

Brooks Hall

N.C. State University

Raleigh, North Carolina

Spring | Summer, 1995

NEWS REVIEWS

N.C. State School of Design

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School of Design

news

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*We welcome your reactions and
comments about this publication
in addition to submissions of
alumni news items.*

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Panos Koulermos, Professor of Architecture at USC and a practicing architect with offices in Athens, Milan and Los Angeles, and one of the lecturers in the '94-'95 Visitors Program, detailed on page 24.

*Build today, then strong and sure,
With a firm and ample base;
And ascending and secure
Shall tomorrow find its place.*

The Builders,

Henry Wadsworth Longfellow

The School of Design has been built on the solid foundation of the contributions of several generations of teachers, staff members and students inspired by a dream filled with clarity and passion for design. The vitality of this dream is the responsi-

the effort to address these challenges.

A strategic plan is being created to guide our activities. Seven major goals have been identified including: the reconfirmation of the commitment to an interdisciplinary curricular experience, the administrative restructuring of the School, the introduction of new technologies into the life of the School, the integration of research into the curricular experience, the extension of the reach of the School into a broad University and societal com-

of the University, has led to a proposal dedicated to greater interaction among the departments of the School, the merger of Design with Industrial Design, the redefinition of the associate dean positions, the restructuring of the Virtual Environments Laboratory, and a substantial reorganization of support staff positions. The administrative reorganization has further stimulated discussion regarding a re-commitment to the fundamentals program while reopening deliberations relative to advanced graduate study within the School. Further, the School is being challenged to accept a greater role in providing coursework to the entire University community. Budgetary responsibility must be guided by a continued commitment to the academic programs of the School. This strategy turns the difficult measures of budgetary limitations toward the opportunities presented by bringing the School community closer together.

Our efforts to reconsider the structure of the School has included a review of the activities of the Virtual Environments Laboratory. This review has established new operating procedures that will strengthen this important research unit. Research is an important aspect of the future of the School as we seek to make contributions to the body of knowledge related to the design professions. Such efforts are a fundamental aspect of our efforts to bring greater meaning to professional education. The parallel activities of the Center for Accessible Housing are leading to the greatest success in its history. The result is

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MESSAGE FROM THE DEAN

Marvin J. Malecha, FAIA

bility of the scholars and design professionals that comprise the School community today. This year considerable effort has been devoted to the strengthening and renewal of the first principles upon which the School is built. There are many complex challenges before us. The design professions are in a steady state of change that is difficult to track, the support budget for the School is undergoing reordering as well as reduction, the need for a design community more representative of the diversity of society is apparent, and the role of the School in the University and the community must be more firmly asserted. The School community has undertaken

community, the creation of a nurturing environment fostering diversity and improved working conditions within the School, and the establishment of a School advancement effort to promote fundraising as well as improved relations with the alumni and the community. These seven goals have been carefully considered by independent working groups. The resulting strategic plan document is in preparation for initial implementation during the fall semester.

Along with the effort to determine a guide for the future, the School of Design community has addressed the subject of administrative structure. This consideration, inspired by the budget deliberations

considerable contributions to the community and regular contact with students in the Industrial Design department.

An equally important aspect of this past year has been the effort to reach out to the alumni and friends of the School. A series of receptions in Atlanta, Boston, Charlotte, Raleigh and Seattle complemented a program of office visits that has included a broad spectrum of the alumni in the planning and reorganization considerations. The strength of support among the alumni is a significant component of the integrity of the foundation of the School. Related to the support of alumni is the support of individuals and companies that have generously provided scholarship and program sponsorship. The need for external funding is becoming ever more important as public funding is increasingly limited by the many demands on government services. School advancement activities will continue to grow in importance as we seek to secure the future of the School of Design. We will continue to actively reach out from the School to seek the counsel and support of our friends. The support the School receives from individuals, associations, and companies provides enrichment to our academic programs. The efforts of the Design Foundation to strengthen the endowment, as well as provide scholarship and discretionary funds to support visitors and special programs, are essential.

The accomplishments of individual members of the faculty serve to remind us of the strengths that comprise the School of Design. Pro-

fessor Bob Burns was named an ACSA Distinguished Professor this past year. This recognition bears national significance. Professor Michael Pause was named the Outstanding Teacher from the School of Design. Susan Wilchins and Angelo Abbate have been promoted to professorship in recognition of their academic and personal accomplishments. The promotion to professor is a difficult process only accomplished by continued personal growth as well as demonstrated excellence in the classroom. We in the School of Design are devoted to the instructional mission of the University. The accomplishments of a diverse faculty community strengthens the ability of the School to make the student experience more meaningful. The faculty are professionally active as educators, researchers and practitioners. The intersection of education and practice characterizes the educational experience of the School. The continued vitality of the faculty is an essential component educational excellence. This past academic year an equally distinguished group of visitors complimented the activities of the faculty.

The effort to extend the reach of the School of Design into the University and the community is demonstrably among the most important activities of the students and faculty. The diversity of these activities is a testimony to the breadth of support for these actions in the School community. Faculty and students from each of the departments have undertaken projects as diverse as the planning for an educational institu-

tion for the learning disabled, to graphic design assistance to improve the graphic identity for the University. These activities are the evidence of the value of our disciplines to the University and the community while instilling important values in future design professionals. To be valued we must understand the importance of demonstrating value.

The School of Design has a rich legacy that forms a foundation for nearly fifty years of accomplishment. Such a legacy demands a great deal from those who are placed in a role of stewardship. We are expected to provide the foundation for the next fifty years. Among the most important aspects of the legacy is the tradition in the School to value fundamentals and the interdisciplinary learning environment. The School has consistently operated in the realm of ideas seeking the edges of knowledge. This quality must now inspire our actions as the circumstances of budget and the expectations of a new generation of students and faculty intermingle with the demands of the public that supports the University. The successes of the past inspire us to continue to strive for excellence. However, we cannot be satisfied by the past accomplishment. Our commencement speaker, Ms. Sally Schaubman (BLA, 1967), urged us to reject the concept of sustainability in favor of the more holistic notion of renewal. We have the task of renewal before us, but by building strong and sure we will tomorrow secure! ●

Marvin J. Malecha, FAIA, Dean
NC State, School of Design

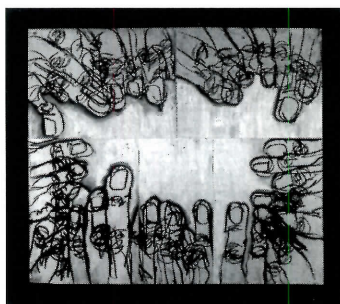
T H E esign epartment

reunion

Amy Milne graduated from the School of Design in 1990. She continued her studies at the University of Michigan, where she received her MFA in 1993. Amy is a visiting lecturer in the department of Design.

THE DEPARTMENT OF DESIGN held its second alumni event on Friday and Saturday, March 31 and April 1. Seventeen alumni attended the two-day event, and were joined by a number of current students and faculty members.

