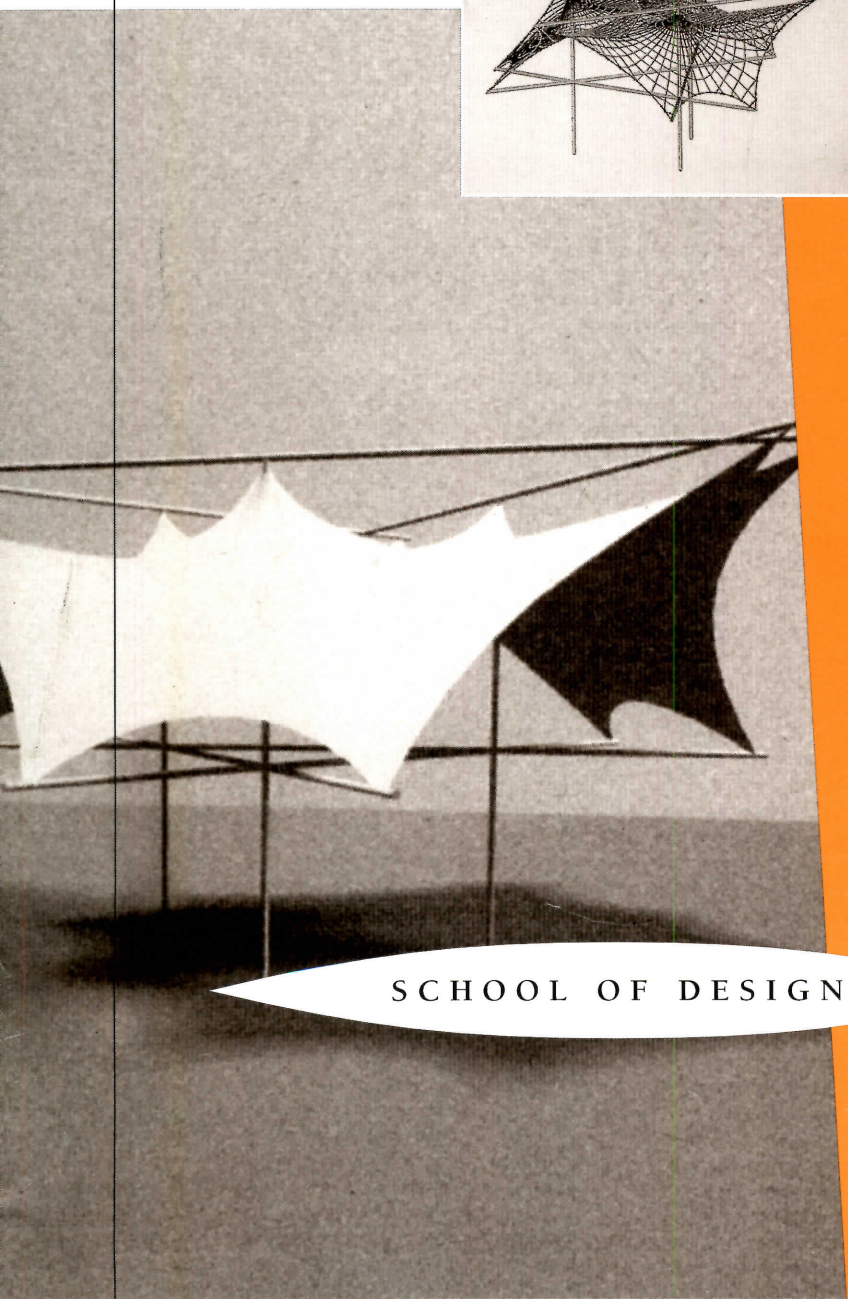
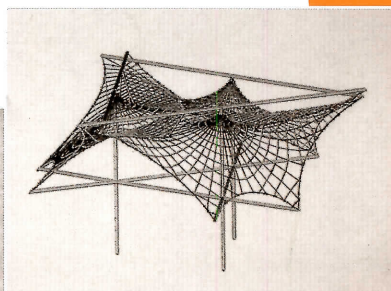


NC STATE UNIVERSITY

Brooks Hall

Raleigh, North Carolina

Winter 1998



SCHOOL OF DESIGN

S
W
e
r

NC STATE UNIVERSITY SCHOOL OF DESIGN

Cover: Professors Percy Hooper and Wayne Place taught a joint industrial design/architecture studio in the fall 1997 semester, the purpose of which was to design a tensile structure to be erected in the Brooks Hall courtyard during the week of the School's 50th anniversary celebration. The images depicted are of one proposal developed by a team led by Robert Shanks (Junior, Industrial Design).

Marvin J. Malecha, *Dean*

Dr. John O. Tector, *Associate Dean for Undergraduate Studies and Academic Affairs*

Martha Scotford, *Associate Dean for Graduate Studies, Research Outreach and Extension*

Fatih Rifki, *Head, Architecture Department*

Andrew Blauvelt, *Head, Graphic Design Department*

Percy Hooper, *Acting Head, Design and Technology Department*

Arthur R. Rice, *Head, Landscape Architecture Department*

Caroline Carlton, *Librarian, Harrye B. Lyons Design Library*

Bill Bayley, *Director, Multimedia Lab*

Chris Jordan, *Director, Materials Lab*

James D. Tomlinson, *Director, Design Research Lab*

Marva Motley, *Director of African American Student Affairs and Student Life*

Larry Trachtman, *Director, Center for Universal Design*

Ann Sundberg, *Director of Development*

FACULTY

School of Design

news

Published twice a year by the Design Guild, an association of alumni and friends established to promote design education at the School of Design through private contributions and gifts.

