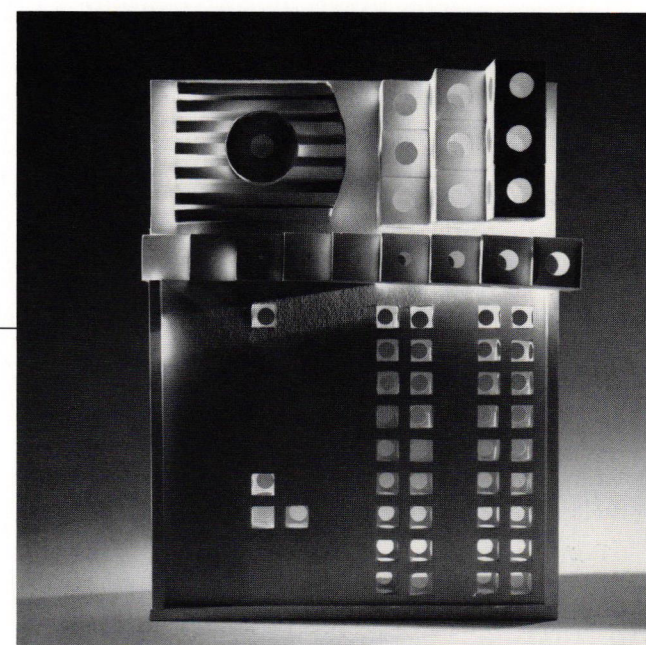
Cornell Anderson
Mark Bertone
Kristen Blume
Lise Bornstein
Cattleva Burapavong
Frederick Givens
Ronnie Hamlett
Emily Holleman
Craig Meadows
Stephen Moore
Ellen Pratt
Catherine Sherrill
Robert Stevenson
Marsha Walden
Angela Waters
Laura Weakland



FREDERICK GIVENS
RELIEF



MARK BERTONE
RELIEF



MARSHA WALDEN
RELIEF

DESIGN FUNDAMENTALS IN THE FIRST SEMESTER IS ABOUT DISCOVERY AND EXPLORATION.

EXAMPLES OF PROJECTS SHOWN HERE ARE THE RESULTS OF STUDENT'S STRUCTURAL ANALYSIS OF A NATURAL OBJECT SELECTED AS A SUBJECT OF EXTENSIVE RESEARCH.

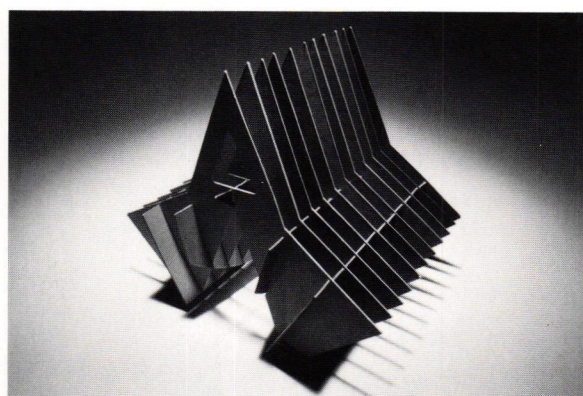
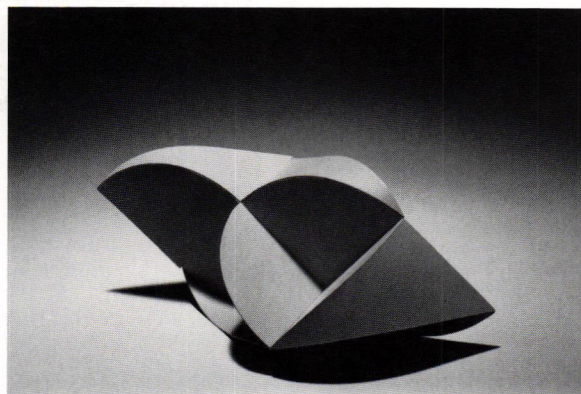
THE PROBLEMS CALL FOR THE INVENTION OF SOLUTIONS DERIVED FROM DATA WHICH HAS BEEN COLLECTED PRIMARILY THROUGH OBSERVATION AND RECORDED THROUGH SEVERAL METHODS OF DRAWING. THIS SEQUENCE IS FOLLOWED BY SOLUTIONS WHICH CALL FOR INCREASINGLY COMPLEX MATERIALS AND CONSTRUCTION METHODS INVOLVING SOPHISTICATED SHOP EQUIPMENT. AS ONE

Charles Joyner

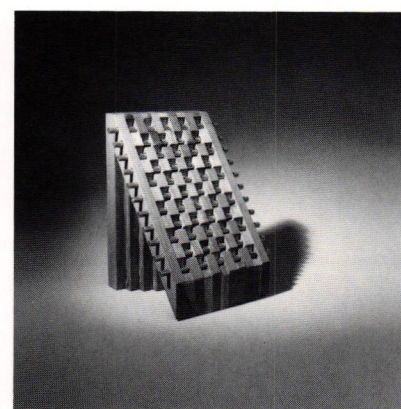
CAN OBSERVE IN THE EXAMPLES SHOWN, SOLUTIONS REPRESENT VARYING DEGREES OF SUCCESS AND ARE OF A DIVERSE RANGE.

THE PRIMARY OBJECTIVE OF THE PROBLEM IS TO DEVELOP EACH INDIVIDUAL'S SOLUTION THROUGH DIRECT PHYSICAL STUDY.

MICHAEL CHI

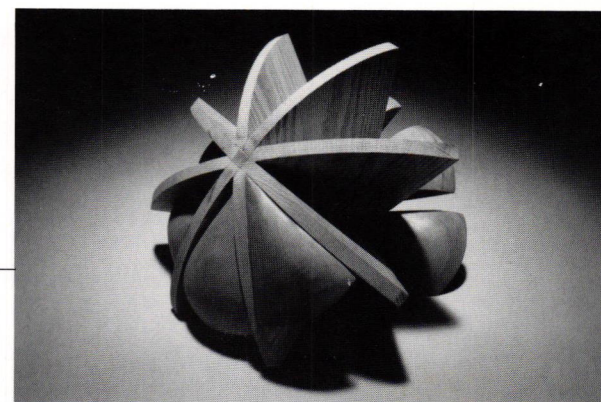


DAVID SHIELDS



SHANN RUSHING

Lisa Baker
Jason Bradley
Victor Chu
Michelle Degruy
Benjamin Galata
Marlow Gates
Cameron Greene
Rodney Harner
Christopher Hirneisen
Tammy Jenkins
Thomas Langlois
Karin Naderman
Jeffrey Rezeli
Shannon Rushing
David Sheets
Kelly Simpson
Richard Woodland



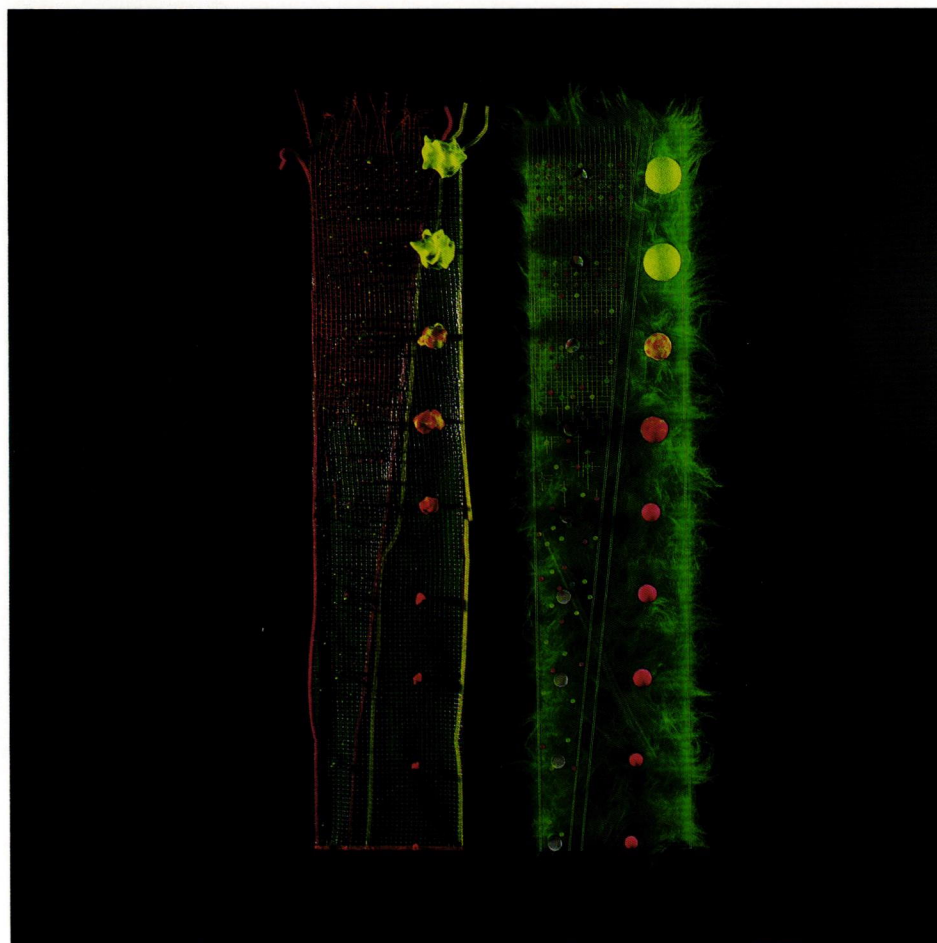
DAVID SHIELDS

THE FIRST DESIGN STUDIO PROVIDES THE CONTEXT IN WHICH STUDENTS BEGIN THEIR FORMAL EDUCATION IN THE VISUAL/STRUCTURAL LANGUAGE OF DESIGN. PROJECTS ARE PROPOSED WHICH REQUIRED THEM TO "THINK IN SITUATIONS" SO THAT THEY BEGIN TO DETERMINE THEIR POSITION IN THE DESIGN WORLD. BOTH PROJECT WORK AND DISCUSSIONS FOR THIS PARTICULAR STUDIO CONCENTRATED ON DEVELOPING THEIR UNDERSTANDING OF AND DEXTERITY WITH THE TWO FUNDAMENTAL PROCESSES COMMON TO ALL DESIGN ACTION: TRANSLATION PROCESSES AND TRANSFORMATION PROCESSES. THE PROJECT ILLUSTRATED ON THIS PAGE, FOR EXAMPLE, IS

Thomas Regan

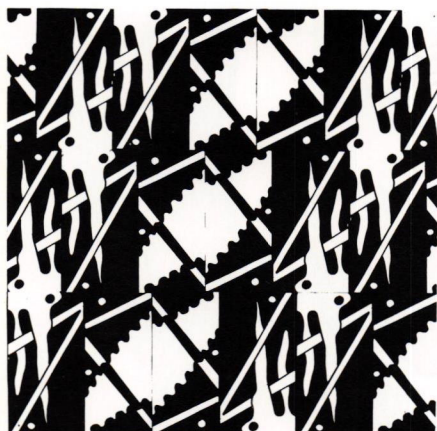
A VISUAL LANGUAGE MODEL WHICH EXPLAINS THE PHYSICAL TRANSFORMATION OF THE STUDENT OVER THE FIRST TWENTY YEARS OF HIS/HER LIFE ALONG WITH THE TRANSFORMATION OF HIS/HER COGNITION OF THE WORLD DURING THE SAME TIME PERIOD.

Ivan Amy
Ian Butcher
Lina Cuartas
Kristen Daugherty
Kerry Finley
Philippe Jentsch
Jon Kadyk
Brek Kath
Edward Kensicki
Soo Zee Park
Marcella Rorie
Jefferson Steel
Stephen Walker
Christina White
April Young

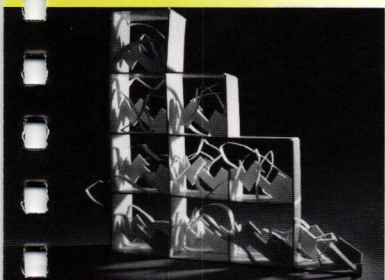


PHILIPPE JENTSCH
PERSONAL HISTORY
VISUALIZED

LORA SCHWARTZ
PATTERN DERIVED FROM
NATURAL FORMS



ABBIE WORRELL
PATTERN DERIVED FROM
NATURAL FORMS

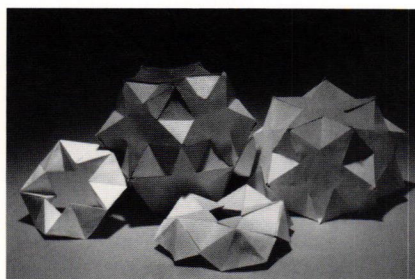


PAUL RODRIGUEZ
3-D PATTERN

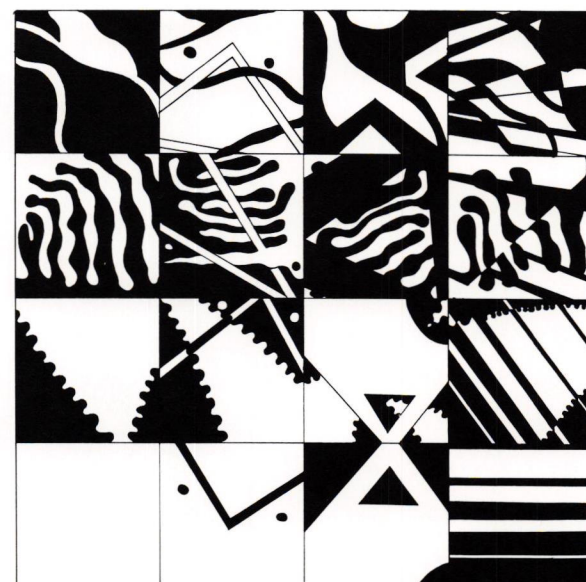
DESIGN FUNDAMENTALS
PROVIDES A COMPREHENSIVE
BACKGROUND IN THE CON-
CEPTS, VOCABULARY, AND
PRINCIPALS OF TWO AND
THREE-DIMENSIONAL VISUAL
ORGANIZATION FOR THE FIRST
SEMESTER DESIGN STUDENT.
THE CONCEPTS AND SENSI-
TIVITIES DEVELOPED ARE
COMMON TO ALL FIELDS OF
STUDY IN ART AND DESIGN
AND THEREFORE SERVE AS A
FOUNDATION FOR THEM.

INCLUDED IN DF 101 ARE
PROJECTS WHICH ADDRESS THE
ISSUES OF IDEA GENERATION,
COLOR THEORY, COMPOSI-
TIONAL SKILLS, MATERIALS
EXPLORATION, RESEARCH AND
DESIGN HISTORY.

Barbara Schulman

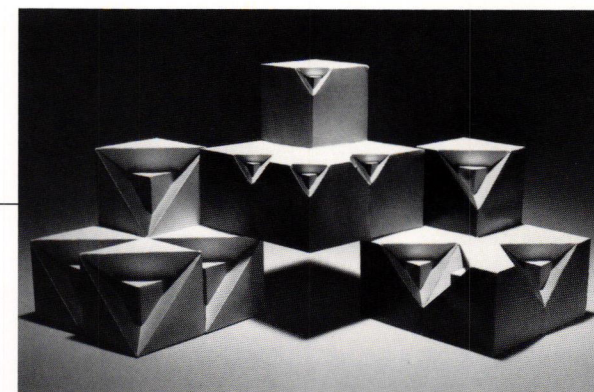


ABBIE WORRELL
3-D TRANSFORMATION



LORA SCHWARTZ
DESIGN SYNECTICS

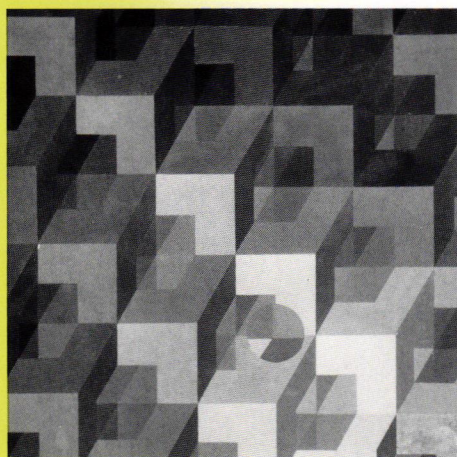
Robert Davis
Brittney Goodpasture
David Hill
Jamie King
Tori Ligon
Jennifer Maronpot
Angela Phinx
Bryan Moffitt
Paul Rodriguez
Lora Schwartz
Angela Stokes
Trey Tyler
Mike Wagner
Abbie Worrell



LORA SCHWARTZ
3-D TRANSFORMATION

Design Fundamentals

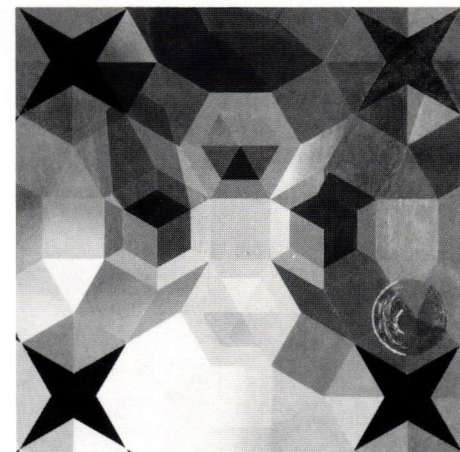
+ 101-004
DF



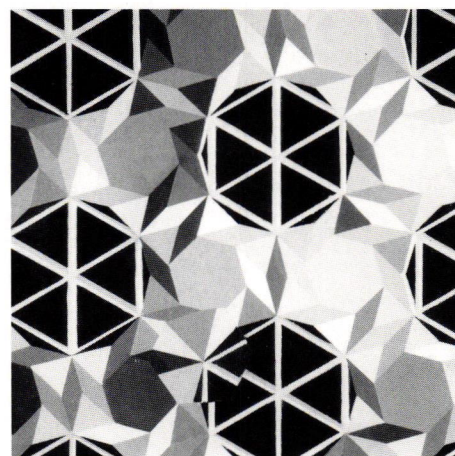
ANTHONY BONITO
MONOCHROMATIC
TESSELLATION



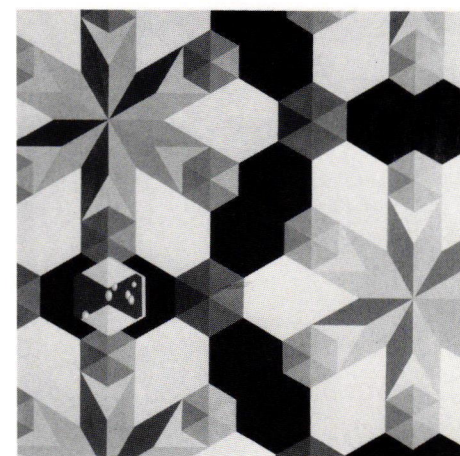
JENNIFER ARMSTRONG
MONOCHROMATIC
TESSELLATION



STEVEN RUSS
MONOCHROMATIC
TESSELLATION



MARY BUSH
MONOCHROMATIC
TESSELLATION

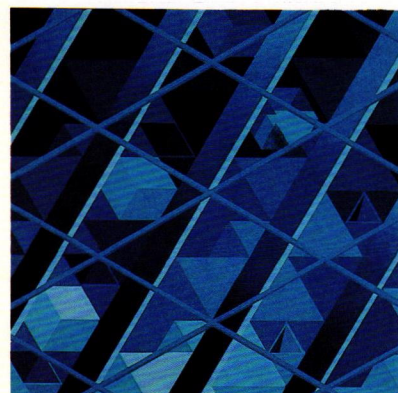


RAMAN HUSSEINI
MONOCHROMATIC
TESSELLATION

THIS WAS ONE OF MANY
PROBLEMS FROM THE FIRST
SEMESTER FUNDAMENTAL
STUDIO EXPERIENCE. THE
CHALLENGE WAS APPLIED
VALUE MANIPULATION. THE
STUDENT WAS ASKED TO
DESIGN A PREVIOUSLY
LEARNED STRUCTURE SYSTEM
AS THE GROUND FOR OB-
SERVED CHARACTERISTICS OF
LIGHT AND OUR PERCEPTION
OF FORM.

THE MEDIUM IS ACRYLIC
PAINT ON BOARD.

Chandra Cox

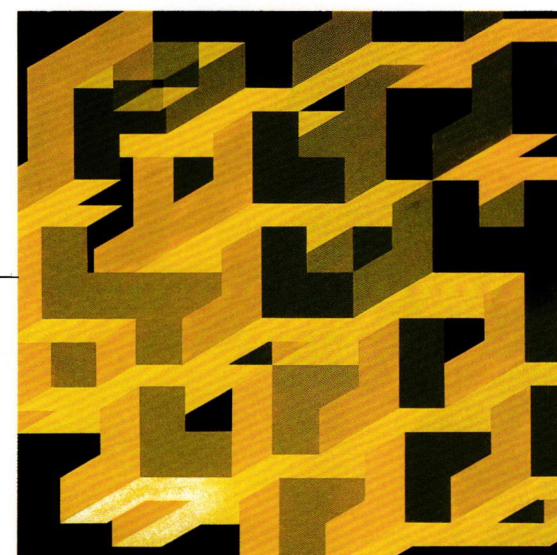


CRAIG PREMO
MONOCHROMATIC
TESSELLATION

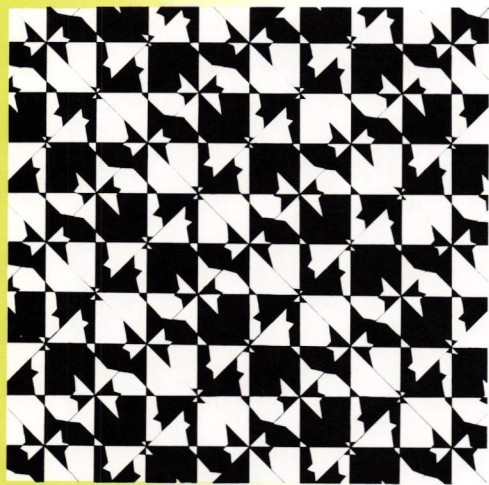
Design Fundamentals

+ 101-005

Jennifer Armstrong
Anthony Bonito
Mary Bush
Michael Carter
Samuel Franklin
Kody Hargrave
Kyle Huntanen
Raman Hussein
Brad Johnson
Ellen Lambeth
Erin Mahoney
Robert McRorie
Amy Moxley
Craig Premo
Steven Russ
Christopher Sauls
William Taylor



ROBERT McRORIE
MONOCHROMATIC
TESSELLATION



DAVID HINCHER
COMPLEX PATTERN

THIS STUDIO WAS AN
INTRODUCTORY EXPERIENCE IN
DESIGN. ITS PRIMARY
GOAL WAS TO PROVIDE AN EN-
VIRONMENT WHICH WOULD
FOSTER THE DEVELOPMENT OF
INDEPENDENT THINKING
IN EACH STUDENT. THROUGH
A SERIES OF PROJECTS,
CRITIQUES AND DISCUSSIONS
STUDENTS LEARNED ABOUT
CONCEPTS AND PROCESSES
COMMON TO ALL DESIGN — A
VOCABULARY OF DESIGN,
BASIC TECHNICAL SKILLS, A
VARIETY OF TOOLS, MATERI-
ALS AND TECHNIQUES, AN
AWARENESS OF THE ENVIRON-
MENT, AND DISCIPLINED
WORKING HABITS.

Susan Wilchins

Design Fundamentals

+ 101-006
DF

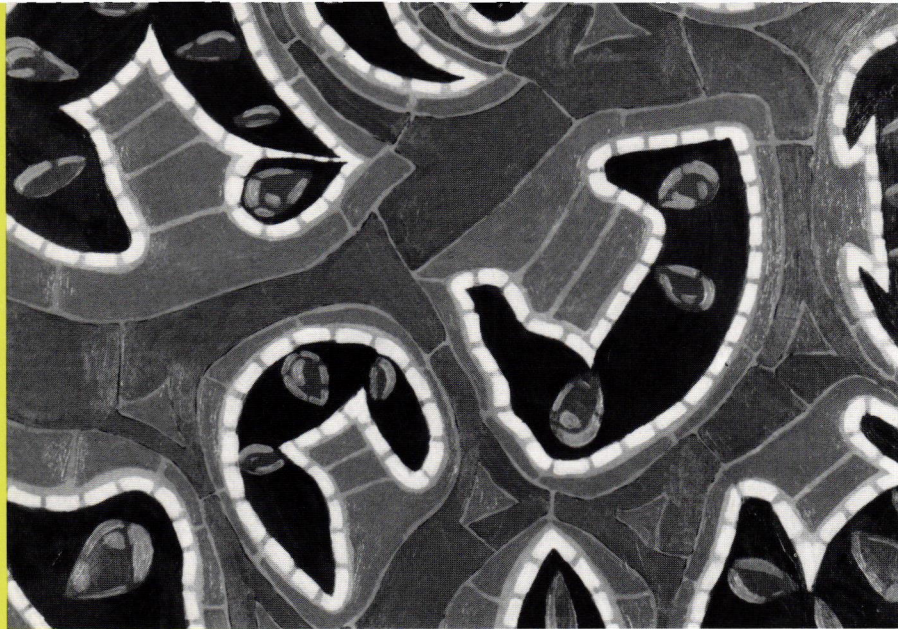


RACHEL PRAGO
COMPOSITION: DEEP SPACE ILLUSION

Hugh Autry
David Chappell
Kellie Crowe
Roula Gallis
Christopher Guthrie
William Hamilton
David Hincer
Michael Jennings
Susan Johnston
Rodrigo Letonja
James Marapoti
Nicolas Porter
Rachel Prago
John Shell
Eric Smith
Douglas Spencer
Tammy Whitford



K.C. CROWE
FIGURE/GROUND REVERSAL



BRYANT COLE
COLOR STUDY

THE PHILOSOPHY OF DF

101 SECTION 007 THIS PAST FALL SEMESTER 1991 WAS TO FACILITATE A STUDIO THAT INVOLVED THE STUDENTS IN PROBLEMS THAT ENCOURAGED DECISION MAKING, PLANNING AND ARTIFACT MAKING. THE STUDIO EXPERIENCE PROVIDED A STRUCTURE IN WHICH THE CONSCIOUS AND INTUITIVE USE OF DESIGN CONCEPTS AND PROCESSES WERE USED TO MANIPULATE THE ELEMENTS OF LINE, SHAPE, COLOR, VALUE, TEXTURE, AND PATTERN TO CREATE TWO-DIMENSIONAL AND THREE-DIMENSIONAL ARTIFACTS.

Kathleen Rieder

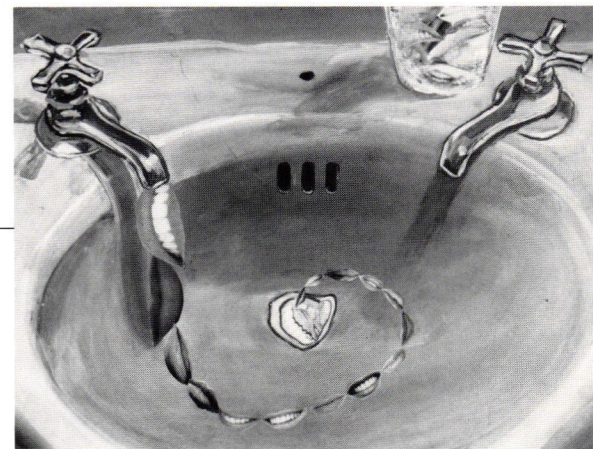


KELLY BATTERMANN
COLOR STUDY



GRETCHEN WALZ
COMPOSITION GRID

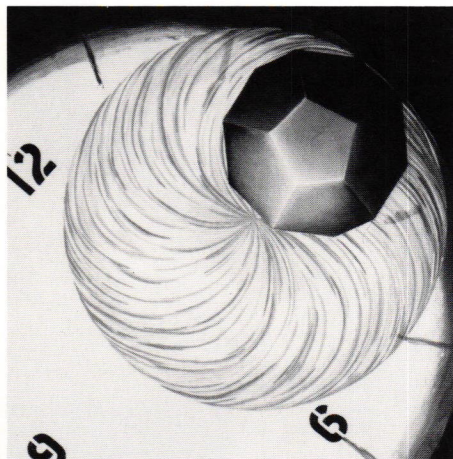
Kelly Battermann
Teri Canada
Bryant Cole
Suzanne Fisher
Thomas Gaines
Scott Gilvey
Kimberly Horner
Kimberly Jefferson
Rodney Johnson
Ryan Lockett
Robert Rock
Leigh-Erin Salmon
Keith Scott
Walter Shackeford
Pamela Strickland
Elizabeth Vardell
Gretchen Walz



BRYANT COLE
COMPOSITION USING A
BODY PART

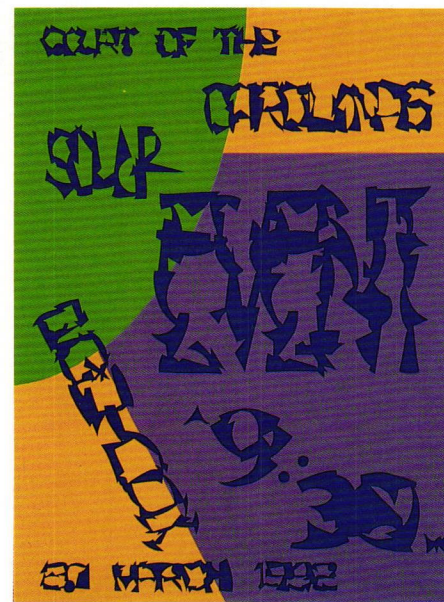
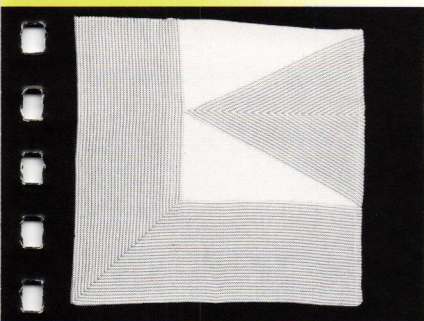


CRAIG MEADOWS
DESIGN GENERATORS



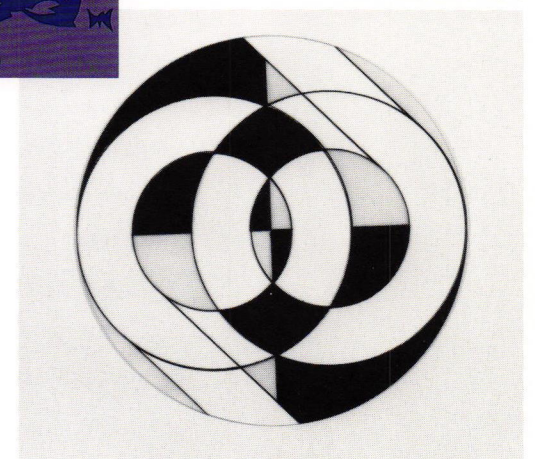
ELLEN LAMBETH
DESIGN GENERATORS

TORI LIGON
DESIGN GENERATORS



DAVID SHEETS
DESIGN GENERATORS

CRAIG PREMO
DESIGN GENERATORS



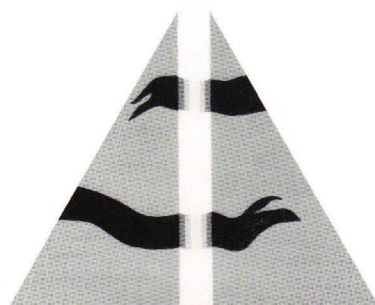
THE STUDIO FOCUSED ON
WAYS TO GENERATE ALTERNA-
TIVE DESIGNS, WHILE
EXPLORING THE RANGE OF
SCALES EMBODIED IN DESIGN
ACTIVITY.

Michael Pause

Cornell Anderson
Mark Bertone
Suzanne Fisher
Ronnie Hamlett
David Hill
Philippe Jentsch
Brek Kath
Ellen Lambeth
Katherine Ligon
Jennifer Maronpot
Craig Meadows
Stephen Moore
Soo Zee Park
Rachel Prago
Craig Premo
David Sheets
Catherine Sherrill
Angela Waters



DAVID HILL
DESIGN GENERATORS



SUZANNE FISHER
DESIGN GENERATORS

Design Fundamentals

+ 102-001
DF

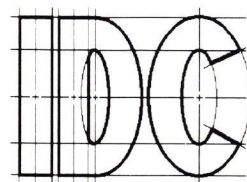


MARY FRANCES BUSH
LOGO DESIGN

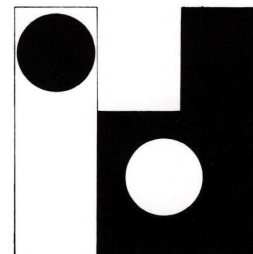
THE DF 102 EXPERIENCE
CENTERS ON THE PRACTICAL
APPLICATION OF DESIGN AS
IT RELATES TO THE VARIOUS
DISCIPLINES WITHIN THE
SCHOOL. CONCEPTUAL, ANALYTICAL AND FORM MAKING
SKILLS GAINED IN THE
PREVIOUS SEMESTER ARE
TESTED THROUGH A SERIES OF
PROBLEM-SOLVING SITUATIONS WHICH SIMULATE THE
DESIGNER / CLIENT RELATIONSHIP.

IN THIS ASSIGNMENT
STUDENTS WERE ASKED TO
DESIGN A LOGO AND PRODUCT
(PENCIL HOLDER) FOR
"INFINITY DESIGN", A NEWLY
ESTABLISHED COMPANY WHICH
SPECIALIZES IN SMALL-
SCALED FURNITURE AND
ACCESSORIES FOR THE
INTERIOR DESIGN MARKET.

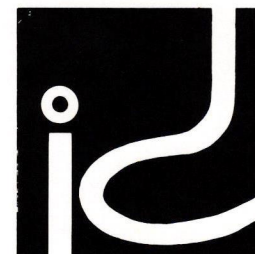
Marianetta Porter



EDWARD KENSICKI
LOGO DESIGN



BETSY VARDELL
LOGO DESIGN

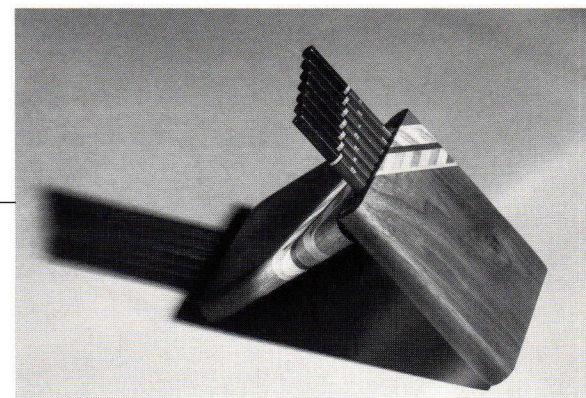


LINA MARIA CUARTAS
LOGO DESIGN

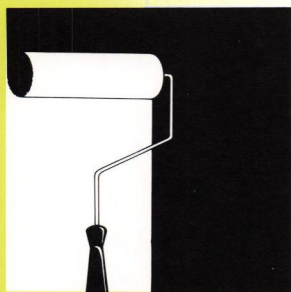
VIC CHU
PENCIL HOLDER



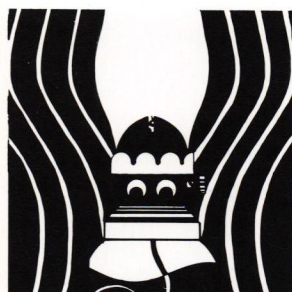
Lisa Baker
Kelly Battermann
Lise Bornstein
Mary Bush
Victor Chu
Lina Cuartas
Kristen Daugherty
Benjamin Galata
Kody Hargrave
Emily Holleman
Susan Johnston
Edward Kensicki
Robert McRorie
Angela Phinx
Ellen Pratt
Shannon Rushing
Lora Schwartz
Elizabeth Vardell
Christina White



BEN GALATA
PENCIL HOLDER



JOHN SHELL
GRAPHIC DESIGN UNIT:
PAINT ROLLER TRANSLATION

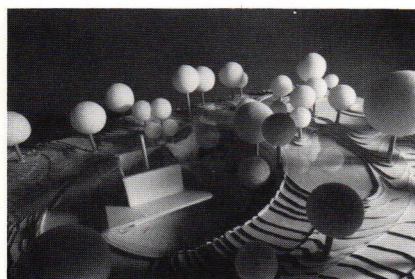


KELLY SIMPSON
GRAPHIC DESIGN UNIT:
OIL LAMP TRANSLATION

BY MEANS OF DESIGN
STUDIO PROJECTS STUDENTS
ARE INTRODUCED TO BASIC
SKILLS, PRINCIPLES AND
LANGUAGES PERTINENT TO THE
DIFFERENT DESIGN DISCI-
PLINES OF THE SCHOOL OF
DESIGN.

I ENCOURAGE MY STUDENTS
TO DEVELOP A CREATIVE
PROCESS THAT MONITORS
INTUITION AND EXPRESSIVE-
NESS, BUT FOR WHICH THEY
MUST BE CONSTANTLY CONCEP-
TUALLY ACCOUNTABLE.