On Friday, alumni were invited to give short presentations about their work, discussing current projects and professional endeavors, and noting critical points in their education process. Rand Esser (BEDN, 1993) described how he had come to the School of Design as a metal worker intending to study architecture and with time decided that he wanted to get a multidisciplinary degree that would support his existing experience with metals. In his presentation, Esser pointed out his continued interest in architecture as seen in the metal lamps he has designed and produced. Liza Gibhardt (BEDN, 1990) stressed the importance for graphic designers to take core courses such as Color and Light, Photography and Drawing. She said that without



this kind of multidisciplinary training, a designer can become too dependent on outside resources to be effective. Friday's events also included visits to studios and an evening reception at Barefoot Press.

On Saturday, alumni gathered for three panel discussions. Heath Satow (BEDN, 1991) and Pat Britton (BEDN, 1991) led the first panel, *The Business of Marketing and Selling Your Own Work*. The discussion included selling to corporate collectors, the application process for public art projects and legal issues faced by artists and designers. Tim Buie (BEDN, 1988), Ron Mace (BArch, 1966), Philip McKay (BEDN, 1993) and Georgia Springer (MPD, 1991) offered their views concerning traditional and alternative careers in design in the second panel, *Employ-*

ment Options for Designers and Artists. This panel covered topics such as self-employment, corporate employment, non-profit opportunities and career options in education.

The third panel, *Multi Media and Electronic Imaging*, was led by Chris Eselgroth (BEDN, 1989), faculty member Pat Fitzgerald and Philip McKay. This discussion focused on advancing technologies, specifically electronic imaging, on-line services, and the possibilities of collaboration with other disciplines.

Following the panels, we met with department faculty and School staff to share responses to this second reunion as well as to discuss possibilities for future events. Those present agreed that we should look ahead to planning a School-wide reunion that might even include an opportunity to reunite classmates from the first-year fundamentals studios. Also suggested was the idea of alumni visits on a more regular basis, so that more meaningful connections might be established between current students and alumni. Charles Joyner, Interim Department Head, gave an update on departmental and School-wide curriculum changes and encouraged all alumni to play an active role in the activities and concerns of the School. The reunion ended with a party at Antfarm Studios. ●

LANDSCAPE ARCHITECTURE AND ECOTOURISM

Art Rice, head of the department of Landscape Architecture, received a Bachelor's degree in Landscape Architecture from the University of Oregon in 1973. Rice graduated with distinction from Harvard University in 1978 with a Master's degree. Before coming to N.C. State, he acted as Chair of the Landscape Architecture department at the University of Washington.

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IT IS NOT OFTEN THAT ONE GETS TO meet individuals who have defined the practice of a profession in a country. This past spring break, a group of students in the department of Landscape Architecture were able to have such an experience. As part of the department of Landscape Architecture International Study Opportunities, a group of six students traveled with Professor Art Rice and Julie Sherk, a recent alumna of the Masters of Landscape Architecture Program to the country of Venezuela. This trip was part of a short course focusing on Landscape Architecture and Ecotourism in Venezuela. It included a week in the capital, Caracas, and a trip to the coastal National Park and Preserve of Morrocoy.

Each year the department of Landscape Architecture offers a number of off campus / international study experiences for undergraduate and graduate students. In addition, students in the Bachelor of Landscape Architecture program are encouraged to accumulate at least nine credit hours of international/off campus study during the five years of the program. The study opportunities provided by the department include:

semester or year long exchanges with other universities, summer design studios in Prague and Spain, and short courses such as this trip to Venezuela. The intent is to provide students with a variety of international/off campus study choices. These choices range in cost and time commitment allowing students to choose the options which meet their needs and time budget constraints. The international study experiences prepare students for the practice of landscape architecture in the year 2000 and beyond.

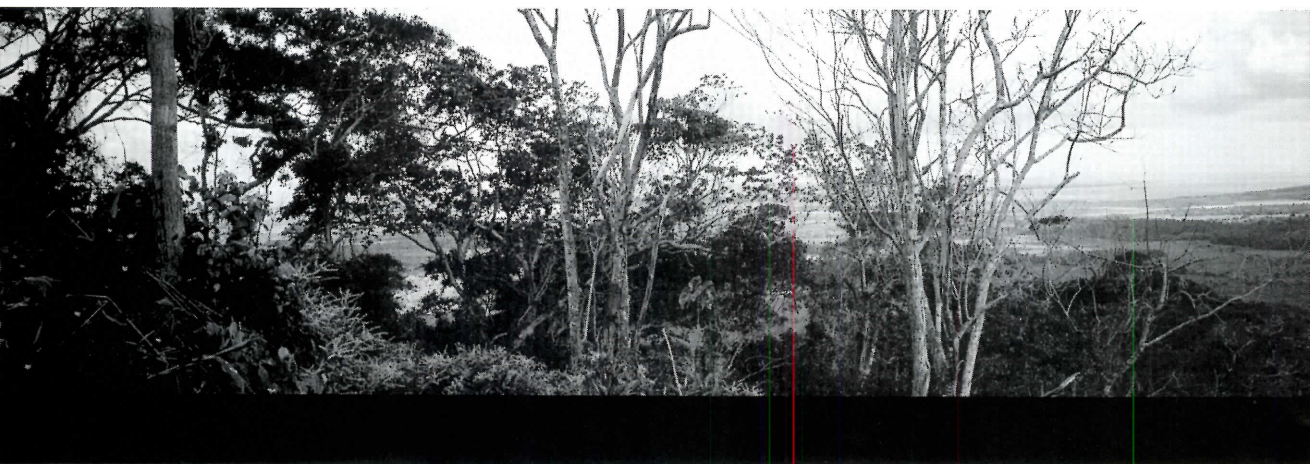
The Venezuelan trip was organized and coordinated by Julie Sherk (MSLAR, 1993), who grew up in both North Carolina and Venezuela and still has extensive family connections in Venezuela. The trip was hosted by two landscape architects, Fernando Tabora and John Stoddart. These two individuals came to Venezuela with the office of Roberto Burle Marx approximately forty years ago. Since that time, they have been instrumental in defining the profession of Landscape Architecture in Venezuela and in establishing an

The Venezuelan trip was organized and coordinated by Julie Sherk, an alumni of the Master of Landscape Architecture program. Ms. Sherk grew up in both North Carolina and Venezuela and still has extensive family connections in Venezuela. The trip was hosted by two landscape architects, Fernando Tabora and John Stoddart.

educational structure to support its growth and continued expansion. While the group was in Caracas, Mr. Tabora and Mr. Stoddart introduced the students to a variety of public and private projects. These projects included two major public spaces in the city of Caracas, a Park of the East designed and built some thirty years ago and the Central Park, a major urban design project in the

Morrocoy National Park, the students attended a lecture by the Director of the National Park System for the country of Venezuela, Dr. Mario Gabaldon. He explained how the area was reclaimed from private use and restored to a natural environment through extensive demolition and restoration. While in Morrocoy, the students also participated in a charette for the design of an Eco