EDITOR

Ann Sundberg

DESIGN

Barbara Wiedemann Design

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

Please address correspondence to:

Ann Sundberg
Director of Development
NC State University
School of Design
Box 7701
Raleigh, NC 27695-7701
(919) 515-8320

e-mail address:
Ann_Sundberg@ncsu.edu

Angelo Abbate
Kermit Bailey
Dr. Donald A. Barnes, *Emeritus*
Peter Batchelor
George Bireline, *Emeritus*
Georgia Bizios
Susan Brandeis
Dr. Charlotte Brown, *Visiting*
Robert P. Burns
Roger H. Clark
Armand V. Cooke, *Emeritus*
Chandra Cox
Meredith Davis
Lope Max Diaz
Irene Fatsea, *Visiting*
Dr. John Fels, *Research*
Patrick FitzGerald
Vincent M. Foote
Frank Harmon
Edwin F. Harris, Jr., *Adjunct*
Thomas C. Howard, *Adjunct*
Charles Joyner
Haig Khachatoorian
Bryan Laffitte


Glenn E. Lewis
Austin Lowrey
Ronald L. Mace, *Research*
Fernando Magallanes
Robin C. Moore
Mary E. Myers, *Visiting*
Dr. Michael Pause
Dr. J. Wayne Place
J. Patrick Rand
Dr. Shishir Raval
Dana Raymond
Dr. John Philip Reuer
Kathleen Rieder, *Instructor*
Sharon Roe
Henry Sanoff
Joani Spadaro
Roger Spears
Dr. Robert E. Stipe, *Emeritus*
Duncan Stuart, *Emeritus*
Wayne Taylor, *Emeritus*
Dr. Paul Tesar
Susan Toplikar
Scott Townsend
Richard R. Wilkinson



TABLE OF CONTENTS

DEAN'S MESSAGE <i>by Marvin Malecha</i>	2
CRITICAL GLOBAL ISSUES FACING DESIGNERS <i>by Richard Green</i>	6
50TH ANNIVERSARY PLANS	8
SCHOOL OF DESIGN DONOR LIST	10
STUDY ABROAD IN ART & DESIGN: GHANA, WEST AFRICA <i>by Charles Joyner</i>	14
BUILDING TOWARDS DIVERSITY <i>by Art Rice</i>	16
THE LANGUAGE OF DESIGN <i>by Dick Wilkinson</i>	18
FACULTY UPDATE	22
ALUMNI UPDATE	24
STUDENT UPDATE	25

1997-1998
fall winter
aspirations:
a culture of IDEAS
CELEBRATION
a culture of RESPECT
COMMENCEMENT
a culture of INNOVATION
MESSAGE FROM THE DEAN



Marvin J. Malecha, FAIA

PROLOGUE

Designers set the stage for the scenarios of life. The Ancient Greek theater is incomplete, it is not architecture, without the performance. Similarly, the students, faculty and staff bring elements of ceremony and aspiration to our design community that make our collection of buildings and tools a school of thought and life. Our School has established a legacy of design contributions toward practice and the welfare of North Carolina communities that now propel us toward new knowledge about design and compel us to consider the study and conduct of design in new ways. Interdisciplinary studies have become the foundation of the School of Design experience. However, the early focus on architectural studies has been enhanced by the growth of parallel design disciplines. The interaction of diverse

design perspectives creates the opportunity to form new perspectives in each of the individual disciplines and more importantly to define opportunities that lie between the disciplines. There is potential for the School and for design education in this enriched organization. Students and faculty moving among the disciplines will evolve new ways of *addressing* design challenges. This is our fiftieth year, a time for us to celebrate past accomplishments. But more importantly, a time to set out on a new journey.

ASPIRATIONS

As the School sets out on this journey, it is important to consider scenarios that will guide the difficult choices related to resources and appointments. The consideration of various ways of proceeding founded on holistic concepts is beyond the traditional methods of strategic planning. While strategic planning is a necessary task to identify the steps for the realization of a particular scenario, it is the fundamental understanding of what the School will become that will guide action. The individual who wishes to draw an object understands the importance of seeing it in the mind. The process of assimilating an image so completely changes the observer and thereby effects the resultant artifact. The Hindu philosopher would speak to us of the inner luminosity of the object. The experience of drawing nearer and nearer to an object to understand its essence defines the design process. The question for us in this fiftieth year is what can we see in our mind's eye about our School? What constitutes our inner luminosity? How shall we proceed to design our future as a design community?

A CULTURE OF IDEAS

The debate and discussion regarding diversity in the United States has taken many twists and turns from intellectual rationalizations to emotional outbursts. I believe we are in a unique position to provide substantive leadership on this important subject. The design act is dependent on a culture of many ideas operating in a constellation of belief systems ranging from personal experiences to cultural and philosophical traditions and legacies. Historical, cultural and racial perspectives, urban or rural roots, immigrant or of a family of many resident generations, the individual involved in design flourishes when each is valued. The characterization of Alexander the Great as an individual who assimilated every good idea into his own actions is the inspiration for the creative incorporation of many perspectives. The many iterations of the design process are founded on this belief system. The design process is not linear, it is encircling, sometimes tangential in its character, and almost never entirely predictable.

A CULTURE OF RESPECT

A culture of many ideas can only thrive along with a culture of respect. Respect for a rich mixture of thought and action will foster the confidence necessary to encourage the individual to venture new ideas and new ways of addressing old issues. This respect is demonstrated by the respect extended among individuals, by openness to the unconventional, by the respect for shared facilities, and by the willingness of creative individuals to include the contributions of others. Every creative individual must work toward the fostering of a work environment where many differing value systems can flourish side by side.

If the School of Design at NC State is to prepare individuals for the future, then it must begin by becoming an inclusive society.

A CULTURE OF INNOVATION

A culture of ideas nurtured within a culture of respect sets the stage for the evolution of a culture of innovation. It is this culture that must characterize the School of Design. Innovation depends on a willingness to conceptualize even the most commonly accepted ideas and artifacts in new ways. But, it is equally dependent on the knowledge of how ideas

are brought to life through manufacturing and construction. A knowledge of the past, a willingness to seek out every good idea and the ability to put good ideas to good use characterize innovation.

A SCENARIO OF IDENTITY

This brings the discussion to the defining identity of the School of Design. In the 1950 Bulletin a representation of a tree was offered to explain the organization of the curriculum.