Lope Max Diaz

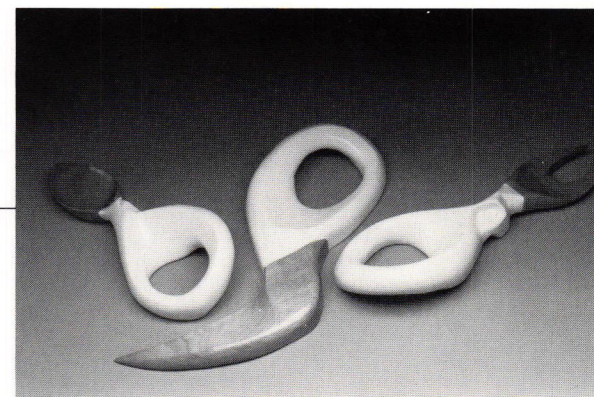


DAVID HINCHER
LANDSCAPE UNIT: PLAZA

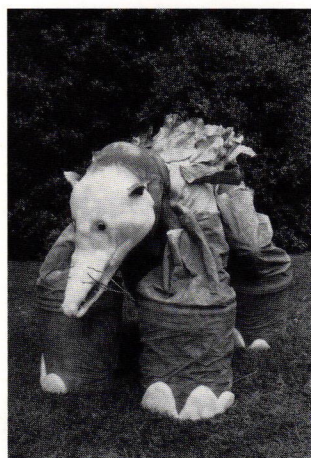
IAN BUTCHER
LANDSCAPE UNIT: PLAZA



Hugh Autry, II
Ian Butcher
Teri Canada
Bryant Cole
Samuel Franklin
Marlow Gates
Brittney Goodpasture
David Hinchler
Jon Kadyk
Karin Naderman
Paul Rodriguez
Marcella Rorie
John Shell
Kelly Simpson
Jefferson Steel
Tammy Whitford
Abbie Worrell
April Young



BRYANT COLE
INDUSTRIAL DESIGN UNIT:
UTENSILS



NEAL TAYLOR
OPOSSUM/ELEPHANT/ARMADILLO



KIMBERLY HORNER
DISSECTED FROG (W/FLY)

STUDENTS CHOSE AN
EXISTING SITE AS THE
CONTEXT FOR TWO INTERSECT-
ING PATHS: ONE HUMAN AND
ONE ANIMAL.

THE HUMAN PATH WAS
DESCRIBED BY A SERIES OF
20 DRAWINGS THAT SIMULATED
THE EXPERIENCE OF WALKING
THE PATH FOR SOMEONE WHO
COULD NOT DO SO. THE
SEQUENCE ALSO INCLUDED A
NARRATIVE (STORY-TELLING)
ASPECT INVOLVING THE
PERSON AND ANIMAL.

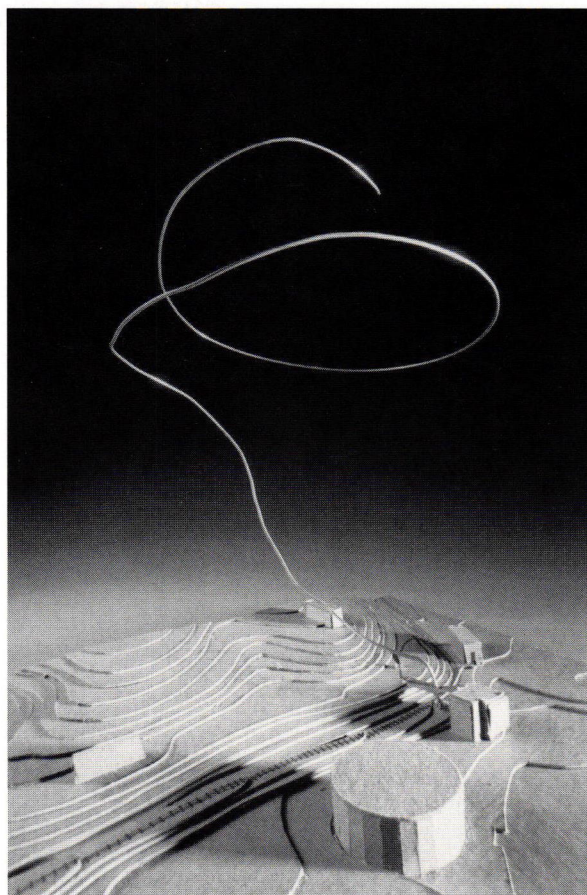
A COMPANION SET OF 20
DRAWINGS WERE CREATED TO
ALLOW US TO TRAVEL THE
ANIMAL'S PATH THROUGH THE
EYES OF THE ANIMAL.

ACCURATE RESEARCH REGARD-

Susan Toplikar

ING THE VISION, MOVEMENT,
HABITS AND HABITAT OF EACH
ANIMAL WAS REQUIRED.

EACH STUDENT ALSO BUILT
A SCALE MODEL OF THE SITE
THAT INCLUDE THEIR TWO
PATHS AND, IN A RELATED
PROJECT, CREATED A "TWO-
ANIMAL" COSTUME DESIGNED
FOR USE IN THE THEATER.



TREY TYLER
PERSON & BIRD BATH

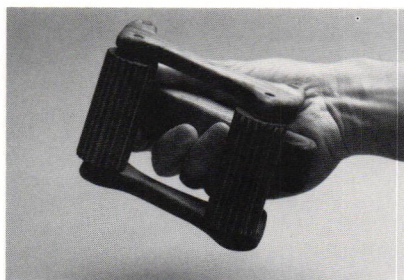
Jennifer Armstrong
David Chappell
Robert Davis
Michelle Degruy
Christopher Guthrie
Kimberly Horner
Rodrigo Letonja
James Marapoti
Bryan Moffitt
Jeffrey Rezeli
Steven Russ
Leigh Salmon
Walter Shackelford
Douglas Spencer
William Taylor
Catlin Tyler
Richard Woodland



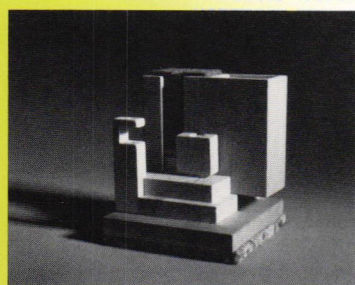
LEIGH SALMON
BEE/LION

THIS STUDIO APPLIED THE KNOWLEDGE AND SKILLS LEARNED IN DF 101 TO SPECIFIC PRACTICAL PROBLEMS BASED ON THE BASIC ISSUES IN EACH PROGRAM IN THE SCHOOL OF DESIGN — GRAPHIC DESIGN, INDUSTRIAL DESIGN, ARCHITECTURE, LANDSCAPE ARCHITECTURE, AND TEXTILE DESIGN. THE PROJECTS WERE INTENDED TO HELP STUDENTS DEVELOP AND REFINE THE DESIGN PROCESS, IMPROVE TECHNICAL SKILLS, ESTABLISH GOOD TIME MANAGEMENT AND WORK HABITS, STRENGTHEN INDEPENDENT THINKING, SHARPEN CRITICAL AND SELF-CRITICAL SKILLS, AND CONSIDER THE CONTEXT OF DESIGNED OBJECTS. EXPOSURE TO ALL PROGRAM-RELATED SCALES AND IDEAS ADDITIONALLY HELPED STUDENTS CHOOSE AN AREA OF FOCUS.

Susan Wilchins



KEITH SCOTT
BACK MASSAGER



BOBBY ROCK
PENCIL HOLDER

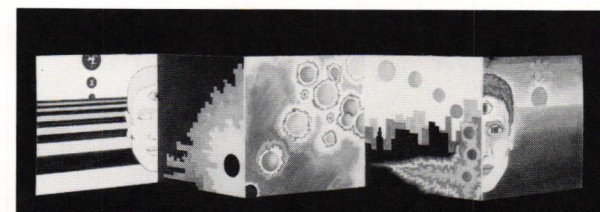


KEITH SCOTT
SHELTER & URBAN PARK

APRIL JEFFERSON
FOLDING BOOK



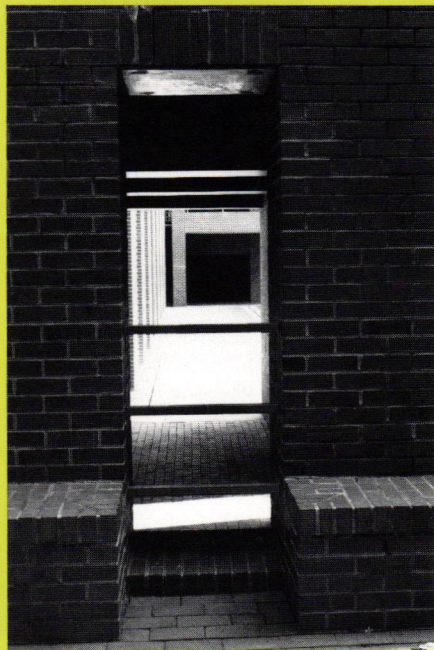
MIKE WAGNER
FOLDING BOOK



Kristen Blume
Michael Carter
Kerry Finley
Scott Gilvey
Kimberly Jefferson
Tammy Jenkins
Michael Jennings
Thomas Langlois
Ryan Lockett
Erin Mahoney
Robert Rock
Keith Scott
Pamela Strickland
Michael Wagner
Marsha Walden
Stephen Walker
Laura Weakland

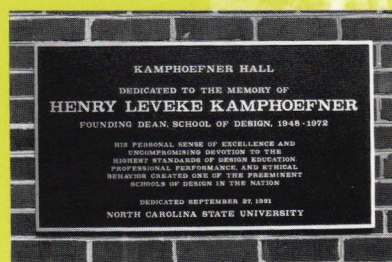


PAM STRICKLAND
CHAIR W/ APPLIED PATTERN



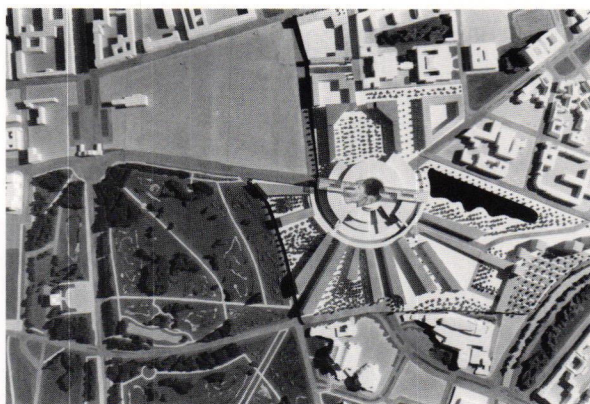
Architecture

ARCHITECTURE DEALS WITH PROBLEMS OF THE BUILT ENVIRONMENT AT A VARIETY OF SCALES. THE UNDERGRADUATE PROGRAM STRESSES A WELL-ROUNDED LIBERAL EDUCATION IN ADDITION TO TECHNICAL AND PROFESSIONAL COURSES THAT PREPARE STUDENTS FOR ADVANCED STUDY IN ARCHITECTURE, URBAN DESIGN, PLANNING, AND OTHER DESIGN RELATED PROFESSIONS. GRADUATE STUDENTS PURSUE A HIGHLY INDIVIDUALIZED COURSE OF STUDY TO GAIN THE KNOWLEDGE AND SKILLS REQUIRED FOR PROFESSIONAL PRACTICE, TEACHING, AND RESEARCH.

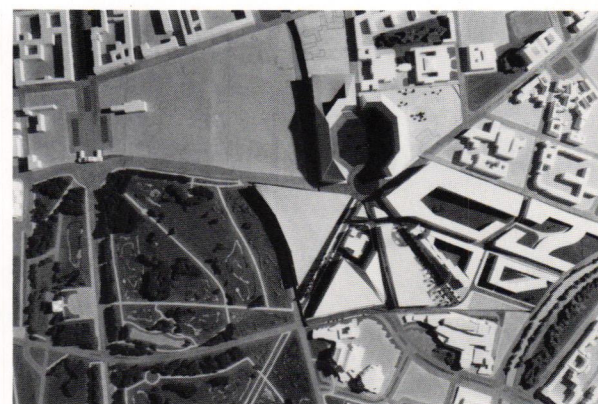




SUSAN HARRINGTON
BERLIN CENTER



ROLAND WHITLEY
BERLIN CENTER



GEORGE ROUSHAKES
BERLIN CENTER

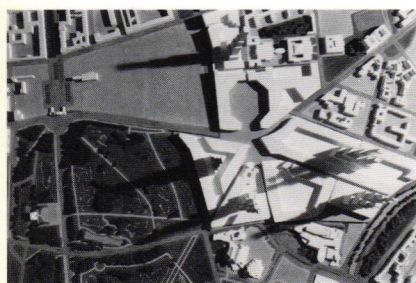
HORIZONTAL STUDIOS AT
THE 400 LEVEL IN ARCHITEC-
TURE ARE FOCUSED ON
EMPHASIZING LIMITED AREAS
OF SUBJECT MATTER WITH THE
EXPECTATION THAT STUDENTS
WILL EXHIBIT A DEPTH OF
EXPLORATION AND UNDER-
STANDING IN THOSE AREAS.
IN THE PROGRESSION FROM
SOPHOMORE TO SENIOR YEAR
THEY WILL RETAIN DEPTH IN
CERTAIN AREAS, BUT WILL
ADD MORE AND MORE BREADTH,
CONSISTENT WITH THEIR
PROGRESS AS DESIGNERS.

John Reuer

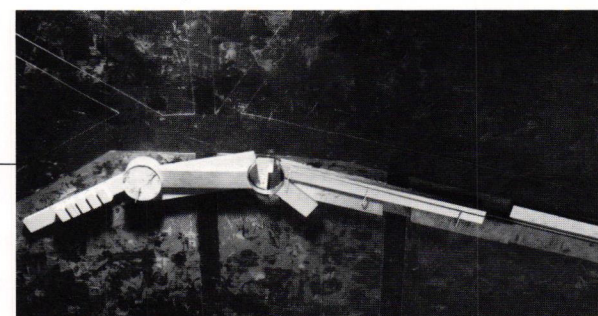


LAURA PELIZZATTI
BERLIN CENTER

John Barnes
Julianne Carroll
Wendy Clore
Thomas Cook
Susan Harrington
Laura Pelizzatti
George Roushakes
Adrian Walters
Thomas Weiland
Roland Whitley, Jr.
Javier Zumarraga



ADRIAN WALTERS
BERLIN CENTER

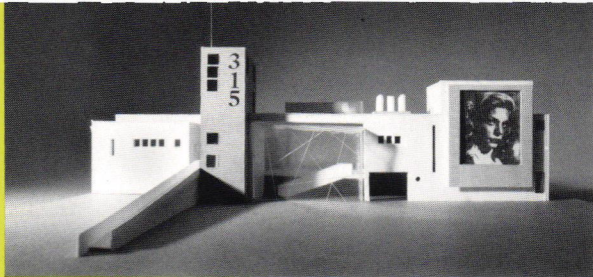


JAVIER ZUMARRAGA
BERLIN CENTER

Architecture

+400-002

ARC



GORDON GODAT
MOVIE PRODUCER'S RETREAT

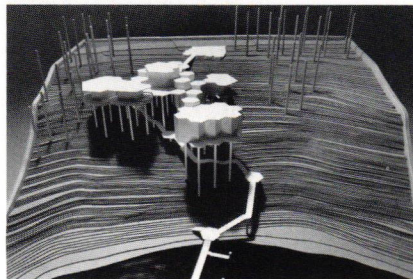
"...IN ANY AND EVERY
CASE THE CHARACTER OF THE
SITE IS THE BEGINNING OF
THE BUILDING THAT ASPIRES
TO ARCHITECTURE...."
—FRANK LLOYD WRIGHT,
THE FUTURE OF ARCHITECTURE

THIS STUDIO EXAMINES
THE POTENTIAL INTERRELA-
TIONS WHICH EXIST
BETWEEN THE SITE AND THE
SPATIAL, FUNCTIONAL,
STRUCTURAL AND VISUAL AT-
TRIBUTES OF BUILDINGS.
TWO PROBLEMS OF DIFFERENT
SCOPE AND COMPLEXITY
CONSTITUTE THE SEMESTER'S
DESIGN ACTIVITY:

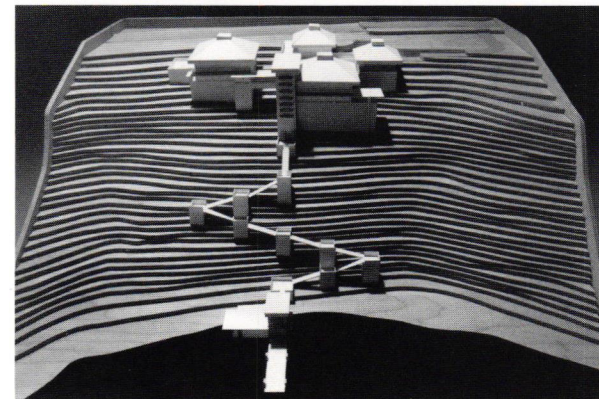
CLIFF HOUSE FOR A
CHOREOGRAPHER: A CHOREOG-
RAPHER AND SPOUSE WHO IS
THE LEAD DANCER FOR A
MODERN DANCE COMPANY PLAN
TO BUILD A HOUSE AND
STUDIO ON A ROCKY SLOPE AS
AN EXPRESSION OF MOVEMENT
THROUGH SPACE.

Peter Batchelor

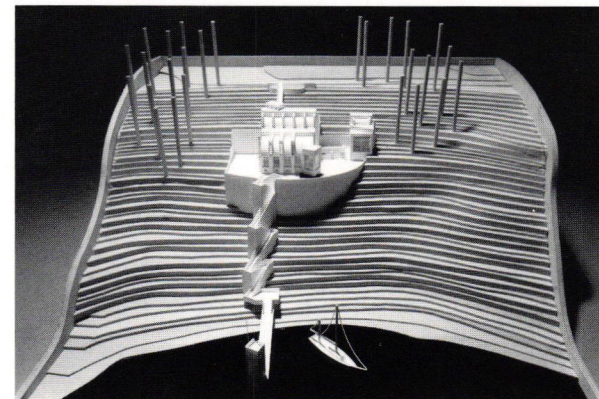
RETREAT FOR A MOVIE
MOGUL: A MOVIE DIRECTOR
OWNS A SPECTACULAR SITE ON
WHICH HE INTENDS TO BUILD
A RETREAT FOR HIMSELF AND
HIS ENTOURAGE. THE SCALE
OF THE PROGRAM IS MATCHED
ONLY BY THE GRANDEUR OF
THE LANDSCAPE.



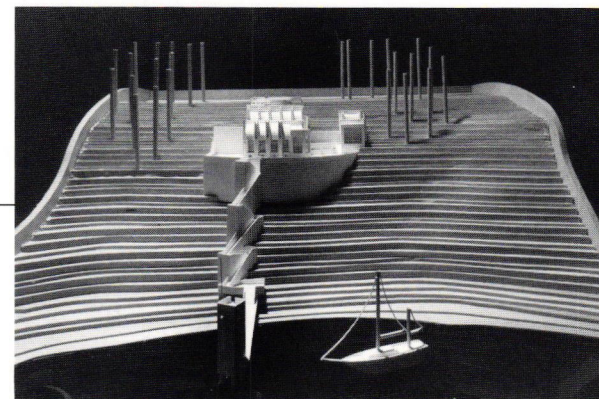
PHIL KENNEL
CLIFFHOUSE FOR A
CHOREOGRAPHER



BRENT STEBBINS
CLIFFHOUSE FOR A
CHOREOGRAPHER



PHIL KENNEL
CLIFFHOUSE FOR A
CHOREOGRAPHER



GORDON GODAT
CLIFFHOUSE FOR A
CHOREOGRAPHER

Charles Adams
Priscilla Bailey
Robert Cazares
Wendy Davis
Martha Doughton
James Duller
Scott Gilliam
Gordon Godat
Gordon Grisinger
Andrew Hoffman
Nick Hondros
Jeffrey Isom
Philip Kennel
Chadwick Roberson
Tim Shih
Brent Stebbins
Charles Trunnell

Architecture

+ 400-003

ARC

THE CENTRAL THEME OF THE STUDIO WAS THE DEVELOPMENT OF A CLEAR CONCEPTUAL BASIS FOR DESIGN. FOUR PROJECTS WERE INVESTIGATED:

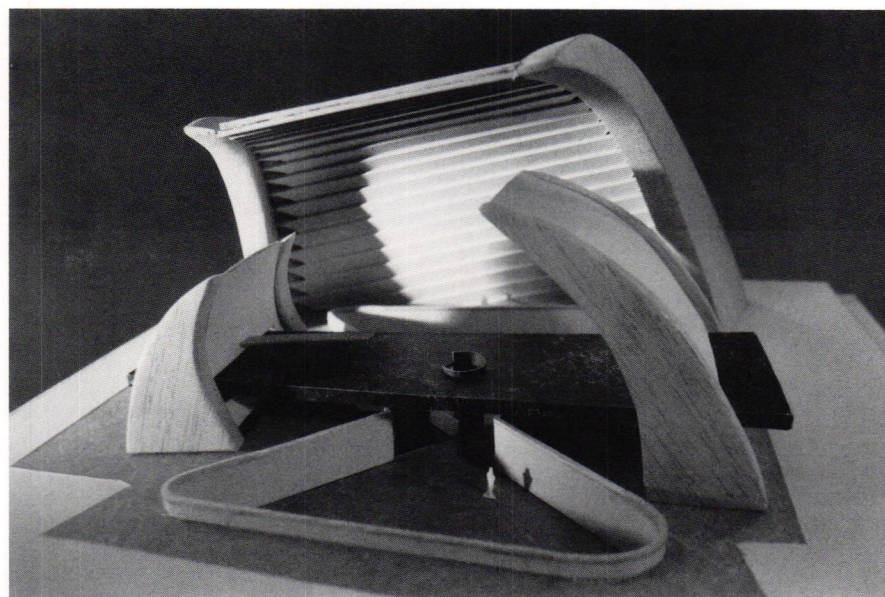
1. A CONFERENCE FACILITY FOR A FILM STUDIO.

2. A REGIONAL PUBLIC LIBRARY ON A SUBURBAN SITE.

3. A POET'S SECLUDED RETREAT.

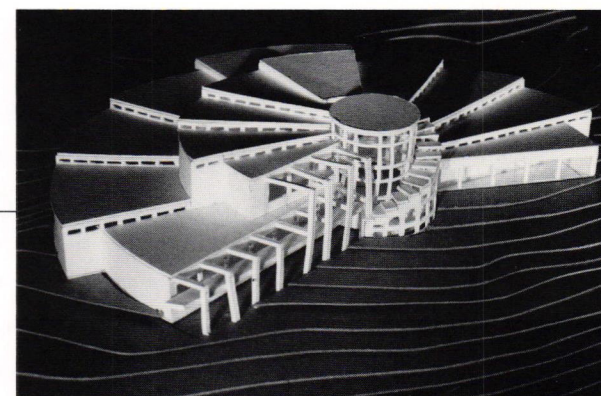
4. A REGIONAL PUBLIC LIBRARY ON AN URBAN SITE.

THE DESIGN DEVELOPMENT AND DISCUSSION FOCUSED ON WAYS IN WHICH ARCHITECTURAL COMPOSITION SUPPORTS OR FAILS TO SUPPORT A PARTICULAR CONCEPT. HISTORIC AND RECENT DESIGN PRECEDENTS WERE STUDIED TO CREATE AN UNDERSTANDING OF THE CONTINUITY OF SPATIAL AND CONCEPTUAL ARCHETYPES IRRESPECTIVE OF STYLE.



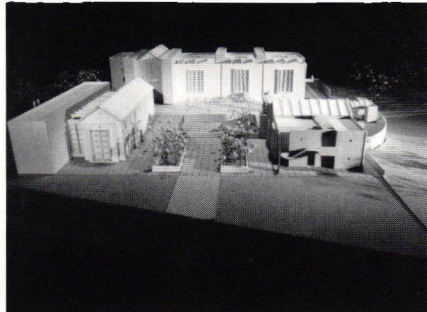
KEITH HELMSTETLER
CONFERENCE ROOM FOR A
FILM STUDIO

Catherine Bennett
Brent Bishop
George Duncan
Robert Gardner
Sigrid Hall
Robert Helmstetler
Jan Holland
Todd King
Matthew Lada
Jonathan Landrum
Bret Page
Eric Patchen
Eric Robinson
Scott Vaughan

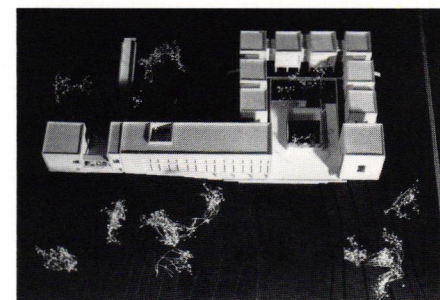


BRET PAGE
PUBLIC LIBRARY
SUBURBAN SITE

MARK REYER
RALEIGH CITY MUSEUM



DEE BLACKBURN
RALEIGH CITY MUSEUM



BILLIE JO BRYANT
RALEIGH CITY MUSEUM

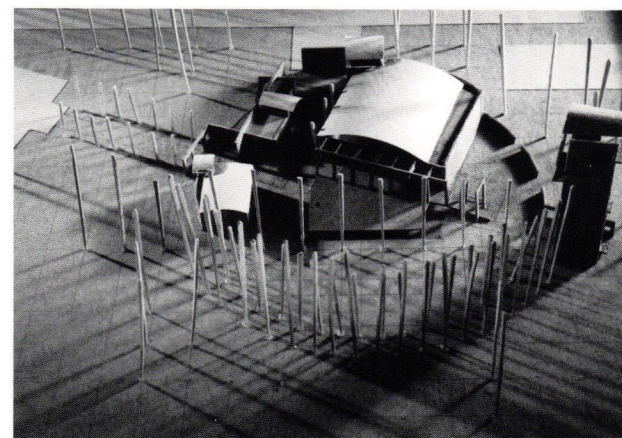


A SUCCESSFUL DESIGN

SOLUTION IS GENERATED BY
MANY CREATIVE INFLUENCES.
TO DEVELOP AN APPROPRIATE
SOLUTION, THE DESIGNER
MUST BE FAMILIAR WITH
VARIOUS CONCEPTUAL CON-
STRUCTS, SELECTING FROM AN
ARRAY OF FORMAL AND
CONCEPTUAL ALTERNATIVES TO
FIND THE MOST APPROPRIATE
EXPRESSION FOR THE ARCHI-
TECTURAL PROBLEM UNDER
CONSIDERATION. ISSUES OF
MASSING, SCALE, PLAN
ORGANIZATION, HIERARCHY OF
FORMS AND FUNCTIONS,
CIRCULATION AND ACCESS,
SOLAR ORIENTATION, CONTEX-
TUAL CHARACTER, AND
ARTICULATION OF DETAIL

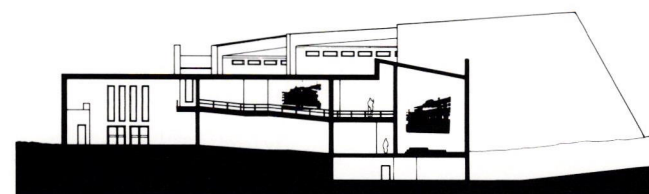
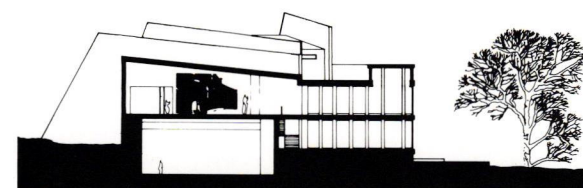
Norma DeCamp Burns

WERE EXPLORED AS A PART OF
THE DESIGN SOLUTION.
STUDENTS WERE CHALLENGED
TO PRACTICE THREE-DIMEN-
SIONAL VISUALIZATION
TECHNIQUES IN DEVELOPING
VOLUMETRIC AND SPATIAL
ORGANIZATION AS WELL AS
PURSUING THE PROBLEM OF
FORMAL CONFIGURATION.



BILLIE JO BRYANT
HOFMANN FOREST EDUCATIONAL
CENTER

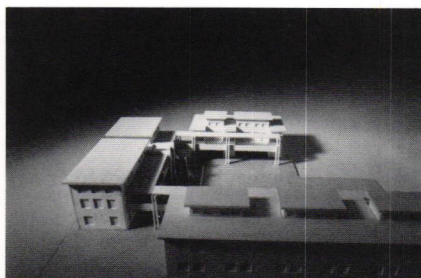
Christopher Adams
Dieatra Blackburn
Paul Boulifard
Billie Bryant
Michael Burke
Arthur Davis
Jennifer Elfrey
Nancy Gardner
April Green
Ashley Hernandez
Charles Holden
Katharine Lea
Joseph McCoy
Jeremy Pearce
Vincent Petrarca
Mark Reyer
Christopher Spencer



PAUL BOULIFARD
RALEIGH CITY MUSEUM



BRAD MOORE
TRANSITIONAL HOUSING



JENNIFER WELLS
TRANSITIONAL HOUSING



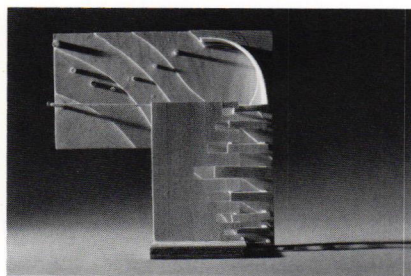
TONY NEWSOME
TRANSITIONAL HOUSING

THE SEMESTER'S PROJECT
WAS THE DESIGN OF TRANSI-
TIONAL HOUSING, A KIND OF
ARCHITECTURAL CRISIS
INTERVENTION FOR FAMILIES
WHO HAVE BEEN FORCED TO
LIVE ON THE STREET. THE
DESIRED PRODUCT OF THE
STUDIO WAS TWO-FOLD:

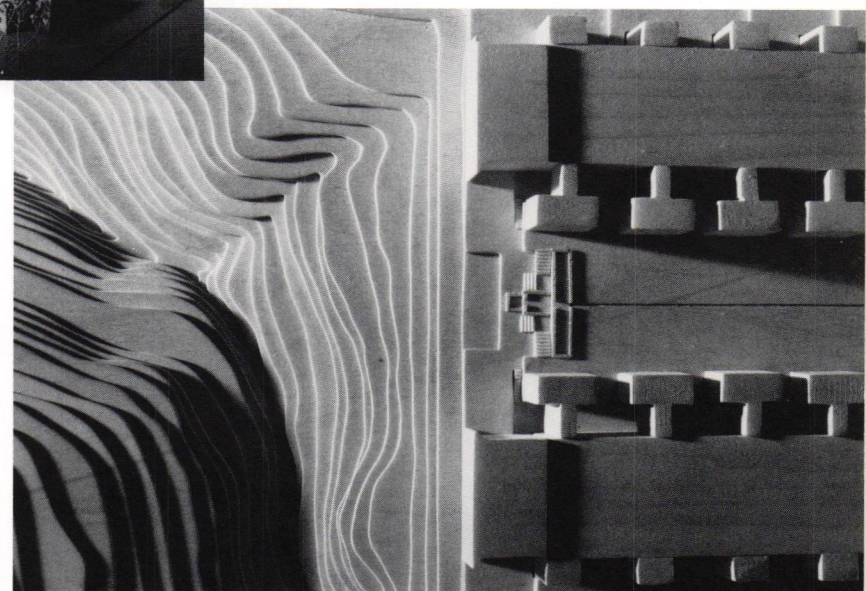
1. THE ACQUISITION OF
A GREATER AND MORE
WHOLISTIC UNDERSTANDING OF
REAL HUMAN NEEDS AND
THE ARCHITECT'S RESPONSI-
BILITY TO RESPOND TO
THOSE NEEDS.

2. THE TRANSLATION
OF THAT WHOLISTIC UNDER-
STANDING INTO THE LANGUAGE
OF ARCHITECTURE.

West/Weinstein

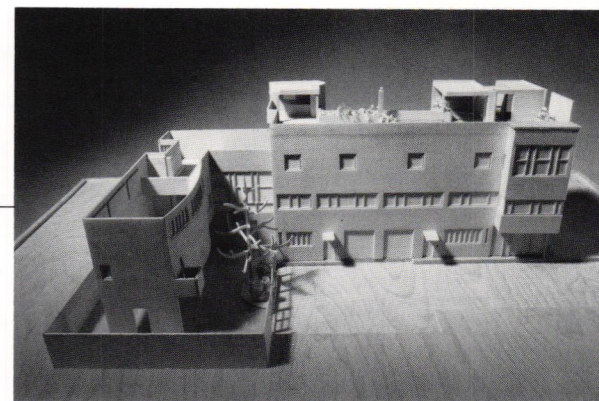


ANGELA PRIDGEN
SKETCH PROBLEM: SITE STUDY



CHRIS BONEY, SEAN MCGRAW,
SHANNON SCARLETT, JENNIFER
WELLS, MON PENG YUEH
SKETCH PROBLEM: LOUIS KAHN'S
SALK INSTITUTE

Robert Avent
Wendi Bell
Christopher Boney
Robert Boretti
Harold Gowdy
Sean McGraw
Brad Moore
Tony Newsome
Richard Osborn
Angela Pridgen
Shannon Scarlett
Jennifer Wells
Mon Peng Yueh

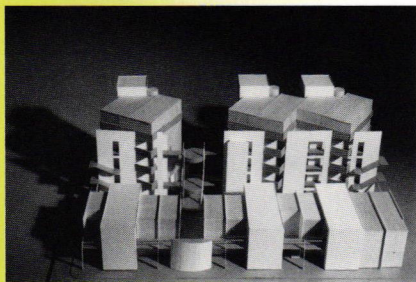


WENDI BELL, ROB BORETTI,
WILLIAM GOWDY, TONY NEWSOME
SKETCH PROBLEM: LE CORBUSIER'S
MAISON LA ROCHE-JEANNERET

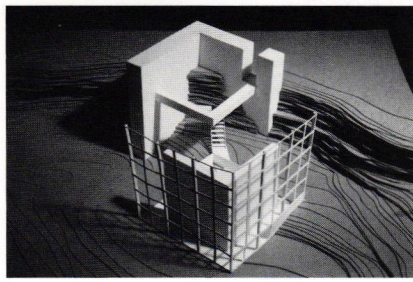
Architecture

+ 400-007

ARC



ANDY CRUICKSHANK
A PLACE TO LIVE IN AND WORK AT



TRIPP EURE
A PLACE TO CELEBRATE
THE SUN

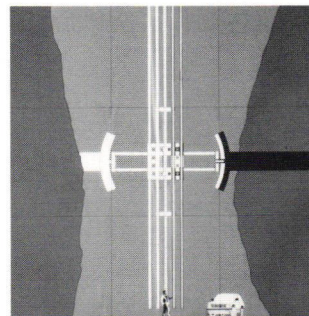
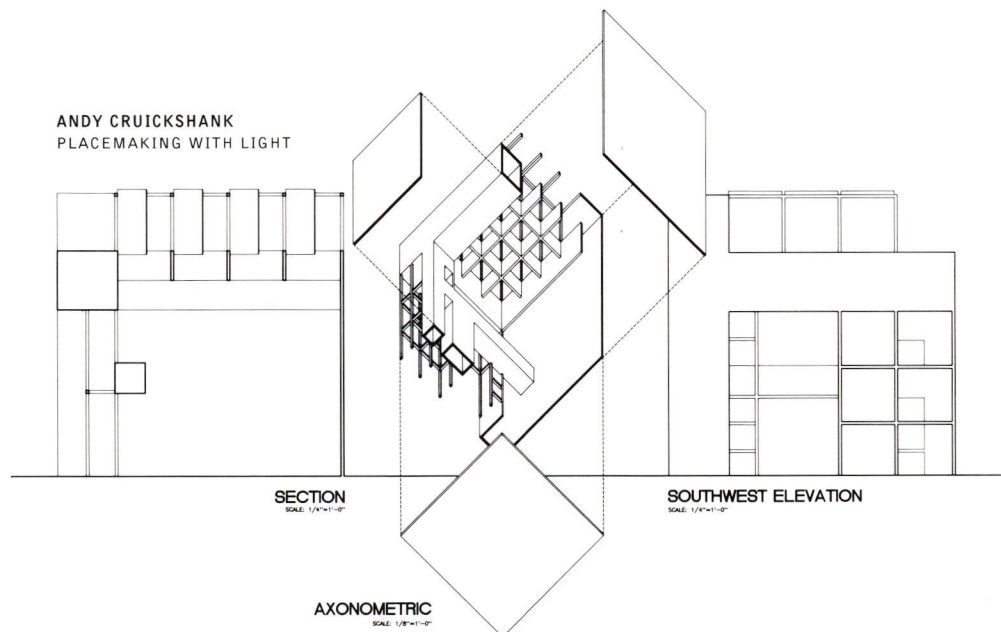
TWO CENTRAL DOMAINS
REMAIN PRESENT IN THE
TRADITION OF ARCHITECTURE.
IN ONE, WE DEFINE OUR
IDENTITIES WITHIN THE
BOUNDARIES OF CONSTRUCTED
SPACE AND SURFACE. THE
OTHER DOMAIN IS THE
CONTEXT WHERE HUMANS PAR-
TICIPATE IN RITUALS AND
INTERPRET DESIGN AS
ARTIFACTS. ARCHITECTURAL
FORM EMERGES IN THE
DIALOGUE BETWEEN THESE TWO
DOMAINS. THE LANGUAGE USED
IN THE DIALOGUE IS EX-
PRESSED THROUGH THE DESIGN
OF THE IN-BETWEEN AND IT
DEFINES THE ARCHITECTURAL
ATTITUDE OF THE TIME.

THIS STUDIO ARGUES THAT
THERE NEEDS TO BE CERTAIN

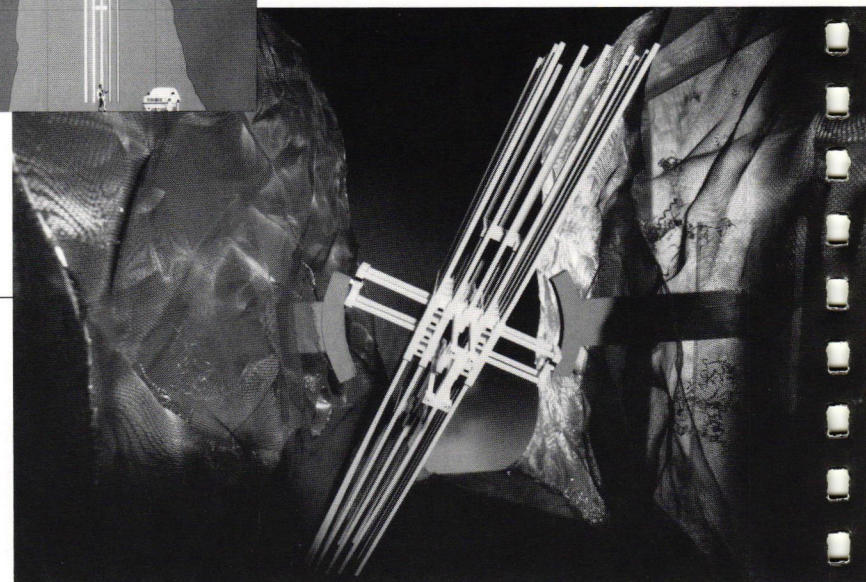
Fatih Rifki

ARCHITECTURAL "DICTION" IN
PLACE BEFORE THE DIALOGUE
BETWEEN THE TWO DOMAINS IS
INITIATED. IF THAT
"DICTION" IS WELL UNDER-
STOOD THEN THE LANGUAGE
WILL BE APPROPRIATE AND
MEANINGFUL, NO MATTER WHAT
THE "DIALECT" I.E.,
ARCHITECTURAL STYLE IS.