One of the highlights of the trip was an unique impromptu opportunity to meet some of the TuCaccas locals. This type of experience happens when you are traveling in a foreign country with an individual who truly knows the culture and the society. One evening after spending the day in the Morrocoy National Park, the group was invited to have a special dinner with some of the



center of the city and currently under construction. Both Mr. Stoddart and Mr. Tabora were primary designers for these significant public projects. In addition, a number of private residences were open to the students enabling them to see private landscapes both completed and under construction. After spending four days in the city of Caracas, the group went to the coastal town of TuCaccas. In TuCaccas, the students were able to visit the Morrocoy National Park and Preserve. This area was reclaimed from private development in the mid 1970's and is now a large and extensive network of mangroves and small tropical islands open to the public and providing a diverse array of biological and recreational opportunity. Prior to visiting the

Tourism Resort. The site was owned by a private group wishing to develop a quality minimum impact Eco Tourism Facility. The students explored alternative design configurations attempting to deal with the sensitive ecology of the site and also the social and cultural issues associated with the area. One of the major design concerns was to create a facility which accommodated visitors and also provided employment and educational opportunities for local citizens. The work of the student design charette was reviewed in the offices of Tabora and Stoddart and provided an interesting starting point for a series of discussions concerning ecotourism, sustainability, resort development, and future trends in tropical environments.

local citizens. After piling into the van, and driving through an industrial area to the fishing docks, we came to a small building lit up by colored lights and occupied by a number of local fishermen drinking beer and playing dominoes. The fishermen wanted to be our hosts for a fish dinner and to teach us how to play one of the major national pastimes—dominoes. That evening we had a wonderful time drinking sangria, eating fresh caught fish, playing dominoes and trying our best to communicate and understand a very intriguing and hospitable local culture. ●

partnership for the sounds

Frank Harmon is an associate professor in the department of Architecture. He received his A.A. Diploma in 1967 from The Architectural Association in London. His practice, Harmon Associates, is located in Raleigh.

THE PARTNERSHIP FOR THE SOUNDS

is a coalition of four counties in eastern North Carolina that have joined in a partnership to develop a regional plan for economic development, environmental education and sustainable growth. The area, though economically depressed, is rich in environmental importance, beauty and potential tourism. It is also a fragile and complex system threatened by a number of human caused factors.

Professor Frank Harmon's role will be to design a series of four environmental education centers to introduce visitors to the region. The centers will serve as examples of environmentally sound architectural design and construction. The projects will use recycled materials, passive solar design, simple repetitive structural systems, created wetlands for waste water disposal, and adaptive reuse of existing buildings to minimize their impact on the environment.

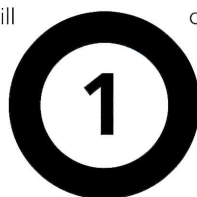
Professor Harmon will consult with faculty at NC State University, East Carolina University and other professionals on the appropriate technologies for the project. The design process will include community participation by all groups with an interest in the projects.

Working with Harmon on the project are Robin Moore, professor of Landscape Architecture; Mike Ortosky and David Swanson, recent graduates of the landscape architecture program; Hal House from the NC State department of Forestry; and Roger Rulifson from ECU's department of Biology.

PARTNERSHIP FOR THE SOUNDS: FOUR ENVIRONMENTAL CENTERS

The Walter B. Jones Center for the Sounds in Tyrell County is currently designed as the Center for the Sounds complex which will serve as a gateway refuge visitor center, a state-of-the-art environmental education center and headquarters for the Scuppernong River Greenway. It will be located at US 64 and the Scuppernong River on land donated by the Richard King Mellon Foundation. The Center for the Sounds plans include recreation and educational attractions for children and adults. Hiking and bicycle trails, canoe rentals, river access, hands-on nature discovery activities and more will enhance the county's appeal and, over time, attract the level of tourism needed to maintain a meaningful county job base.

The visitor center will serve as a gateway informational resource center for the entire "bioregion" highlighted by five of the area's National Wildlife Refuges—Pocosin Lakes, Roanoke River, Lake Mattamuskeet, Swanquarter and Cedar Island. This facility will house headquarters for the Scuppernong River Greenway and will contain classrooms, exhibit an auditorium.



2

Historic **Lake Mattamuskeet Lodge** in Hyde County was originally built as a pumping station to drain Lake Mattamuskeet for agricultural use and was an ecotourism destination long before the term was coined. With its vast numbers of Canada geese, tundra swans and other migratory waterfowl, Lake Mattamuskeet has been the focus of numerous research projects and a haven for fishermen, bird-watchers and other outdoor enthusiasts.

The Mattamuskeet Lodge will be repaired and renovated to serve as a research and environmental education facility. In keeping with the lodge's listing on the National Register of Historic Places, programs and exhibits will showcase the historic and environmental significance of the Lodge's early function as a pumping facility, in addition to the significant wetland and wildlife values of the lake and its associated wetlands.

The purpose of the "Where the Rivers Meet the Sea" **Estuarine Education Center** in Beaufort County will be to develop a regional educational program that will provide for greater public awareness of, respect for and interest in the natural systems of the Albemarle-Pamlico estuarine region.

The primary mission of the Estuarine Education Center is to describe the interrelationships of human and estuarine systems in a manner

3

comprehensible to all age groups and education levels. This center will focus on aquatic life, watersheds and the effect of upstream activities on the ecosystem further downstream. An additional function of the Center is resource management and networking through information collection, collation and dissemination. Finally, the Estuarine Education Center will provide support to local communities and planning agencies on issues of wetland/estuarine alteration. The education efforts of the Estuarine Education Center will be linked

to the field opportunities at Goose Creek State Park.

In addition, a program is to be established for the **Roanoke River Center** in Bertie County. ●

4

Robert PASCHAL Burns:

DISTINGUISHED PROFESSOR AWARD, ACSA

I am deeply honored by this recognition and grateful to ACSA which has already honored me in the past by electing me to positions of trust on three separate occasions.

Many faculty early in their careers discover an issue or objective which provides a focus for their academic life and in which they excel. I admire this enormously.

I suppose I took a somewhat different, less-focused path. I have found fascinating all of architecture—teaching, practice, administration, ACSA service, a bit of research and writing—and have found them all richly rewarding. Like a utility infielder, I have played numerous positions, doing whatever seemed interesting or needed at a particular time.

I have been a faculty member at one school for 30 years. The School of Design at North Carolina State was founded in 1948 by Dean Henry Kamphoefner. Some here will recall he was the second Topaz Laureate. In this unlikely setting on Tobacco Road, he established an academic program in which ideological diversity and uncompromising integrity were held as guiding principles.

His faculty was illustrious and its graduates have made notable contributions to architecture. That Professor Ralph Knowles, a 1954 graduate, is also being honored tonight makes this moment even more precious to me.

In March of this year, Professor Robert P. Burns was honored with a Distinguished Professor Award from the Association of Collegiate Schools of Architecture (ACSA). A 1957 graduate of the architecture program, Professor Burns began teaching at NC State University as an instructor in architecture in 1959. In 1965, following a four-year absence, he returned to the University as an Assistant Professor. He has been a member of the architecture faculty since that time and has held the rank of Professor of Architecture since 1970. Professor Burns has served two tenures (a total of fifteen years) as Head of the Architecture department. From 1984 to 1990, he was also the Associate Dean of the School of Design. He is a Fellow of the American Institute of Architects (AIA). Following is a text of Professor Burns' acceptance speech at the March, 1995 ACSA Awards Program held in Seattle, Washington.