The model of a tree with distinct trunks emerging from common roots continues today. However, this tree has matured and is strengthened by interwoven branches and a deeper, stronger knowledge base. At times a common language and legacy is shared among the disciplines of the School and at other times entirely distinct languages are spoken. It is the tension between being different and apart and entirely interwoven that makes the School truly exceptional. The future of the design professions lies between traditional disciplines. This restructuring of the conduct of the design endeavor requires of the School a greater emphasis on scholarship defined by research, involvement in the issues before society and creative

activity. Designers must fully participate in the development of new perspectives and new knowledge. As these perspectives evolve it is clear that the founding concepts have evolved into a new dimension of interdisciplinary activities beyond the original intentions. Professional design education within a framework of complex design perspectives is essentially different than the specificity associated with the study of a single body of knowledge. Bodies of knowledge considered interactively, within an environment that encourages great interaction will significantly alter the designed outcome. This the strength of the School of Design, it is the incredible opportunity of being a member of this community.

CELEBRATION, COMMENCEMENT AND COMMITMENT

The plans for the celebration of a legacy that has grown at the School of Design are guided by the idea that this is an embarkation point on the path to the next fifty years. The forward thoughts of the founders continue to provide inspiration toward the highest aspirations in design. The School has been thrust beyond the initial vision and the challenge now is to provide such vision for those who will follow. Consistent with the aspirations of the first faculty, the time has now come for the School community to make a commitment to the life of the School. There is much to be done. Committees for the consideration of School activities as diverse as technology, curriculum and international programs require the participation of students, faculty and staff. A successful career in design is determined by the impact of an individual outside of the studio. Certainly, the quality of the artifacts produced is a *fundamental* measure of the dedication to design, but it must also be a good measure of citizenship. The quality of the work of designers is improved by an understanding of citizenship. Design is a gregarious endeavor. There are many opportunities to join in the life of the School of Design. The beneficial by-product is that each designer will be better for that participation.

THE LIFE OF THE SCHOOL

The School of Design continues to have a life that is characterized by tremendous energy. This life is constituted by important critical issues that were not present at the founding. Among the most important of these is a dedicated alumni group that has repeatedly demonstrated affection for the School in the best and the worst of times. It is impossible to separate the life of the School from the involvement of the alumni. The strong relationship between the School and the professional community, dominated by alumni but not solely comprised by graduates, emphasizes the importance of the School in life long learning ventures. How these concerns will be addressed remains unclear. The earliest descriptions of the School of Design provide a clear understanding of the importance given to the impact of the School on the surrounding community. This tradition continues today as the School faculty and students remain thoroughly involved in community projects. The School has formed a partnership with the University Cooperative Education and an extension officer in design has joined the School of Design staff. The involvement of the School in relevant community based projects is a tradition that will not only be continued but will be enhanced. The constituency for the School of Design has become greatly expanded.

CLOSING

Among the earliest aspirations of the School of Design, articulated by Matthew Nowicki, was the desire to remain proud of its youth by consciously remaining young. This is a youth of conscious intention in every design act, in the deliberate actions of the scientific and engineering principles that underlie design, and the belief that design is fundamentally related to a free society. From the very beginning of our School the balance between freedom and order has been fragile. It is this tension that continues to characterize our community. Between disciplinary specificity and shared design values, we strive to avoid the extremes as design formulas and absolute freedom are equally detrimental to the design process and product. Design is a conscious act that is strengthened by experience leading from the pursuit of knowledge. In this fiftieth year we must not only look backward. We must seek out new knowledge and build the foundations for the future. We are not a community of a single mind. Our strength is in the amazing and wonderful differences among us. Our inclusion of differences strengthens us.*

The School of Design hosted the American Institute of Architects' Practice Education Summit: "The New Topographies of Practice and Education," on October 31–November 1, 1997. Over 100 architects, educators and students attended the meeting, which was intended to continue the discussion of the Carnegie Foundation's recent report on architectural education and practice, "Building Community."

During the course of a panel discussion by prominent practitioners, Richard Green, FAIA (B. Arch 1968), Chairman and CEO of The Stubbins Associates in Cambridge, MA, made the following observations about the need to respond to the changing world around us:

CRITICAL GLOBAL ISSUES FACING DESIGNERS

"I suggest that academia needs to be thinking long-range about where society is going. What are the forces that are going to shape the professional lives of your graduates? I have to do this for my firm, as chairman, to set long-range goals and to be thinking about what's happening in the world that will impact our business and our practice.

I see seven critical issues that we face. Some of these are thoughts that have been identified by Lester Thurow at MIT and others were published in *USA Today* and other major publications. Let me run through them quickly and suggest that you might want to think about the impact of these social/economic forces on your curricula.

ONE would be the *shift from natural resource industries to man-made brain power industries*. Obviously, we've seen this in the last 25 years, and it will continue.

The **SECOND** is the *aging population*. The elderly will be the dominant force by the year 2025. The entitlement wars and the battles for funds and programs will be pronounced in our professional lifetimes. I can understand why this is relevant for me as an architectural practitioner, and I think for you as educators. I suggest you might want to think about it on your own.

The **THIRD** is obvious ... *the global economy*. I saw something published recently by the AIA that noted for firms larger than 50 people, 91% are involved in international practice. And it's not only the large firms, but also some of the very small firms that have made a determination to practice internationally.

The **FOURTH** issue has to do with a *multi-cultural society* ... and these facts to me were astounding. In the last half of the 21st Century in this country, there will be no dominant majority or ethnic group. Already, Hawaii and New Mexico have no dominant ethnic group. And five United States school districts serve children from more than 100 racial/ethnic groups. These are staggering facts in terms of the changing demography of our country.

Number **FIVE** would be the *gap between the rich and the poor*. Economists are telling us that unfortunately the gap will widen in the future.

The **SIXTH** has to do with the *ethics of life and death*. The idea of cloning, genetic engineering and testing, assisted suicides and biotechnology. All of these medical debates that are currently under way have certainly had an impact on my practice and the kinds of buildings we're designing—as well as on the social environment in which we work.

The **SEVENTH** issue I'd mention addresses a real concern for a *new environmentalism*. Unchecked growth certainly is the number one environmental issue. Pollution, global warming, etc. Sustainable design has been, in part, our response.

There may be more than these seven issues; or perhaps you don't agree with these particular thoughts. However, my point is that we as designers need to be thinking longer-term about the impact of major forces on our society and then define how we as practitioners and educators need to respond to be relevant to the society we serve.