ANDY CRUICKSHANK
PLACEMAKING WITH LIGHT



JOCK DEBOER
SUN SCULPTURE: ELEVATION AND
SECTION



JOCK DEBOER
SUN SCULPTURE

Emory Ball
Miguel Barriola
Robert Britson
Sharon Cole
Andrew Cruickshank
Jock Deboer
Darden Eure, III
Christopher Kempel
Leslie Linsmier
Aaron Mollick
Parker Platt
David Snyder
Scott Teixeira
Jaclin Wawak

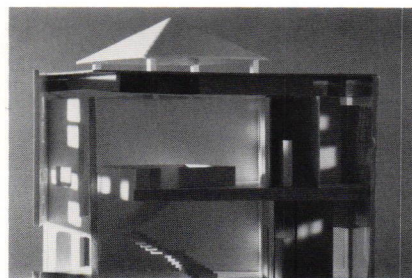
Architecture

+ 400-008

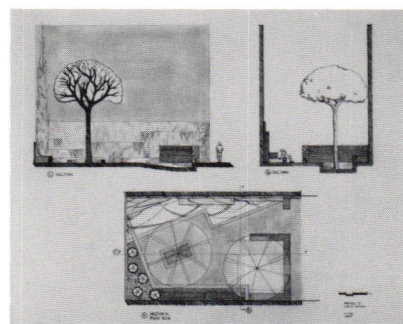
ARC

THIS WAS THE INTRODUCTORY DESIGN STUDIO FOR THE "TRACK THREE" MASTER'S CANDIDATES. IT WAS BASED ON THE NOTION THAT ARCHITECTURAL DESIGN CAN BE SEEN AS A SERIES OF DECISIONS REGARDING THE MAKING OF A PHYSICAL ENVIRONMENT BASED ON CERTAIN PARAMETERS OR RULES, AND THAT IN AN INTRODUCTORY ARCHITECTURAL STUDIO, STUDENTS CAN QUICKLY LEARN THE NATURE OF DESIGN PROBLEMS IF THEY ARE GIVEN SPECIFIC AND EXPLICIT RULES TO PLAY WITH.

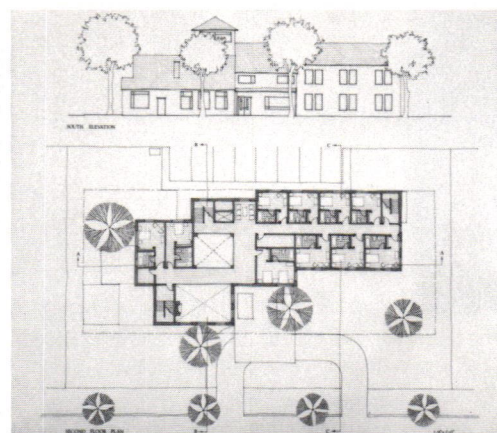
THE STUDIO BEGAN WITH FORMAL 3D EXERCISES, CONTINUED WITH THE DESIGN OF SPECIFIC ARCHITECTURAL SPACES AND CONCLUDED BY ADDRESSING THE DESIGN OF BUILDINGS WITH GIVEN PROGRAM/SITE CONSTRAINTS.



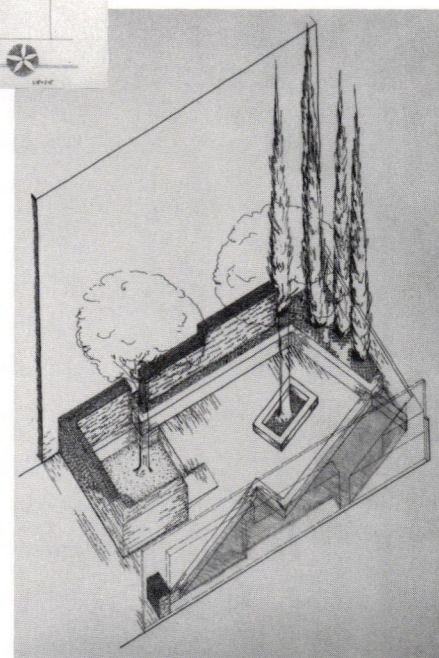
MARA MURDOCH
ART GALLERY



ANNA DYER
URBAN GARDEN

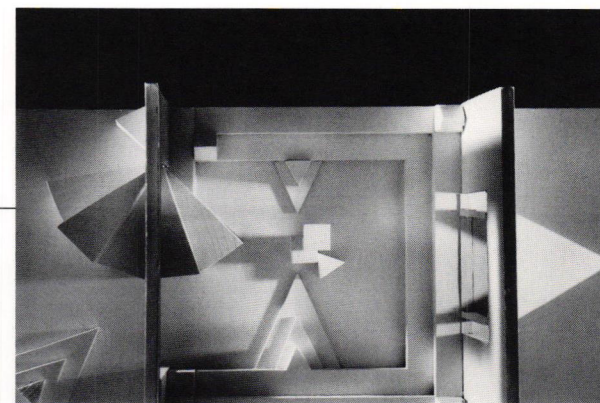


CONNIE KING
FAMILY LODGE

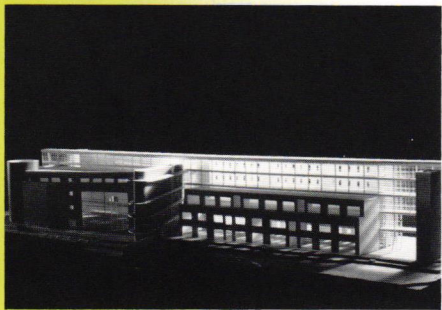


CONNIE KING
URBAN GARDEN

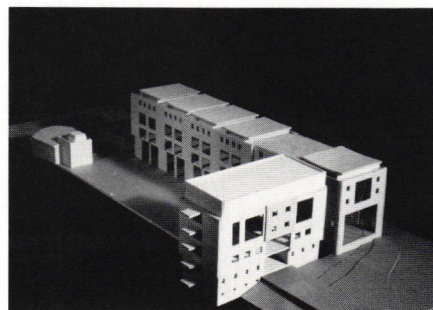
Timothy Alley
David Black
Ramona Bultman
Robert Curran
Anna Dyer
Donald Hughes
Connie King
Alicia Kirman
Vicki McCourt
Mara Murdoch
Francis Pittman
Nicholas Winter



VICKI MCCOURT
ENTRANCE & WINDOW

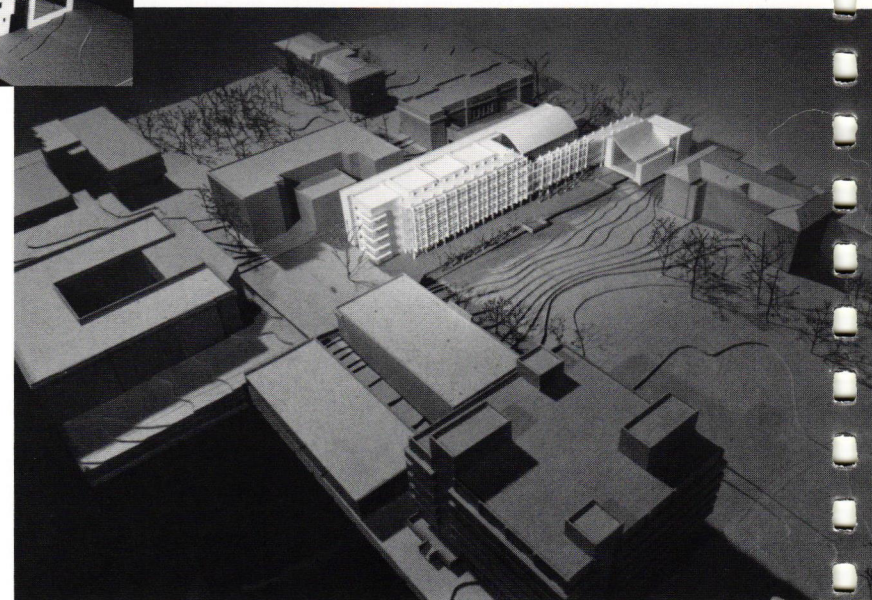


KURT PLATTE



SHELLY JOHNSON

THE ASSIGNMENT WAS TO DESIGN A NEW ACADEMIC BUILDING FOR THE COLLEGE OF HUMANITIES AND SOCIAL SCIENCES ON THE NCSU CAMPUS. THE LONG AND NARROW SITE FOR THE BUILDING IS PROMINENTLY LOCATED AT THE END OF A LARGE OPEN SPACE ON THE CAMPUS, YET THE SITE ALSO SERVES AS A CONNECTOR BETWEEN TWO PARTS OF THE CAMPUS. THUS, A BUILDING LOCATED ON THE SITE IS NOT ONLY A WALL, BUT ALSO A GATEWAY. IT FURTHER IS AT ONCE A FOCUS AND A PIECE OF A LARGER CONTEXT. THE PROGRAM INCLUDED CLASS-ROOMS, FACULTY OFFICES, AN AUDITORIUM, AND A MAJOR GATHERING SPACE OR FORUM.



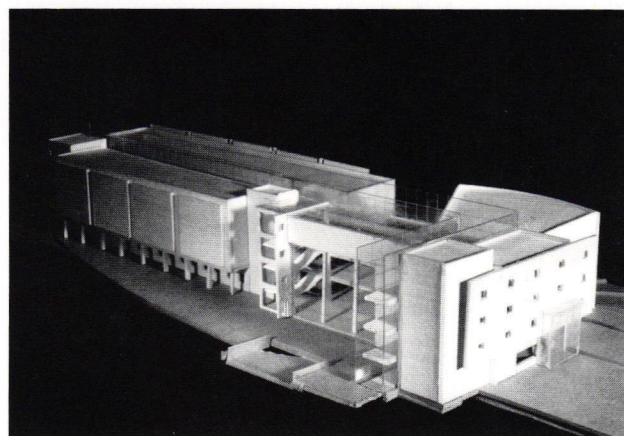
MARK FULKS

James Baker
John Beasley
John Beddia
Neal Conley
Mark Fulks
Christopher Garriss
Shelly Johnson
Elizaeth Moore
Eric Morrison
Robert Naegele, III
Kurt Platte
Dean Young
Oliver Carter
Thomas Conner
Perry Cox
Callum Gibb
Shelly Jordan
John McGahey
Todd Michaloski
Thomas Obrien
Lonny Rossman
James Snyder
Robin Sorensen

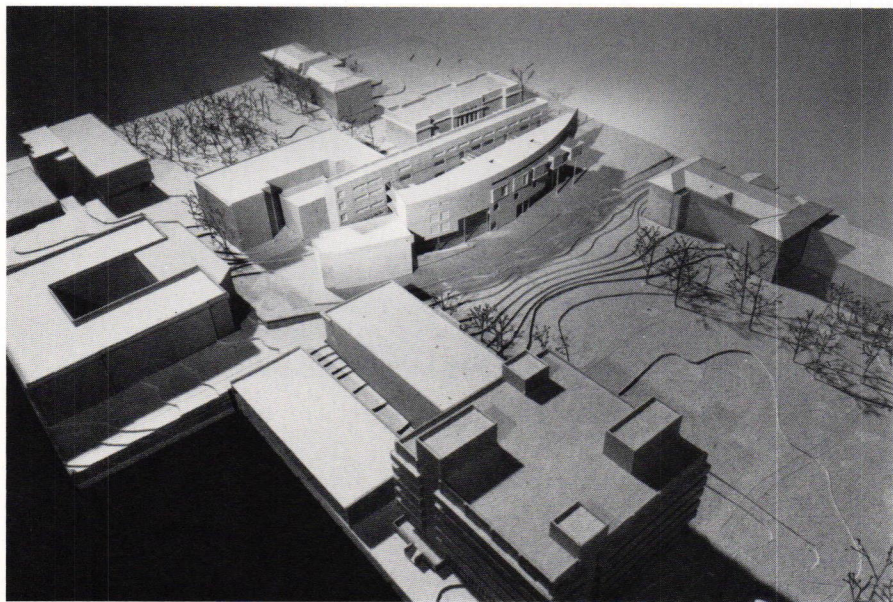
Architecture
+
501-001/002

ARC

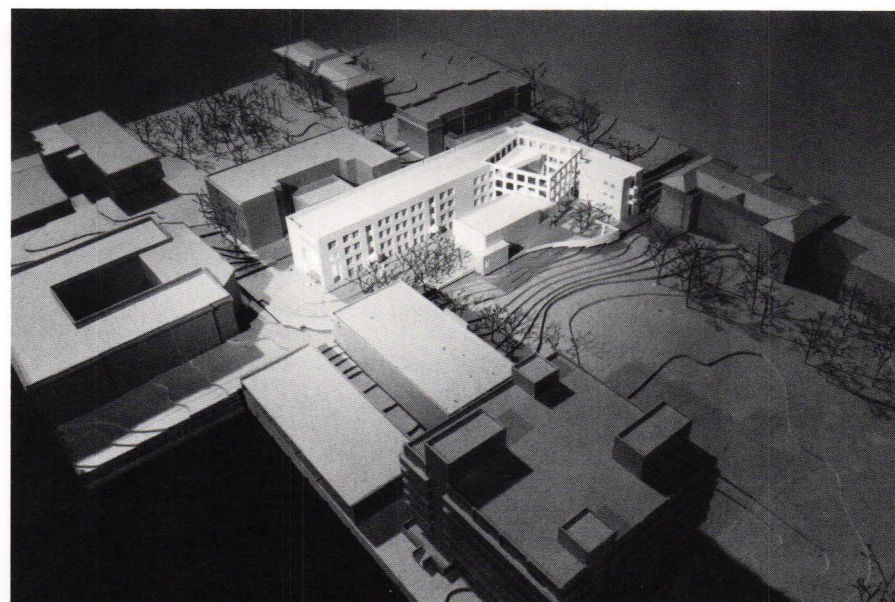
Roger Clark + Frank Harmon



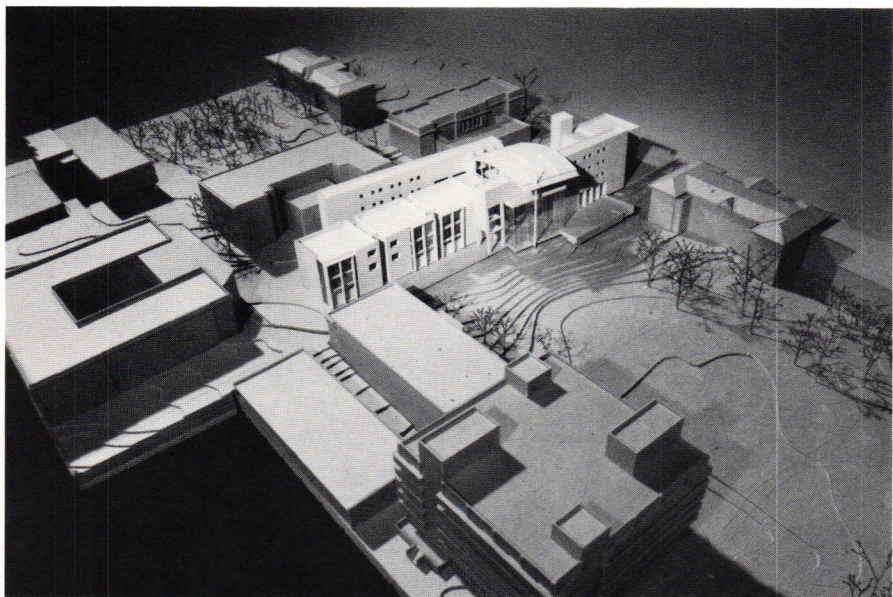
SHELLY JORDAN



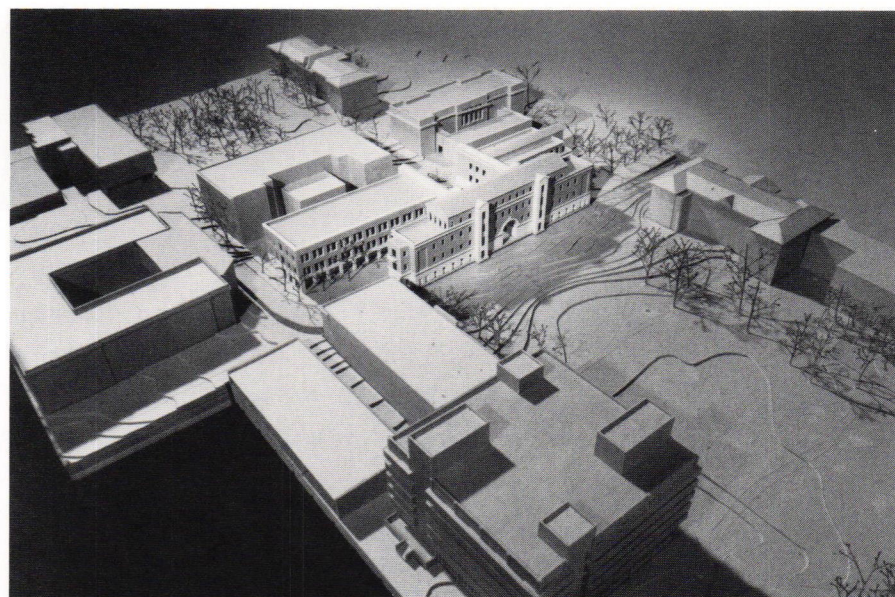
CHRIS GARRIS



ROBERT NAEGELE



ELIZABETH MOORE



CALLUM GIBB



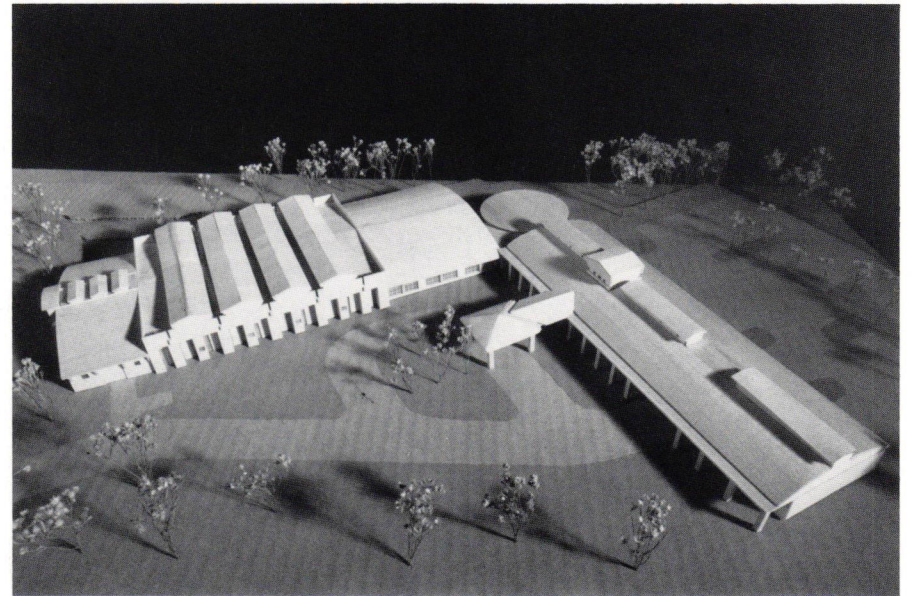
CLIENT GROUP INVOLVED IN SPACE
PLANNING WORKSHOP

THIS STUDIO, OFTEN
REFERRED TO AS THE COMMU-
NITY DEVELOPMENT GROUP,
HAS BEEN AN INTEGRAL
COMPONENT OF THE ARCHITEC-
TURE GRADUATE PROGRAM FOR
OVER TWO DECADES. THE
STUDIO EXPERIENCE EXAMINES
ARCHITECTURE THROUGH THE
DIRECT INVOLVEMENT OF THE
CLIENT/USER IN DESIGN
DECISION MAKING. COMMU-
NITY ARCHITECTURE, AS IT
IS DESCRIBED, IS A NEW
APPROACH TO SHAPING THE
ENVIRONMENT THROUGH AN
UNDERSTANDING OF THE
PEOPLE WHO INHABIT THOSE
ENVIRONMENTS.

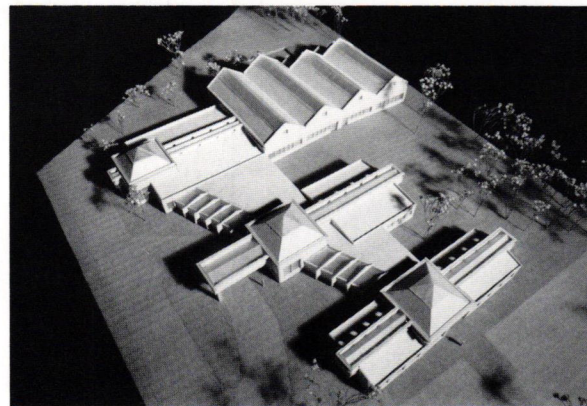
ALL STUDIO PROJECTS ARE
THE RESULT OF FORMAL

Henry Sanoff

REQUESTS FOR DESIGN
ASSISTANCE INITIATED BY
DIFFERENT CLIENT GROUPS IN
NORTH CAROLINA. ALL
PROJECTS ARE CONDUCTED IN
TEAMS OF THREE PERSONS
EACH, WHERE PROGRAMMING IS
SHARED ACTIVITY, AND
DESIGN DEVELOPMENT IS AN
INDIVIDUAL ACTIVITY.

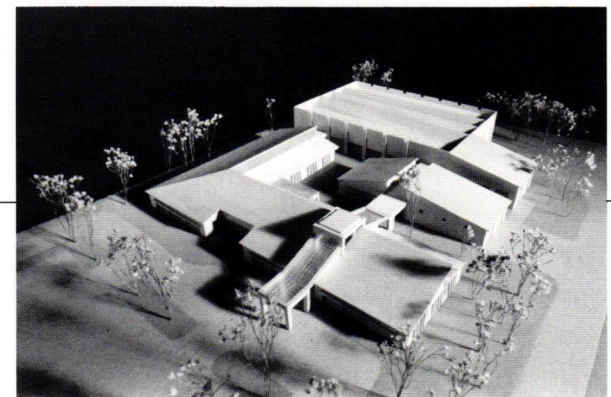


DAVID LISLE



PAUL GIBSON

Jonathan Biron
Christopher Humbert
Robert Humkey
Jacqueline Lavigne
Mark Lekavich
David Lisle
Peter Marsh
Nopadol Satayarak
David Shelton
Mary Snyder

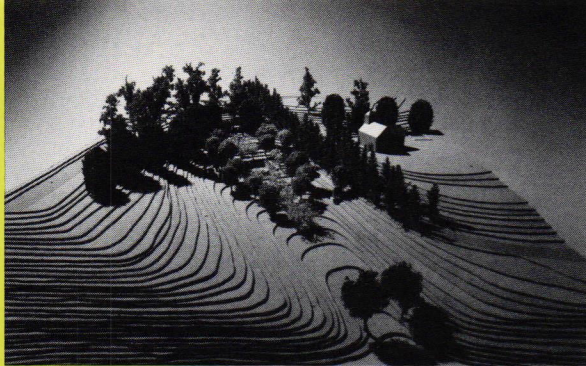


KATHRYN ROSS

Architecture

+ 600-001

ARC

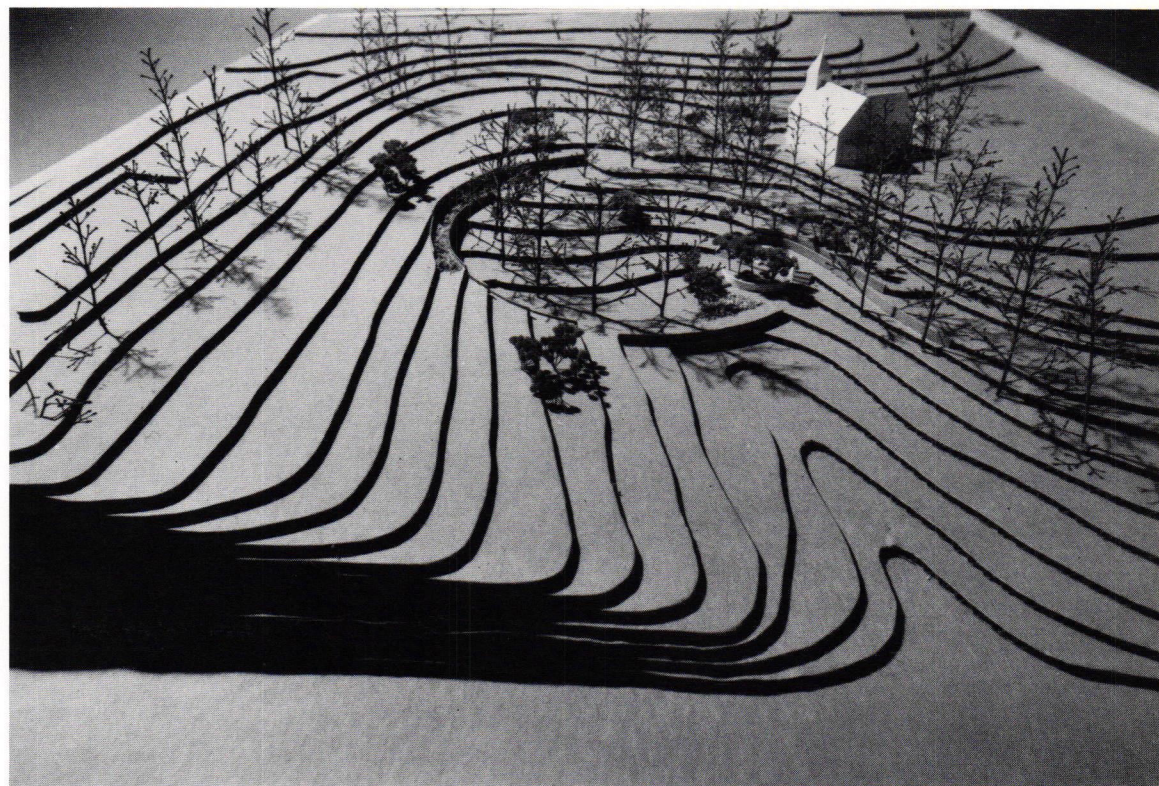


GIORGAS TSAPPAS
CEMETARY PROJECT

THE STUDIO FOCUSED ON
THE CENTRAL QUESTION:
WHAT, IN LATE TWENTIETH-
CENTURY AMERICA, IS AN
APPROPRIATE *CHARACTER* FOR
PUBLIC BUILDINGS TO HAVE?
WHAT, IN OTHER WORDS,
SHOULD THEY "LOOK," LIKE?

THE QUESTION WAS AD-
DRESSED WITHIN THE CONTEXT
OF THREE DIFFERENT DESIGN
PROJECTS AT THE KIND OF
SMALL SCALE THAT ARCHI-
TECTS REGULARLY ENCOUNTER.
IN ADDITION, THERE WERE
ASSIGNED READINGS, GROUP
DISCUSSIONS, THREE FIELD
TRIPS, AND A NUMBER OF
STUDIO LECTURES OFFERED TO
ADVANCE THE UNDERSTANDING
OF THE ISSUES INVOLVED.

Dail Dixon + Gerald Allen



DAVID DAVENPORT
CEMETARY PROJECT

Susan Bouldin
David Davenport
Jerome Griffin
David Griffith
Mark Humienny
Arda Inceoglu
Jeffery Langston
Angela Lord
Celal Ozkan
Randall Reggi
Mario Rumiano
Claudia Sanchez
George Tsappas
Jeffery Von-Hausen



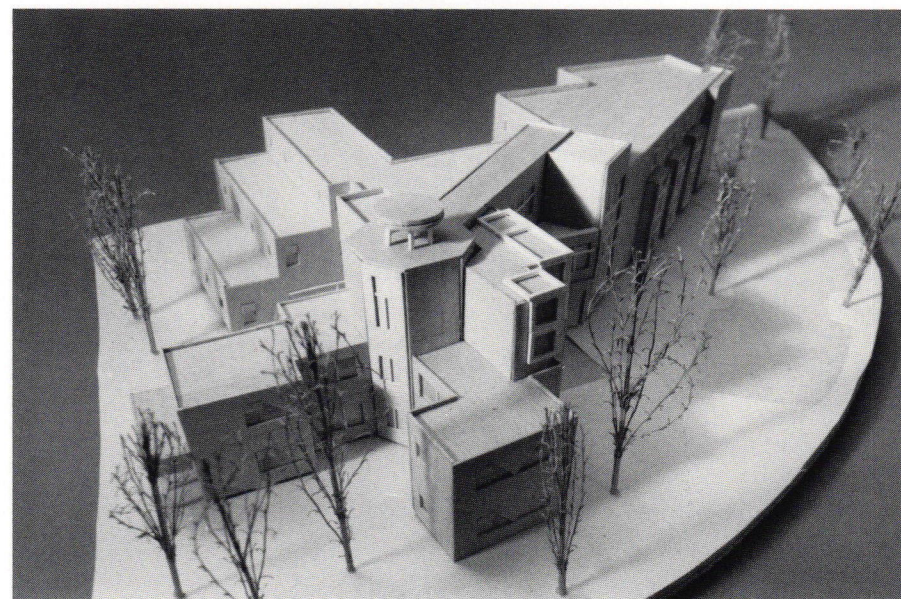
DAVID GRIFFITH
CEMETARY PROJECT

Architecture

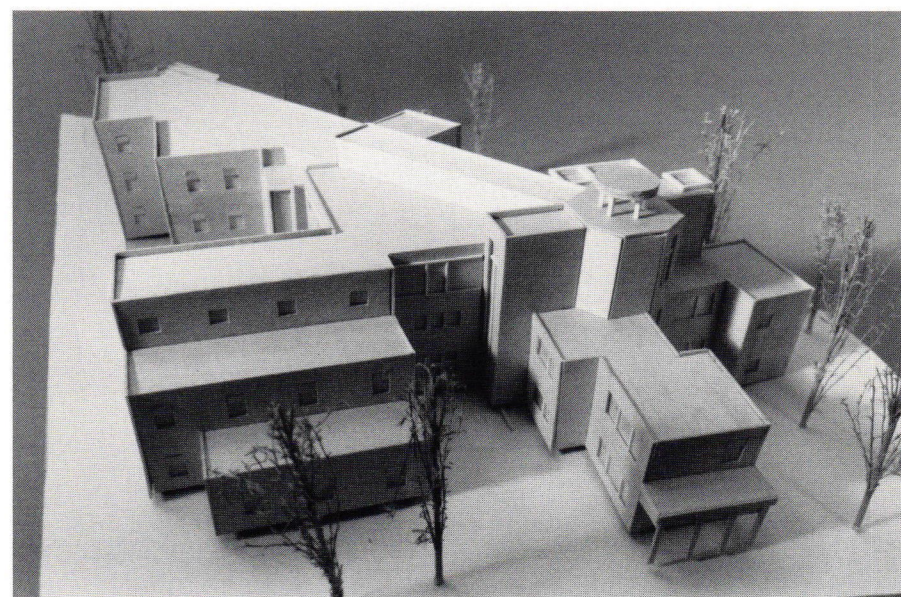
+ 600-002

ARC

LAURA BORDEN
HOLLADAY HALL PROJECT



LAURA BORDEN
HOLLADAY HALL PROJECT



ARCHITECTURE IS THE ACTION THAT ESTABLISHES THE SETTINGS THAT SUPPORT ALL THAT WE DO, FROM THE SIMPLEST ACTIVITIES OF THE WORKPLACE TO HAPPENINGS OF GREAT IMPORT AND CEREMONY. THIS STUDIO HAS THE OPPORTUNITY TO EXPLORE SUCH A RELATIVE MAKING OF ARCHITECTURE IN THE DESIGN OF A SIGNIFICANT, HIGH-VISIBILITY BUILDING FOR THE CAMPUS OF NORTH CAROLINA STATE UNIVERSITY. WE SHALL ASSUME THAT HOLLADAY HALL, THE UNIVERSITY ADMINISTRATION BUILDING, HAS BURNED TO THE GROUND LEAVING ONLY CINDERS AND SAFE OCCUPANTS.

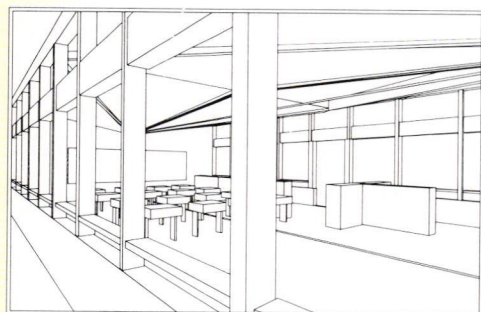
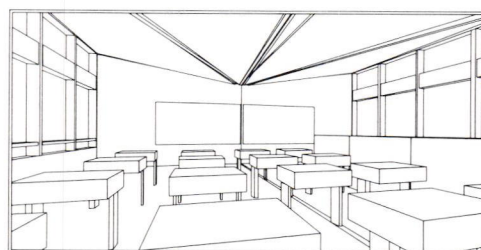
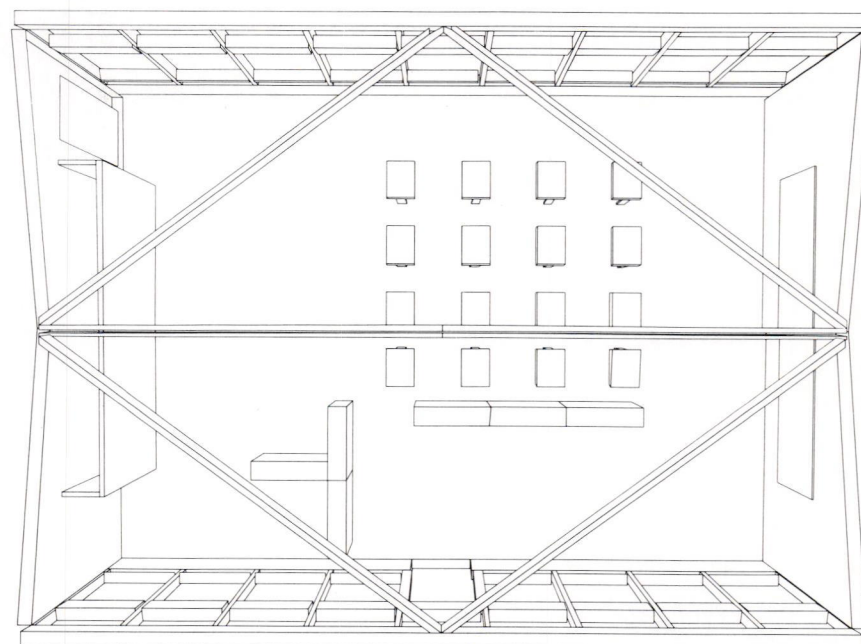
Laura Borden
Cynthia Burris
Ronald Criss
Lora Steward
Deborah Turner

MAJOR STUDIO FOCI:

1. DEVELOPING A DETAILED DESIGN INCLUDING:
THE BUILDING STRUCTURE,
THE HVAC SYSTEM,
DAYLIGHTING AND ELECTRIC
LIGHTING.
2. USING NATURAL LIGHT
TO ILLUMINATE THE INTERIOR
OF THE BUILDING.
3. PROVIDING GOOD
QUALITY AND AMPLE VIEWS OF
THE OUTSIDE ENVIRONMENT.
4. PROVIDING AMPLE
NATURAL VENTILATION FOR
REDUCING ENERGY CONSUMPTION
AND PROVIDING A
BETTER SENSE OF CONNECTION
TO THE OUTSIDE
ENVIRONMENT.
5. ACQUIRING FUNDING
SUPPORT FOR BUILDING THE
STRUCTURE IN THE SPRING.

STUDIO VEHICLE:

A MODULAR CLASSROOM
BUILDING THAT COULD BE
EASILY TRANSPORTED DOWN
THE HIGHWAY.



Roy Abernathy
Andrew Dell
Evan Hunter
Kelli Levesque
Jan Tucker
Rick Zobel



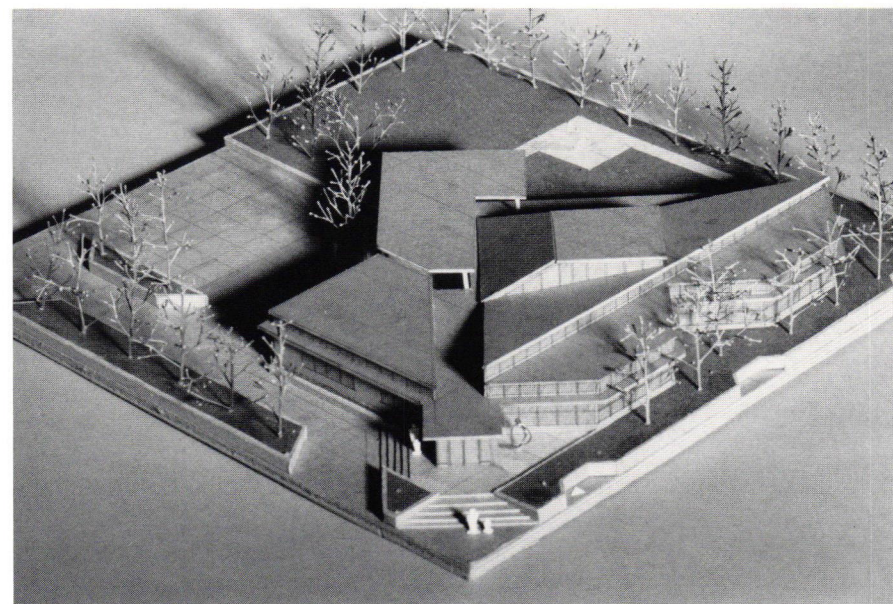
JUST AS ONE LEARNS TO
PLAY A MUSICAL INSTRUMENT
BY PRACTICING, ONE LEARNS
TO DESIGN BY DOING IT.
DESIGN STUDIOS ARE THE
PLACE WHERE STUDENTS CAN
WORK ON VARIOUS PROJECTS
OF ARCHITECTURAL DESIGN
WITH THE CONTINUOUS AS-
SISTANCE AND SUPERVISION
OF AN INSTRUCTOR.