I am indebted to Henry Kamphoefner. He was not only my dean, a formidable figure indeed, but he offered me my first faculty position, appointed me to an important administrative post—only the third department head after Matthew Nowicki

I am indebted to Henry Kamphoefner.

He was not only my dean, a formidable figure indeed, but he offered me my first

faculty position, appointed me to an important administrative post—only the third department

head after Matthew Nowicki and Eduardo

Catalano—he introduced me to ACSA,

and provided encouragement and

friendship until the end of his life.

and Eduardo Catalano—he introduced me to ACSA, and provided encouragement and friendship until the end of his life.

Perhaps more importantly, the ideals which he instilled to guide the School have given direction to my various activities and, I suppose, explain why I have chosen to commit my professional life to this one school.

Throughout periods of unprecedented change, I have seen my responsibility as ensuring that those founding ideals not be abandoned. When narrow ideological views threatened to deform the program, I did my best to foster counterbalancing perspectives. When overzealous partisanship seemed likely to produce divisiveness, I sought to restore an atmosphere in which dialogue and discourse could be heard.

Along the way I have had the pleasure of teaching many different courses—some of my choosing and design such as my current graduate seminar on Frank Lloyd Wright—and others out of necessity (drawing, professional issues) when no one else could be found to teach them.

ACSA had a formative role in my career by opening up to me the world of architectural education beyond my campus. I had the good fortune to be elected secretary in 1970. Led

by then-President Charles Burchard of VPI, one of ACSA's true visionaries, we set out to radically democratize ACSA – to transform what was essentially a small club of deans and heads into the broadly-based, faculty-focused association it is today. That the reforms and new constitutions succeeded was made dramatically clear a decade later during my term as president-elect when the first administrator's conference was created to address the interests of deans and heads who were beginning to feel that ACSA had abandoned them. Then Executive Director, now Dean, Roger Schluntz was instrumental in initiating what has become one of ACSA's premier activities.

The rewards of a life in architectural education are many. Recognitions such as you have bestowed on me tonight, welcome as they are, are a bit like a sinful dessert. You are not quite sure you deserve them, but you cannot help savoring them.

The rewards that I increasingly treasure include a close, lasting relationship with a great teacher and mentor Eduardo Catalano, the valued associations with colleagues at my school and those ACSA has enabled me to know—including many in this room tonight—and finally observing the remarkable achievements of former students now teaching and practicing architecture throughout the world.

These are enduring and will remain vivid in my memory.

I thank you and, particularly, Professor Chris Saccopoulos, who saw fit to nominate me for this award and those who generously offered their endorsements.

One other person deserves acknowledgment—Norma, my wife of more than 20 years—herself a former teacher and a gifted architect—without whom this award would have been unthinkable. ●

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design students play in the sand

by Chris Baysden,
reprinted with permission
from the NCSU *Technician*

Harrelson Hall is usually alone in the Brickyard on weekends. On Saturday, however, it was joined by dragons, castles and a cookie monster.

Several NC State School of Design students competed in a sand sculpting contest. Over 40 students and their friends worked from 10 am to 3 pm to construct 11 different creations.

Dragons and castles were the most popular designs at the competition. There was also a piano, a bagel and a miniature Harrelson Hall about to be destroyed by a bulldozer.

This is the first year the design school has held an activity like this, said Kristen Hart, one of Sandblast's organizers. Hart said she hopes Sandblast will be an annual event.

"We were trying to get the school involved in a group activity," she said. "I couldn't be more pleased."

Craig Meadows, another organizer, said the event was a chance for design school students to take a break from all of the work they do at the end of the semester. "We're all so stressed," he said. "This is a chance to relax."

Meadows said the number of participants and spectators surprised him. Over 50 people stopped by to see what was going on, he said.

"Basically anybody going to the library detoured to walk by," Meadows said.



The idea for the event was nothing new, Meadows said.

"We've been thinking about it for two years," he said. "This year we decided to try to end the semester very strong."

The 11 teams used 32 tons of sand donated by Clancey and Theys Construction Company to make the sculptures, said Ed Moore, a local architect and sand sculptor who judged the contest.

Moore also donated the \$100 first prize given to the winning team. The second place team received \$72, and the third place team got \$36. Local businesses also donated consolation prizes that were given to the teams that did not place.

The teams were judged on artistic and technical criteria, which took into account the design's creativity and how well the students handled the texture of their sculpture, said Moore.

Sand and water were the only ingredients that could be used. Construction sand was used for the contest because it packs easier, Hart said. Moore offered the participants tips since some of the competitors had never sculpted sand before.

"He's been very, very helpful," Meadows said.

The winning sculpture was formed in the image of NCSU School of Design Dean Marvin Malecha.

"We're dedicating it to Marv," said winning team member Mark Terencik.

Elyse Witt, also a member of the winning team, said they didn't plan the sculpture out in advance.

"It just popped into our heads this morning," she said. "I think we had an original one."

"I decided that the dean did have some good character to him," Moore said, in explaining his decision.

Hart said the caricature was an accurate portrayal of Malecha. "It looks just like him," she said. ●

**"I decided that
the dean did
have some good
character to him,"
Moore said.**

It is difficult, if not impossible, to imagine a program of graphic design education that is not in service to current definitions of professional practice. After all, what purpose does the education of a graphic designer serve without the presumed necessity to practice what has been learned? The assumption has always been that the field “demands” and schools “supply” according to the prevailing definition of professional practice.

But if we place common sense aside for the moment, can we imagine what the education of a graphic designer might encompass, particularly for graduate study and as we approach a new century? We contend that it is important for the field of graphic design to assess its relationship to education through a mental uncoupling of the theory/practice (i.e., school/work, thinking/doing) schism that currently exists by critically reappraising the role of graduate studies in the field. We define the field of graphic design in the broadest, most inclusive sense, involving a variety of activities: professional practice, teaching, criticism, and research, among others.

We advocate the development of an expanded research agenda that connects the activities of graduate study with practice and anticipates the demands of the field. The added dimension of a research culture for the field seems timely in the wake of major changes in and challenges for the practice of graphic design.

The Changing Profile of Graduate Students

Formal programs in graphic design education began in the United States shortly after World War II and borrowed heavily from European curricular models and modernist design theories. These programs served the burgeoning design needs of a postwar commodity culture (i.e., the design and promotion of new consumer goods and services.) Graduate education in graphic design was created largely to cater to the graphic design interests of students whose previous study was in other disciplines. Only recently do we find students with undergraduate degrees in graphic design, or with comparable professional practice experience, applying to master’s degree programs in graphic design. Today it is common to find a significant number of students with undergraduate degrees in graphic design continuing their study at the master’s level, the acknowledged terminal degree in the discipline. Given this circumstance, what can we expect

from the AIGI Journal of Graphic Design's education issue

building bridges:

graduate education to provide these students and what contributions can they make to the field that are not possible through undergraduate study?