Richard Green, FAIA

Architecture is certainly an art, a business, a social endeavor and a cultural phenomenon. I believe that at our highest level those of us involved in design give voice to human aspirations. It is almost a theological enterprise, as someone mentioned earlier today. I think the academy and the profession must change to reflect the society we serve, but we must also recommit ourselves to the core values of architecture. I believe that's our challenge today, but I submit to you that's probably been the challenge of architecture since the beginning of time." ★

Richard Green, FAIA
(B. Arch. 1968) is
Chairman and CEO of
The Stubbins Associates
in Cambridge, MA.

SCHOOL OF DESIGN



Some schools are justly proud of their old traditions—the School of Design can be proud of its youth. The School of Design is young and wishes to stay that way. But it is not this youth that can be measured by time that matters here. It is the youth of constant scientific curiosity and the youth of freshness that is consciously traced to its sources in nature that the School will try to preserve. — *Matthew Nowicki, School of Design Bulletin, 1950*

Mark your calendar and plan to attend the School of Design's 50th Anniversary Celebration, April 14–18, 1998.

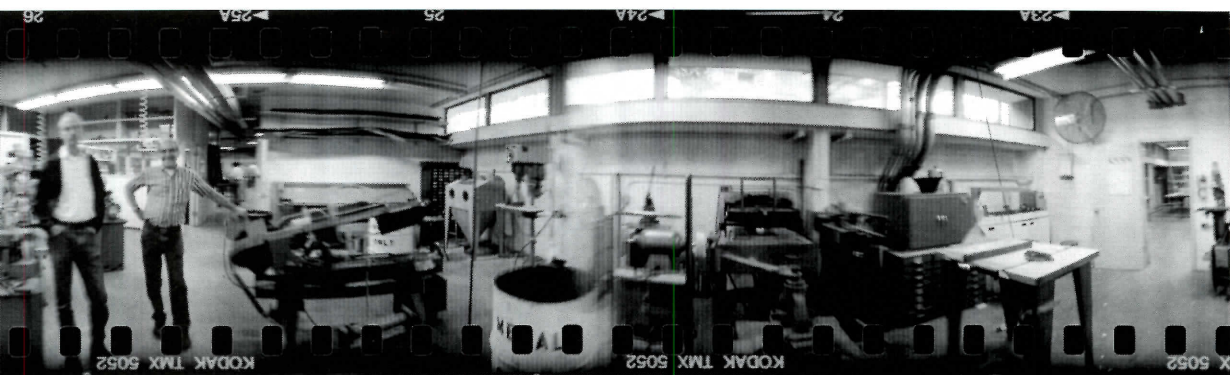
We plan to have a continuous slide presentation of alumni work on display in the Brooks Hall gallery. If you would like to be included, please send along up to three slides of your work and one title slide identifying yourself or your firm. Please label all slides.

If you would be willing to contact classmates to organize activities or simply to encourage them to attend, we can provide you with a list. Please contact us via mail, phone or e-mail.

Ann Sundberg,
Director of Development
phone: 919/515–8320
email: Ann_Sundberg@ncsu.edu

Jackie Robertson,
Program Assistant
phone: 919/515–8313
e-mail: Jackie_Robertson@ncsu.edu

School of Design Development Office
Box 7701
NC State University
Raleigh, NC 27695–7701



April 14–17

Research in Design Education

A joint conference of the European Association of Architectural Educators (EAAE) and the Architectural Research Centers Consortium (ARCC). For more information or registration materials, contact Martha Scotford, Associate Dean for Research, Outreach and Extension, (919) 515-2208, or e-mail: scotford@unity.ncsu.edu

April 16

Harwell Hamilton Harris Memorial Lecture

Martha Schwartz, Landscape Architect and Artist
Principal, Martha Schwartz, Inc., Cambridge, Massachusetts

April 17–18

Alumni Reunion

Registration material will be mailed in early March.

Planned activities include:

SYMPOSIUM: NEW TECHNOLOGIES/NEW DIRECTIONS

William J. Mitchell, FRAIA (Dean, School of Architecture and Planning, Massachusetts Institute of Technology), Dietmar Winkler (Chair, Center for Studies of Form, Image and Text, Kansas City Art Institute), and Chipp Walters (President, Human Code, Inc., Austin, Texas)

TGIF RECEPTION

EXHIBIT OF FACULTY WORK, NORTH CAROLINA MUSEUM OF ART

EXHIBIT OF STUDENT WORK

STUDENT PERSPECTIVE ON THE SCHOOL OF DESIGN TODAY

THE HISTORY OF DESIGN: PROFESSOR JOHN REUER'S FINAL LECTURE

TOURS OF THE NC STATE MAIN CAMPUS AND CENTENNIAL CAMPUS

DESIGN GUILD AWARD BANQUET—NORTH CAROLINA MUSEUM OF HISTORY

The Design Guild Award has been established to recognize one or more individuals of exceptional achievement and contributions to design in the southeast. The inaugural awards will be presented to George Matsumoto, FAIA and Duncan R. Stuart, both of whom came to NC State with Dean Henry Kamphoefner in 1948 to help establish the School of Design.

School of Design Tops \$1 Million for Endowed Scholarships

THE CAMPAIGN FOR NC STATE STUDENTS, which was announced on April 18, 1997, seeks to raise \$80 million dollars to endow undergraduate scholarships and graduate fellowships throughout NC State. The School of Design announced a goal of \$1,545,000 as their component of the Campaign. As of January 1, 1998, the University-wide Campaign has achieved 79% of its goal by raising \$62,893,295 in documented gifts, pledges, and planned gifts. The School of Design has raised 73% of its goal with \$1,131,846 in documented commitments.

"We anticipate that the School of Design will reach its goal before the Campaign ends in December 1999," said Dean Marvin Malecha. "Our campaign will receive a major boost when a bequest from the estate of Joe Cox, professor emeritus, is announced."

Professor Cox's bequest exemplifies the enthusiasm that faculty, alumni, and friends of the School of Design continue to show. These generous supporters of the School believe that the best way to ensure that outstanding students have the opportunity to attend is to make sure that competitive scholarships and fellowships are available for deserving students.