DESIGN STUDIOS ARE THE
PRIMARY MEANS BY WHICH
CONCEPTUAL PROPOSITIONS,
TECHNICAL KNOWLEDGE,
SKILLS AND PROCESS —
WHETHER INTRODUCED IN THE
STUDIO ITSELF OR ACQUIRED
EXTERNALLY — ARE APPLIED,
EXPLORED, AND TESTED.

THIS SOPHOMORE STUDIO
NOT ONLY INTRODUCES THIS
PREMISE, BUT ALSO OFFERS
A TRANSITION FROM DESIGN
FUNDAMENTALS TO THE ARCH-
ITECTURE PROGRAM. AL-

Abbate/Rifki/Tector

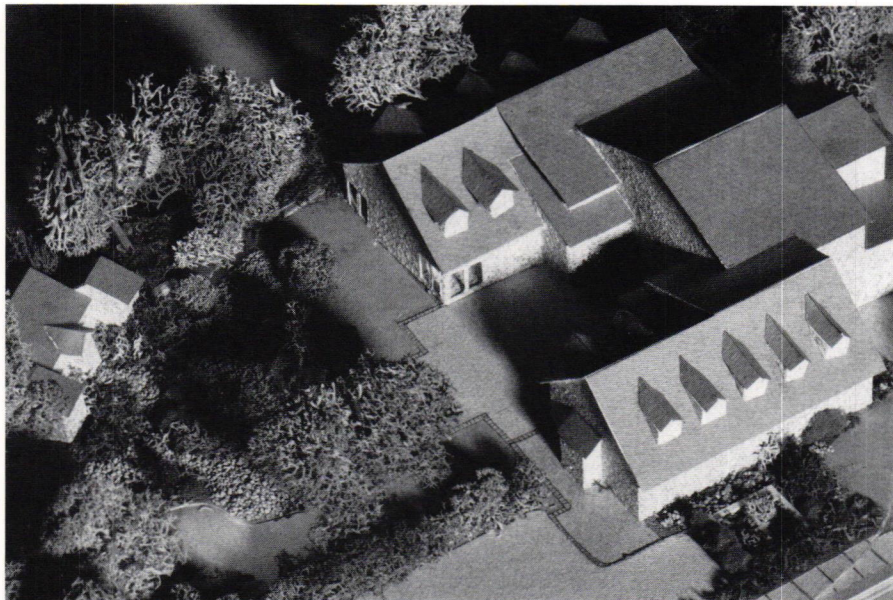
THOUGH THERE ARE AN
INFINITE NUMBER OF WAYS
THROUGH WHICH ARCHITEC-
TURAL DESIGN CAN BE FIRST
APPROACHED, THIS STUDIO
EMPHASIZES THE FACT THAT
USE, USER, AND ENVIRON-
MENTAL CONTEXT ARE FUNDA-
MENTAL SPACES OF ARCHITEC-
TURAL DESIGN.



PARKER PLATT
PRE-SCHOOL

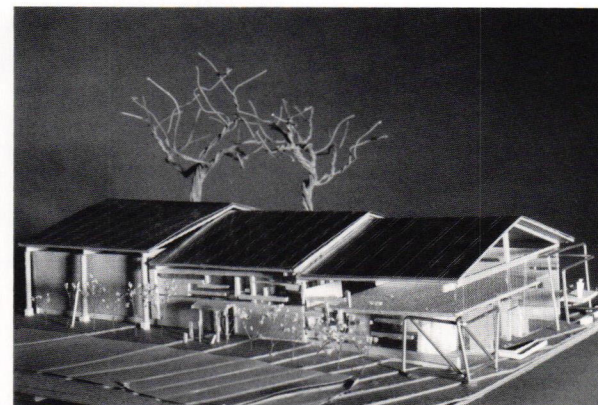
Charles Adams
Rodney Harner
Christopher Boney
Bonnie Heath
Keven Deabler
Jan Holland
James Duller
Jonathan Landrum
Jason Forney
Christopher Linvill
Christopher Glauditz
Matthew McConnell
Gordon Grisinger
Brenda Montgomery
Richard Hamrick
Parker Platt
Robert Helmstetler
Eric Robinson
Charles Holden
Todd King
Joseph McCoy

Tim Shih
Robert Avent
Miguel Barriola
Robert Boretti
Michael Burke
Robert Cazares
Stephanie Clontz
Lydia Dominy
Christopher Kempel
Melissa Meyer
Aaron Mollick
Vincent Petrarca
Angela Pridgen
Erin Redfearn
David Snyder
Adrian Walters
Wendi Bell
Paul Boulifard
Jens Ferm
Sigrid Hall

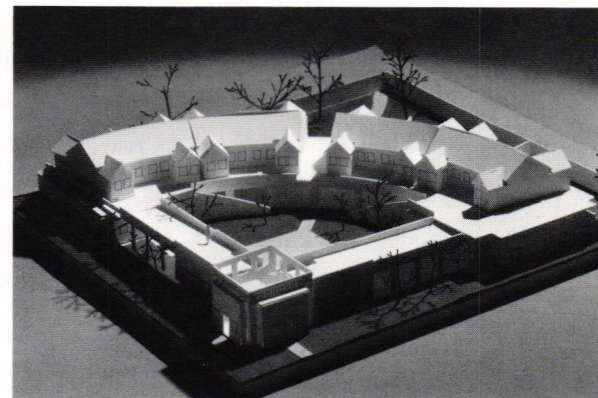


LYDIA DOMINY
BED AND BREAKFAST

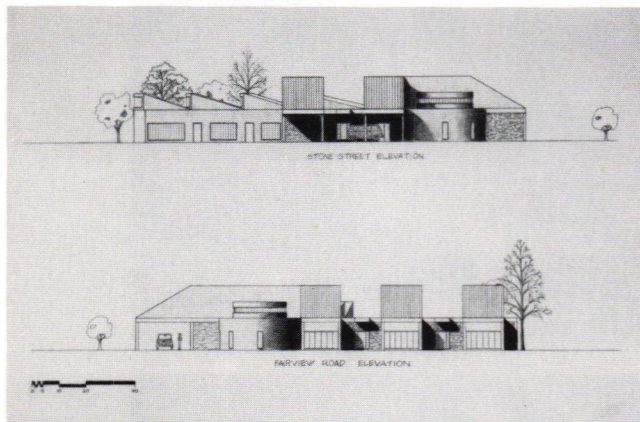
JOE McCOY
COMMUNITY ARTS CENTER



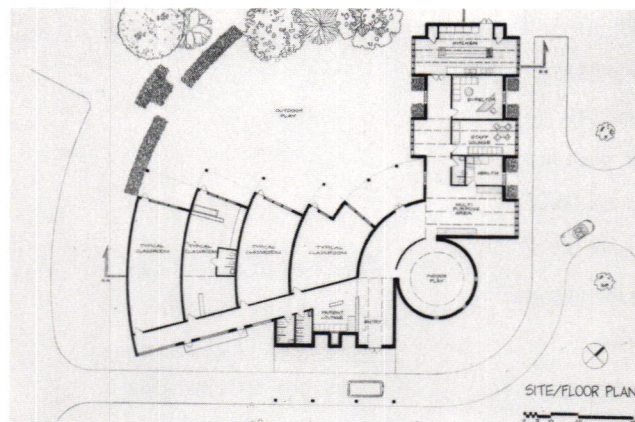
JASON FORNEY
BED AND BREAKFAST



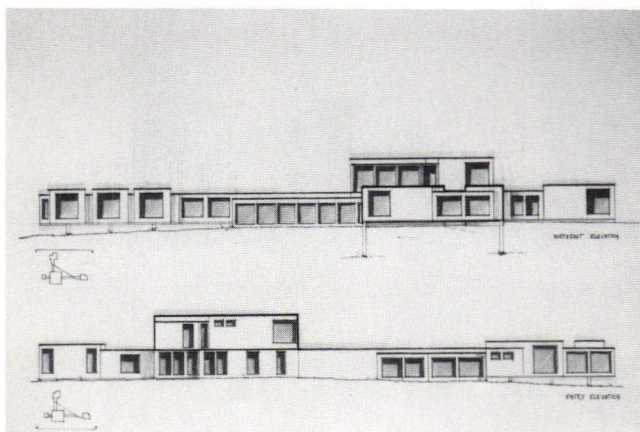
DANNY ADAMS
PRE-SCHOOL, SUBURBAN SITE



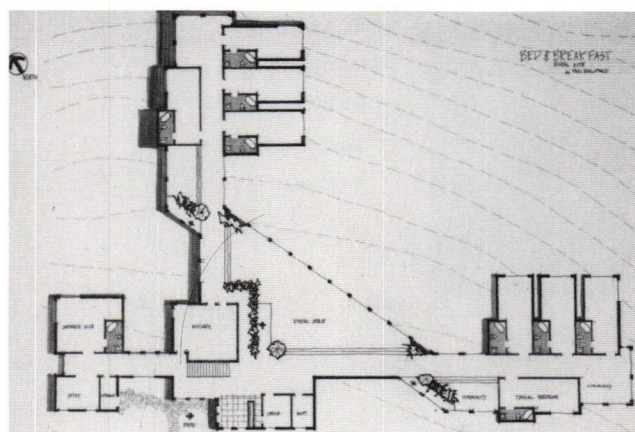
DANNY ADAMS
PRE-SCHOOL, SUBURBAN SITE

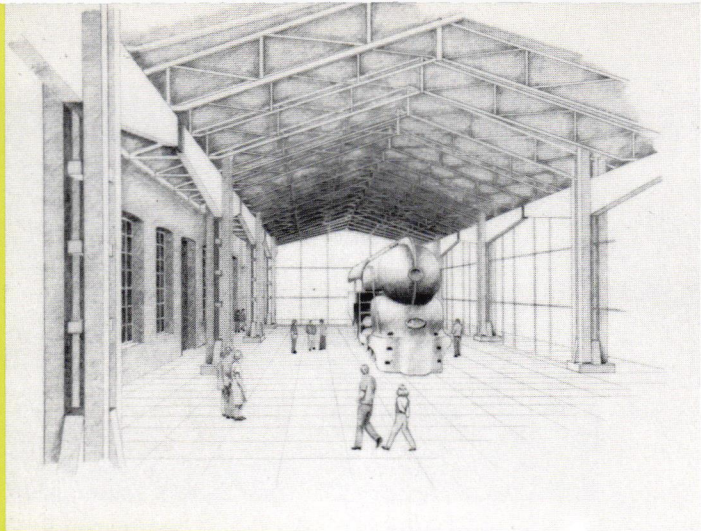


PAUL BOULIFARD
BED AND BREAKFAST
RURAL SITE



PAUL BOULIFARD
BED AND BREAKFAST
RURAL SITE

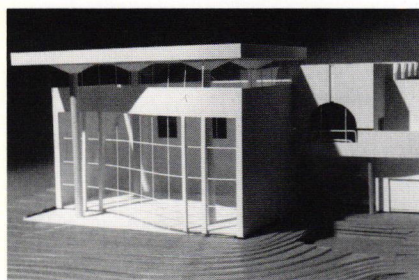




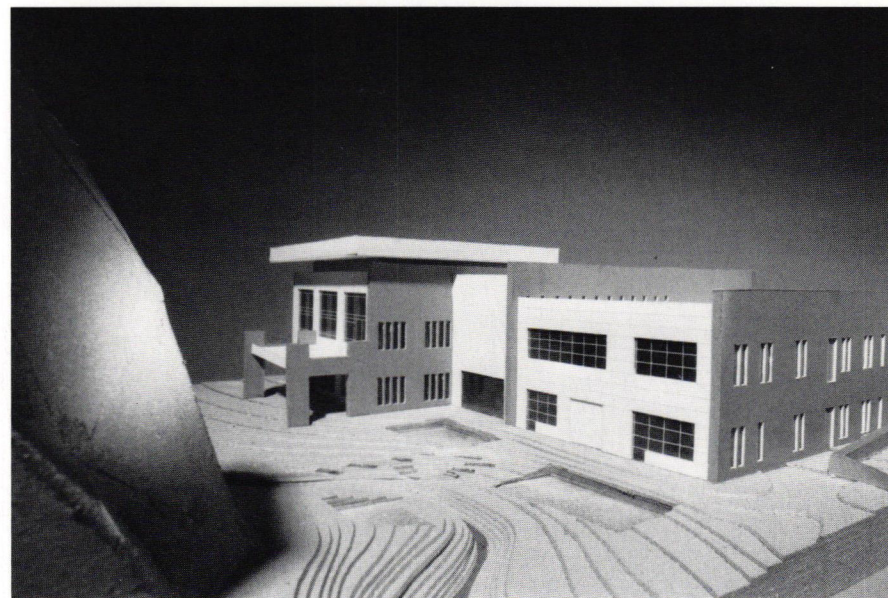
BRENT STEBBINS
PAVILION FOR THE 20th CENTURY
LIMITED

THE MATERIAL REALITY OF
A BUILDING IS AN ESSENTIAL
SUB-STRATUM OF ARCHITEC-
TURE. IT IS THE STUFF AN
ARCHITECT MANIPULATES FOR
TECHNICAL, ECONOMIC, AND
EXPRESSIVE ENDS. PROJECTS
WERE CONCEIVED TO HELP
CLASS MEMBERS UNDERSTAND
THE NATURE AND THE USE OF
STRUCTURES, MATERIALS,
AND CONSTRUCTION SYSTEMS,
TO MAKE THESE ELEMENTS
AND SYSTEMS INTEGRAL PARTS
OF THEIR DESIGN DECISIONS,
AND TO LEARN TO BALANCE
THEM AGAINST OTHER AS-
PECTS OF BUILDING DESIGN,
SUCH AS FUNCTIONAL,
ESTHETIC, AND SYMBOLIC
CONSIDERATIONS.

Robert Burns

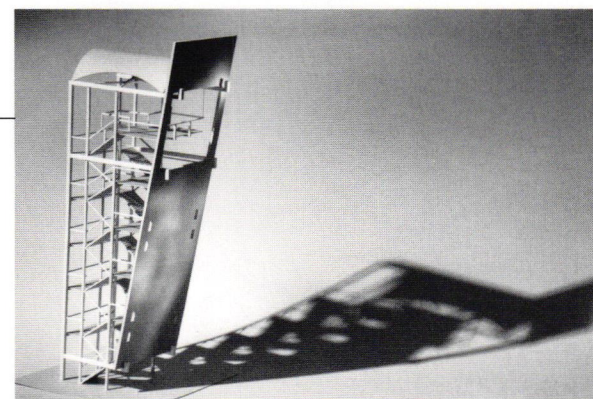
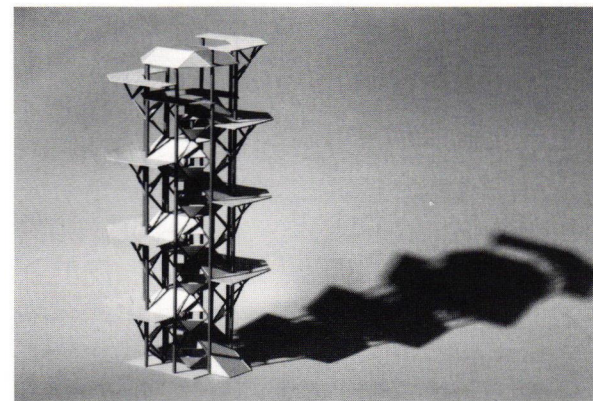


BRENT STEBBINS
ARCHEOLOGY CENTER



SCOTT TEIXEIRA
ARCHEOLOGY CENTER

BRET PAGE
OBSERVATION TOWER



MATT LADA
OBSERVATION TOWER

Priscilla Bailey
Julianne Carroll
Michael Everson
Ashley Hernandez
Matthew Lada
Michael Moore
Ha Tieu Ngo
Bret Page
Mary Sox
Brent Stebbins
Scott Teixeira
Steven White

Architecture

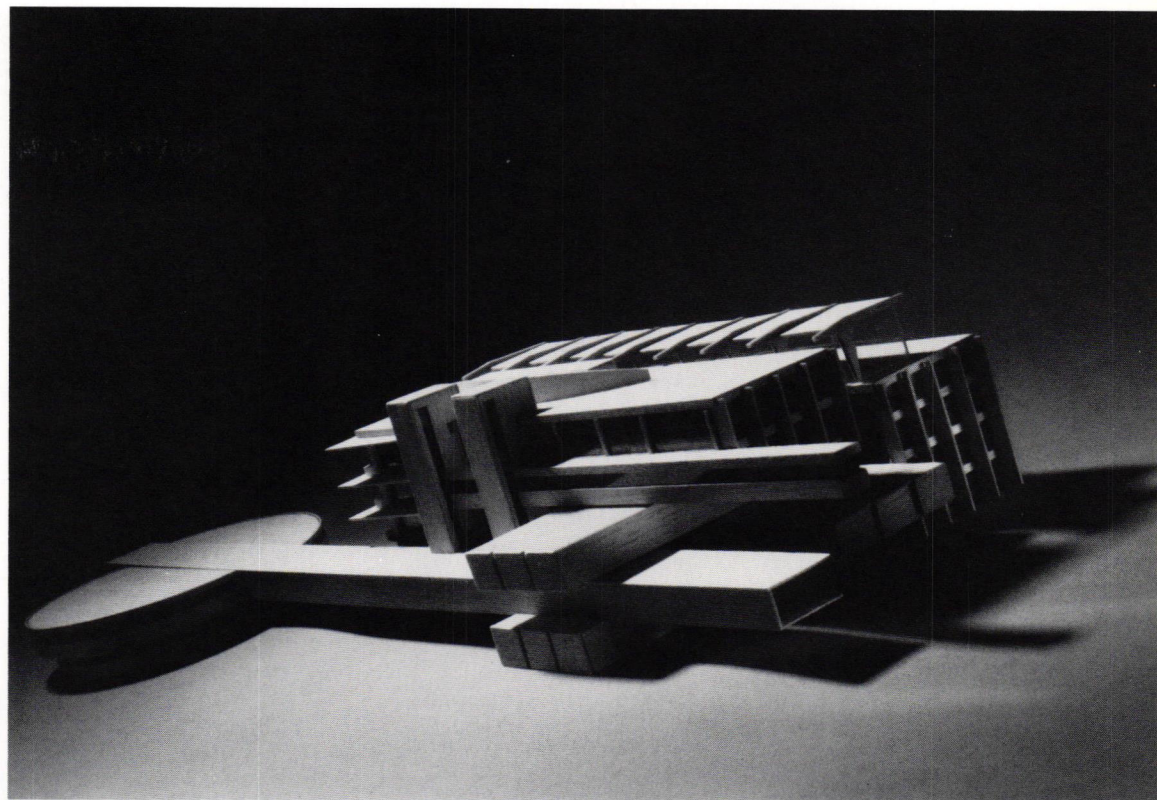
+ 302-001

ARC

THIS STUDIO WAS CON-
 DUCTED AS AN ARCHITECTURAL
 DESIGN STUDIO WITH AN
 EMPHASIS ON TECHNOLOGY AND
 ENVIRONMENTAL DESIGN.
 PROJECTS WERE ASSIGNED
 WITH AN INCREASE IN SCOPE
 AND SCALE, CULMINATING
 IN A LARGE SCALE PROGRAM
 FOR A PROPOSED CITY HALL
 FOR RALEIGH. EMPHASIS WAS
 PLACED ON PROGRAM ANALY-
 SIS, A DESIGN METHODOLOGY
 FOR LARGER BUILDINGS
 USING A STUDY MODEL FOR
 CONCEPTUAL AND MASSING
 DESIGN, STUDY OF VARIOUS
 STRUCTURAL AND MECHANI-
 CAL SYSTEMS AND BUILDING
 CODE REQUIREMENTS FOR
 PUBLIC BUILDINGS.

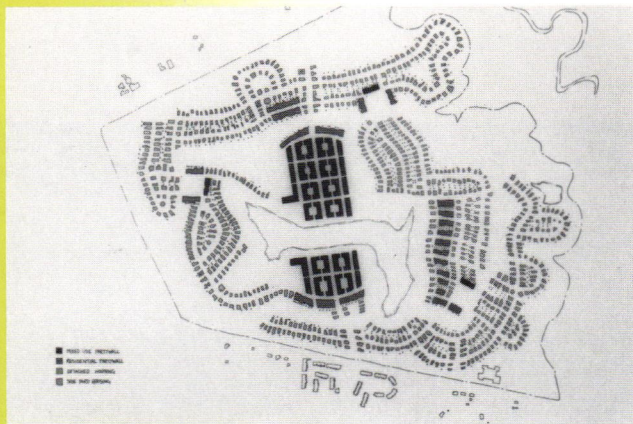
THE FINAL PRESENTATION
 WAS IN THE FORM OF PLANS,
 SECTIONS, ELEVATIONS
 AND EITHER A MODEL AXONO-
 METRIC OR PERSPECTIVE
 DRAWING TO REPRESENT THE
 THREE-DIMENSIONAL DESIGN
 ASPECTS.

Brian Shawcroft



JAVIER ZUMARRAGA
 A NEW CITY HALL FOR RALEIGH

Wendy Clore
 Thomas Cook
 Michael Cotton
 Henry Dagit
 Martha Doughton
 Thomas Hagood
 Susan Harrington
 Eric Heinsohn
 Spyridoula Masouras
 Eric Patchen
 Chadwick Roberson
 Michael Schulman
 Christopher Spencer
 Frederick Woods
 Javier Zumarraga



GROUP PROJECT
A NEW COMMUNITY IN
NORTH CAROLINA

THE GOALS OF THE STUDIO
WERE TO TEST, CHALLENGE,
AND ADVANCE THE KNOWLEDGE
AND ABILITY OF THE STU-
DENTS WITH COMPLEX PRO-
JECTS AT BOTH URBAN AND
BUILDING SCALES, IN A
COMPREHENSIVE MANNER.

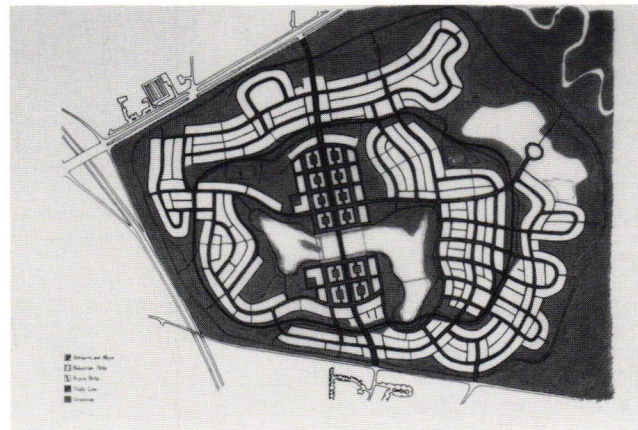
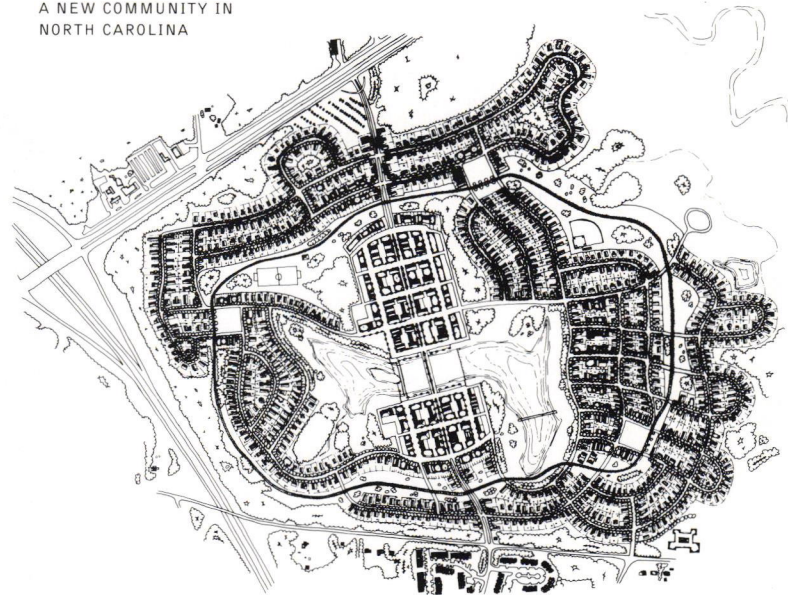
EXERCISES ALTERNATED
BETWEEN MASTER PLANNING
PROJECTS, BASED ON URBAN
DESIGN THEORIES DEVELOPED
IN THE LAST TWO DECADES IN
THE UNITED STATES, AND
BUILDING PROJECTS TO TEST
THOSE THEORIES AND MASTER
PLANS. PROJECTS WERE
EVALUATED ON THE SOPHISTI-
CATION OF URBAN CODES
DEVELOPED AND EMPLOYED AS
WELL AS ON THE QUALITY OF
PLACES MADE.

Georgia Bizios



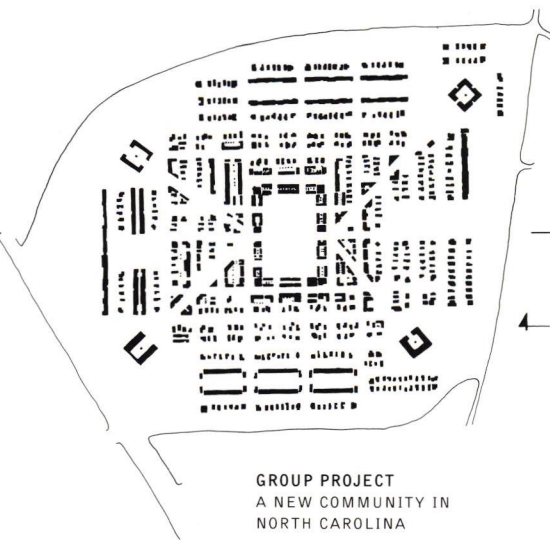
MON PENG YUEH
MARKET SQUARE

GROUP PROJECT
A NEW COMMUNITY IN
NORTH CAROLINA



GROUP PROJECT
A NEW COMMUNITY IN
NORTH CAROLINA

Jeremy Aker
Dieatra Blackburn
Sharon Cole
Jock Deboer
Marc Elmo
Darden Eure III
Gordon Godat
Memmo Williams
Mon Peng Yueh

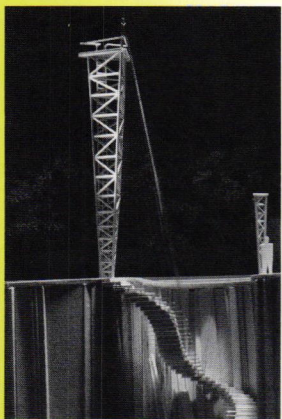


GROUP PROJECT
A NEW COMMUNITY IN
NORTH CAROLINA

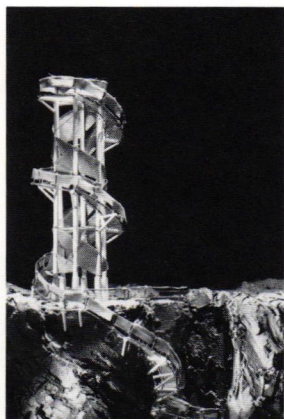
Architecture

+ 402-001

ARC



LEIGH CHATHAM HUBBARD
OBSERVATION TOWER FOR A
SCIENTIST



ROLAND WHITLEY, Jr.
OBSERVATION TOWER FOR A
SCIENTIST

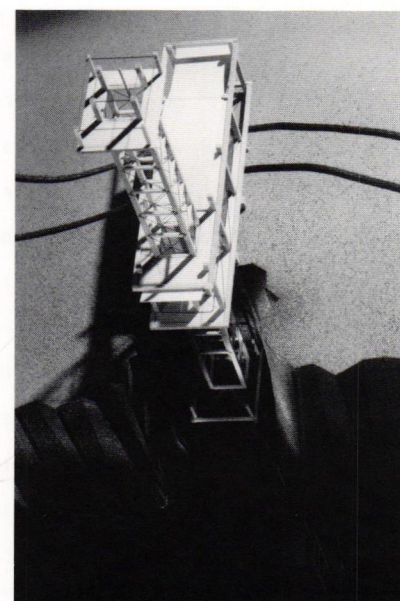
THE TEACHING AIM OF
THIS STUDIO IS TO DEVELOP
INSIGHT INTO THE ROLE OF
TECHNOLOGY AS IT RELATES
TO THE CREATION OF ARCHI-
TECTURAL FORM.

SELECTED PROJECTS ARE
INTENTIONALLY NEUTRAL IN
PROGRAM WHILE EMPHASIS IS
PLACED ON STRUCTURE AND
ASSEMBLY. STUDENTS
EXPLORED FUNCTION, STRUC-
TURE AND AESTHETICS AS
SIMULTANEOUS PROCESSES.
TECHNOLOGY WAS VIEWED AS
A SYNTHESIS OF SYSTEMS
IMPORTANT NOT ONLY IN
TERMS OF THE WAY THEY
PERFORM BUT ALSO IN TERMS
OF THE ARCHITECTURE THEY
HELP CREATE.

Epifanio Pazienza

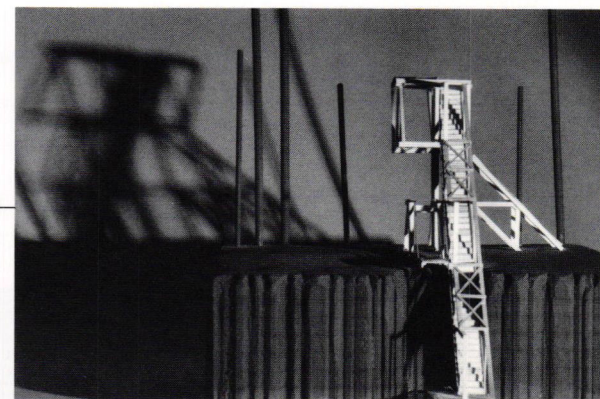


BRANTLEY DAVIS
OBSERVATION TOWER FOR A
SCIENTIST

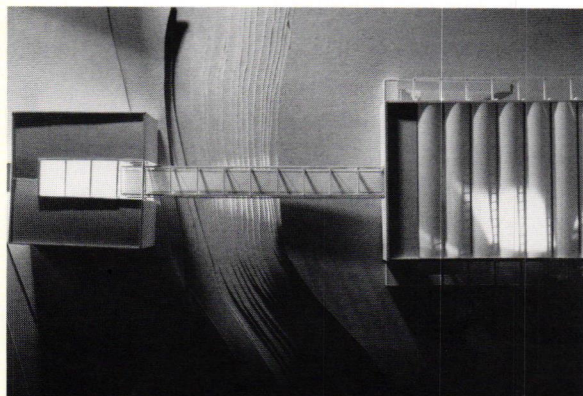


KRISTIN SCHERZER
OBSERVATION TOWER FOR A
SCIENTIST

Billie Bryant
Arthur Davis
Katharine Lea
Tony Newsome
George Roushakes
Kristin Scherzer
Jennifer Wells
Roland Whitley, Jr.
Christopher Adams
Stephen Boyd
Patricia Fisher
Leigh Hubbard
Vernon Weedon



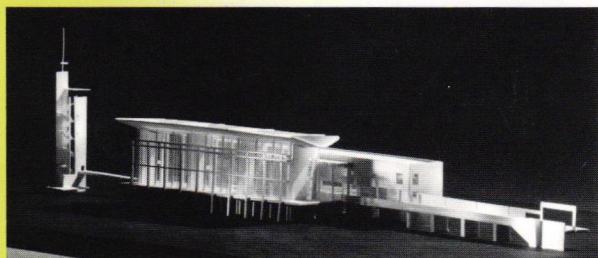
STEPHEN BOYD
OBSERVATION TOWER FOR A
SCIENTIST



BILLIE JO BRYANT
COVER FOR A ROMAN RUIN

Architecture
+ 402/302-003

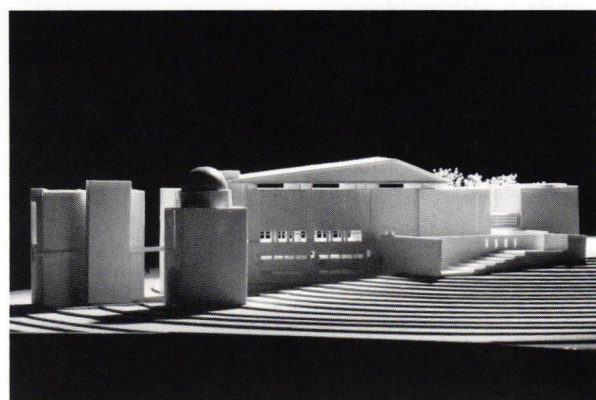
ARC



CHRIS GARRIS
COASTAL ECOLOGY
EDUCATION CENTER

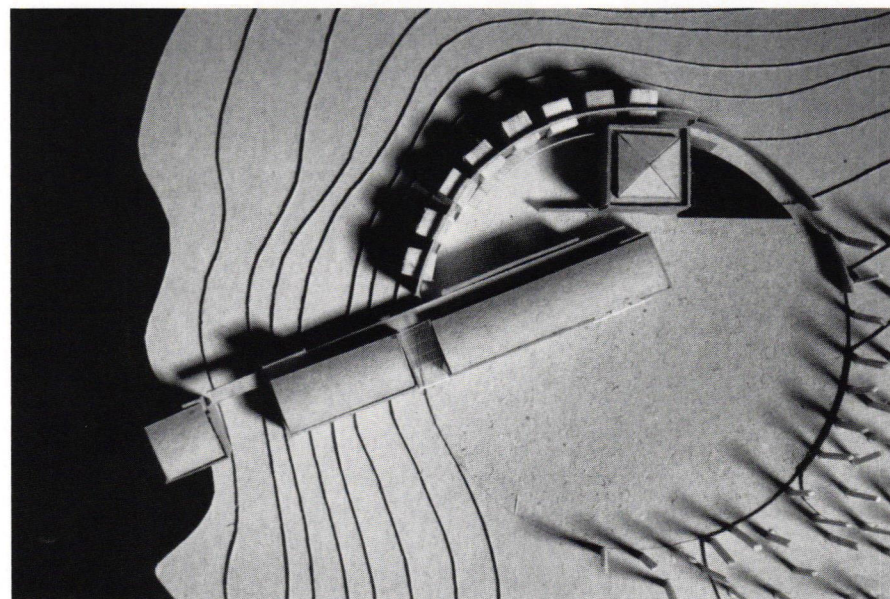
EACH STUDENT'S THESIS
CENTERED ON AN ARCHI-
TECTURAL CONCEPT. THIS
YEAR IDEAS WERE DEVELOPED
BASED ON A CONCEPT OF
DUALITY: OPEN TO CLOSED,
REPETITIVE TO UNIQUE,
SIMPLE TO COMPLEX, LIGHT
TO DARK, ETC. THE STU-
DENT IDENTIFIED AN INDI-
VIDUAL BUILDING PROGRAM
AND SITE TO EXPLORE THEIR
CONCEPT. SITES WERE URBAN
AND RURAL, SEACOAST AND
MOUNTAIN. BUILDING SIZE
VARIED FROM 30,000 SQUARE
FEET TO 80,000 SQUARE
FEET. EACH STUDENT HAD
A STUDIO ADVISOR WHO WAS
A FACULTY MEMBER OR A
PRACTICING ARCHITECT.