The Changing Technological Scene

Not only has the typical educational profile of potential graduate students changed, the professional practice of graphic design has also changed. Now faced with an uncertain future from its demystification, which devalues technical skill by making design available to all with a personal computer, graphic design places its hopes on the world of electronic media, the very source of its current professional demise. As graphic designers scramble to secure their places in the cross-disciplinary practices of multimedia and interaction design, questions arise about the organizing principle of a design education when technical skills and knowledge become available outside of a professional education.

Along with increased public access to the technical means of visual message production and distribution come changes in the nature of information and its interpretation. The concepts of "authoring" and "publication" take on new meanings as the relationships between source, message, and audience are redefined through electronic technology. The assumptions about human cognition and mass communication upon which graphic design decisions were based have been challenged by audiences raised in a reconfigured, highly experiential information environment. At the same time, accelerated discovery of new knowledge outpaces our ability to model it and audience capacity to use it, spawning design concepts such as "visualization" and "information management."

The Changing Social Climate

The social backdrop against which graphic design has operated is also different from the past. Largely precipitated by the cultural consciousness engendered by the successive social movements of the 1960s and 1970s (e.g. Civil Rights, feminism, gay and lesbian rights, nationalism, etc.), the constitution of both graphic designers and audiences has changed. We have witnessed an influx of women into the field along with an increasing presence of a diverse ethnicity, challenging many of the premises of a white, male, European approach to design education and practice. This has been coupled with an increasingly tailored approach to message construction and a narrowing of audience definition along cultural lines, challenging the simplistic models and outdated theories of communication based on reaching homogenous "masses" or "average" consumers.

Andrew Blauvelt is Assistant Professor of Graphic Design at the School of Design and is Interim Chair of Graphic Design at Cranbrook Academy of Art.

Meredith Davis is Professor and Head of the department of Graphic Design at the School of Design and serves on the boards of the American Institute of Graphic Arts and the American Center for Design.

by Andrew Blauvelt and Meredith Davis

a research agenda for education and practice

How will design education respond to the erosion of its technical service function, fundamental shifts in the nature of information, and changing social constitution of designers and audiences? We believe graduate programs in graphic design must adapt to evolving definitions of professional practice and the shifting demographics of the field, with particular attention paid to developing bridges between theory and practice. We believe that the development of a research culture for graphic design represents such a bridge and constitutes a shared agenda between academia and practice that is responsive to the challenges facing the field.

Developing a Research Culture for Graphic Design

What is research in graphic design? While many designers define marketing studies and informing themselves about their client's subject matter as the limits of design research in practice, the definitions are more confusing in the academy.

The concept of graphic design research in college and university programs, for the most part, is the legacy of the discipline's basis in the visual arts. Graphic design's historic residence in art departments shapes the kind of research that has been encouraged for professors and graduate students. Often referred to as simply "art," we usually equate such design research with visual experimentation without a client, but not necessarily without an audience. This type of research is useful for professional practice mainly as stylistic fodder to enlarge the range of acceptable forms, or it is dismissed because its research findings are not measurable in an empirical sense, explainable in linguistic terms, or exportable in practical applications.

A second, more recent, area of design research concerns the development of bodies of knowledge. Known variously as "scholarly" or "theoretical" research, it is most clearly identified with academia for obvious reasons. Historical research in graphic design serves professional practice by legitimizing its current definition through a representation of the past that progresses toward and confirms the present. The unearthing of history also expands the range of visual forms available to certain designers, who de- and re-contextualize these forms for present-day applications. Analytical research in graphic design attempts to define broad conceptual frameworks for message creation, production, distribution, and consumption. Such research influences the field by revealing and critiquing the implicit values and theoretical assumptions in these frameworks and the outcomes of their adoption.

A third area of research is more typical of other design disciplines, such as industrial design, and is pragmatically driven and contextually specific. It is action-oriented and often involves a case study of specific design problems. One developing subset of this type of research in graphic design involves the communication problems associated with electronic information displays and their human interaction; tackling problems such as navigation through multimedia presentation programs, facilitating the interaction of users with

programmed options, or the integration of motion and sound into audiovisual environments of computer displays, for example.

Because the discovery of new knowledge is the founding principle of graduate studies in other disciplines, as well as the basis for the awarding of an advanced degree, it is important to develop research initiatives for all of the aforementioned types. For us, the role of graduate education is particularly suited to such an endeavor, utilizing the previous educational and job experiences of potential students without presenting graduate education as solely the refinement of technical and formal skills, which we consider the basis of undergraduate education.

Developing Anticipatory Curricula for Graduate Education

Graduate curricula in graphic design are decidedly responsive to current definitions of professional practice. By the addition of a research dimension to graduate studies, we advocate an anticipatory role for design education that might be more predictive of emerging practices than reflective of the current state of the field.

In conjunction with the development of a research culture, we foresee change in the pedagogical strategies and theoretical premises that currently operate in graduate programs. The shifting nature of our social and cultural landscape, as reflected in both designers and audiences, demands a more responsive approach in how we foster critical thinking skills that a research climate requires. A critical, pedagogical strategy that emphasizes alternative approaches to conventional problem-solving paradigms would include both problem-seeking initiatives and problem-posing inquiries. In this way, we could foster a multiplicity of well-formed questions and a myriad of contingent solutions over the singularity of answers found in so much problem-solving.

A crucial element of critical pedagogy is the recognition, not the dismissal, of students' social experiences and cultural affiliations, which serve as lenses through which they experience the world and are a reflection of the audiences we attempt to reach. This awareness means the classroom represents the intersection of different voices, many of which are rendered absent in most programs and educational philosophies, as well as in many successful design offices.

The Integration of Interdisciplinary Activities

Teaching graphic design focuses increasingly on collaborative efforts, reflecting the scale of contemporary problems, the reality of design offices, and the particularity of certain projects that require expertise outside graphic design for their resolution. The spread of technical knowledge about graphic design, beyond the confines of its professional cadre, necessitates a shift in the function of designers.

The professionalization of the field since mid-century effectively segregated the production of design, with the eventual splintering of tasks among

conceptual development, visual direction, and technical production. The advent of desktop publishing fostered the reintegration of tasks (whether for better or worse), collapsing the distinct activities of designer, typesetter, and printer. The recognition of the digital environment's ability to make fluid (through one machine) the activities of writing, designing and publishing further blurs the boundaries. Thus, the synthesizing potential of the digital realm rejoins many previously discrete tasks, suggesting not only the problem of increased knowledge and skill, but also the potential for designers to entertain notions of authorship and entrepreneurial independence. Rather than conceiving of such demands for greater skill and knowledge to be the burden and sole responsibility of the designer (a romanticized version of the "Renaissance Man"), experience and knowledge will be gained through work, communication, and understanding with others outside our discipline while activities such as "creation," "production," and "distribution" become more fully integrated.