Because these scholarships and fellowships are endowed, they will continue to attract the exceptional students to the School. These endowments can be funded by outright gifts, pledges, or planned gifts. Planned gifts offer the donor an opportunity to create a memorial that will benefit future generations of students. For more information about funding a named endowed scholarship or fellowship, contact Ann Sundberg at (919) 515-8320.*

school of design

donor list

The School of Design gratefully acknowledges the individuals, firms, companies and foundations who made contributions to benefit the NC State University School of Design, its departments, programs and units in 1996-97. While space limitations allow us to include in this listing only those donors of \$100 or more, we appreciate the generous support of all of the School's alumni and friends.

\$10,000 and over

Thomas S. Kenan Institute
for the Arts
Kenan Institute for
Engineering, Technology
& Science
Kenan Institute of
Private Enterprise
B. Kenneth Martin
Estate of Vernon F. Shogren
Nan Davis Van Every
Worldesign Foundation, Inc.

\$5,000-9,999

LandDesign Inc.
Little & Associates Architects
Odell Associates
Anonymous

\$2,500-4,999

Adams Products Company
David Allen Company
John L. Atkins, III
Brick Association of NC
Capital Associates
Peterson Associates
Salisbury Community
Foundation
John G. Wick

\$1,000-2,499

Douglas M. Bennett
George S. and Sally T.
Blackwelder
Boren Brick
Brockwell Associates
Carolina Stalite Company
Carolinas Concrete
Masonry Association
ColeJenest & Stone
Construction Specifications
Institute
Richard A. Curtis
FCP Engineering Consultants
The Freelon Group, Inc.
FreemanWhite Architects
Georgia/Carolinas PCI
Richard J. Green

Holnam Incorporated
 Betty D. Huston
 David G. Jones
 J.A. Jones Construction
 Company
 Elizabeth B. Lee
 Lee Nichols Hepler
 Architecture
 Marvin and Cindy Malecha
 Kenneth M. and
 Marian Scott Moffett
 William D. Moser, Jr.
 NC Architectural Foundation
 PDA
 Pella Window & Door
 Company
 Constance Preddy-Perry
 Nicholas J. Pyros
 Ready Mixed Concrete
 Company
 C. Laurence Robbs
 Stephen H. Robertson
 Stephenson Millwork
 Company, Inc.
 TBA 2 Architects PA
 John O. and Patricia M. Tector
 Triad Masonry Materials Inc.
 Constantine N. Vrettos
 WGM Design Inc.
 C.T. Wilson Construction
 Company

\$500-999

William Wallace Abbott
 BellSouth Telecommunications
 Bond, Comet, Westmoreland
 & Hiner Architects
 Boney Architects
 Charles H. Boney, Sr.
 Leslie N. Boney, Jr.
 BMS Architects PC

Cort Architectural Group PA
 Dixon Weinstein Architects PA
 Ellenzweig Associates
 Fields & Company
 Gantt Huberman Architects
 Katherine Ann Greene
 Foundation, Inc.
 Hellmuth, Obata +
 Kassabaum Inc.
 The Leviton Foundation, Inc.
 Lightweight Block-Eden
 Corporation
 David L. Mayfield
 W.G. Monroe, III
 National Humanities Center
 Pearce Brinkley Cease
 & Lee PA
 Small Kane Architects PA
 Timberlake Foundation
 Toro Company
 Walter Robbs Callahan &
 Pierce Architects
 Waterproofing Contractors
 Association
 Joseph S. Williams

\$250-499

Axis Design, Inc.
 Donald E. Basile
 Deanne Beckwith Design
 R. M. Craun, Jr.
 Lawrence Z. Crockett
 Isley Architects Inc.
 Rebecca H. Mentz
 Alfonso W. Merino
 Tristan A. Merino
 Myers & Chapman Inc.
 William L. O'Brien, Jr.
 Partin & Hobbs Architects
 Irvin A. Pearce
 Alwyn H. Phillips III

Robert A. Reed
 Sigmon Landscape
 Architecture
 The Steel Triangle
 Daryl W. Suther
 Fred M. Taylor
 James D. Tomlinson
 Darryl Wally

\$100-249

Taimi T. Anderson
 Mark P. Ashness
 E.W. Baker, Jr.
 W. Ricks Batchelor
 James L. Beam, Jr.
 Ruth R. Beeson
 Alan D. Bolzan
 L. Franklin Bost
 Robert P. Burns
 Benjamin B. Cahoon
 Ruth H. Carr
 Dr. Joan W. Chase
 Chiron Diagnostics Corporation
 Construction Management
 Services
 John E. Cort
 Rufus G. Coulter
 Lindsay W. Cox
 John A. Daughtridge, Jr.
 William W. Dodge III
 D. Mark Drye
 Royce M. Earnest
 Terry Byrd Eason
 Bertram Ellentuck
 William R. Eppes
 John D. Everette
 Benjamin B. Ferdon
 William L. Flournoy, Jr.
 Sophye Foley
 Fred S. Fonville
 Forma Design Inc.

Robert L. Fouts
 Alvis O. George, Jr.
 Carson H. Grantham, Jr.
 Robert V. Hamlin
 Dixon B. Hanna
 B.H. Harrell, Jr.
 John W. Harvey
 Bruce W. Hendricks
 Kiki T. Hill
 Carolyn B. Hilton
 Alexander S. Holden
 William B. Hood
 Kathryn M. and Gordon Horne
 Augustus F. Hothorn
 Winifred K. Huffman
 Steven A. Hurr
 David N. James
 Randolph M. James
 Rebecca T. Kalsbeek
 Donald R. Kann
 John G. Karpick
 Richard E. Kent
 Haig Khachatoorian
 The LSV Partnership PA
 Lardiere Studio
 Lehigh Portland Cement
 Company
 William C. Lincicome
 MCL Design
 Dan P. MacMillan Jr.
 Bruce Maness Builder-
 Designer, Inc.
 George Matsumoto
 John H. McBrayer
 Warren E. McCormick
 Harry A. McLeod
 Dr. Julie G. McVay
 Richard D. Meisky, Jr.
 M. Eleanora Miller
 Robert G. Miller
 Richard T. Mitchell