Frank Harmon + Pat Rand



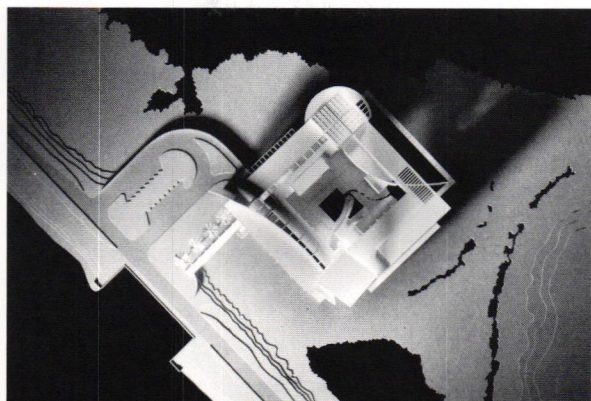
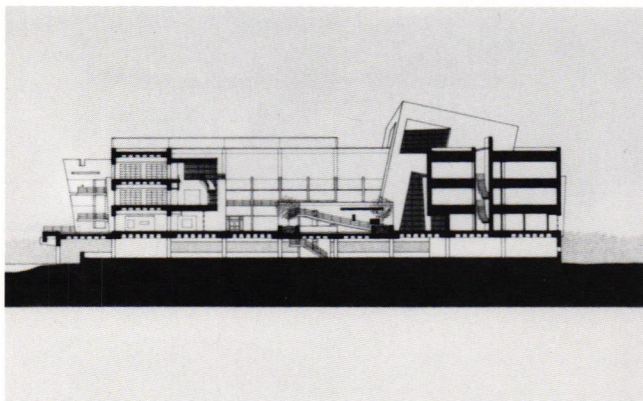
ELIZABETH MOORE
ASTRONOMICAL STUDY CENTER

TOM CONNER
CENTER FOR MULTICULTURAL
STUDIES

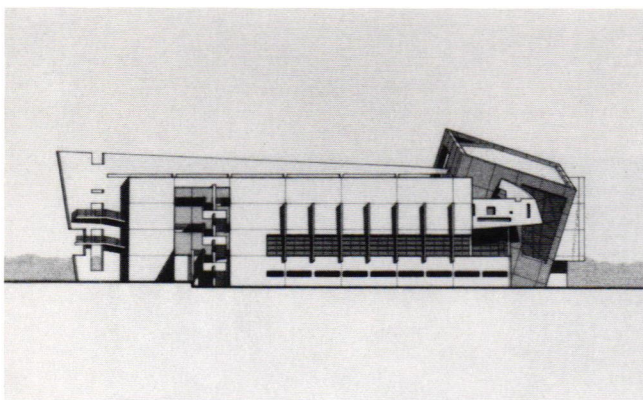


John Beasley
John Beddia
Oliver Carter
Neal Conley
Thomas Conner
Perry Cox
Mark Fulks
Shelly Johnson
Shelly Jordan
Elizabeth Moore
Eric Morrison
Kurt Platte
James Snyder
Robin Sorensen
Dean Young
James Baker
Christopher Garriss
Callum Gibb
John McGahey
Robert Naegele, III
Thomas Obrien
Lonny Rossman
John Wright

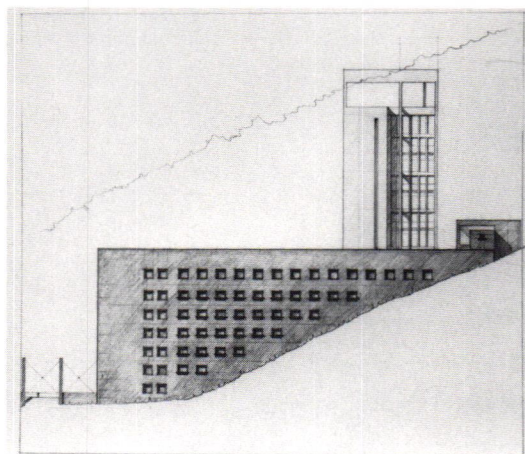
Architecture
+
502-001/002



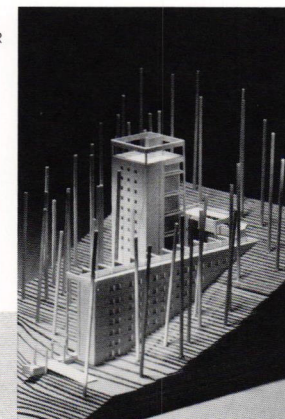
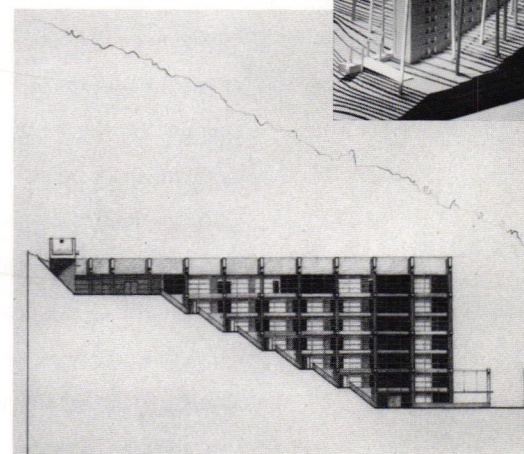
ROBERT NAEGELE
SCHOOL OF PHOTOGRAPHY &
PHOTOGRAPHIC SCIENCES



ROBERT NAEGELE
SCHOOL OF PHOTOGRAPHY &
PHOTOGRAPHIC SCIENCES

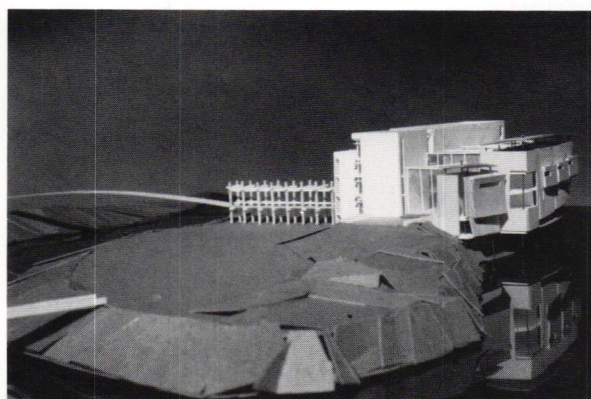
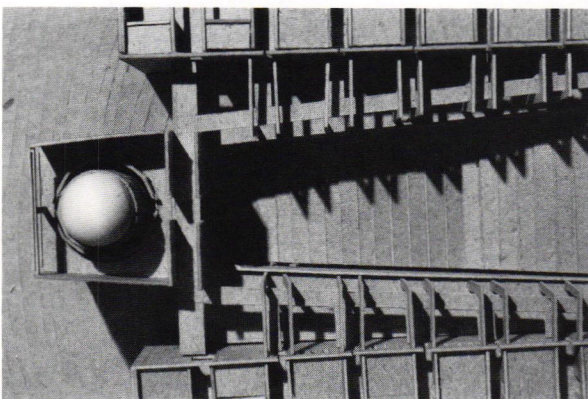


LONNY ROSSMAN
RAINFOREST RESEARCH CENTER

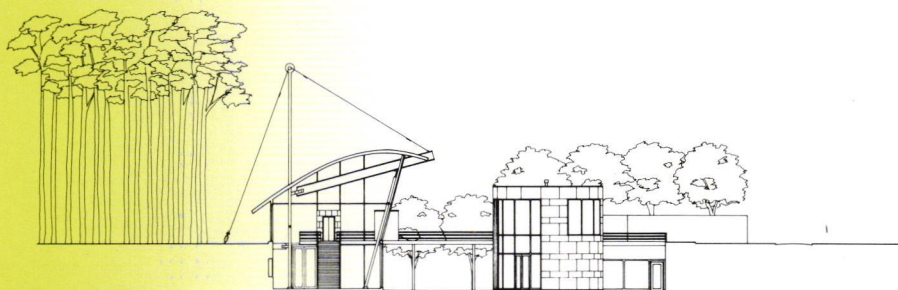


LONNY ROSSMAN
RAINFOREST RESEARCH CENTER

DEAN YOUNG
ASTRONOMICAL STUDY CENTER



SHELLY JOHNSON
MTV STUDIOS, RICHMOND, VA.



KELLI LEVESQUE

IT CAN BE CONSTRUED
THAT THERE ARE TWO PRE-
VAILING AND GENERIC
ATTITUDES ABOUT ARCHITEC-
TURAL SPACE. THE STUDIO
EXPLORED THE DIFFERENCE
BETWEEN THESE ATTITUDES BY
DESIGNING A PROJECT TWICE
USING THE SAME ARCHITEC-
TURAL PROGRAM ON THE SAME
SITE. THE FIRST PROJECT
EXPLORED TRADITIONAL SPACE
THROUGH ENCLOSURE AND
ARTICULATED ROOMS; THE
SECOND EXEMPLIFIED MODERN,
CONTINUOUS SPACE. THE
VEHICLE FOR THIS INVESTI-
GATION WAS AN EXHIBIT
FACILITY FOR A CLIENT WHO
COLLECTS VINTAGE AUTOMO-
BILES, RELATED MEMORABILIA
AND BOOKS, AS WELL AS
DRAWINGS, AND MOVIES ABOUT
AUTOMOBILES.

Roger Clark

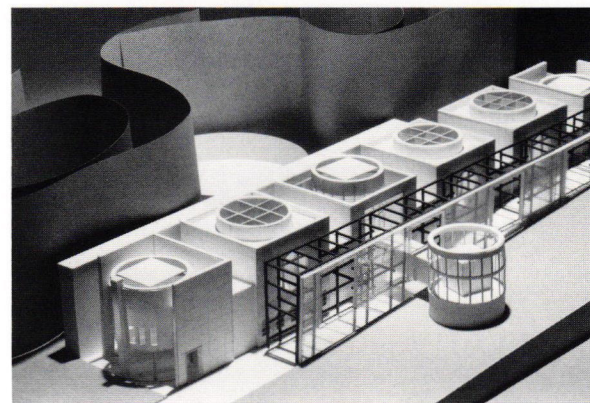


EVAN HUNTER
AUTOMOBILE MUSEUM FOR A
PRIVATE COLLECTOR
CONTINUOUS SPACE

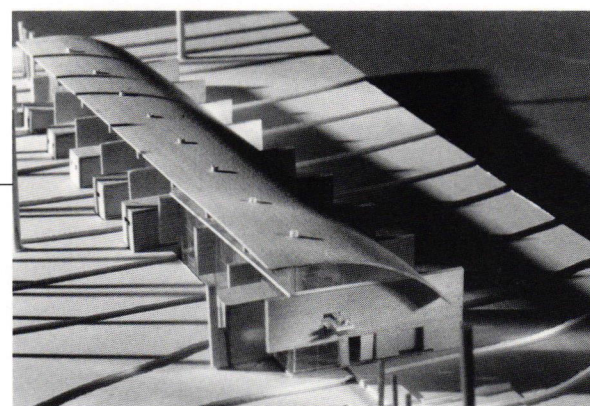


CINDY BURRIS
AUTOMOBILE MUSEUM FOR A
PRIVATE COLLECTOR
CONTINUOUS SPACE

JEFFREY VONHAUSEN
AUTOMOBILE MUSEUM FOR A
PRIVATE COLLECTOR
DISCONTINUOUS SPACE



Cynthia Burris
Ronald Criss
Andrew Dell
Evan Hunter
Kelli Levesque
Peter Marsh
Celal Ozkan
Claudia Staniszewski
Janice Tucker
Jeffrey Vonhausen



KATHRYN PFLATZGRAFF
AUTOMOBILE MUSEUM FOR A
PRIVATE COLLECTOR
CONTINUOUS SPACE

Architecture

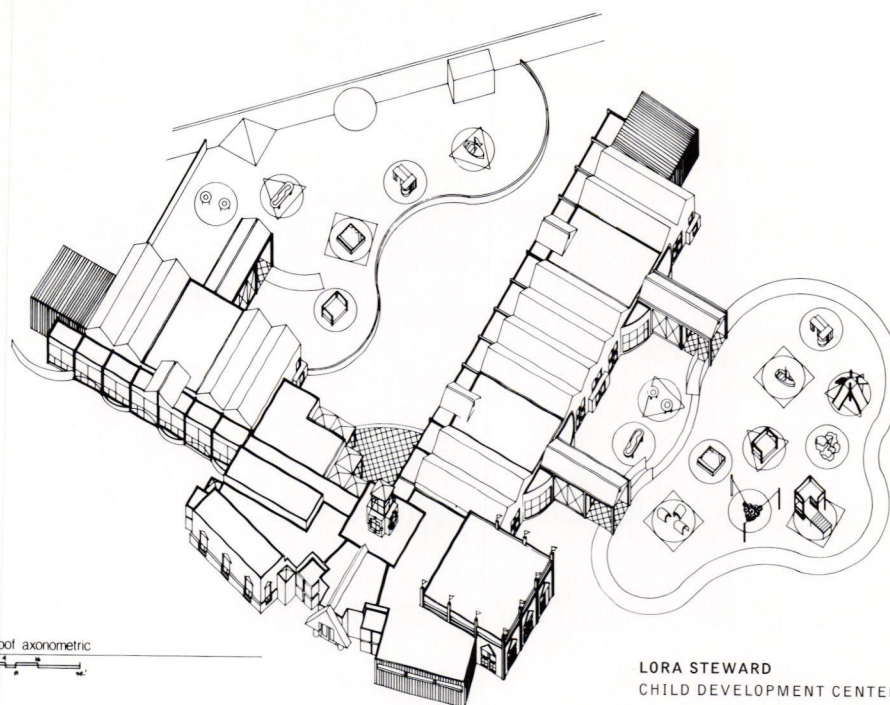
+ 600-001

ARC

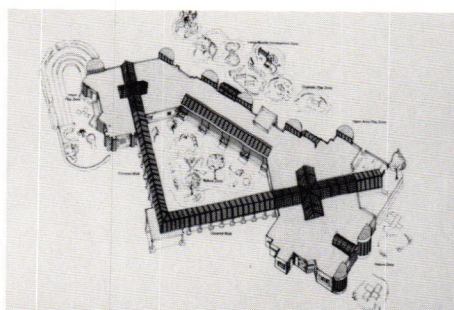
THE STUDIO EXPERIENCE EXAMINES ARCHITECTURE THROUGH THE DIRECT INVOLVEMENT OF THE CLIENT/USER IN DESIGN DECISION MAKING. COMMUNITY ARCHITECTURE, AS IT IS DESCRIBED, IS AN APPROACH TO SHAPING THE ENVIRONMENT THROUGH AN UNDERSTANDING OF THE PEOPLE WHO INHABIT THOSE ENVIRONMENTS.

THE THEME FOR THIS STUDIO IS LEARNING ENVIRONMENTS FOR CHILDREN. CHILD CARE FACILITIES, IN THE USA AND MANY OTHER COUNTRIES, ARE THE LEAST DEVELOPED, YET ONE OF THE MOST IMPORTANT BUILDING TYPES, CONSIDERING THE FIRST SIX YEARS ARE THE MOST FORMATIVE OF A PERSON'S LIFE. ALSO, WITH THE RAPID INCREASE OF WOMEN IN THE WORKFORCE,

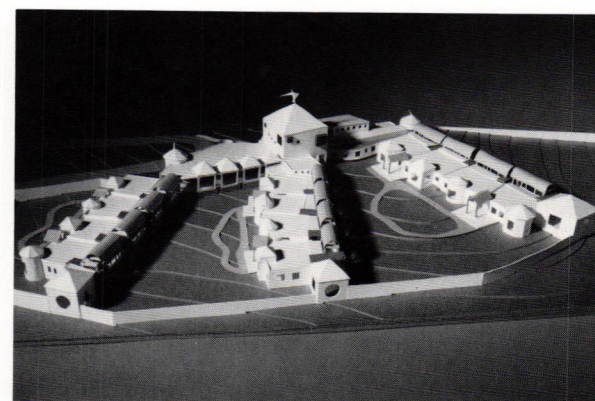
THE PRESSURE FOR QUALITY CENTERS WILL INCREASE. TO THIS END, WE EXPLORED AND PROPOSED DESIGN SOLUTIONS THAT WOULD ENHANCE CHILDREN'S DEVELOPMENTAL NEEDS, AND EXHIBIT THESE IDEAS AT CHILD CARE MEETINGS AND CONVENTIONS IN NORTH CAROLINA.



LORA STEWARD
CHILD DEVELOPMENT CENTER

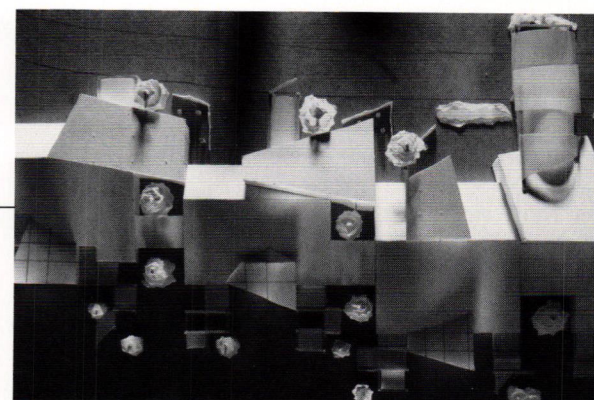


JACQUELINE LAVIGNE
CHILD DEVELOPMENT CENTER

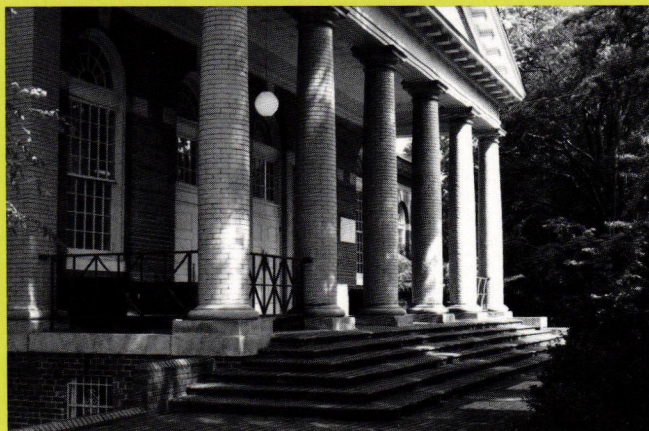


DEBORAH TURNER
CHILD DEVELOPMENT CENTER

Elizabeth Brody
Margaret Donovan
Jacqueline Freedman
Jacqueline Lavigne
Barak Olins
Nopadol Satayarak
David Shelton
Lora Steward
Deborah Turner

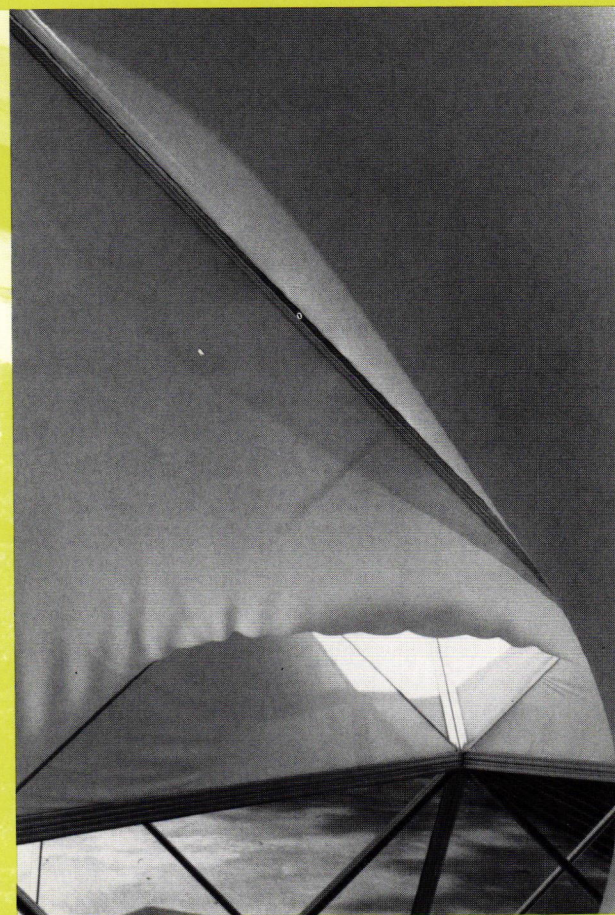
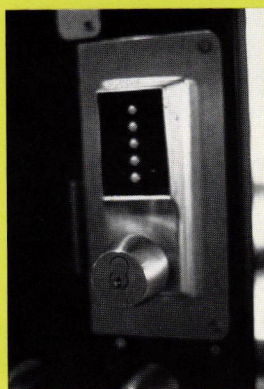


DAVID SHELTON
CHILD DEVELOPMENT CENTER



Design

DESIGN 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 FOR 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'S OFFERINGS AND FACULTY.



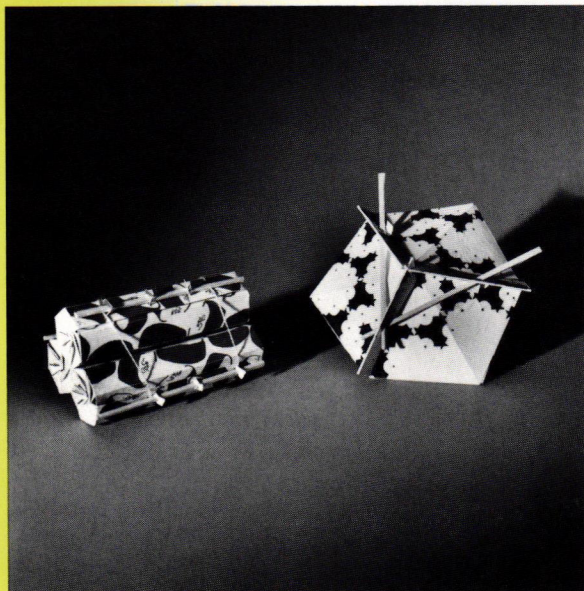


DURING THE SEMESTER THE STUDENTS EXPLORED COLOR AND LIGHT AS DESIGN TOOLS. AFTER AN INTRODUCTION TO COLOR THEORY, THE STUDENTS DID A NUMBER OF EXERCISES EACH FOCUSED ON SOME ASPECT OF COLOR PERCEPTION. THESE INCLUDE ISSUES OF DOMINANCE, SIZE,

Michael Pause

EDGE CONDITION, SCALE, ASSIMILATION, TEXTURE, AS WELL AS, SPONTANEOUS CONTRAST AND THE RELATIONSHIP OF COLOR TO FORM. DURING THE SECOND PART OF THE SEMESTER THE STUDENTS APPLIED THE VARIOUS COLOR CONDITIONS TO PROJECTS OF THEIR CHOICE.

Christopher Alexander
Allison Benner
Margaret Bennett
Rebecca Black
Bernard D'Aleo
Gina Grant
Jennifer Hastings
Elizabeth Hipps
Aimee Kandl
Erin Lambeth
Virginia Moore
Angela Reason
Christopher Sites
Cameron Smith
Tracy Bonharten
Jeffrey Weir
Kathleen Winstead



PHILIP MCKAY (L)
MAGGIE BENNETT (R)
TAKE OUT CONTAINERS

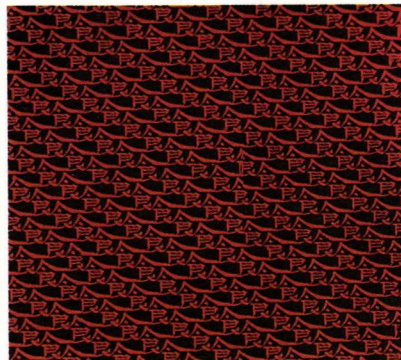
THROUGH A SERIES OF
DIRECTED PROJECTS, STUDENTS STUDIED THE FORM,
SPACE AND STRUCTURAL
COMPONENTS OF MODULAR
COMPOSITION. THEY WERE
CHALLENGED TO EXPAND THEIR
KNOWLEDGE OF FORM RELATIONSHIPS,
PATTERN SYSTEMS
AND VARIOUS METHODS OF
CONSTRUCTION IN ORDER TO
CREATE DYNAMIC PATTERNED
COMPOSITIONS IN A VARIETY
OF VISUAL FORMATS.

Design

+ 470-001

DN

Marianetta Porter

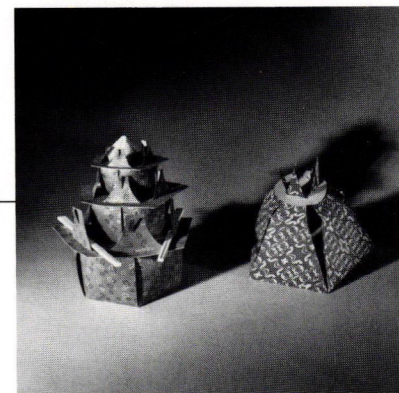


JENNIFER HASTINGS
PATTERN PRINT



GINNY SANFRATELLO
PATTERN

Margaret Bennett
Rebecca Black
Sandra Brady
Meliss Deal
Germaine Fodor
Kelly Garrett
Jennifer Hastings
Elizabeth Lundberg
Mary McBride
Michelle McCullough
Philip McKay
Virginia Moore
Virginia Sanfratello
John Slate
David Sullivan
Lisa Thigpen
Uyken Tran
Hillary Vandergast
Miranda Weeks



BECCA BLACK (L)
MIRANDA WEEKS (R)
TAKE OUT CONTAINERS

STUDENTS WERE ASKED TO SELECT AND INVESTIGATE A PARTICULAR PLACE THAT "HAS A STORY TO TELL." TIME WAS SPENT STUDYING THAT PLACE AND RECORDING OBSERVATIONS, RESPONSES, AND IDEAS. SKETCHBOOK/JOURNALS PLAYED A VITAL ROLE AS STUDENTS FAMILIARIZED THEMSELVES WITH THEIR PLACES THROUGH ON-SITE SKETCHES, MEMORY DRAWINGS, PHOTOGRAPHS, AND WRITTEN ENTRIES. THE SUMMATION OF THEIR INVESTIGATION WAS TO RESULT IN A SERIES OF ILLUSTRATIONS AND TEXT THAT THEY THEMSELVES AUTHORED TO BE PRESENTED IN EITHER EXHIBITION OR BOOK FORMAT.

THE OBJECTIVE OF THE STUDIO WAS TO STRENGTHEN THE STUDENT'S ABILITY TO EXPRESS IDEAS AND SPEAK VISUALLY THROUGH ILLUSTRATION. EMPHASIS WAS PLACED ON THE DEVELOPMENT OF EACH STUDENT'S PERSONAL VISION,

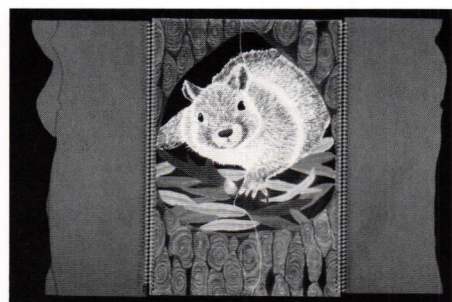
Susan Toplikar

SKILLS AND SENSITIVITY IN IMAGE-MAKING AND WRITING.

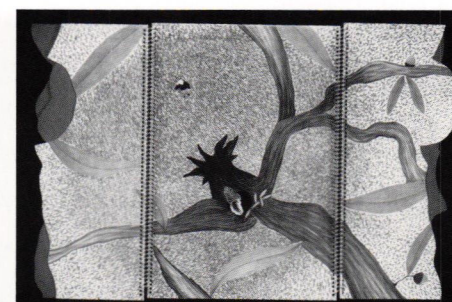
NO FEW SELECTED WORKS CAN FULLY REPRESENT THE REAL CONTENT AND EXPERIENCE OF THIS OR ANY OTHER STUDIO. IN THE WORDS OF THE POET IMAMU AMIRI BARAKA "HUNTING IS NOT THOSE HEADS ON THE WALL."



ROBIN JOHNSON
"TO WHAT END HAVE I COME"
OAKWOOD CEMETARY

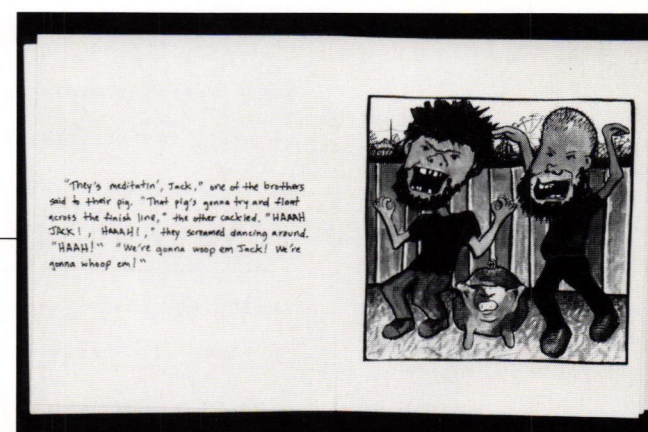


DENISE GOSSETT
"UNTITLED" BOOK SPREAD



DENISE GOSSETT
"UNTITLED" BOOK SPREAD

Con Belton
Margo Brookshire
Mark Brownie
Lynne Chesnek
Scott Craig
Jason Culbertson
Denise Gossett
Robin Johnson
Ginger Lancaster
Jamie Madison
Tim Pendergast
John Romano
Jason Seale
Jake Stephenson
Julie Walterhouse
Krista Williamson

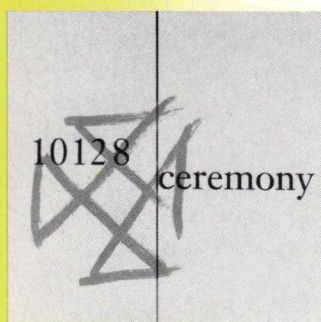


SCOTT CRAIG
"THE PIG RACE"
BOOK SPREAD

Design
+ 480-001
DN



DANTE HARPER
"CALLINECTES SAPIDUS"



KEVIN PETERSON
ALBUM COVER

CONDUCTED AS A SERIES
OF PROBLEMS DESIGNED TO
EXPLORE MATERIALS AND
TECHNIQUES OF SERIGRAPHY,
THE STUDIO ALLOWED EACH
STUDENT AN OPPORTUNITY TO
COMMUNICATE THEIR IDEAS
THROUGH MULTIPLE VISUAL
IMAGES. BOTH COMPUTER AND
PHOTOGRAPHIC IMAGES WERE
USED IN THE PROCESS OF
DESIGNING FINAL SOLUTIONS.
ALTHOUGH A CONSIDERABLE
AMOUNT OF TIME WAS SPENT
ON LEARNING COMPLEX
TECHNICAL INFORMATION,
GREAT EMPHASIS WAS PLACED
ON IMAGE CONTENT, INVEN-
TIVENESS, AND A FULLER

Charles Joyner

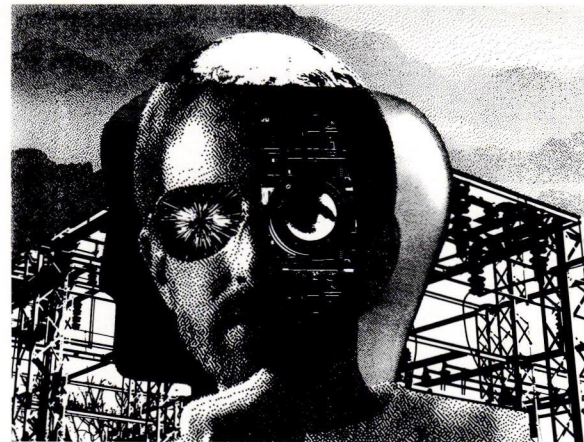
INVESTIGATION OF THE
PHOTOGRAPHIC SCREEN
PRINTING PROCESS. PRINT-
MAKING TECHNIQUES ARE
NECESSARY SUPPORTIVE
FRAMEWORKS AND SHOULD BE
MASTERED, HOWEVER OUR
MAJOR GOALS FOCUSED ON
DESIGNING PRINTS WORTHY
OF MULTIPLE IMAGES.



KARIN JOHNSON
SELF-PORTRAIT

Mary Bivens
Germaine Fodor
Dante Harper
Andrew Hoffman
William Huffines
Karin Johnson
Alicia Kratzer
Erin Lambeth
Kevin Peterson
Jason Seale
Christopher Sites
Julie Walterhouse

HOWIE HUFFINES
SELF-PORTRAIT



JASON SEALE
"FLIGHT OF LIFE"



Design
+ 400-001

THE TEXTILE AS ENVIRONMENT IS THE TOPIC FOR STUDY IN THE SPRING 1992 TEXTILE DESIGN STUDIO. THIS CONCEPT MAY BE BROADLY DEFINED AS ANY TEXTILE WHICH CONCEPTUALLY DEFINES OR ENCOMPASSES A SPECIFIC PLACE OR SPACE. THE CONCEPT IS ADDRESSED WITHIN THE CONTEXT OF THE FOLLOWING CONSIDERATIONS:

SCALE — MINIATURE TO LARGE SCALE.

SITE — INDOOR TO OUTDOOR/TO INCLUDE WEARABLES.

MATERIALS — NATURAL FIBERS/SYNTHETIC/FOUND OBJECTS.

TECHNIQUES — TRADITIONAL/EXPERIMENTAL/MIXED MEDIA.

FUNCTION — UTILITARIAN/FANTASY/TEMPORARY/PERMANENT/SPIRITUAL/CEREMONIAL.

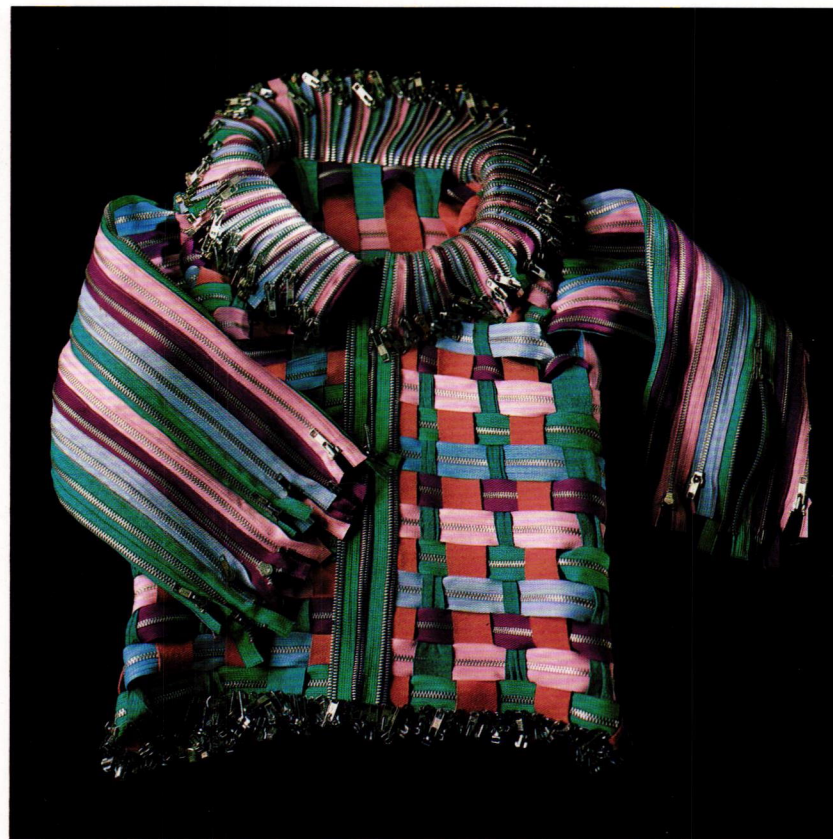
HISTORY — HISTORIC TEXTILE ENVIRONMENTS PROVIDE A BACKGROUND FOR CULTURAL ASSOCIATIONS.

Barbara Schulman



NANCY PENEFF
TORSO INSTALLATION

VIRGINIA SANFRATELLO
ZIPPER JACKET

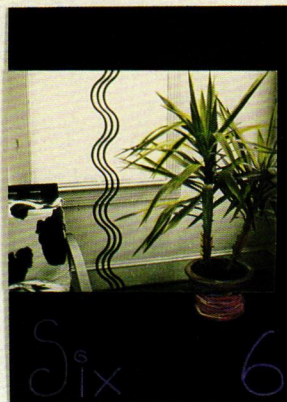


Maggie Bennett
Wendy Davis
Skip Elsheimer
Robin Foster
Denise Gossett
Beth Humphrey
Ginger Lancaster
Elizabeth Lundberg
Heather McBride
Ron Mathews
Nancy Peneff
Angela Reason
Ginny Sanfratello
Shannon Scarlett
Jennifer Slack
John Slate
David Sullivan
Uyken Tran
Miranda Weeks

ANGELA REASON
FOLDING SCREEN



ALLISON BENNER
DECK OF CARDS



THIS STUDIO WAS DESIGNED TO ALLOW STUDENTS THE OPPORTUNITY TO EXPLORE AND EXPLOIT THE DISCIPLINE OF DRAWING. THE VERSATILITY OF DRAWING CAN BE MANIFESTED IN SEVERAL WAYS; AS VARIED DEVELOPMENTAL STAGES IN THE DESIGN PROCESS OR AS THE END PRODUCT.

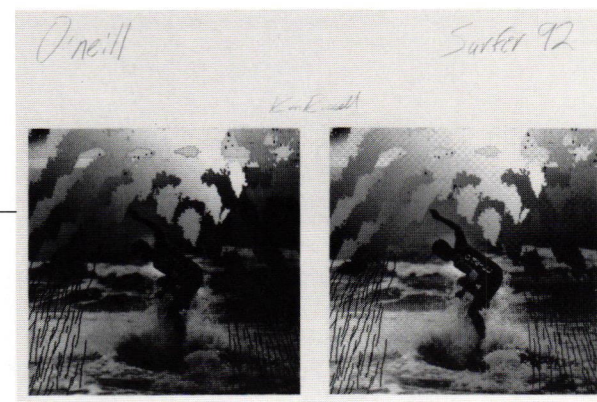
STUDENTS WERE CHALLENGED TO INTEGRATE THEIR IDEAS INTO SET COMPOSITIONAL STRUCTURES. THE MEDIUMS, DETERMINED BY STUDENTS' INTERESTS, WERE AS DIVERSE AS THE STUDENTS THEMSELVES AND RANGED FROM PASTELS TO COMPUTERS. FINALLY, THIS EXPERIENCE NOT ONLY ALLOWED DRAWING SKILL DEVELOPMENT, BUT ALSO PROVIDED A MUCH NEEDED RE-EXPOSURE TO THE FUNDAMENTALS OF DESIGNING.

Chandra Cox

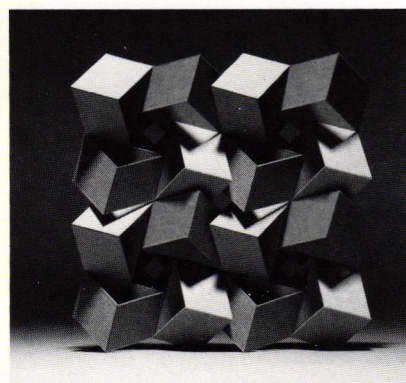
JAMIE MADISON
DREAM IMAGE PROJECT



Duffy Baum
Allison Benner
Robert Britson
Teddi Brown
Barbara Gregson
James Madison
Kenneth Russell
Stacy Waddell
Thomas Weiland
Kathleen Winstead



KEN RUSSELL
"SURFER '92"

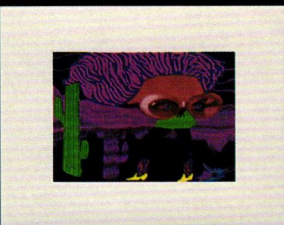


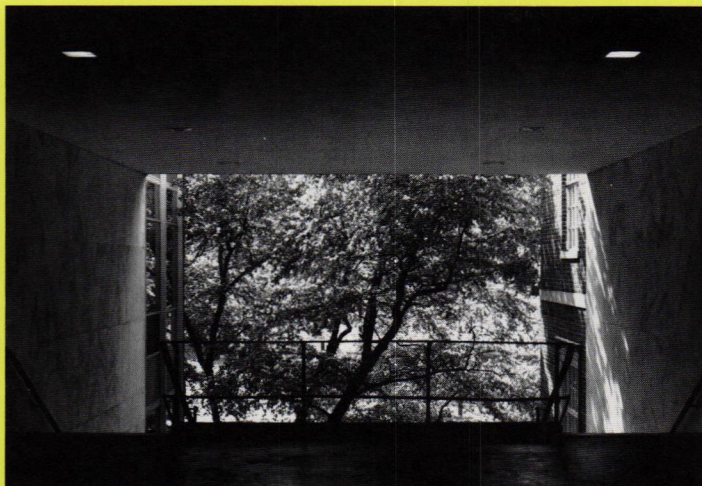
ERIC BRITSON
APPLIED GEOMETRY: FRONT

Design
+ 480-001

DDN

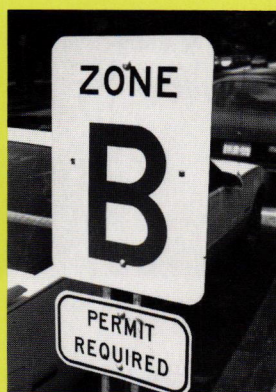
TEDDI BROWN
COMPUTER DRAWINGS



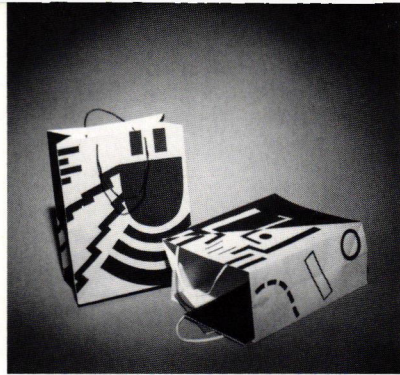


Graphic Design

GRAPHIC DESIGN IS CONCERNED WITH COMMUNICATION THROUGH THE USE OF VERBAL AND VISUAL MESSAGES. GRAPHIC DESIGN EMBODIES A WIDE RANGE OF ACTIVITIES INCLUDING PUBLICATION DESIGN, EXHIBITION DESIGN, CORPORATE COMMUNICATIONS, PACKAGING DESIGN AND SIGNAGE DESIGN. STUDENTS LEARN TO SOLVE COMMUNICATION PROBLEMS AND PRESENT INFORMATION, CONCEPTS, AND ATTITUDES CLEARLY AND EXPRESSIVELY. EMPHASIS IS PLACED ON THE DESIGN OF PRINTED MATERIALS AS WELL AS ELECTRONIC FORMATS. STUDENTS APPLY THEIR SKILLS IN MANY PROFESSIONAL SITUATIONS INCLUDING CORPORATE DESIGN OFFICES, GRAPHIC DESIGN FIRMS, ADVERTISING AGENCIES, AND GOVERNMENTAL AGENCIES.