Graphic Design as a Contextually-based Field of Studies

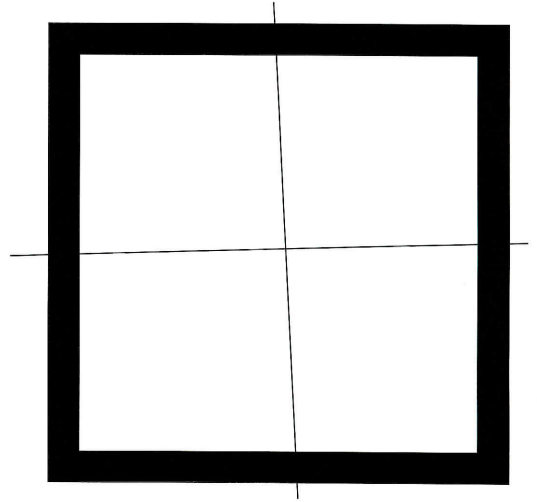
Advanced studies in graphic design should examine graphic design in all modes of its existence. While most educational curricula focus on aspects of the creation and production of graphic design, we envision an expanded notion that encompasses aspects of distribution and audience reception in a cyclical mode of influence. This more holistic viewpoint aids all forms of research in graphic design. As the focus of graphic design itself expands, it comes in contact with ideas from other disciplines, fostering a demand for interdisciplinary study and knowledge. The use of theories and practices of other fields requires an integrative approach; interpreting and synthesizing ideas within the particularity and materiality of graphic design. The growing need for working relationships with other disciplines and for designers of different disciplines to collaborate on large-scale projects suggests a shift away from independent programs and schools of art to larger academic institutions with access to multidisciplinary libraries and diverse faculties. Larger schools will operate together and with smaller schools in large electronic networks that facilitate the sharing of resources, especially in an era of so-called "downsizing."

As we approach the end of the twentieth century, graphic design education must reconsider the role of graduate studies. The likely outcome will be program specialization among schools reflecting diverse *philosophical* and research postures. Graduate education will provide a valuable component of research activity necessary for the profession while contributing to the growing body of knowledge the discipline demands. The technological and sociological challenges that currently confront the field can be seen in a more positive light than has been suggested by the popular design press. To adopt this vision requires that we entertain notions previously ignored by the field that impact on how we teach and practice graphic design into the next century.

arc _ itecture department accreditation visi

THE ARCHITECTURE DEPARTMENT RECENTLY underwent its five-year accreditation visit. The members of the accrediting team were:

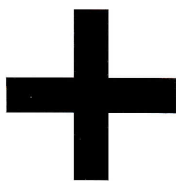
- C. James Lawler, FAIA,
practicing architect from West Hartford, CT,
representing AIA and NAAB;
- Leslie Kanes Weisman,
Professor of Architecture,
New Jersey Institute of Technology,
Newark, NJ,
representing ACSA;
- R. Wayne Drummond, AIA,
Dean, College of Architecture,
University of Florida, Gainesville, FL;
representing ACSA;
- Walter B. Martinez, FAIA,
practicing architect from Miami, FL,
representing NCARB; and
- Stuart Debowsky,
student at the University of Miami, FL,
representing AIAS.



In addition, two of the School's alumni, John L. Atkins III, FAIA (BArch, 1965) and Richard J. Green, FAIA (BArch, 1968) served as observers.

The preliminary report was very complimentary of the overall quality of the School and of the strength of the student design work. The team also encouraged the department to expand its efforts to increase diversity in its programs and community, to seek greater involvement with other academic units of the University, and to work more quickly to integrate computers into its curriculum.

The following statement is excerpted from the Architecture Program Report, which the Architecture department prepared and submitted to the National Architecture Accrediting Board in advance of the team's visit.



The department believes in nurturing in students idealism rooted in knowledge. The studio is the backbone of our educational effort and in it the integrative process takes place in a manner that is expansive – not just synthetical. The extra ingredient that makes the design studio a place for synergy is professional attitude. Professional attitude is the adhesive that fills the interstices among the diverse elements of technical and theoretical, artistic and scientific knowledge that students bring to the studio from their required and elective courses and from their life experiences.

The faculty recognize that public presence is the distinguishing characteristic of architecture that sets it apart from the other arts, and that this aspect dictates ethical responsibilities to society. We recognize that our work is instigated by clients, and that we are ethically responsible to provide the best possible service to our clients. We recognize that each generation of architect carries the torch of an ancient art and that each

of us is responsible to past, present and future generations of architects—including ourselves—to advance and promote the art of architecture.

We recognize that these responsibilities often overlap and reinforce each other; we also recognize that the roles of professional, businessman and artist associated with our responsibilities harbor the potential for conflict and that it is only by instilling high ethical standards in our students, and by providing them with the intellectual tools to address conflict, that our mission as educators can be fulfilled.

While the professional practice courses directly address legal issues, professional service and ethical conduct, it is primarily in the studios that their sum total, referred to earlier as “professional attitude” is cultivated.

The process is slow because it involves the assimilation of an attitude, not merely the transmission and acceptance of information. It is an iterative process, repeated every semester. Professional attitude is molded, shaped and refined like clay

being transformed into sculpture each time a student receives a desk crit; by the explicit or underlying messages incorporated in a project statement; by the personal example of dignity, respect and care each faculty member brings to the studio.

Faculty efforts are assisted by the living examples of our colleagues in the profession, especially those who maintain strong ties with the department by teaching courses, serving as guest critics, giving lectures, participating in our cooperative education program and offering scholarships to our students.

The effort to instill professional attitudes is by no means an arduous one. Students are idealists by nature. The seeds of ethical responsibility are in place and the ground is fertile. Our task is to ensure that germination takes place, that the seedling grows strong and that resistance to cynicism and associated ills develops by graduation time.

New York-based choreographer David Dorfman spent three weeks at NC State University working with 19 athletes to develop a performance entitled "Out of Season" which was performed at Stewart Theater to rave reviews. Among the athlete/dancers featured were **Joyce Baker** (BEDV, 1979), Director of University Publications for NC State, **Carol Finley** (BEDG, 1993) and Vince Foote, professor in the Industrial Design department.



The North Carolina chapter of the AIA announces that **Curtis W. Fentress** (BArch, 1972), whose credits include the much-discussed new Denver airport terminal, will speak on the first day of the 1995 Summer Design Conference. Fentress will make a presentation on Thursday afternoon, August 10, at the Grove Park Inn in Asheville.



William Flournoy, Jr. (MLA, 1972), is featured in the 1995 edition of *Who's Who in America* in recognition of outstanding achievement in his field of endeavor and significant contributions to the betterment of contemporary society.



Ala Hason (MARCH, 1986) lives with his wife and two children in Louisville, Colorado. After graduation, Ala returned to Kuwait until the Gulf War. He feels fortunate that he and his family survived the war. He is now working with CW Fentress JH Bradburn and Associates in Denver.



Jeffrey C. Hewins (BEDP, 1976) who graduated with honors from the School of Design in 1976, died of a massive stroke on August 6, 1994.



Susan Davis-McCarter (BEDA, 1977) is currently principal in charge of McCarter-Davis-McCarter/D-Mc2 Architects, Gainesville, Florida,

designing housing developments and public projects; in addition she has undertaken extensive "pro-bono" design work for new adult day-care centers. Previously she was Project Designer with Richard Meier and Partners, New York, from 1990-91, where she worked on the New City Hall in the Hague and a large commercial development on Scotland, among other projects. Prior to that she was with Kohn Pedersen Fox Architects, New York.