Eugene R. Montezinos
 Frances R. Morris
 Shirley Trent Mullinax
 Charles A. Musser, Jr.
 Ruth H. Neely
 James R. Oates
 James A. Odom, Jr.
 John N. Peterson
 Joseph E. Prefontaine, Jr.
 William F. Pritchard
 Rauch Industries, Inc.
 David M. Reese
 Joe C. Ridenhour
 Rink Reynolds Architects PA
 Ruth L. Schaefer
 Jeffrey H. Schoellkopf
 Martha Scotford
 William M. Singer
 James W.M. Smith
 Zigrida R. Smith
 Janet E. Snell-Kelly
 Michael R. Soloway
 Kenneth D. Stafford
 Donald E. Stevenson
 James M. Stevenson
 Raymond H. Strowd
 Henry C. Taylor III
 Trout & Riggs Construction
 Company
 Thomas A. Trowbridge
 James B. Turner, Jr.
 Betty M. Twiggs
 Stephen G. Varenhorst
 Michele Ruddy Vernon
 Michael A. Weeks
 Peter C. Westafer
 Douglas D. Westmoreland
 Murray Whisnant Architects
 Jan W. White
 George W. Wickstead
 Barbara Wiedemann

Jimmy Williams
 Leslie D. Wilson
 Timothy F. Winstead
 Barney P. Woodard, Jr.

Matching Gifts

Duke Energy Foundation
 Gannett Communities Fund
 Hasbro Charitable Trust
 Honeywell Foundation
 IBM
 Jefferson-Pilot Foundation
 Mattel Foundation
 NationsBank
 Turner Construction
 Corporation

Gifts-in-Kind

AtoHaas Americans
 Incorporated
 Brown Jurkowski Architectural
 Collaborative
 Raychem Corporation
 Rechenbach's
 Royal Insurance Foundation
 Anne C. Sprinkle
 Nan Davis Van Every

STUDY ABROAD IN ART & DESIGN

Ghana, West Africa, Summer, 1997



The Department of Design and Technology at North Carolina State University conducted a Study Abroad Program in one of Africa's greatest cultural centers. Ghana, once part of the region known as the Gold Coast of Africa, is rich in history and indigenous traditions. The Program provided an intellectually challenging academic experience which focused on traditional and contemporary African art and design. The College of Art at the University of Science and Technology, which is located in the center of Kumasi, Ghana's most industrious city, offered one of the best available laboratories in which to study art and design. In such an environment, the possibilities for learning were unique and offered a vital context for encounters with the rich Ghanaian culture and traditions.

*Charles Joyner
is Professor of
Design and
Technology.*

THE ACADEMIC PROGRAM

The Program in Art and Design offered a selection of courses from North Carolina State University. Students and faculty representing six colleges and universities in North Carolina participated in the program: Elizabeth City State University, North Carolina A&T State University, North Carolina Central University, North Carolina State University, Saint Augustine College, and the University of North Carolina at Charlotte. The courses were taught by a distinguished group of faculty in the College of Art at the University of Science and Technology, Kumasi. The Program's location was essential. Students were able to combine intensive studio work with travel throughout



Charles Joyner

Ghana to conduct on-site field studies. Each site serves as an extension of the classroom, providing opportunities to observe and participate in creating traditional African artifacts. *Students* enrolled in two courses for a maximum of six credit hours. All students were required to take African Art History and Culture. This course served as an introduction to the life and mores of Ghana—its social, cultural, and artistic history. In addition, students selected one studio course from the following: Ceramics, Painting, Sculpture, and Textiles.

The study abroad program in art and design was a deliberate, conscious effort to create opportunities for students from different back-

grounds, with different life experiences, to come to know and respect one another while exploring a culture different from their own. Ghana provided an educational environment in which North Carolina students of various racial, ethnic and other forms of diversity can explore opportunities to increase their awareness of, and ability to function in, diverse societies. By bringing such students together in a program dedicated to learning about a different culture, students are offered a more challenging education which also foster greater mutual understanding among each other.*

**1997 Council
of Educators
in Landscape
Architecture
Annual
Conference
Asheville,
North Carolina**

towards

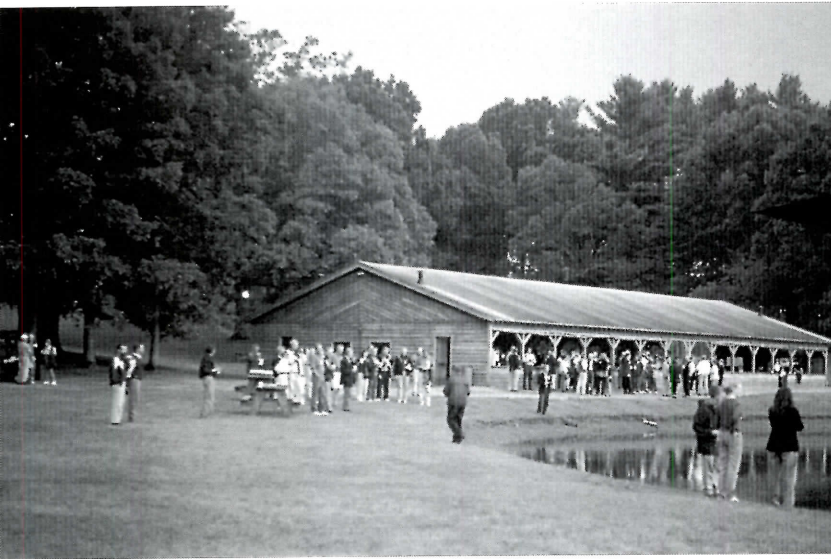
THIS FALL the annual conference of the Council of Educators in Landscape Architecture was hosted in Asheville, North Carolina by The School of Design, in cooperation with North Carolina A&T State University, and the North Carolina Chapter of the American Society of Landscape Architects. Educators from around the world were invited to present papers, posters, panels, special sessions, and workshops supporting the conference theme, "Building Toward Diversity". They were given the following challenge.

"Have we strayed from accepting and celebrating diversity—one of the main results of change?" The field of landscape architecture has also been changing and evolving in terms of purposes, paradigms, participants, practices, and products. These changes are certain and impending. They are molded and manifested in the realms of academia and professional practice. Diversity is a motivating catalyst as well as a product of change in these overlapping realms. We begin by asking a few key questions: What is diversity? What is its value? How does it affect landscape architecture? In which areas of teaching, research, or practice is it most successfully manifested or compromised? What roles have CELA members played and what roles should we be playing in understanding, teaching, communicating, and practicing diversity?