HEATHER HENSLEY (L)
STEVE WILLIAMS (R)
SHOPPING BAG DESIGNS



GD 400-001 IS AN INTRODUCTION TO THE VISUAL PRINCIPLES, LANGUAGE, AND HISTORICAL PRECEDENCE OF GRAPHIC DESIGN.

STUDY ADDRESSES ORGANIZATIONAL, PERCEPTUAL, AND EXPERIENTIAL FACTORS RELATIVE TO TWO-DIMENSIONAL FORM.

EMPHASIS IS PLACED ON COMPOSITIONAL STRUCTURE, VISUAL TRANSLATION, AND FORM ANALYSIS.

BY WORKING ON A SERIES OF PROBLEMS, STUDENTS LEARN ANALYTICAL, SYSTEMATIC, AND INTUITIVE APPROACHES TO FORM GENERATION AND PROBLEM-SOLVING. STUDENTS DEVELOP A VISUAL VOCABULARY OF FORM NEEDED TO EFFECTIVELY COMMUNICATE CONCEPTS, IDEAS, AND

Kermit Bailey

EMOTIONS. THE STUDY OF DESIGN HISTORY, CULTURAL INFLUENCE, AND CONTEMPORARY DESIGN ISSUES IS AN INTEGRAL PART OF THE STUDIO EXPERIENCE. THROUGH THE FURTHERING OF CONSCIOUS SEEING AND UNDERSTANDING, CONFIDENCE IS DEVELOPED.



CHRIS RHYNE
ZEN SPIRITUALITY POSTER



SON-HUI KIM
ESKIMO SCULPTURE POSTER



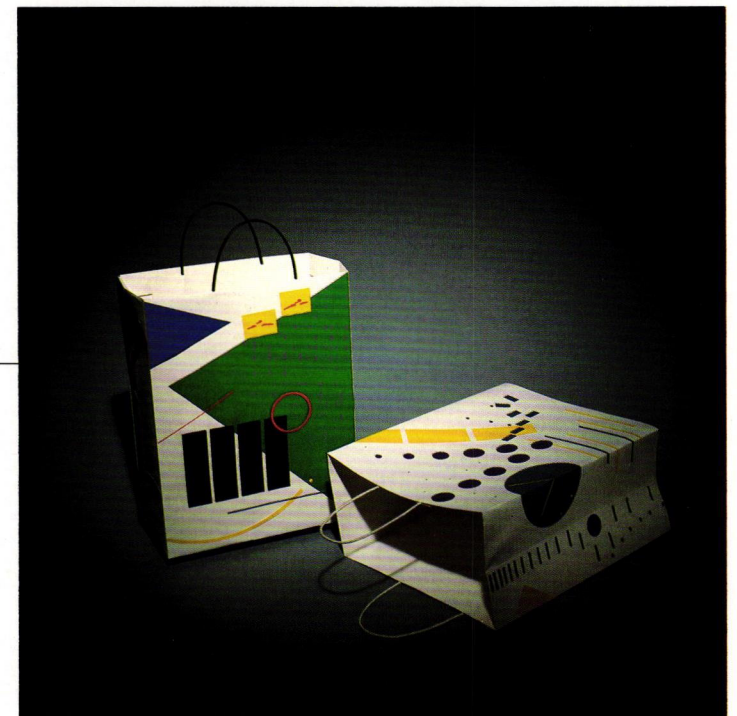
SUSAN GOODALL
DOGON TRIBE OF AFRICA
POSTER

Meredith Brickell
Kristi Drum
Carol Finley
Susan Goodall
Meredith Griffith
Shelley Gruendler
Heather Hensley
Son-Hui Kim
Victoria Maier
Christopher Rhyne
Gina Thompson
Steven Williams

Graphic Design

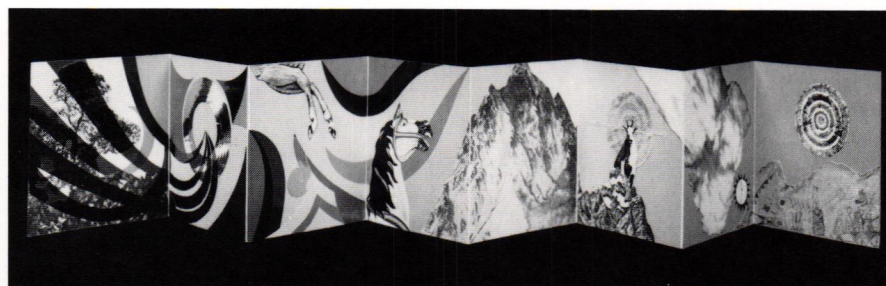
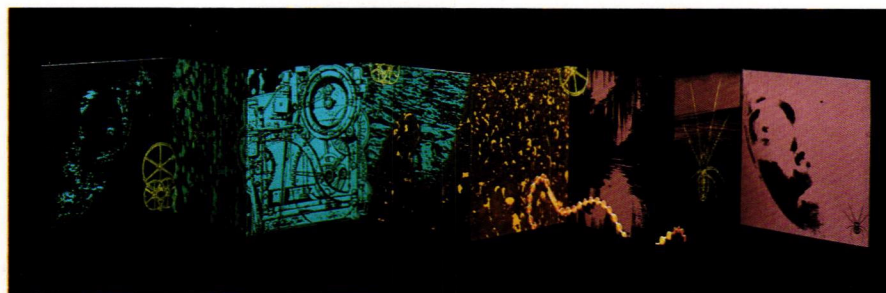
+ 400-001

GD

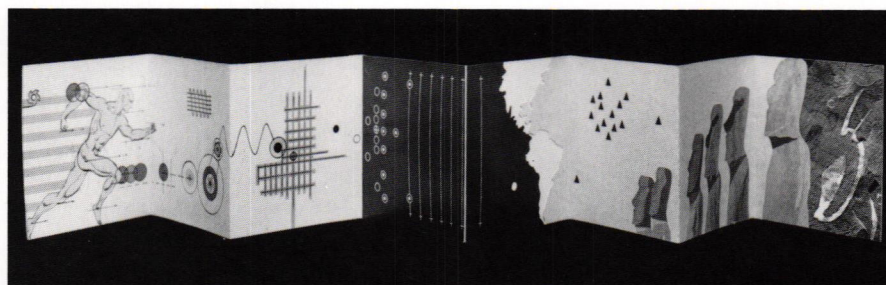


CAROL FINLEY (L)
GINA THOMPSON (R)
SHOPPING BAG DESIGNS

TRACY MARION
JOURNEY PROJECT



ROBYN WEIR
JOURNEY PROJECT



ADAM SMITH
JOURNEY PROJECT

Brian Allen
Kristi Best
Anne Bolling
Patricia Brezny
Kelli Brookshire
Bryon Cuomo
Rita Gangwal
Ina Herrin
Tracy Marion
Maureen McCord
Karen Muller
Kevin Peterson
Charles Samuels
Adam Smith
Jeffrey Weir
Robyn Weir
David Wofford



CHUCK SAMUELS
HEARING PROTECTION POSTER

STUDENTS DESIGN (CRE-
ATE) AS A PRODUCT OF THEIR
CULTURE, SEEING AND
THINKING WITHIN THAT
LIMITED CONTEXT. WE MUST
NURTURE AN UNDERSTANDING
OF THESE LIMITS IN ORDER
TO MOVE BEYOND THEM.
DESIGN IS NOT CREATED IN
THE STUDIO — IT IS CREATED
FROM THE OUTSIDE IN. THE
IMPLICATION OF WHAT STU-
DENTS CREATE HAS MEANING
BEYOND THEMSELVES.

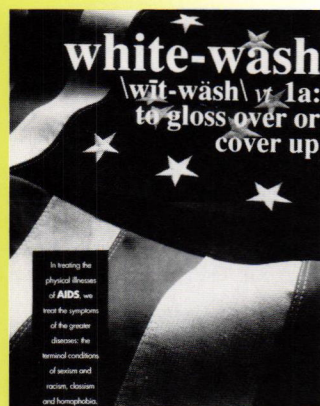
THE STUDIO EXPERIENCE
OFFERS STUDENTS IMPORTANT
OPPORTUNITIES:

— TO LAY A FOUNDATION
FOR THEIR SKILLS AND
VISION IN ORDER TO IDEN-
TIFY AND DEFINE PROBLEMS
AS WELL AS TO SOLVE THEM.
— TO OPEN A DIALOGUE OF
THE HISTORICAL DEVELOP-
MENT OF DESIGN, AND DIS-
CUSS CURRENT DESIGN ISSUES
WHILE EXPLORING NEW
TECHNOLOGIES.

Joani Spadaro

— TO ENLIGHTEN THE
INTANGIBLE (THE MARK OF
THE HAND, THE SEARCH
FOR ORDER AND POETRY) IN
BOTH DESIGN AND ART.

PROJECTS INCLUDED A
POSTER CONCERNED WITH AN
ISSUE OF SAFETY AND A
JOURNEY FROM THE FAMILIAR
TO THE UNKNOWN.

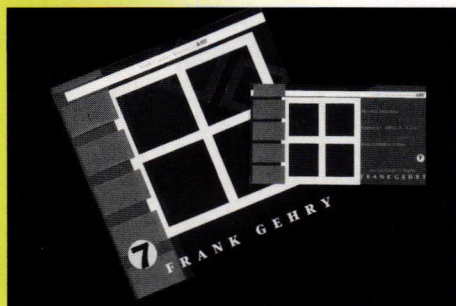


JEFF WEIR
AIDS AWARENESS POSTER

Graphic Design

400-002

GD



TONYA BREWINGTON
INVITATION: FRANK GEHRY

THE TRACK THREE GRADUATE STUDIO IS A TRANSITIONAL STUDIO FOR STUDENTS WITH UNDERGRADUATE DEGREES IN DISCIPLINES OTHER THAN GRAPHIC DESIGN. THE STUDIO IS DESIGNED TO HELP STUDENTS ACQUIRE A THEORETICAL AND PRAGMATIC UNDERSTANDING OF DESIGN COMMUNICATION ISSUES AND APPLICATIONS.

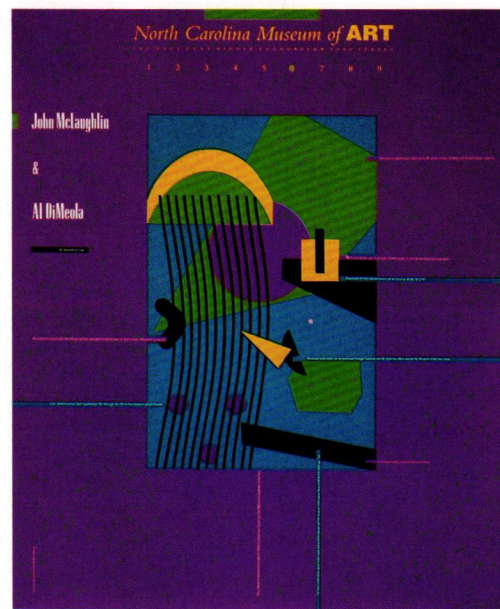
THE PROJECTS ILLUSTRATED HERE EXPLORED THE NEED TO ESTABLISH CONTINUITY OVER A SERIES OF FORMATS (POSTER, INVITATION, GALLERY GUIDE, ETC.) USING THE NC MUSEUM OF ART AS A CLIENT WITH SUBJECT MATTER BASED ON EARLIER EXERCISES.

Steve Ater

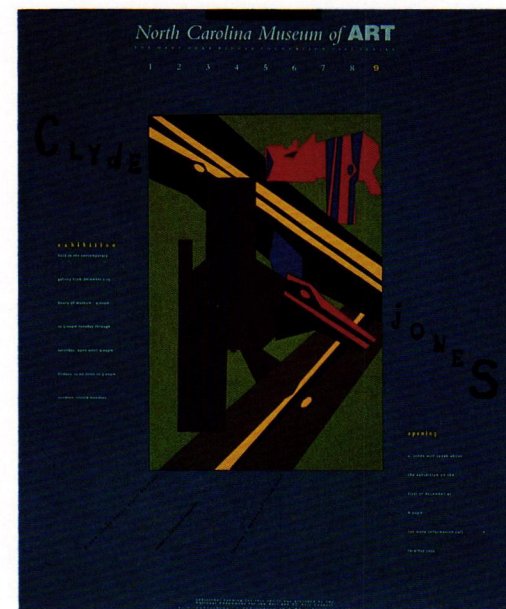
Graphic Design

+ 400-003

GD



JEFF ROONEY
NC MUSEUM OF ART POSTER



CATIE SHOEMAKER
NC MUSEUM OF ART POSTER

Carole Bohn
Tonya Brewington
Natalie Buda
Deborah Conner
Julie Jacobs
Jeffrey Rooney
Hwawon Shim Kim
Catie Shoemaker
Bongkoch Triswasdi



BONGKOC TRISWASDI
INVITATION: BAUHAUS CRAFTS

THE FOCUS OF THIS JUNIOR LEVEL STUDIO IN GRAPHIC DESIGN WAS TO EXPLORE ISSUES OF SIGNIFICATION AND MEANING AS THEY RELATE TO TAILORING VISUAL COMMUNICATION FOR SPECIFIC AUDIENCES.

STUDENTS SELECTED ONE OF FIVE ISSUES FOR A POSTER DESIGN PROBLEM: ENCOURAGING PEOPLE TO WEAR SEAT BELTS; EDUCATING PEOPLE ABOUT AIDS; PROMOTING GENDER, RACIAL, OR ETHNIC EQUALITY; DISCOURAGING THE USE OF DRUGS; AND PROMOTING CONSERVATION AND ENVIRONMENTAL RESPONSIBILITY.

STUDENTS WERE THEN ASSIGNED AN AUDIENCE FOR WHOM THE COMMUNICATION WAS TO BE DESIGNED.

STUDENTS WERE ASKED TO DESIGN (5) 4' x 8' EXHIBITION PANELS ILLUSTRATING HOW PHYSICAL, TECHNOLOGICAL, SOCIAL, AND / OR CULTURAL CONTEXT

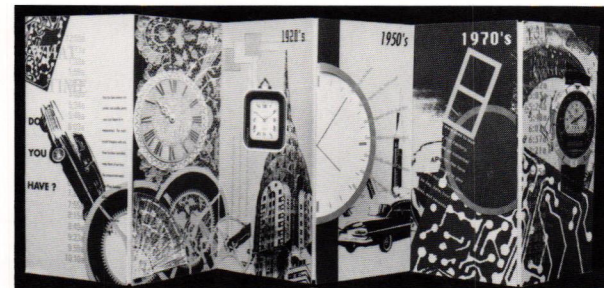
Meredith Davis

SHAPE THE HISTORICAL DESIGN OF AN OBJECT. FIVE BENCHMARK SOLUTIONS IN THE EVOLUTION OF THE OBJECT WERE SELECTED. EMPHASIS WAS PLACED ON DEFINING THE FORMAL CONNECTIONS BETWEEN THE CHOSEN OBJECT AND ITS ENVIRONMENT.

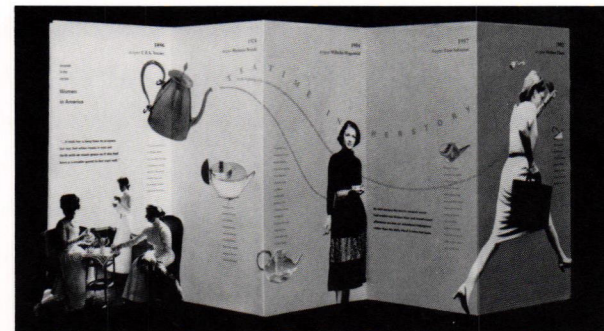


ALICIA KRATZER
SEXUAL HARRASSMENT POSTER

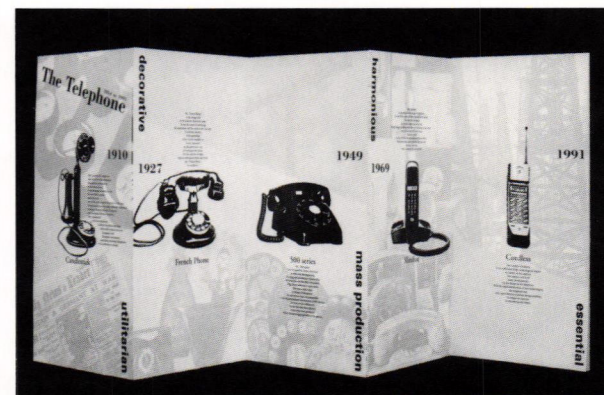
Susanne Avery
Susannah Bentley
Nelson Blackwell
John Bone
Beth Carroll
Christopher Corwin
James Deskevich
Carey Disney
Stephanie Ellison
Carrie Harris
Karin Johnson
Forrest King
Alicia Kratzer
William Marshall
William Massey
Elizabeth McGee
Christopher McLachlan
Richard Moon
Amy Nance
Caprice Patterson
David Rice
Cameron Smith
Leigh Wall
Bradley Watkins
Bradley Workman



CHRIS CORWIN
TIMEPIECES EXHIBITION
PANELS



CHRISTOPHER McLACHLAN
TEAPOT EXHIBITION PANELS



FORREST KING
TELEPHONE EXHIBITION PANELS



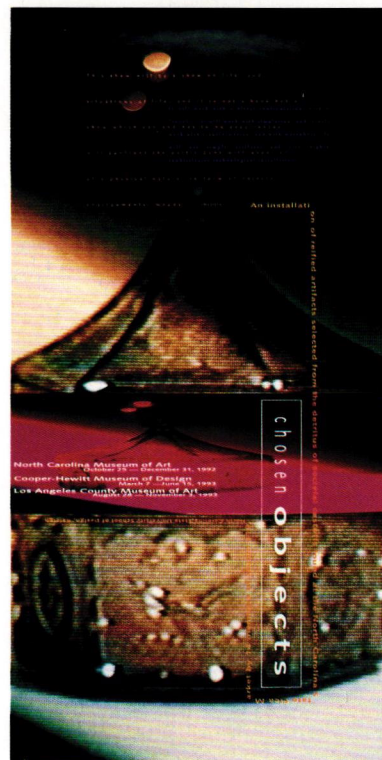
CORBETT MARSHALL
AIDS AWARENESS POSTER

CHOSEN OBJECTS AND BLUE RIDGE ROAD FROM K-MART TO CRABTREE, BECAME THE GENERATIVE FRAMES FOR AN ARCHEOLOGICAL EXAMINATION OF RECENTLY CAST-OFF CULTURAL CHARDS COUPLED WITH A CLOSE READING OF A PERSONALLY SELECTED SITE (INSTITUTIONAL SERVICE) WITHIN AN URBAN ARTERY, ITSELF A CHANGING CULTURAL ARTIFACT.

EACH RESEARCHER'S MISSION WAS TO PERSONALLY SIGHT AND TO CHOOSE A MUTE PRESENCE FROM THE NON-HIERARCHIAL FOREST OF OBJECTS AT THE N.C. STATE FLEA MARKET; TO AUTHOR PAST AND FUTURE FICTIONAL HISTORIES (THE PRESENT BEING *REAL*) OF THE OBJECT'S POSSESSORS; TO CHARACTERIZE THE OBJECT'S DESIGN AESTHETIC, TO ELEVATE THE OBJECT'S

Austin Lowrey

DENOTATIVE/CONNOTATIVE, FUNCTIONAL, DECORATIVE, SYMBOLIC, AND FETISHISTIC ROLES WITHIN ITS VARIED LIVELIHOODS; AND FINALLY TO REIFY THE OBJECT UPON A PEDESTAL/SHELF OR BENEATH A VITRINE AS AN "OBJECT OF DESIRE" WITHIN A MUSEUM INSTALLATION.

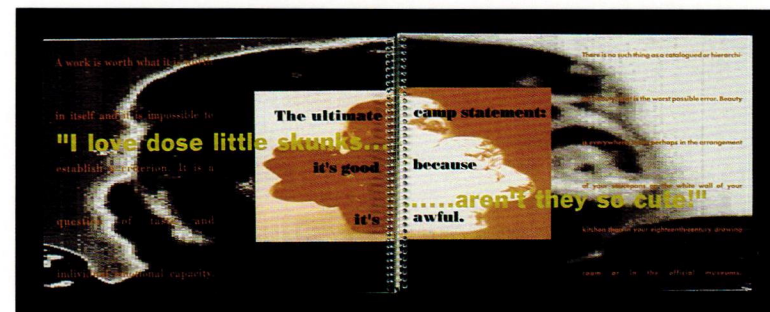


AMY GUSTINCIC
CHOSEN OBJECTS POSTER

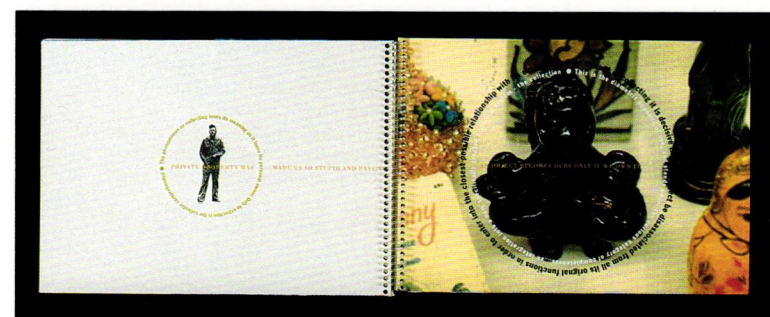
Meredith Baker
Regina Barnhill
Jennifer Blackman
Amy Gustincic
Gary Kula
John Murph
Angela Norwood
Kelly Pappas
Daryl Pittman
Reginald Ransdell
Kenneth Russell
Courtney Smith
Mark Weddington
Kirsten Wienand



COURTNEY SMITH
CHOSEN OBJECTS BOOK



MARK WEDDINGTON
CHOSEN OBJECTS BOOK

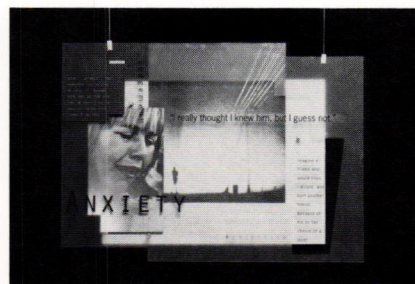


THE FIRST PROJECT WAS DEVELOPED TO EXPLORE (MICHEL FOUCAULT'S "ARCHEOLOGY") THE HISTORY OF IDEAS AS A LATERAL FIELD OF EXPLORATION TIED TO CHANGING SOCIAL PERCEPTIONS RATHER THAN SPECIFIC EVENTS. THE FINAL PHASE OF THE PROJECT MANIFESTED ITSELF AS A CUBIC VOLUME ENCOURAGING NON-LINEAR GRAPHIC SEQUENCE AND FLOW IN THREE DIMENSIONS.

THE SECOND PROJECT EXTENDED THE INVESTIGATION OF NON-LINEARITY OF SEQUENCE THROUGH THE FORMAT OF THE POST CARD. THIS PROJECT IS IDEOLOGICALLY DEPENDENT ON JACQUES DERRIDA'S OBSERVATIONS ON THE POST CARD AS A FORM WHICH DOES NOT ESTABLISH A SENSE OF "FRONT OR BACK, HERE OR THERE, NEAR OR FAR, THE PLATO OR THE SOCRATES, RECTO OR VERSO."

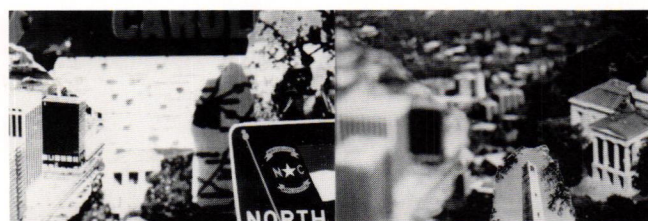
Andrew Blauvelt

THE THIRD PROJECT WAS CONSTRUCTED AROUND THE NOTION OF "ALTERNATIVE HISTORIES." IN THIS PROJECT STUDENTS WERE ASKED TO A GIVE A VOICE TO THOSE ISSUES WHICH ARE TRADITIONALLY EXCLUDED FROM THE MAINSTREAM DISCOURSE OF WESTERN SOCIETY.



MICHAEL SHEA
INSTALLATION PANELS
"HOMOPHOBIA"

David Giles
Edward Irvine
Jackie Johnson-Hawkins
Kathleen Kincaid
Elizabeth Koonts
Tonya Locke
Sandra Newville
Michael Shea
Daniel Stillion
Janet Todd
Kenneth Zirkel



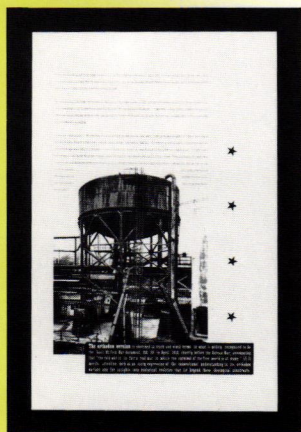
KEN ZIRKEL
"POST CARD" PROJECT



LISA KOONTS (L)
MUSICAL COUNTERCULTURES
NED IRVINE (R)
FERTILITY



SANDY NEWVILLE
"POST CARD" PROJECT



TIM MOORE
CHOMSKY'S *DETERRING DEMOCRACY*
BOOK REDESIGN



THIS STUDIO IS THE
CONTINUATION OF AN INTRO-
DUCTION TO GRAPHIC DESIGN
WHICH PLACES AN EMPHASIS
ON STUDYING THE PRINCI-
PLES OF VISUAL LANGUAGE.

STUDENTS APPLY INITIAL
CONCEPTS REGARDING VISUAL
LITERACY TO INCREASINGLY
COMPLEX DESIGN PROBLEMS IN
A VARIETY OF FORMATS.

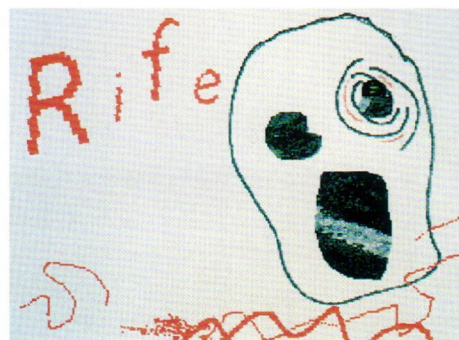
ILLUSTRATED HERE ARE
EXAMPLES OF SUCH AP-
PLICATIONS. ONE A REDESIGN
FOR NOAM CHOMSKY'S BOOK
DETERRING DEMOCRACY AND
ANOTHER A COMPUTER ANIMA-
TION SEQUENCE PROMOTING
SAFER SEX PRACTICES FOR
YOUNGER AUDIENCES.

Steve Ater

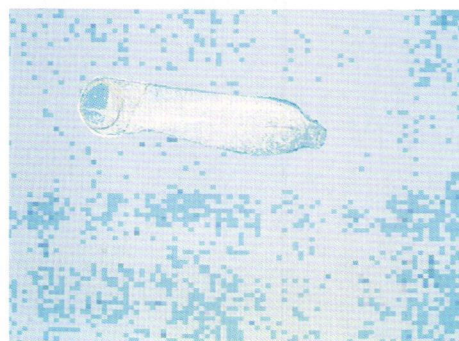
Graphic Design

+ 400-001

GD



INA HERRIN
SAFER SEX AWARENESS
COMPUTER ANIMATION STILLS

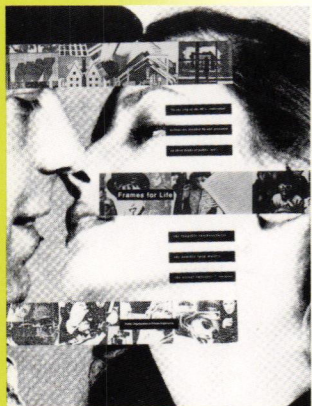


Emory Ball
Kelli Brookshire
Bryon Cuomo
John Damelio
Kristi Drum
Carol Finley
Rita Gangwal
Susan Goodall
Heather Hensley
Ina Herrin
Maureen McCord
Timothy Moore
Karen Muller
Adam Smith
Gina Thompson
Steven Williams



TIM MOORE
"MY UNVANQUISHED AMERICA"
BOOK SPREAD

"THE IMAGE AFTER ALL
HAS THE LAST WORD" -
ROLAND BARTHES



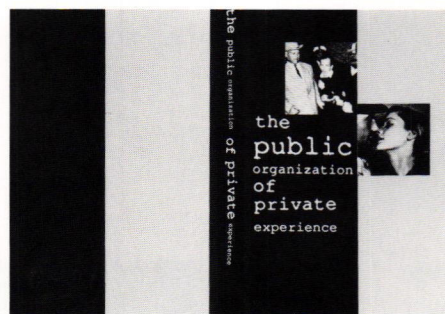
MEREDITH BRICKELL
"FRAMES FOR LIFE" POSTER

THE THEME FOR THIS
STUDIO WAS INSPIRED BY DIA
CENTER FOR THE ARTS'
DISCUSSIONS IN CONTEMPORARY CULTURE SERIES ... IN
PARTICULAR A SHORT TEXT
SUPPLIED BY ARTIST VITO
ACCONCI: *FRAMES FOR LIFE:
THE PUBLIC ORGANIZATION OF
PRIVATE EXPERIENCE*.
ACCONCI CONTENTS THAT IN
THE CITY OF THE 90S
INDIVIDUAL ACTIONS ARE
FRAMED BY AND GROUNDED ON
THREE KINDS OF "PUBLIC
ART": THE TANGIBLE (ARCHI-
TECTURE), THE AUDIBLE
(POP MUSIC), AND
THE VISUAL (MOVIES).

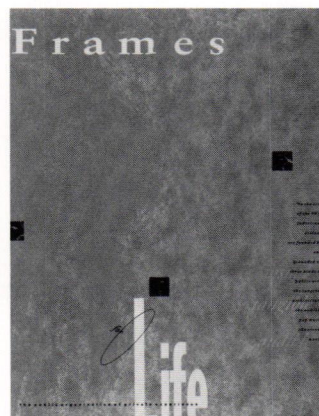
SINCE THE CAMERA IS OUR
MOST NATURAL FRAMING

Austin Lowrey

DEVICE, OUR ATTENTION WAS
NOT DRAWN TO GENERATING
PHOTOGRAPHS BUT TO EXAMIN-
ING EXISTING PHOTOGRAPHS
AS CULTURAL ARTIFACTS,
ALONG WITH THEIR APPLICA-
TION TO A VARIETY OF
DESIGN CONTEXTS. EACH
STUDIO PARTICIPANT APPRO-
PRIATED AN IMAGE EXEMPLARY
OF ONE OF ACCONCI'S THREE
CATEGORIES.



CHUCK SAMUELS
BOOK COVER DESIGN



SON-HUI KIM
"FRAMES FOR LIFE" POSTER



CHRIS RHYNE
"FRAMES FOR LIFE" POSTER

Brian Allen
Kristi Best
Anne Bolling
Meredith Brickell
Marguinia Brookshire
Meredith Griffith
Shelley Gruendler
Jennifer Hastings
Son-Hui Kim
Victoria Maier
Elizabeth McGee
Sarah Redpath
Christopher Rhyne
Charles Samuels
Robyn Weir
David Wofford

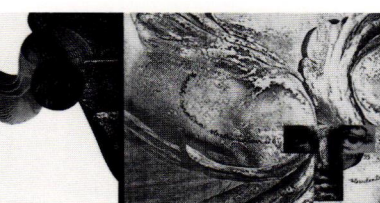


SARAH REDPATH
"FRAMES FOR LIFE POSTER"

Graphic Design

+ 400-002

GD



SUSAN FORE
NCSU FRESHMAN ORIENTATION
BOOK COVER

THE TRACK THREE GRADUATE STUDIO IS A TRANSITIONAL STUDIO FOR STUDENTS WITH UNDERGRADUATE DEGREES IN DISCIPLINES OTHER THAN GRAPHIC DESIGN. THE STUDIO IS DESIGNED TO HELP STUDENTS ACQUIRE A THEORETICAL AND PRAGMATIC UNDERSTANDING OF DESIGN COMMUNICATION ISSUES AND APPLICATIONS.

THE CLASS WAS ASKED TO DESIGN A SYSTEM OF MATERIALS TO BE USED FOR NCSU FRESHMAN ORIENTATION. IN DOING SO, THEY LEARNED THE SPECIFICS OF DESIGN RELATIONSHIPS: TO COMBINE VISUAL ELEMENTS SO THE PARTS KEEP THEIR INDIVIDUAL CLARITY, AS THEY WORK TOGETHER TO FORM A RICHER WHOLE.

THE MEMORY PROJECT WAS A THEORETICAL PROJECT TO

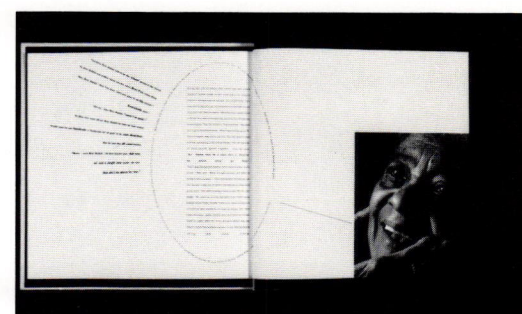
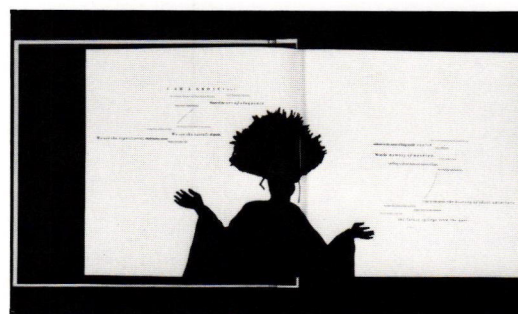
Joani Spadaro

CREATE A VISUAL/VERBAL HISTORY OF A MEMORY. TO DESIGN A PIECE BASED ON A MEMORY, AND TO EXPLORE ITS USE IN DEFINING A PERSONAL HISTORY, BY CREATING A PARALLEL TO THE PRESENT. TO VISUALIZE AN EVENT IN TIME AND THE 'TRACE' THAT THE EVENT HAS LEFT.



JULIE JACOBS
HISTORY OF MEMORY PROJECT:
MNEUMONIC DEVICES

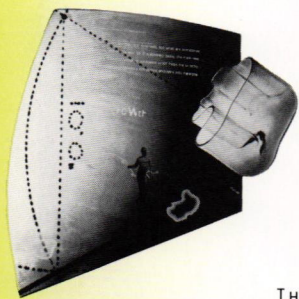
TONYA LOCKE
HISTORY OF A MEMORY PROJECT:
BOOK SPREADS



Tonya Brewington
Natalie Buda
Deborah Conner
Susan Fore
Julie Jacobs
Toyna Locke
Jeffery Rooney
Catharine Shoemaker
Bongkoch Triswasdi



NATALIE BUDA
HISTORY OF A MEMORY



JACK GATLIN
ARCHITECTURAL INTERPRETATION:
ALVAR AALTO

THE PROJECTS COMPLETED
IN THIS STUDIO WERE GIVEN
TO EXPLORE THE CONCEPTS OF
"IDENTITY" IN BOTH PER-
SONAL AND CORPORATE ARENAS
IN THE HOPES THAT SUCH AN
EXPLORATION MIGHT PROVOKE
A REASSESSMENT OF PRECON-
CEIVED NOTIONS CONCERNING
THE ELEMENTS OF A CORPO-
RATE IDENTITY AND THE
CHARACTERISTICS WHICH
DEFINE SOMEONE'S PERSONAL,
DESIGN IDENTITY.

THE STUDENTS WERE ASKED
TO DEFINE A NEED FOR A
CORPORATE IDENTITY SYSTEM
EITHER IN TERMS OF REDE-
SIGNING AN EXISTING
IDENTITY OR IN DEFINING
A NEW, MUCH-NEEDED SERVICE
OR INSTITUTION.