Robert McCarter (BEDA, 1977) has been Professor and Chairman of the department of Architecture at the University of Florida since 1991. Prior to that he was Assistant Dean for Architecture at Columbia University in New York. His recent publications include *Fallingwater*, *Frank Lloyd Wright* (Phaidon Press, London, 1994) *Frank Lloyd Wright: A Primer on Architectural Principles* (Princeton Architecture Press, 1991), and three lead articles in *GA Houses* on the houses of Frank Lloyd Wright. He has served as founding editor for the publications *ABSTRACT* (Columbia University) and *CONSTRUCTIONS* (University of Florida). Forthcoming books include *Unity Temple*, *Frank Lloyd Wright* (Phaidon Press, London, 1995). Robert and Susan had their first child, Katherine Davis McCarter, in June of 1992.



Willam L. O'Brien, Jr. (BArch, 1962) of O'Brien/Atkins Associates, PA, in Research Triangle Park, has been accepted to the American Institute of Architects' College of Fellows. The AIA recognizes members who have made notable contributions to the advancement of architecture with this award. Aside from the Gold Medal, The College of Fellows is the highest honor bestowed upon AIA members. O'Brien was recognized for coordinating the building industry and the profession of architecture.



Carol A. Wilson (BEDA, 1976, MArch, 1978) was honored with a citation in the Wood Design Award Program sponsored by the American Wood Council. A Prout's Neck, Maine gardenhouse was sited as a "...simple, well crafted building. The skylight down the center fills the warm wood room with light, and the porch allows zones of shading on the end."



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visitors . program

The School of Design's long tradition of hosting distinguished thinkers and practitioners continued during the spring 1995 semester. Among those who were invited to participate in the Visitors Program were:

Judith Scheine, a practicing architect in Los Angeles, faculty member at Cal Poly-Pomona and co-editor of the book R.M. Schindler: Composition and Construction. Ms. Scheine's lecture explored the work of Rudolph Schindler and his unique contributions to modern architecture.

George Hartman, FAIA, a partner in the firm of Hartman-Cox Architects, Washington, DC. In addition to his practice, Hartman has taught at Catholic University, NC State University and the University of Maryland. His lecture focused on recent projects.

Edwin Schlossberg, principal of Edwin Schlossberg Incorporated, a New York-based firm renowned for their design of interactive environments, museum master planning and exhibit design.

Gianfranco Zaccai, president of Design Continuum, an industrial design firm with offices in West Newton, MA, San Francisco and Milan. He discussed case studies in industrial design, especially the work of his firm in developing the "Pump" athletic shoes.

Panos Koulermos, Professor of Architecture at USC and a practicing architect with offices in Athens, Milan and Los Angeles. His lecture explored the tradi-



tions of Mediterranean Classicism and Italian Rationalism which can be found in his recent projects in Greece and Italy. Professor Koulermos presented his lecture twice, once at the School and again at an alumni reception at the Mint Museum in Charlotte.

John Lyle, Professor of Landscape Architecture at Cal Poly-Pomona. Professor Lyle's writings about environmental policy and his work to found the Center for Regenerative Studies is widely influential. His lecture was titled "Design for Human Ecosystems."



Laurie Haycock Makela, Design Director at the Walker Art Center in Minneapolis, and **P. Scott Makela**, musician and graphic designer of print, video and electronic media. They discussed the project "Digital Campfires," an interactive media exhibition organized by the Walker that explores design in relationship to advanced media technologies.

NCSU ALUMNI who are seeking employment are encouraged to contact Alumni Career Services. A number of services are provided including:

ALUMNI JOB BULLETIN
(a bi-monthly publication)

ALUMNI JOB SEARCH GUIDE

JOB SEARCH COUNSELING

ROSTER OF EMPLOYERS
(on diskette)

The fee for the service is \$40.00.

Graduates of NCSU who are in positions to hire alumni are encouraged to mail, fax or phone job descriptions to Alumni Career Services. Positions will be advertised to alumni and resumes will be forwarded upon request.

For additional information
please contact:

Alumni Career Services,
Box 7303, 2100 Pullen Hall
NCSU, Raleigh, NC
27695-7303

or call
919-515-2396

Five faculty members were awarded grants in support of their research activities during the 1994-95 academic year through the Provost's competitive Faculty Development and Research Support program. All were awarded the maximum grant. The funded projects were:

Chandra Cox, Associate Professor of Design: to explore the concept of kinetic painting using the integration of digital interface, video and conventional painting as the medium.

Meredith Davis, Professor of Graphic Design: to plan, design and test a demonstration model in which "consumer" information about design is made available to students in grades 8-12 and the public through CD-ROM technology.

Shishir Raval, Assistant Professor of Landscape Architecture: to improve teaching skills as they relate to adult education, integrate computer image processing skills into landscape architecture education and develop leadership skills for building and sustaining better community participation.

Fatih Rifki, Associate Professor of Architecture: to develop a set of "urban spatial structure elements" that would promote sustainability in human settlements and that can be readily employed by design and development professionals, urban planners and policy makers.

Sharon Roe, Assistant Professor of Architecture: to develop a process that will result in a strategy and format for an electronic textbook and design guide for the building technologies.

Frank Armstrong, visiting lecturer in the Graphic Design department, exhibited four typographic compositions at an exhibition entitled "Letterforms: From Hand to Digital" at the Pratt Manhattan Gallery in New York.

Georgia Bizios returned to her duties as Associate Dean for Academics after an off-campus academic assignment during spring semester '94. During her leave she spent time on her research regarding "Design Principles and Design Guidelines" and on investigating methods for teaching architectural design studios. She participated in architecture design reviews at the University of Minnesota, McGill University, The Robert Gordon University in Aberdeen, Scotland, and The National Technical University in Athens, Greece. She also visited colleagues at the School of Architecture in Thessaloniki, Greece, to discuss the establishment of exchange programs.

During the academic year 1994-95 Professor Bizios traveled to Europe to lead a workshop on "Reading the City" during a conference on The Neo-Classical Town at the Robert Gordon University in Aberdeen, Scotland, and present a paper on "Architectural Education and Future Realities" at the European Association for Architectural Education Conference in Weimar, Germany.

Robin Moore will spend part of the summer in Argentina to continue work on the development of the Ecological Village project launched during his off-campus leave last year. Presently, he is collaborating with colleagues in the College of Forest Resources on the design of constructed wetlands for wastewater treatment for the Village. He will also continue his work with the Argentine Wildlife Foundation as a planning and design consultant for the 300 hectare Ecological Reserve near the center of Buenos Aires.

Back in the northern hemisphere for the rest of the summer, Moore will work as a research consultant to the Wellness Foundation, Berkeley, California, which is embarking on a major action-research initiative to improve the environment of childhood statewide. He'll help with the development of wetlands, instruments, and data management procedures in the pilot phase of the project to be completed in September. Robin will be in Raleigh, too,



Meredith Davis, head of the Graphic Design department, received one of three teaching grants from the American Institute of Graphic Arts to publish graduate student's critical writing.