This year's conference was unique in two ways. First of all, it was the first time a CELA conference was expanded to include a regular meeting of an ASLA state chapter. NCASLA members attended the CELA conference adding to it some of their own special events including the ASLA Bookstore and a number of vendor displays. Major speakers and paper sessions were open to all and discussions were enriched by this broadening of the landscape architectural community.

Another special feature of this year's CELA was the inclusion of the 1997 African-American Landscape Symposium. This was the third time that the Landscape Architecture Program at NC A&T State University has held this symposium addressing the history and roles of African-Americans in land-use planning and environmental design. Presenters from the fields landscape architecture, planning, and humanities reviewed historical precedence

*Art Rice heads
the Landscape
Architecture
Department.*



Art Rice

and explored promising areas of teaching and research related to increased participation of historically black institutions in planning the physical and cultural landscapes of America and the developing world.

A highlight of the conference featured Randy Hester (BLA, 1968), Professor of Landscape Architecture at U.C. Berkeley. Professor Hester, the 1996 CELA Outstanding Educator, eloquently presented how growing up in a small town in North Carolina had contributed to an understanding of the relationship of landscapes to human needs, actions and aspirations that has guided his life as a professional and educator.

Dean Malecha moderated a panel discussion focusing on the perception of other disciplines with regard to the evolution of the

practice of landscape architecture. Other general sessions featured a presentation by Jay Craig, Director of the Global Network for Rebuilding, on international efforts to rebuild Bosnia in a way which respects and honors religious and cultural diversity, and a panel of representatives from South America and Portugal focusing on international issues in landscape architectural education. Another highlight of the conference was Dr. Edwin Nichols presentation on "Harnessing the Power of Diversity." Dr. Nichols is an internationally known expert on the barriers to effective cross cultural communication. He presented a participatory talk which pointed to how communication barriers come about and can be overcome.

The conference included special events such as an opening recep-

tion at a ranch in the mountains incorporating North Carolina barbecue, music and clog dancing lessons. Field trips were conducted to the Biltmore Estate, the Blue Ridge Parkway, and a number of other places important to the profession of landscape architecture and part of the North Carolina mountain environment. By the time the conference closed with a special banquet at the Biltmore Estate, the more than three hundred conference participants had had the opportunity to attend five general sessions, participate in one of the five special field trips and choose from more than forty concurrent paper sessions. All this was made possible by faculty, staff and students working together for more than a year and a half to create an event which celebrated and shared what was special about North Carolina and our design community.*

THE LANGUAGE OF DESIGN

FALL, 1997

COMMENCEMENT ADDRESS

Richard Wilkinson

THIS IS MY THIRTIETH YEAR in Raleigh and, coincidentally, at the School of Design. It is significant for me for a number of reasons. My neighbor, whose family has been here for generations, has always considered me a temporary. One morning this past summer he called me over to tell me he's been keeping his eye on me for some time now. He felt I was finally due some recognition and a promotion was in order. He said he would no longer consider me a Damn Yankee—and was granting me the rank of Ordinary Northerner. However, he added that it was based more on persistence than performance.

I accepted gratefully—it bodes well for my grandchildren.

It also provoked some reflection on what persistence has wrought, and what I have learned here during my tenure at the School of Design.

One of the more compelling reasons I decided to come here evolved from discussions I had with alumni of this school, ex-students like you are about to become, who recounted their studies as a mythical experience, and, without exception, considered their experience here to be a significant definer of their lives. They spoke of the intensity, the all night sessions, the heartless reviews of their work that drove them to ever greater effort, but mainly they alluded to a sense of belonging in a place that progressively rewarded their efforts with the recognition of membership. The work they did was important, but it seemed that the most important aspect of their time here was just that—the time they were here—

*Richard
Wilkinson is
Professor of
Landscape
Architecture.*

and how the structure of that time evolved. They all spoke of this place as people do of great experiences, how it affected their lives, changed their views, gave them a sense of having successfully taken advantage of an opportunity, and earned them the right of membership in a group that shared the same experience.

The time here became a time out of time.

It was time measured by work and accomplishment, not weeks and semesters. It was time measured by association with others, not by class rank, and time measured by the way the surroundings and the place supported and contributed to the success of everyone's intentions. It was the progressive weaving of routine and work, play and argument, talking and expressing, the coming together of the parts of their *everyday lives* in a way that it became as one with the work they were doing. The work, and the way they went about it in turn, defined them in a seamless expression of themselves as the School. One of the great gifts of life is the ability to immerse yourself in a way that brings all the

parts of your world together in a common, seamless flow.

One of the many things the School of Design is very good at is infusing all that we do in such a pattern. The routine that makes us what we are is distinctly generative. We build on each advance, each new skill. Insights are our raw materials. Students and faculty make them available to each other. We arrange the parts of the process so they fit the normal flow of work and development and we flow from one project to the next in a timeless and seamless way.

We accept students from all walks of life; from large urban high schools, and from small rural places. We bring together kids who have traveled all over the world to work with others whose longest trip was the one that brought them to Raleigh, but who have intricate knowledge and understanding of the dynamics of the woods and fields of their family's farm. We gather you here, and begin the process of adding to your self awareness and focus. We do it in a straight forward way, but one that is particular to

our community and academic culture. Our most useful tool is language.

Language, like everything else in life, follows the basic concept that you have to go where you are going from where you are. Early in life we master the rules for assembling sounds into coherent and predictable statements. Listeners must listen, as we talk, to hear and comprehend what we are saying. Our sentences unfold sequentially and follow the basic rules of assembly or grammar. If the listeners are competent users of the language, the content of our statements will be predictable and the meaning will be understood. We spend our life combining and recombining the physical components of our language to produce the infinite variety of statements we make, using the same sounds and words for every different context. We become generative, and as we do, we necessarily extend the concept with which we began into new realms and interpretations.

So begins a continuous cycle of definition, recombination, and refinement. The first stage is growth. Growth is repetition of like

things, doing the same thing over and over. In the School of Design we teach, learn, and practice with the components; different letter shapes, roof trusses, textures of materials, a path in a garden, any of a variety of particular things that one learns to work with.