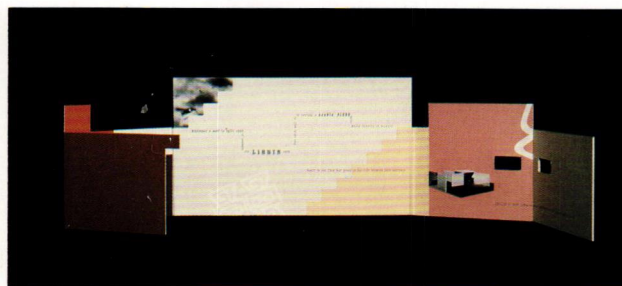
A SIMULTANEOUS AND SEC-
ONDARY PROJECT ASKED THE
Andrew Blauvelt

STUDENTS TO RESEARCH THE
WORK AND WORKING METHOD OF
A SIGNIFICANT ARCHITECT
AND TO CONSTRUCT A PIECE
BASED ON THEIR RESEARCH.
STUDENTS WERE ASKED TO
CREATE PIECES WHICH
EXPLAINED THE ARCHITECT'S
PROCESS, INFLUENCES, AND/
OR PHILOSOPHY.

Graphic Design

+ 400-004

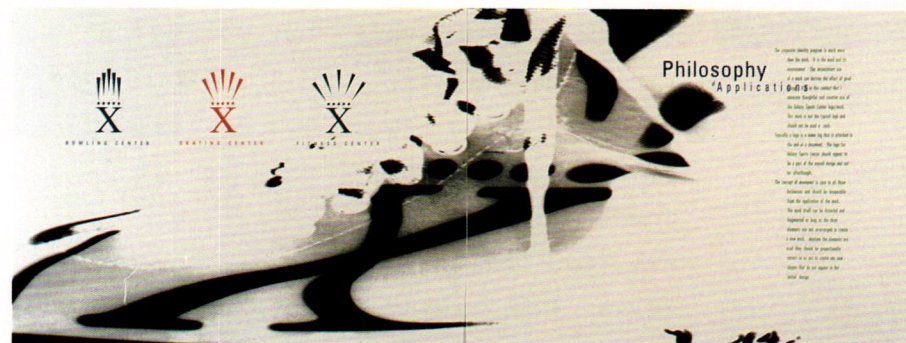
GD



ANNABELLE GOULD
ARCHITECTURAL INTERPRETATION:
LUIS BARRAGAN

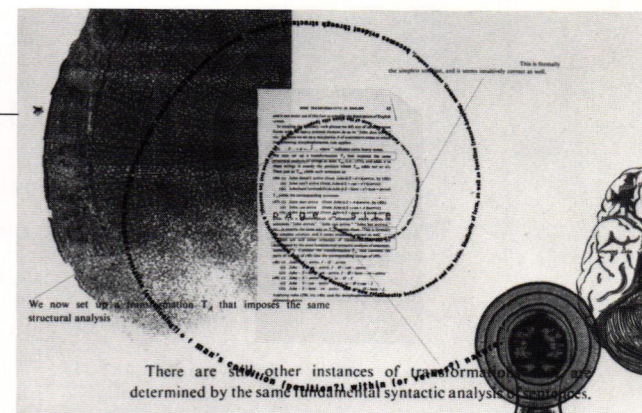


JACK GATLIN
CORPORATE IDENTITY MANUAL:
RAIL TRANSPORTATION



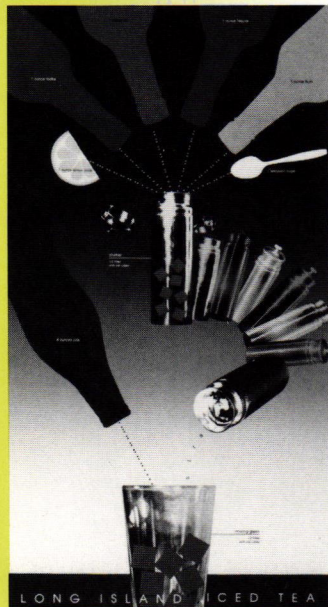
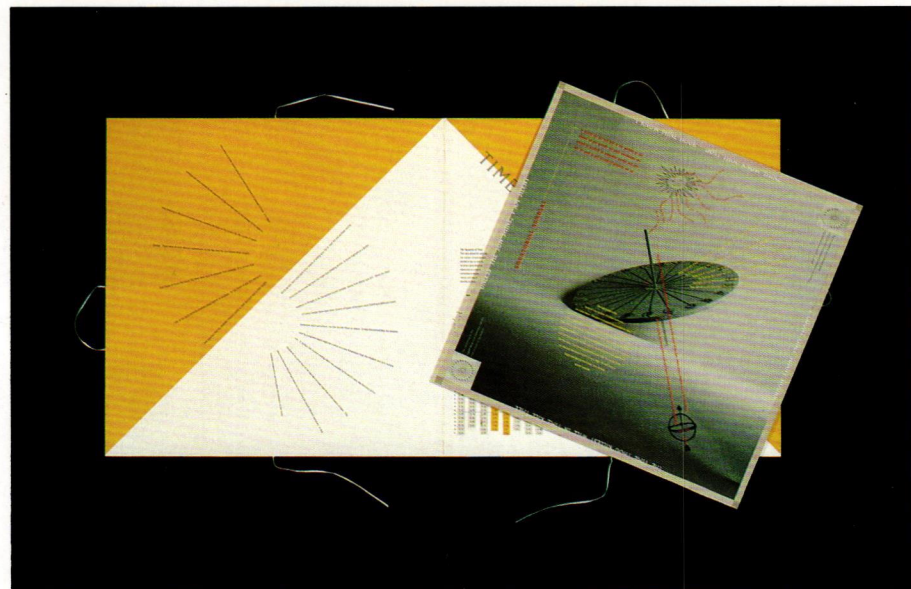
FORREST KING
CORPORATE IDENTITY MANUAL:
GALAXY SPORTS CENTER

Susanne Avery
Beth Carroll
Christopher Corwin
Jack Gatlin
Annabelle Gould
Forrest King
Richard Moon
Caprice Patterson
Bradley Watkins



CAPRICE PATTERSON
ARCHITECTURAL INTERPRETATION:
PETER EISENMAN

AMY GUSTINCIC
DIAGRAMMATIC REPRESENTATION:
EQUATORIAL SUNDIAL



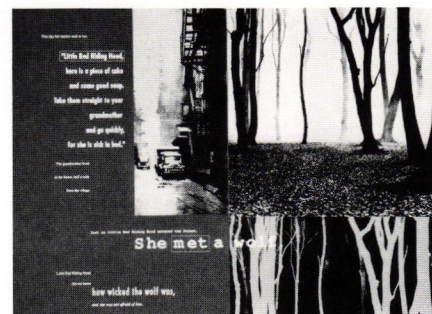
GREY BLACKWELL
DIAGRAMMATIC REPRESENTATION
POSTER: LONG ISLAND ICE TEA

THE FINAL STUDIO IN GRAPHIC DESIGN ENCOURAGES STUDENTS TO EXPLORE SELF-INITIATED AS WELL AS GROUP ASSIGNED COMMUNICATION DESIGN PROBLEMS. AN INVESTIGATION OF SPECIFIC INTERESTS RELATIVE TO PERSONAL GOALS, PROFESSIONAL PRACTICE, AND CURRENT DESIGN DISCOURSE ARE EMPHASIZED.

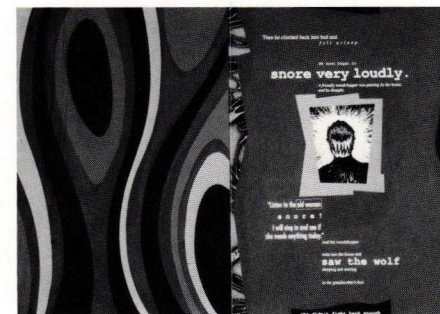
A PRIMARY FOCUS OF STUDY FOR THE 1992 SENIOR GRAPHIC DESIGN STUDIO INVOLVED ISSUES OF DIAGRAMMATIC REPRESENTATION. STUDIO MEMBERS WERE CHALLENGED TO DIAGRAM A PROCESS, EVENT IN TIME, MOVEMENT IN SPACE, ETC. ISSUES OF RELEVANCY REQUIRED RESEARCH IN VISUAL STYLES OF REPRESENTATION, CONNOTATIVE/DENOTATIVE VALUE OF TY-

Kermit Bailey

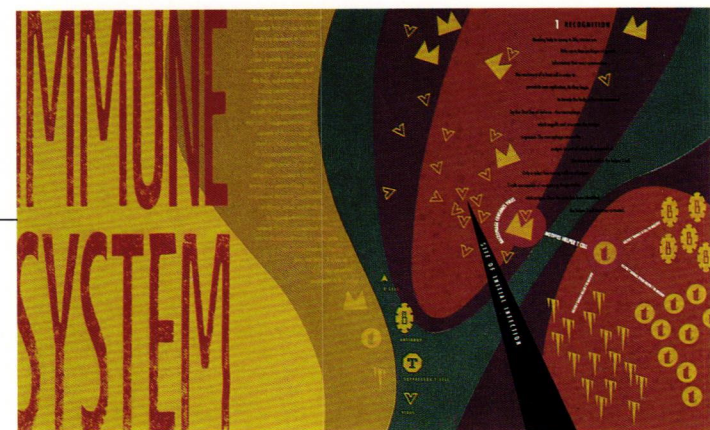
POGRAPHY AND THE SEMIOLOGY OF COLOR. SELF-INITIATED PROBLEM TOPICS INCLUDED; AN ILLUSTRATED BOOK PARALLELING THE STORY OF "LITTLE RED RIDING HOOD" AND THE ACT OF RAPE, ENVIRONMENTAL AWARENESS POSTERS, AND A LITERARY ARTS MAGAZINE.



JOHN MURPH
"PARALLELS OF LITTLE RED RIDING
HOOD & RAPE"
BOOK SPREADS



Regina Barnhill
Jennifer Blackman
Nelson Blackwell
Stephanie Ellison
Melissa Graham
Amy Gustincic
Mary Humphrey
John Murph
Angela Norwood
Kelly Pappas
Reginald Ransdell
David Rice
Sara Solomon
Leigh Wall
Mark Weddington
Kirsten Wienand



JOHN MURPH
DIAGRAMMATIC REPRESENTATION:
IMMUNE SYSTEM (DETAIL)

Graphic Design

+ 400-005

GD

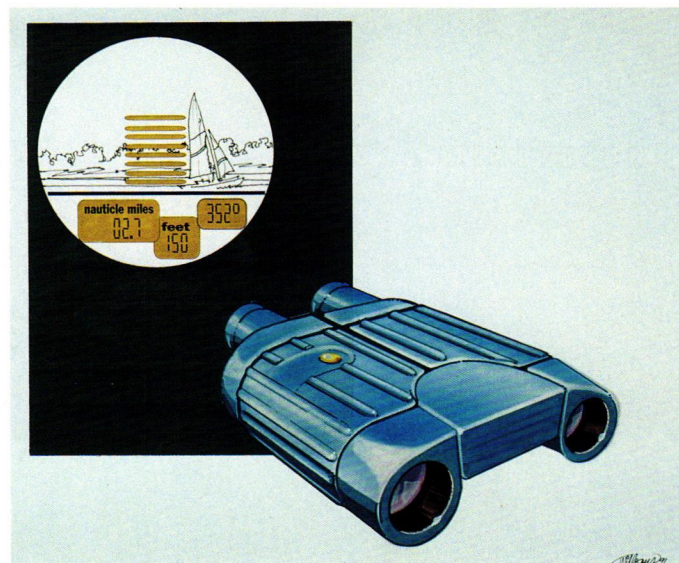
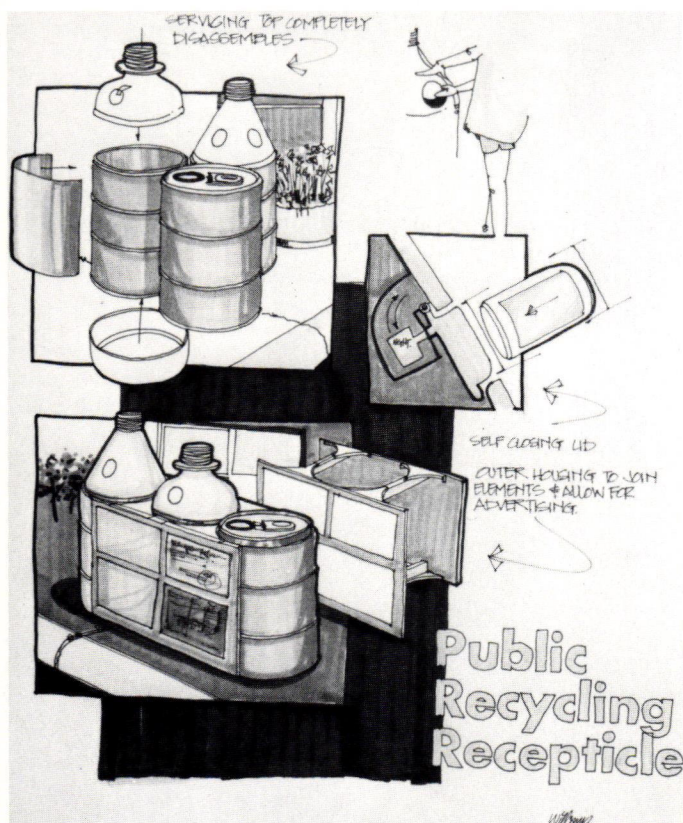


Industrial Design

INDUSTRIAL DESIGN IS CONCERNED WITH THE DESIGN OF MAN-MADE PRODUCTS AND THEIR RELATIONSHIP TO PEOPLE AND THE ENVIRONMENT. THE CURRICULUM PREPARES STUDENTS FOR CAREERS IN PRODUCT RE-SEARCH, DEVELOPMENT AND DESIGN, PROVIDING A STRONG BACKGROUND IN PROBLEM IDENTIFICATION, PROBLEM-SOLVING METHODS, COMMUNICATION SKILLS AND THE NATURE OF MATERIALS AND PROCESSES. THE EMPHASIS IS ON THE PRODUCT DESIGNER'S RESPONSIBILITY IN ENHANCING THE QUALITY OF HUMAN LIFE, AS STUDENTS LEARN TO CONSIDER THE EFFECTS OF A PRODUCT FROM CONCEPTION THROUGH PRODUCTION TO EVENTUAL END USE.



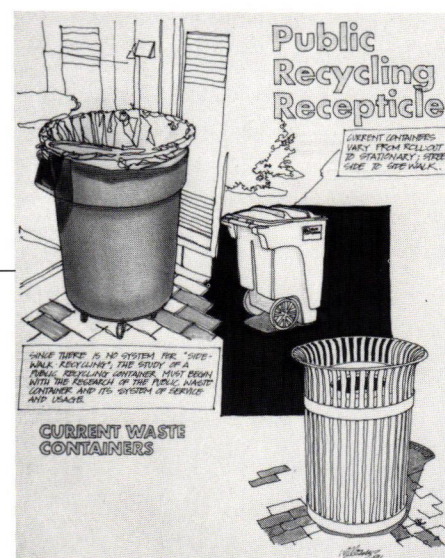
MATT WILLIAMS
RECYCLING SYSTEM



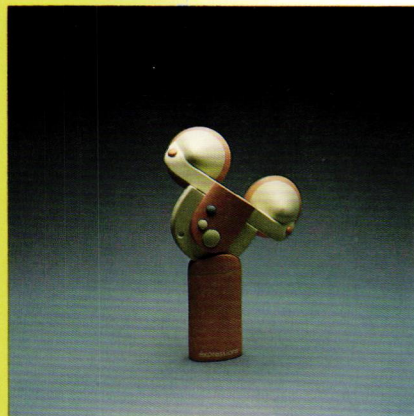
MATT WILLIAMS
NAUTICAL BINOCULARS

"INDUSTRIAL DESIGN/
MULTI DISCIPLINARY DESIGN
STUDIO. INDIVIDUAL
PROJECTS"
Vincent Foote

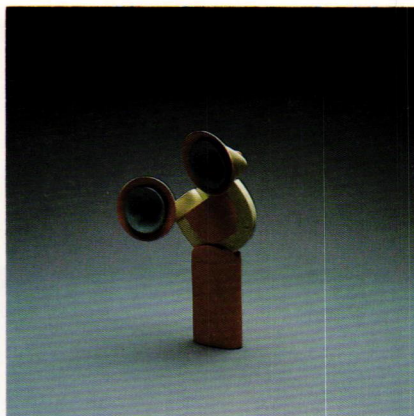
Angie Bell
Laurence Brykman
Michael Cotton
Samuel Fulcher
Mark Gildersleeve
Ronald Mathews
James McClure
Stephanie Perry
Timothy Snowber
Matthew Williams



MATT WILLIAMS
RECYCLING SYSTEM

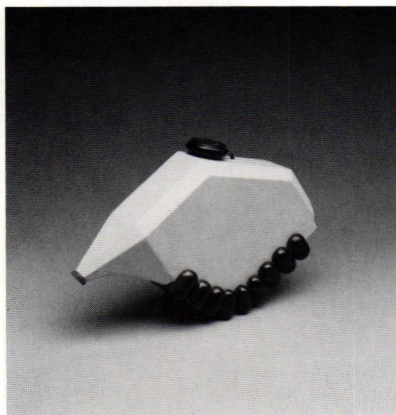


KAREN KRAUS
BREAST PUMP

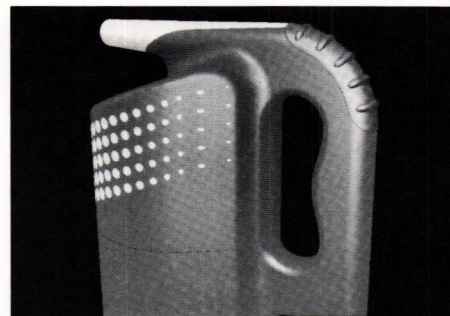


THE INTENT OF THE
PROJECT IS TO EXPLORE THE
CLASSICAL ELEMENTS (HU-
MORS) OF EARTH, FIRE,
WATER AND AIR IN RELATION
TO EXISTING PRODUCTS AND
TO DETECT POTENTIAL
PROBLEMS THAT HAVE NOT
BEEN SOLVED, EFFECTIVELY
OR INNOVATIVELY. EACH
STUDENT EXPLORED AND
INTERPRETED A PARTICULAR
ELEMENT IN REGARDS TO
CONTEMPORARY LIFE AND ITS
DEMANDS, THEN DESIGNED A
PRODUCT IN RESPONSE TO
THESE NEEDS.

Haig Khachatoorian



SHELLIE BRIDGES
LIQUID DISPENSER

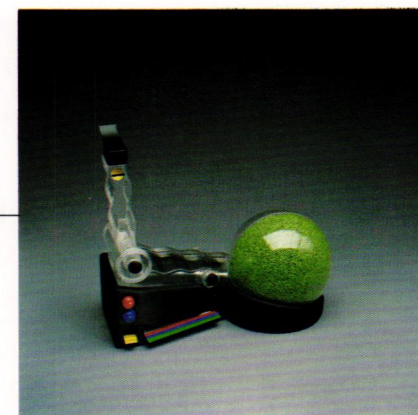


CHARLES BUCKNER
FIRE EXTINGUISHER-C.A.D.



CHARLES BUCKNER
FIRE EXTINGUISHER

Shellie Bridges
Charles Buckner
Phillip Campbell
William Dawes
Joseph Fulghum
Paul Katz
John Koenig
Karen Kraus
Robert Lauer
James Livingston
Zachary Lyon
Mark Tucker
Mark Tung
Wayne Woolsey

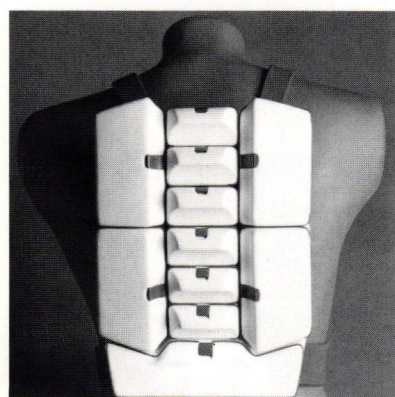


PAUL KATZ
WATER CONSERVATION SCIENCE KIT

Industrial Design

+ 400-003

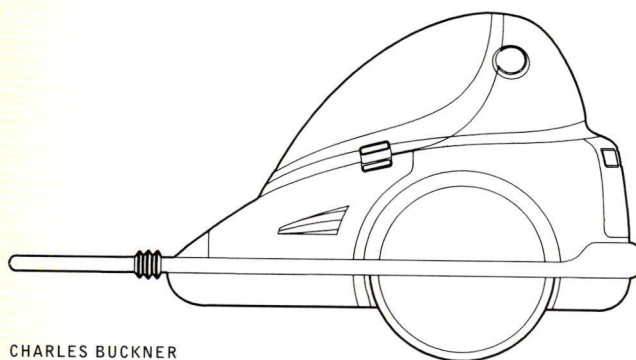
D



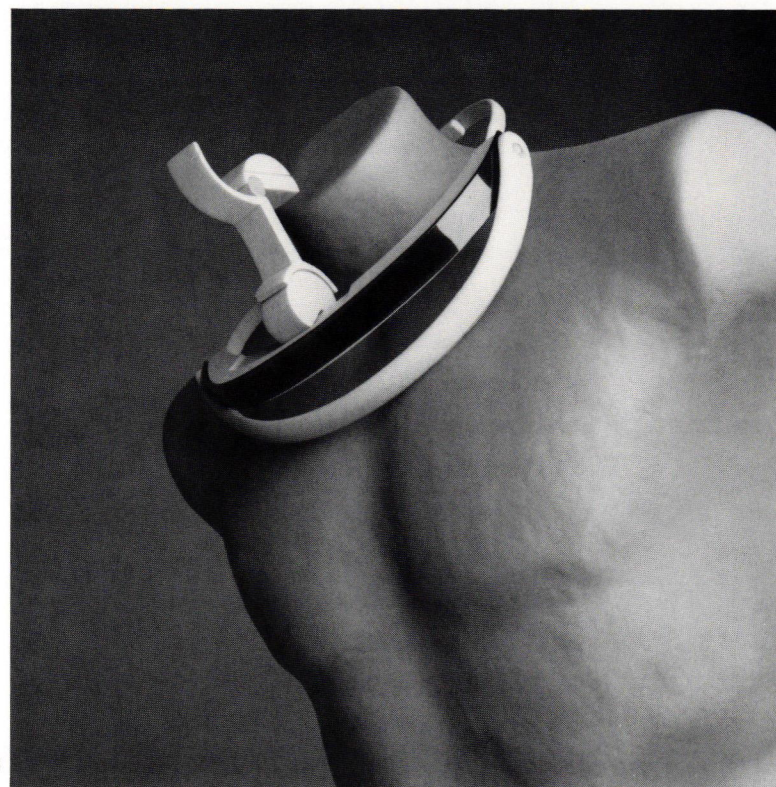
DAVID BECK
"EMERGENCY PAK"

THE THEME OF THE
PROJECT IS - GLOBAL NEEDS/
INDIVIDUAL VISIONS. IT IS
AN INVESTIGATION INTO THE
REALM OF BASIC HUMAN NEEDS
AS APPLIED TO ALTERNATIVE
TRANSPORTATION MODES;
DISASTER AND EMERGENCY RE-
LIEF; ASSISTIVE TECHNOLO-
GIES FOR DIFFERENTLY-ABLED
PERSONS; AND APPLICATION
OF NEW PROCESSES IN TERMS
OF MATERIALS AND MANUFAC-
TURING. THE STUDENTS
COLLECTED VARIOUS DATA,
DEFINED THEIR PROBLEMS AND
DEVELOPED DESIGN STRATE-
GIES FOR INNOVATIVE
SOLUTIONS.

Haig Khachatoorian

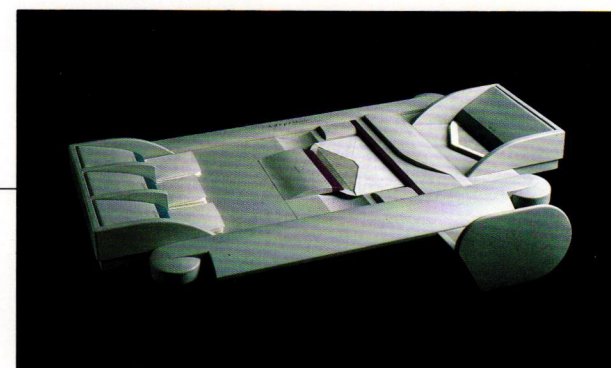


CHARLES BUCKNER
"BICYCLE TRAILER"

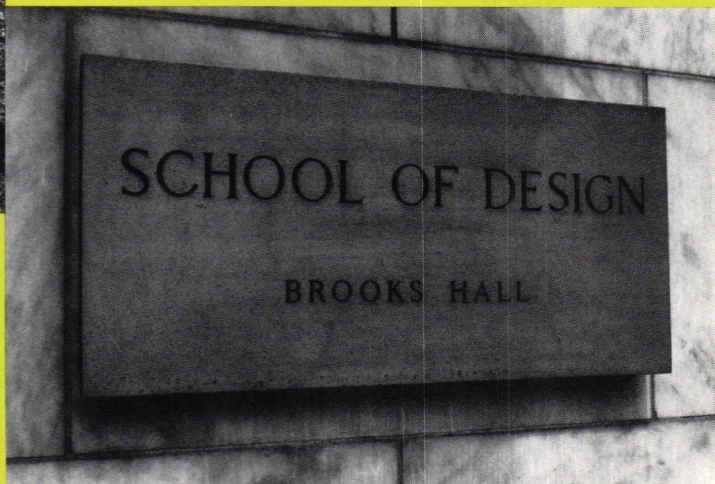
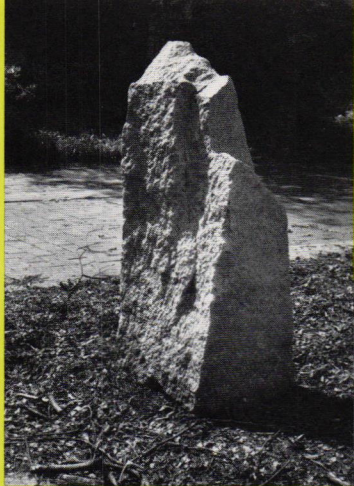


KAREN KRAUS
"CHIN PUT"

David Beck
Jill Bowling
Hayley Brinkman
Charles Buckner
Phillip Campbell
Vincent Haley
Paul Katz
Karen Kraus
Robert Lauer
Geoffrey McGhee
John Ritter



VINCE HALEY
"ADEPT MAILER"



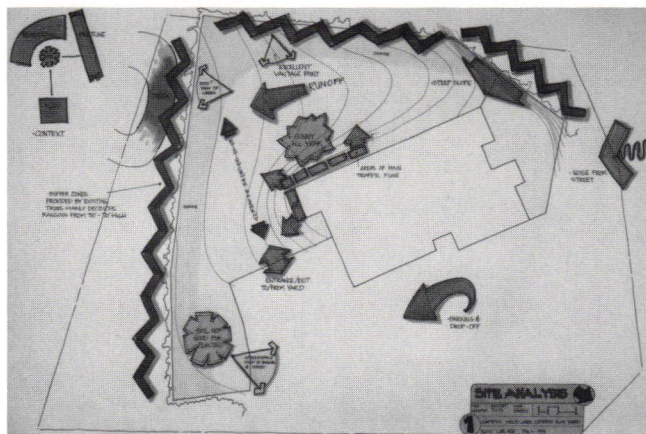
Landscape Architecture

LANDSCAPE ARCHITECTURE EMBODIES A WIDE VARIETY OF DESIGN ACTIVITIES CONCERNED WITH SHAPING, PRESERVING, AND ENHANCING THE ENVIRONMENT. LANDSCAPE ARCHITECTS WORK AT A WIDE RANGE OF SCALES FROM THE DESIGN OF SMALL URBAN COURTYARDS AND PLAZAS TO THE DESIGN OF REGIONAL OPEN SPACES AND RECREATIONAL SYSTEMS. THE UNDERGRADUATE PROGRAM IN LANDSCAPE ARCHITECTURE INCLUDES COURSES IN NATIVE AND ORNAMENTAL PLANTS, PLANT ECOLOGY, SITE ENGINEERING, AND LANDSCAPE ARCHITECTURE HISTORY AS WELL AS DESIGN AND CONSTRUCTION MATERIALS AND METHODS. THE SUCCESSFUL PRACTICE OF LANDSCAPE ARCHITECTURE REQUIRES THE MERGING OF BOTH NATURAL AND BEHAVIORAL SCIENCE INFORMATION THROUGH THE MEDIA OF DESIGN TO CREATE ENVIRONMENTS WHICH ARE ECOLOGICALLY RESPONSIBLE, AND SOCIALLY AND AESTHETICALLY FULFILLING.

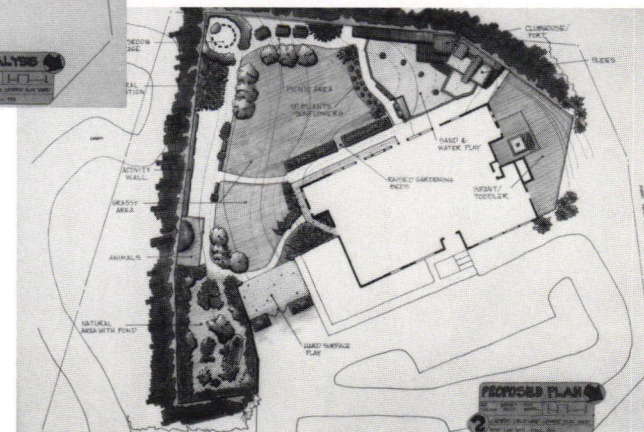


THIS STUDIO FOCUSED ON THE INTEGRATION AND UNDERSTANDING OF HUMAN BEHAVIOR AS IT RELATES TO THE DESIGN ENVIRONMENT. DURING THE SEMESTER, STUDENTS WORKED ON A NUMBER OF DESIGN PROBLEMS DEALING WITH THE INTERACTION OF PEOPLE WITH THEIR ENVIRONMENT AND SPECIFICALLY FOCUSING ON CHILDREN'S ENVIRONMENTS AND HOW THEY CAN CONTRIBUTE TO A CHILD'S DEVELOPMENT. ONE OF THE MAJOR PROJECTS FOR THIS SEMESTER WAS THE DESIGN OF A COURTYARD AREA FOR THE EXISTING NORTH CAROLINA STATE UNIVERSITY DAY CARE FACILITY. ONE OF THE UNIQUE CONSTRAINTS PLACED UPON THIS PROJECT WAS THE FACT THAT THE CURRENT FACILITY MAY BE CHANGING LOCATION IN THE FUTURE AND WHATEVER WAS DESIGNED AND INSTALLED SHOULD EITHER BE RECYCLABLE OR MOVEABLE TO A NEW LOCATION. CONTACT WITH A REAL CLIENT WAS A MAJOR PART OF THIS STUDIO.

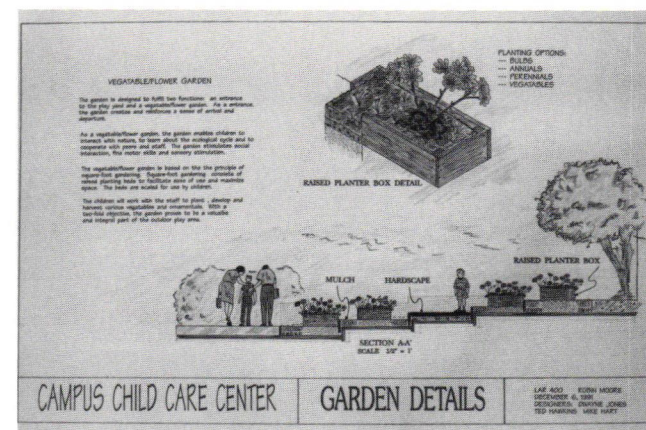
Timothy Bender
Deborah Campbell
Denise Chaplick
William Cook
Brittney Euliss
Ryan Harrell
Michael Hart
Ted Hawkins
Catherine Hayes
Charles Jones
John Myrick
John Otten
Mary Pigford
Sherry Pilafian
Melanie Proctor
Laura Schroeder
Michael Schulman
Vicki Sutton



BRITNEY EULISS
MIKE SCHULMAN
CHILD CARE CENTER



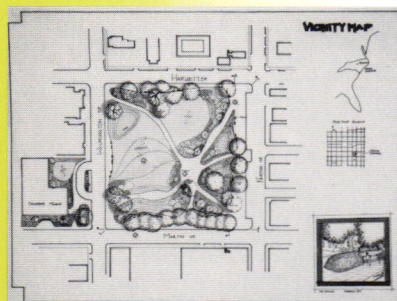
BRITNEY EULISS
MIKE SCHULMAN
CHILD CARE CENTER



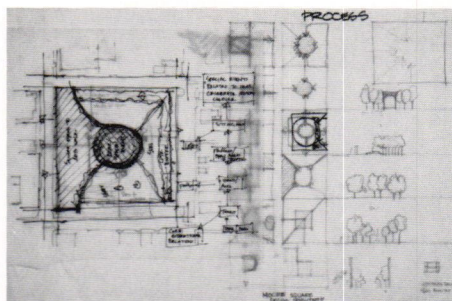
DWAYNE JONES, TED HAWKINS,
MIKE HART
CHILD CARE CENTER



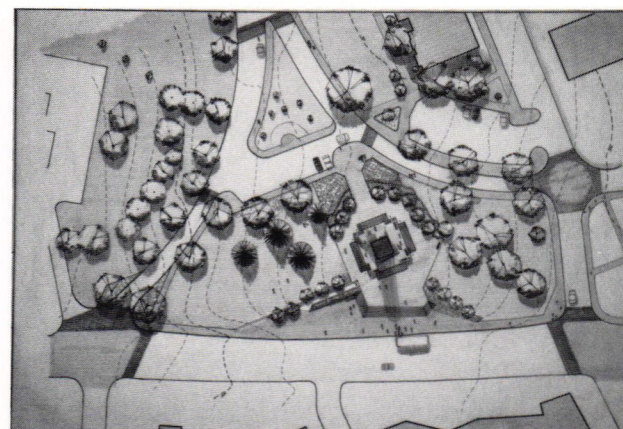
JOHN MYRICK, DENISE CHAPLICK,
MELANIE PROCTOR, MARY ANN
PIGFORD
CHILD CARE CENTER



SUSIE PRICE
MOORE SQUARE REDESIGN



TED MULLEN
MOORE SQUARE CONCEPT
DEVELOPMENT



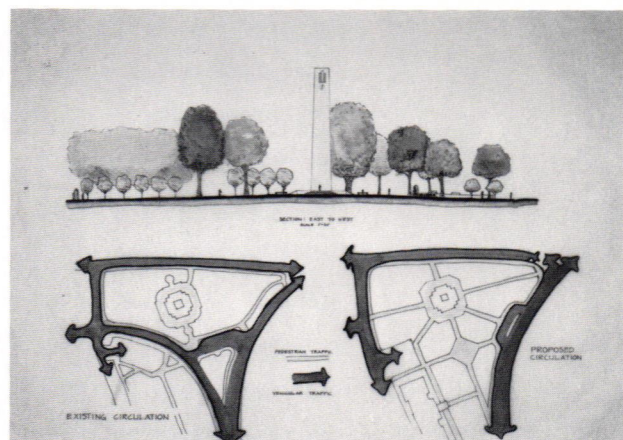
JOHN HOSKINS
BELL TOWER REVITALIZATION PLAN

THIS COURSE WAS INTENDED TO PROVIDE A BASIC UNDERSTANDING OF THE PRINCIPLES AND PROCESSES OF LANDSCAPE DESIGN FOR THE SENIOR STUDENTS IN THE SCHOOL AND THE LANDSCAPE HORTICULTURE PROGRAM. THE EMPHASIS WAS ON OBSERVATION, ANALYSIS, EVALUATION, AND PRESENTATION OF DESIGN SOLUTIONS. STUDENTS WERE ALSO EXPECTED TO CONDUCT INDIVIDUAL "RESEARCH" AND WRITE DESIGN REPORTS IN THIS COURSE. NATURAL AND CULTURAL FACTORS INFLUENCING THE DESIGNED ENVIRONMENT WERE EMPHASIZED.

Shishir Raval

LECTURES AND FIELD TRIPS STRESSED THE IMPORTANCE OF VALUES AND PERCEPTIONS AS WELL AS THE DESIGN OF PROGRAMS (FUNCTIONS) FOR ANY GIVEN SITE OR PROBLEM.

ASSIGNMENTS WERE RELATED TO OPEN SPACE EVALUATION AND DESIGN FOR THE NC STATE CAMPUS AND OTHER PUBLIC SPACES IN RALEIGH, N.C.



TIM NECAIE
BELL TOWER SECTION &
CIRCULATION

Michael Booth
Stephen Boyd
Nicholas Coppola
Jonathan Crowder
Lisa Dalrymple
John Hoskins
Brian Kopsch
William Lang
Cheryl Lenderking
Candace McDaniel
John Millar
Ted Mullen
Timothy Necaie
Susan Price



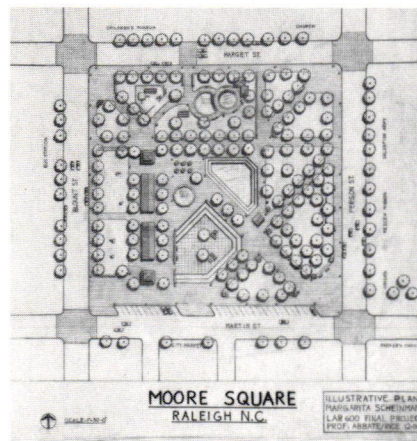
WIL LANG
BELL TOWER - MODEL

THE INTENT OF THIS STUDIO IS TO ACQUAINT ENTERING GRADUATE STUDENTS WITH THE SCOPE OF THE PROFESSION OF LANDSCAPE ARCHITECTURE AND THE ISSUES AND METHODS WHICH ARE CENTRAL TO IT. DURING THE FIFTEEN WEEK STUDIO, THE STUDENTS WERE GIVEN PROBLEMS FOCUSING ON A VARIETY OF SCALES, USER GROUPS, AND ENVIRONMENTS. THE INTENT WAS TO CREATE AN ENVIRONMENT WHERE THE STUDENTS WERE FORCED TO MOVE THROUGH THE DESIGN PROCESS RAPIDLY AND EXPERIENCE APPLYING THEIR DESIGN SKILLS TO A VARIETY OF SITUATIONS.