Haig Khachatoorian will be on sabbatical from the end of summer session through the fall semester. During the summer, he will be in Florence, studying the Italian language at the Dante Alighieri Institute and traveling throughout Italy and Sicily. He will be completing a monograph on the industrial designer, Carl Otto (1911-1983). Also, he will be collecting material for a new Industrial Design History course.



faculty
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putting the finishing touches to his next book about the educational and child development potential of naturalized schoolyards.



On March 24-25, the third annual All School Charrette took place, organized and coordinated by **Shishir Raval**, Assistant Professor of Landscape Architecture. The charrette took on the broad and challenging topic of redesigning/revitalizing the city of Sarajevo. James Craig and Nadim Spahic of the Birmingham Bosnia Task Force (BBFT) came to the School to help present the situation and the effects of the war in Bosnia on the city. Dubbed "Healing and Hoping," this was truly an interdisciplinary effort. About thirty students from all five departments worked in teams to devise a variety of design solutions, which were exhibited in the Brooks Hall gallery during the following week.



Professor **Henry Sanoff**, department of Architecture, was selected as one this year's two Alumni Distinguished Graduate Professors. This summer, Sanoff plans to complete his newest book, entitled *Creating Environments for Young Children*, review articles as a guest editor of an issue of the International Journal of Design Studies entitled *Universal Design*, and deliver a keynote lecture in Kanoya City, Japan, at a conference on regional independence and citizen participation in community design.



Martha Scotford (Graphic Design) presented a talk on Cipe Pineles, art director of women's magazines in the 40s and 50s, at the *8th Annual Modernism and Eclecticism Symposium on the History of American Graphic Design*, sponsored by the School of Visual Arts in New York. She also acted as respondent at *Making History (in design)*, a symposium sponsored by the American Center for Design in Chicago, and as external

evaluator of art and design programs at the Ringling School of Art and Design for reaccreditation by the Southern Association of Colleges and Schools.



Scott Townsend of the Graphic Design department is the recipient of a grant of over \$4,000 to pursue his research involving "Cross-Disciplinary Redefinition and Applications of Hypermedia." Hypermedia involves the use of the micro-computer as an electronic medium to synthesize sound, sight and time with traditional components of information design such as writing and still photography. The grant will equip him to author hypermedia products. The grant is awarded by the competitive Faculty Research and Professional Development program and was announced by the Vice Chancellor for Research.



Susan Wilchins, Design department professor, will teach two workshops this summer, one at the Workshop for Quilt Surface Design Symposium in Columbus, Ohio, from June 25 through July 1, and another at the Workshop for Split Rock Summer Arts Program at the University of Minnesota's Duluth campus from July 30th through August 5th. Her work will be seen at the Margo Jacobsen Gallery in Portland, Oregon from 1-31st of August.



Susan Wilchins (Design) and **Angelo Abbate** (Landscape Architecture) were promoted to full professor.



The School of Design is pleased to announce that **Brian Shawcroft**, AIA, a former faculty member, has established the **Shawcroft Prize for Drawing** with a major gift to the School. The Shawcroft Prize is intended to recognize talent in architectural drawing, and will take the form of a student competition. The Shawcroft Prize competition will take place annually, and will be open to all architecture students enrolled at the School of Design. The winner will receive a cash award. The initial jury was comprised of Peter Batchelor, FAIA, professor of architecture at the School of Design; Richard Green, FAIA, of Cambridge, MA; and Murray Whisnant, FAIA, of Charlotte.

Born in England, Brian Shawcroft studied architecture in London and holds a Master of Architecture degree from MIT. He came to the School of Design in 1960 at the invitation of Dean Henry Kamphoefner. Following an eight-year tenure as an associate professor, he served as a lecturer for an additional twelve years. In addition to his teaching career, Shawcroft has practiced architecture in North Carolina for over 30 years, designing a number of award-winning buildings throughout the state. In 1991 he was awarded the prestigious Kamphoefner Prize by the North Carolina Architectural Foundation for his sustained contribution of excellence to the modern movement of design.

The inaugural Shawcroft Prize was awarded on May 9 to Ian Gordon, a junior majoring in architecture.

Jennifer Amster and Jayashri Deshmukh (both MArch, 1995), represented the department of Architecture along with Professor Henry Sanoff at the International Council for Caring Communities' (ICCC) program entitled "Better Living...Adding Life to Years with the Cooperation of the United Nations Center for Human Settlements." During the January 10th presentation at an international congress of the United Nations, the students discussed an NCSU design team project with the Moore County Department of Aging.

At the 26th Environmental Design Research Association (EDRA) conference in Boston, Jennifer received second place in the student research paper award for her paper entitled, "Capitol Buildings as a Reflection of the Governments That Build Them." Also at the EDRA conference, she and Jayashri won the design award for their elderly housing project in Moore County.



Ramona Bultman, (MArch, 1995), has received the SOD Graduate Academic Achievement Award, the Graduate Teaching/Tutorial Award and the Chancellor's African-American Leadership Award.



Robert A. Chase, a graduate student in architecture, died of lung cancer in April of this year. Robert was nearing completion of a design project for his master of architecture degree. He was awarded the degree posthumously during the May graduation ceremony. His project included plans to renovate a wharf area in historic Fells Point district in Baltimore. Surviving are his father, Dr. Thomas N. Chase, of Washington, his mother, Dr. Joan W. Chase of Albuquerque, New Mexico; and brother, Thomas N. Chase Jr. of Fort Collins, Colorado.

The Chase family and friends have established the Robert A. Chase

Prize, a memorial fund which will provide an annual financial award to the Master of Architecture student who demonstrates sustained interest and promise in urban design and/or historic preservation.



Bryant Griffin, a freshman, won a competition to design a sculpture for the North Carolina School of Science and Mathematics in Durham. The work represents a fusing globe, and was unveiled and dedicated on April 28.



Shelley Gruendler and Heather Hensley, both December 1994 graphic design department graduates, presented a documentary project sponsored by the Duke University Center for Documentary Studies and the John Hope Franklin fellowship.

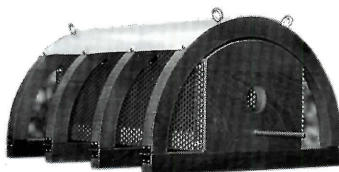
Shelley has just taken a design position with UNC Press.



Brandon Johnson (junior, landscape architecture), was honored with the Academic Achievement Award for Juniors, the Top Undergraduate Academic Achievement Award at the Association for the Concerns of African-American Graduate Students 13th Annual Awards Banquet.



The Chapel Hill Chapter of the North Carolina Symphony recently held a "For the Birds" auction featuring self-designed and built birdhouses and other bird-related items. The proceeds of the auction will help to endow a chair in the North Carolina Symphony.



Brandon Love, (senior, architecture), received first place in the local Tau Sigma Delta competition which was held to help provide the Symphony with participants for the auction.



Student projects from the department of Graphic Design appear in an article in the design journal, EMIGRE #31, authored by Andrew Blauvelt.



A group of students in the Design department went on a field trip to New York City on April 8-11 in conjunction with the department's new course entitled *Contemporary Issues in Art and Design*.



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N.C. State University School of Design

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