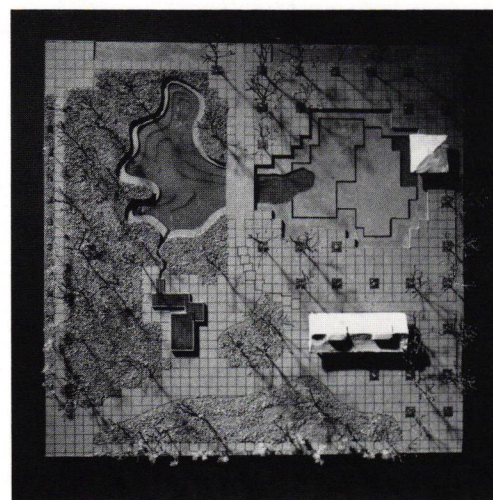
IN ADDITION TO THE DEVELOPMENT OF DESIGN SKILLS, ANOTHER MAJOR ASPECT OF THIS STUDIO IS THE

Angelo Abbate + Arthur Rice

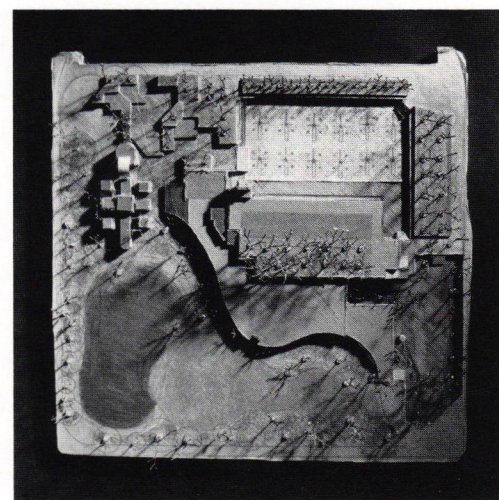
INTRODUCTION AND DEVELOPMENT OF GRAPHIC AND VERBAL COMMUNICATION SKILLS ESSENTIAL TO THE FORMULATION, REFINEMENT AND PRESENTATION OF DESIGN IDEAS. ALL STUDENTS PARTICIPATING IN THIS STUDIO HAD LITTLE OR NO PREVIOUS DESIGN BACKGROUND.



MARGARITA SCHEINMAN
MOORE SQUARE

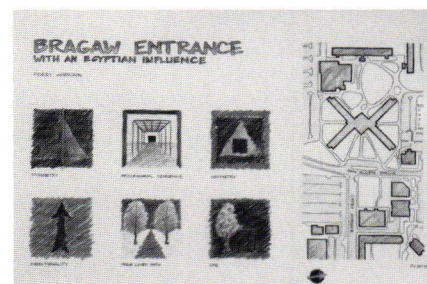


AMANDA BOSCH
MOORE SQUARE

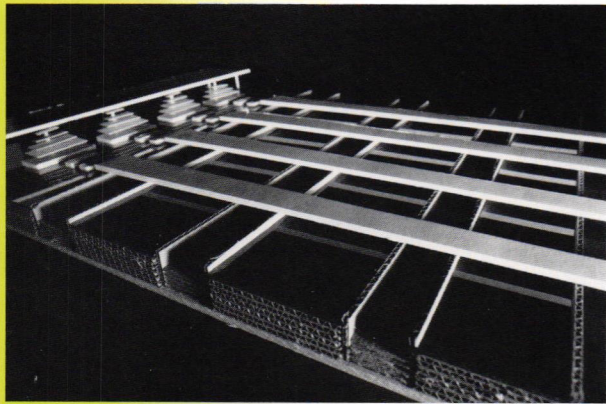


RAY BLAKENEY
MOORE SQUARE

Raymond Blakeney
Amanda Bosch
Alan Glines
William Harrill
Perry Harrison, Jr
David Hinkle
Michael Layne
John Marchi
Ann Nashold
James Orrell
Brigitte Philipp
Margarita Scheinman
Beth Timson
James Tomlinson



PERRY HARRISON
HISTORICAL
INTERPRETATION



BOB ANDERSON
WALL/FLOOR/CEILING

MANY STUDENTS DESIGN WITHOUT KNOWING THE BASIC ELEMENTS NEEDED FOR THE DESIGN OF LANDSCAPES. THEY ARE FURTHER UNAWARE THAT THESE ELEMENTS ARE LATENT WITH MEANING AND INFLUENCE PEOPLE WITH THEIR PRESENCE. THE STUDIO WAS DEVELOPED TO INVESTIGATE THESE MICRO ISSUES WHICH WERE THEN SYNTHESIZED INTO ONE PROJECT DEALING WITH THESE BASIC ELEMENTS AND THEIR RELATIONSHIPS IN THE DESIGN PROCESS.

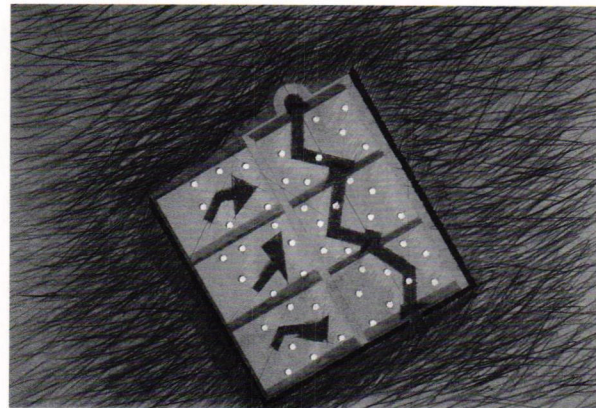
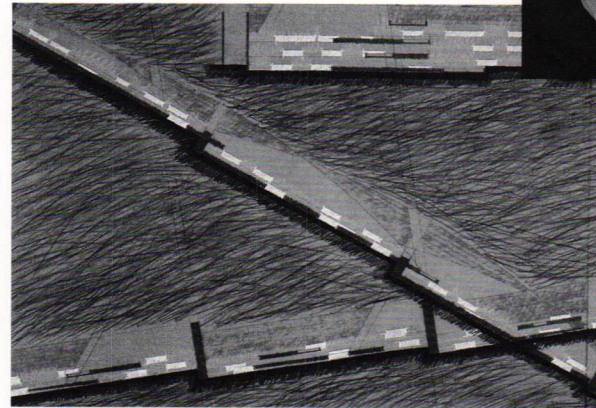
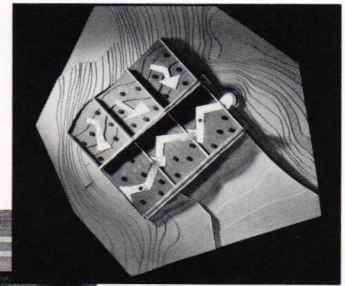
THE FIRST HALF OF THE SEMESTER THE STUDENTS QUESTIONED AND EXPLORED THE INDIVIDUAL LANDSCAPE

Fernando Magallanes

ELEMENTS OF CEILINGS, FLOORS AND WALLS USED IN CREATING THREE-DIMENSIONAL DESIGN SOLUTIONS.

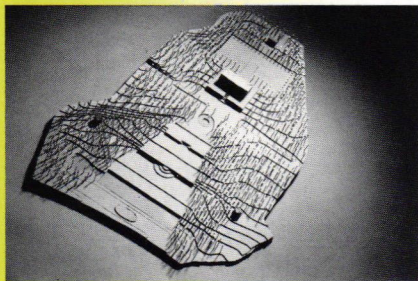
THESE PROJECTS SERVED AS PREPARATION FOR THE DESIGN OF A CHEETAH HABITAT AT THE NORTH CAROLINA ZOO, ASHEBORO, NORTH CAROLINA.

BOB ANDERSON
NC ZOO:CHEETAH HABITAT



BOB ANDERSON
NC ZOO:CHEETAH HABITAT
(DETAILS)

Robert Anderson
Amy Butterworth
Esther Magathan
Gabrielle McDermitt
James Morris
Frederick Peace
Kevin Reff
Rebecca Wooldridge
Michael Yellin



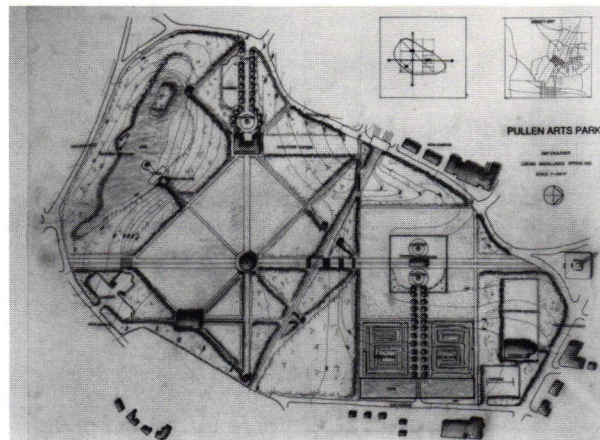
CAZ MOLNAR
FORMAL, PICTURESQUE, & AGRARIAN

DESIGNING THE FORMAL, THE PICTURESQUE AND THE AGRARIAN LANDSCAPE WAS A FOUR WEEK PROBLEM. BARBARA SOLOMON'S BOOK, *GREEN ARCHITECTURE AND THE AGRARIAN GARDEN* (1988), WAS USED AS A TEXTBOOK FOR LIVELY CLASSROOM DISCUSSION, FOR DESIGN GUIDANCE IN THE EXERCISE AND FOR ESTABLISHING A VOCABULARY OF THOSE INDIVIDUAL STYLES. THE SITE WAS A 60+ ACRE PARCEL OF LAND IN RALEIGH ADJACENT TO NCSU.

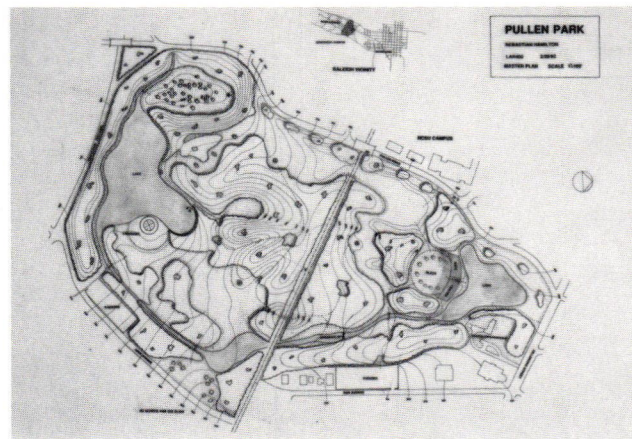
IN THIS PROJECT ONE ENCOUNTERS AND CONFRONTS THE NECESSITY TO ORGANIZE A SITE AND ITS ELEMENTS (THE PATHS, THE TREES AND THE SPACES WHICH THEY CREATE) BASED ON HISTORIC PRECEDENT AND VOCABULARY

Fernando Magallanes

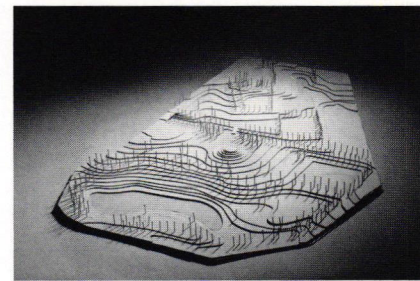
AS A STARTING POINT FROM WHICH TO BEGIN DESIGNING. CONSIDERATION OF AN ORGANIZATIONAL SCHEME, SELECTION OF LANDSCAPE ELEMENTS AND REASONING FOR DESIGN DECISIONS ARE ALL PART OF EXPLORATION IN DESIGNING A HISTORIC STYLE OF LANDSCAPE.



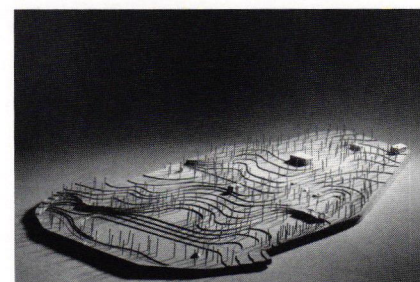
AMY FAULKNER
FORMAL, PICTURESQUE, & AGRARIAN



SEBASTIAN HAMILTON
FORMAL, PICTURESQUE, & AGRARIAN

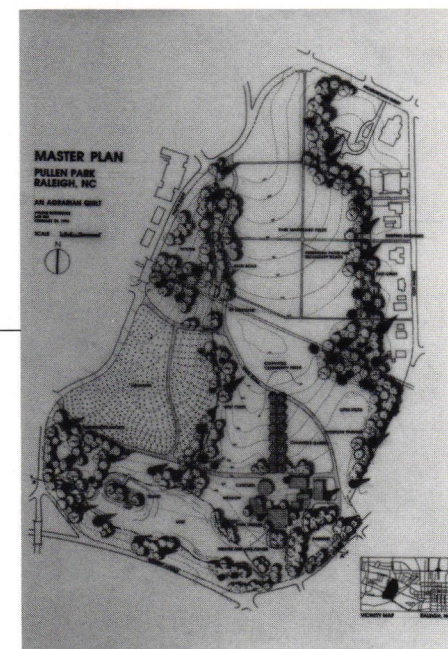


TRICIA TRIPP
FORMAL, PICTURESQUE, & AGRARIAN



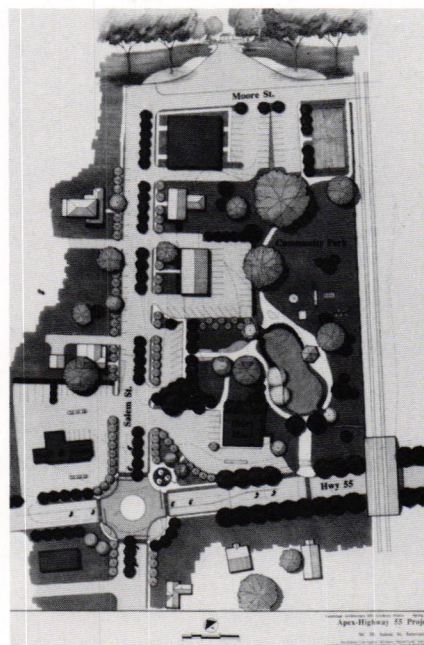
JONATHAN CROWDER
FORMAL, PICTURESQUE, & AGRARIAN

Denise Chaplick
William Cook
Jonathan Crowder
Brittney Euliss
Amy Faulkner
Sebastian Hamilton
William Hamilton
Jamie Hemphill
John Loflin
Grant Meacci
Cindy Mitchell
Carol Molnar
Michael Patafio
Arlene Rodriguez
Tricia Tripp



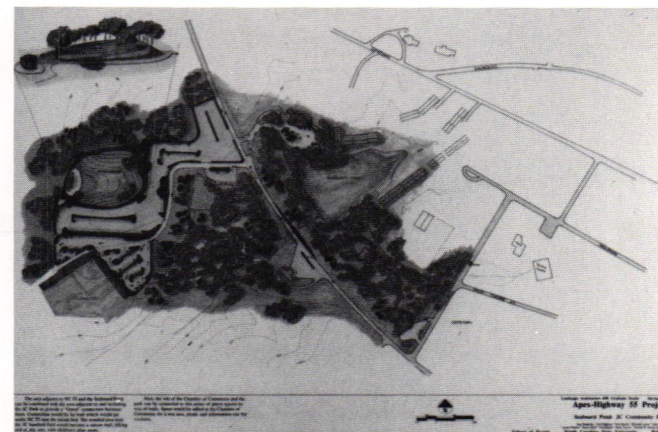
ARLENE RODRIGUEZ
FORMAL, PICTURESQUE, & AGRARIAN

WHAT DOES IT MEAN TO A SMALL TOWN AND ITS RESIDENTS TO PLAN FOR SOUND GROWTH AND DESIRED IMAGE ALONG A MAJOR ROAD CORRIDOR PASSING THROUGH THEIR COMMUNITY? WHAT ARE THE ROLES LANDSCAPE ARCHITECTS CAN AND SHOULD PLAY IN A BROAD COMMUNITY DESIGN CONTEXT AND IN A VARIETY OF SITE SPECIFIC SITUATIONS ALONG A HIGHWAY CORRIDOR? THESE WERE SOME OF THE MAJOR QUESTIONS STUDENTS EXPLORED IN THIS DESIGN STUDIO. THE STUDIO PRESENTED A COMPREHENSIVE LAND USE PLAN FOR THE TOWN OF APEX, N.C. AND SITE SPECIFIC DESIGN SOLUTIONS FOR THE N.C. 55 HIGHWAY CORRIDOR PASSING THROUGH THE TOWN. THE TOWN ("CLIENT") HAD APPROACHED THE LAR DEPARTMENT TO MEET THE CHALLENGE OF STUDYING THE CURRENT SITUATION AND COME UP WITH A PRACTICAL, REALISTIC, AND ACHIEVABLE SOLUTION THAT WILL AMELIORATE PAST WRONGS AND SET GUIDELINES FOR FUTURE DEVELOPMENT.)

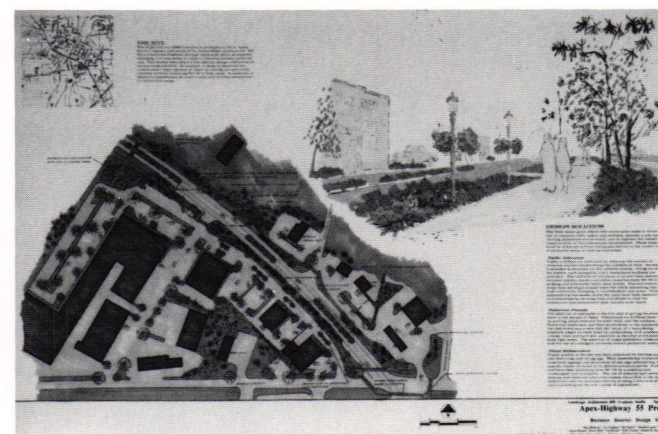


GROUP PROJECT
APEX HIGHWAY 55 PROJECT
NC 55 SALEM ST. INTERSECTION

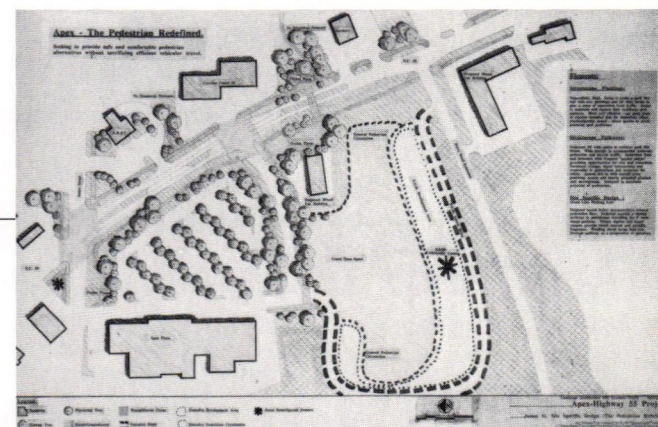
Jeannette Austin
Ray Blakeney
Joe Fulghum
Bill Harrill
Michael Layne
John Marchi
James Proctor
Kevin Reff
Patricia Russell
Laura Schroeder
Julie Sherk
Beth Timson
Eleanor Vernon



GROUP PROJECT
NC HIGHWAY 55 PROJECT
SEABOARD POND
JC COMMUNITY PARK



GROUP PROJECT
APEX HIGHWAY 55 PROJECT
BUSINESS DISTRICT SOLUTION



RAY BLAKENEY
APEX HIGHWAY 55 PROJECT
JAMES ST. SITE SPECIFIC

THIS WAS A COMBINED
LANDSCAPE ARCHITECTURE/
ARCHITECTURE DESIGN STUDIO
FOCUSING ON MASTER PLAN-
NING A CONCEPTUAL DESIGN
FOR A MODERATE INCOME
HOUSING AREA SOUTH OF THE
UNC-CH CAMPUS. STUDENTS IN
ARCHITECTURE AND LANDSCAPE
ARCHITECTURE WORKED IN
TEAMS TO DEVELOP AN OVER-
ALL MASTER PLAN AND DE-
TAILED DESIGN SOLUTIONS.
THIS STUDIO WAS FUNDED BY
THE UNC-CH CAMPUS AND WAS
SPECIFICALLY DESIGNED TO
GENERATE INFORMATION WHICH
WOULD BE HELPFUL TO THE
UNIVERSITY OF NORTH
CAROLINA IN THEIR FUTURE
PLANNING AND DESIGN OF
THIS AREA.

THE SPECIFIC OBJECTIVES
OF THIS STUDIO WERE TO
PREPARE A CONCEPTUAL PLAN
FOR THE ENTIRE TRACT OF
LAND SHOWING PUBLIC AND
PRIVATE USES, INFRASTRUC-
TURE, AND THE MOST EFFEC-

Robin Moore + Peter Bachelor

TIVE STRATEGY FOR DEVELOP-
ING THE LAND IN LARGE
PARCELS; TO PROPOSE ALTER-
NATIVE SITE PLANNING, OPEN
SPACE, AND MULTIFAMILY
HOUSING LAYOUTS FOR THE
FIRST STAGE OF DEVELOP-
MENT; AND TO PUBLISH THE
ABOVE IN A PRINTED DOCU-
MENT FOR DISTRIBUTION.

BOB ANDERSON, DAVID LISLE,
PAUL GIBSON
UNC HOUSING PROJECT



DAVID DAVENPORT
JEANNETTE AUSTIN
UNC HOUSING PROJECT

David Davenport
John Gibson
William Harrison
Christopher Humbert
Robert Humkey
Gregory Jackson
David Lisle
Kathryn Ross
Michael Sheehan
Mary Snyder
Robert Anderson
Amy Butterworth
Mary Cultra
Mark Hoyle
Ester Magathan
James Morris
Brigitte Phillip

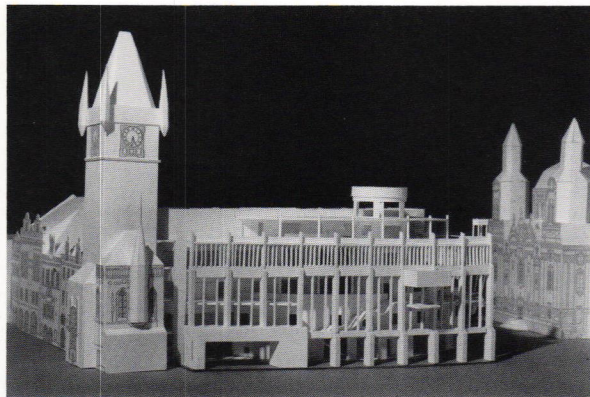
Mark Humienny 698

THESIS COMMITTEE:

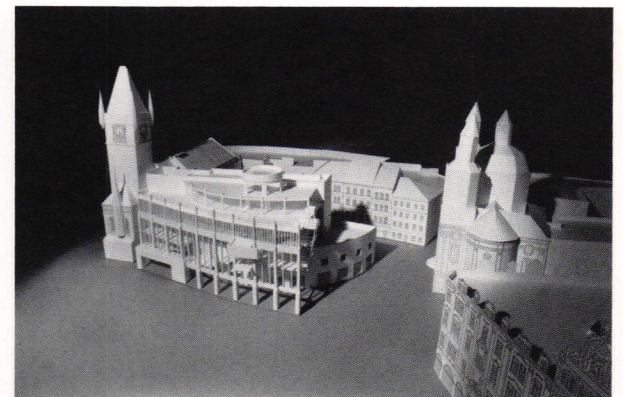
ROGER CLARK

PETER BACHELOR

ROBERT BURNS



EXHIBITION CENTER
PRAGUE



EXHIBITION CENTER
PRAGUE

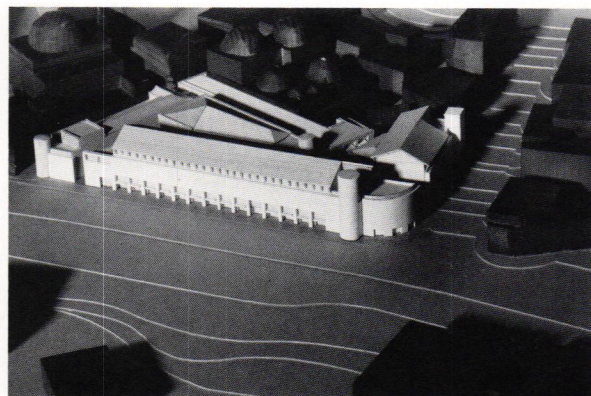
Arda Inceoglu 698

THESIS COMMITTEE:

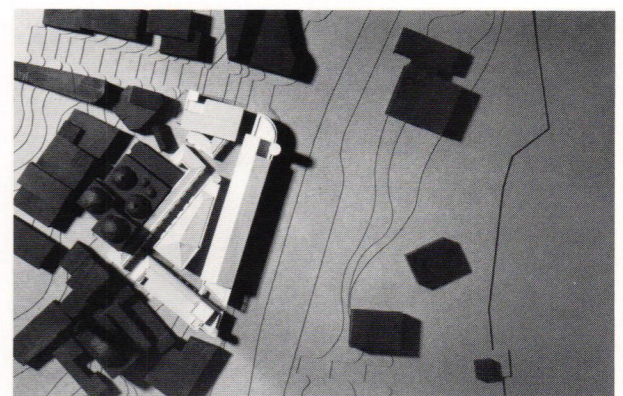
ROGER CLARK

PAUL TESAR

FATIH RIFKI



ISTANBUL INFILL



ISTANBUL INFILL

Jeff Langston 698

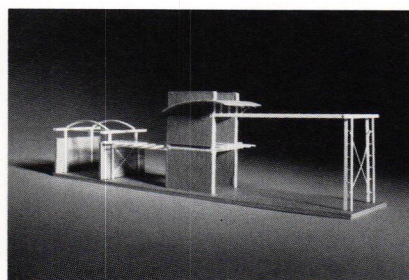
THESIS COMMITTEE:

FRANK HARMON

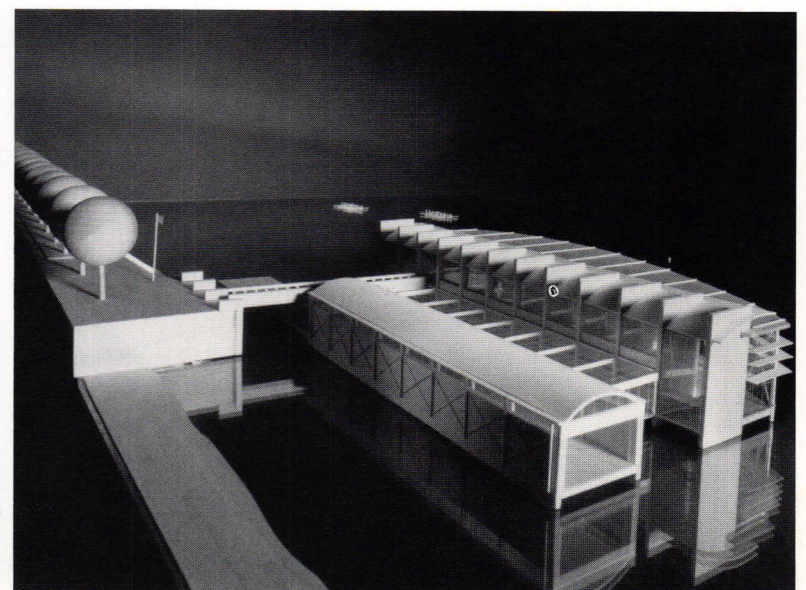
ROBERT BURNS

VINCENT FOOTE

KENNETH HOBGOOD



BOATHOUSE FOR M.I.T.



BOATHOUSE FOR M.I.T.

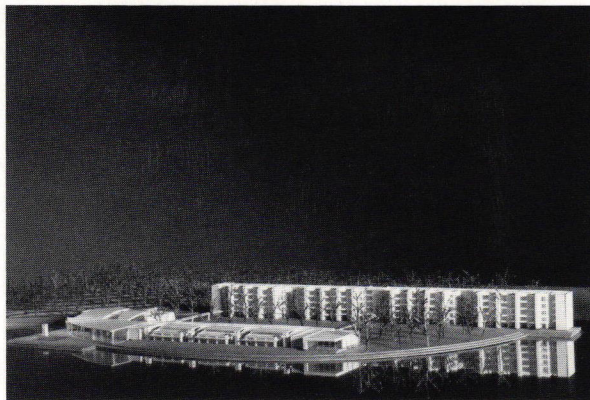
Susan Bouldin ARC 698

THESIS COMMITTEE

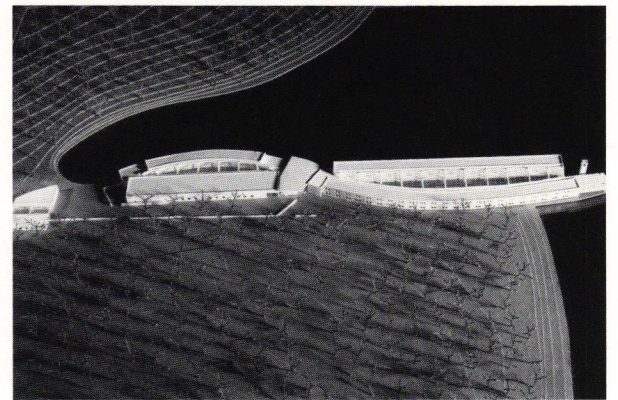
ROGER CLARK

MICHAEL PAUSE

PAT RAND



TRANSITION I:
INSIDE TO OUTSIDE;
CLOSED TO OPEN



TRANSITION II:
INSIDE TO OUTSIDE;
CLOSED TO OPEN

Jerome Griffin ARC 698

THESIS COMMITTEE:

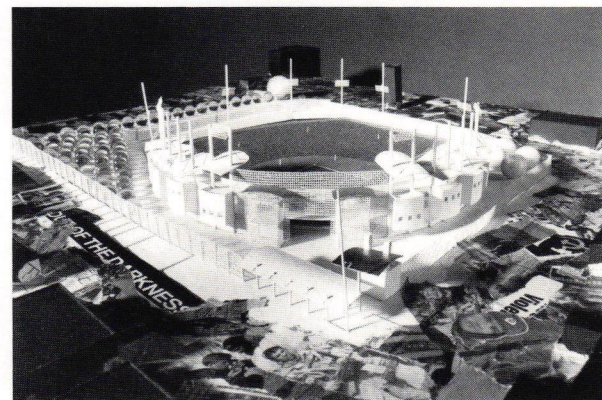
PAUL TESAR

ROBERT BURNS

DENIS WOOD



DURHAM BULLS BALLPARK
COLLAGE



DURHAM BULLS BALLPARK
MODEL

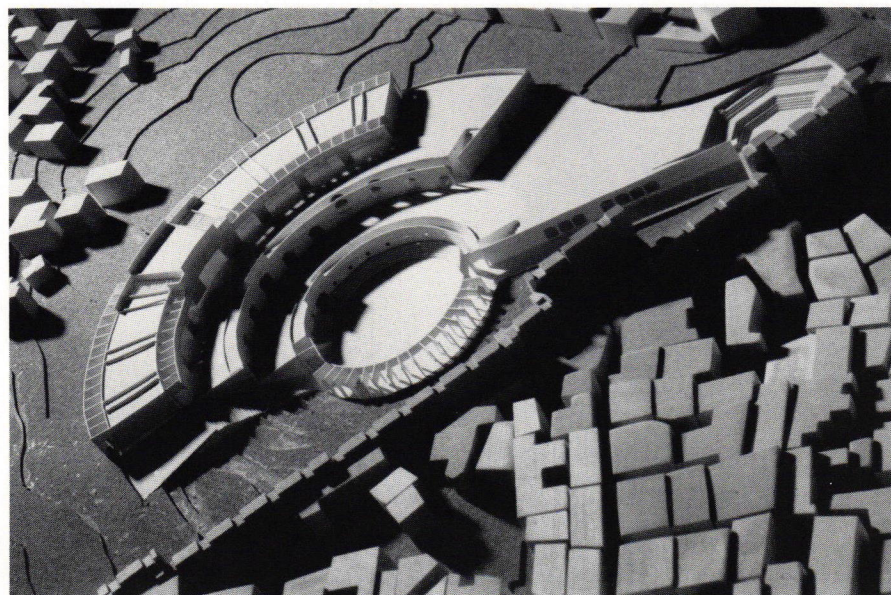
Roula Habash ARC 698

THESIS COMMITTEE:

PETER BATCHELOR

PAUL TESAR

ROBERT BURNS



HERITAGE CENTER
JERUSALEM

Claudia Sanchez **ARC 698**

THESIS COMMITTEE:

PAT RAND

MEREDITH DAVIS

ROBIN MOORE

ROBERT BURNS



LEARNING CENTER FOR CHILDREN
BOGOTA, COLUMBIA

Giorgos Tsappas **ARC 698**

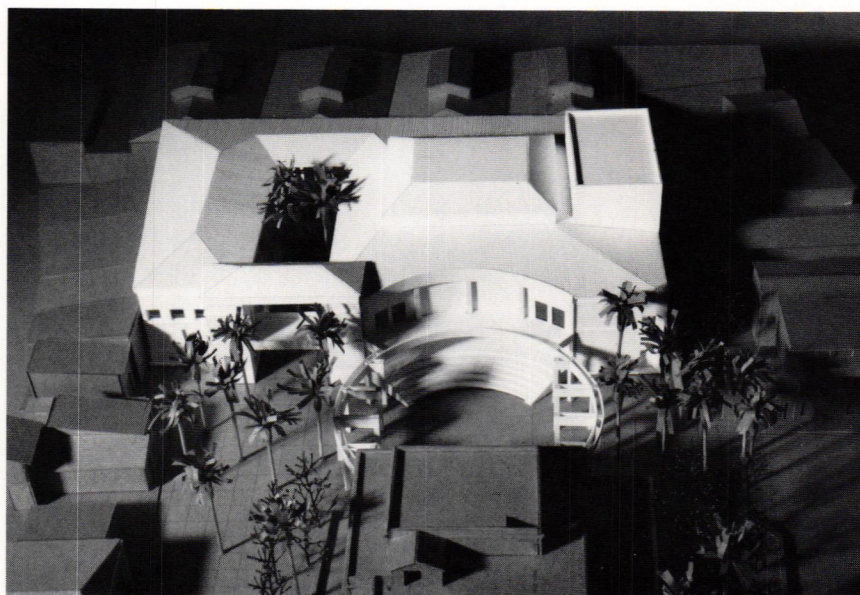
THESIS COMMITTEE:

GEORGIA BIZIOS

PAUL TESAR

BOB STYPE

JOHN MCILWEE



CASTLE PERFORMING ARTS CENTER
LIMASSOL, CYPRUS

Lyn Kemble CD 698

THESIS COMMITTEE:

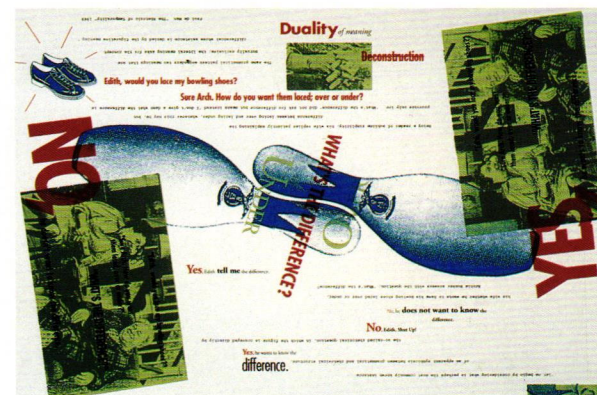
STEVE ATER

AUSTIN LOWERY

MEREDITH DAVIS



RETHINKING DECONSTRUCTION



RETHINKING DECONSTRUCTION

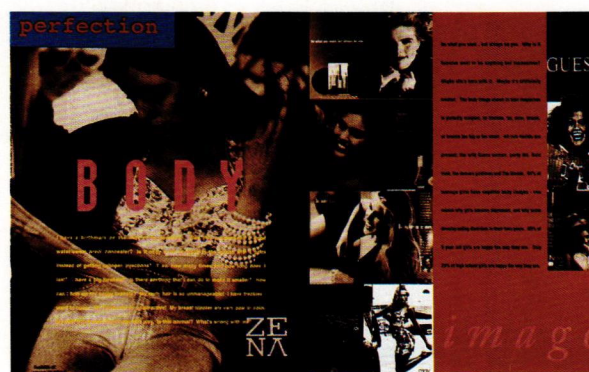
Kathleen Kincaid CD 698

THESIS COMMITTEE:

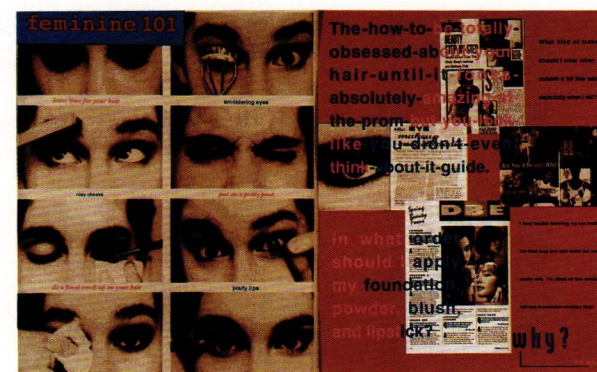
MEREDITH DAVIS

MARIANETTA PORTER

JOANI SPADARO



IMAGES OF YOUNG WOMEN
IN PRINT MEDIA



IMAGES OF YOUNG WOMEN
IN PRINT MEDIA

Lisa Rich ID 698

THESIS COMMITTEE:

VINCENT FOOTE

BARBARA SCHULMAN

MARIANETTA PORTER



STUDY OF AFRICAN
BODY ADORNMENT

>>>> ONE PAGE IS

91

FALL CANDIDATES

92

Bachelor of Environmental Design
in Architecture

Michael Mark Bianco
 Michael Shawn Booth
 Patrick John Breslin*
 Joseph Arnold Carswell
 Charles Anthony Conner
 Kevin Lee Dagenhart*
 George Lee Duncan
 Stephen Catlette Edwards*
 Laurel Susan Falls
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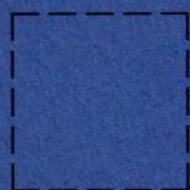
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