In the second stage; development, we repeat the learned skills in a different context. The initial skill assimilates properties from that context and becomes more varied and complex. The process is one of constantly employing the parts in new assemblages, color patterns in posters, typefaces that characterize particular ideas in a story, roof structures for an interconnected set of buildings, gates and trees assembled to form the entrance to a public space.

In stage three; integration, work becomes increasingly more complex. We integrate a variety of original patterns into more complete assemblies, using this accomplishment as the basis for the next stage of growth, beginning the cycle over with another project.

Students come from their varied backgrounds into their studios and classes and begin using this new language, creating situations to experiment with, beginning the process of inclusion into a community that is characterized by

the way it defines and performs the work it does. Situations are made for you, they become part of a sequence, we locate them in a process, and make the challenge one of assembling basic elements into a finished expression. It's like writing a story, creating music, assembling anything that has parts, incomplete instructions and needs only imagination to complete. The pieces grow into ever more complex assemblies until we have plans for whole buildings, designs for the assembly of a book, a city park, or a new line of furniture.

This is the true utility of language. Fix a starting place, focus attention, and move coherently from that beginning to the next level of understanding. It is a way we humans have invented to permit us to go from where we are to where we want to go, staying in communication and to understand what everyone's intentions are.

If this was all there was, the School of Design would still be wonderful place, but there is more.

On a larger scale, the School is made up of different groups of people engaged in the variety of things that go on here. Individual rooms and courtyards provide gathering places for diverse groups: studio groups, small groups off by themselves teaching Photoshop to each other, friends planning a trip to the Brewery to hear Motocaster's last performance, classmates discussing yesterday's pin-up session. During the course of an ordinary day, we engage in dozens of such situations. Each is an event that nests with others. Groups constantly evolve one into another taking something from the last session to the next.

It is a flowing form of participation and, by participating, you learn the language of participation which in real terms is the language of design. The interchanges; the events, the tasks, the desks, the shop, the uniquely accessible elements of the library, each are made up of smaller parts and are used the same as language uses phonemes, words, phrases and sentences. These interchanges guide us, flowing one into the other, *creating this* time we are here. Each of us has our own paths through the School complex. The paths are our own sentence-like patterns that orchestrate the way we move through our day.

But, there is an even more powerful relationship at work. Language and the built environment have their origins in human experience. They have been conserved and passed from generation to generation as guides, shapers of communication, memory, and expectation. When the environment, made up as it is of people, events and physical surroundings, is arranged in a way that closely parallels the kind of interchange that ordinary spoken, written, and experiential languages try to simulate, it becomes a close, intimate, and accommodating partner of the ongoing process.

This is the case in the School of Design. The School is its own language and all the parts are integral with each other. The School of Design is an ordered sequence of the small parts that make up our everyday lives. The events and settings flow and combine into the patterns of the things we do. The process grows and becomes the basis of a daily routine. It has order and structure. It *is predictable* and can be understood by others who know at least

the rudiments of the language. This is the quality that makes the School so special. It is more than an attribute, it is the way each of us, student or teacher, define ourselves and the school.

You, the members of this small band, this gathering of talented people, are integral with your work, the way you do it, and the place in which you do it. Your work is embedded in the surroundings and the surroundings harbor the structure that guides the ongoing process. It's dynamic and has the power to make a day a work of art. This indeed is the sense of the School that was told to me in my initial visits.

And so we arrive at days like today—points where paths converge—knowing most of you will journey down new paths of your own making as you leave this room. We at the School of Design trust you will take this language, this model of how you structured your lives and became a part of this community and use it as a model to create the objects and places in your future work.

We also hope that you will remember this experience as a timeless work of art—an example that good design is about defining a way to be in the world.

Thank you.★



Charles and **Chandra Cox**, Associate Professor of Design & Technology, were selected by the Artworks for State Buildings Committee to create a mural for the lobby of the historic Jones Building at North Carolina Central University. The mural, titled *The Fabric of Life*, uses the Adinkra language of the Ashanti people of West Africa as the point of reference to depict personal and collective codes of conduct such as the importance of service to one's community.

Austin Lowrey, Professor of Graphic Design, opened his solo exhibition, "Cozy Cottage," an installation, in October at the Van Every-Smith Galleries at the Davidson College Visual Arts Center, where he also gave a performance/lecture about his recent work. Lowrey is on off-campus scholarly leave this spring conducting research and developing new artistic projects.

Christos A. Saccopoulos, former Department Head of Architecture, was appointed Dean of the College of Design at Louisiana State University. He can be reached at 102 Design Building, Louisiana State University, Baton Rouge, LA 70803; phone (504) 388-5400; e-mail: casac@lsu.edu.

Joani Spadaro, Associate Professor of Graphic Design, had a solo exhibition of her paintings, "Visible Silence," at the Bryan Center Gallery at Duke University.

Andrew Blauvelt, Head, Department of Graphic Design, presented "Implosion: Postmodernity and Graphic Design," a lecture on contemporary developments in the field, at a graphic design history symposium at the Denver Art Museum and at the University of Massachusetts, Dartmouth. Andrew was also a respondent at the Jan van Eyck Akademie's "Design Beyond Design" symposium held in the Netherlands and Visiting Professor of Design Theory in the newly established graduate program in graphic design at the University of the Americas, Puebla, Mexico.

Robert P. Burns (B. Arch. 1957), Professor of Architecture, has been selected by the NC State University Chapter of the Honor Society of Phi Kappa Phi to be Chapter Artist for 1998. He has also been nominated for the Phi Kappa Phi National Artist Award, which is given every three years.

Roger Clark, Professor of Architecture, has been named a Distinguished Professor by the Association of Collegiate Schools of Architecture.

Home, Again, an interactive multimedia installation from the collaboration of four artists, **Patrick FitzGerald**, Assistant Professor of Design & Technology, **Kathleen Rieder**, Instructor in Design & Technology, Ted FitzGerald and Richard de Nijs, will be open for viewing at the John and June Allcott Gallery in the Hanes Art Center from January 9–29, 1998. *Home, Again* addresses the subject of aging by exploring layers of memory and consciousness through sound, imagery and space.

Charles Joyner, Professor of Design & Technology, recently presented an exhibit titled *Cottonville: A Search for Cultural and Spiritual Realities* at the African-American Cultural Center at NC State. The exhibition's 16 mixed media works document an annual African-American religious camp meeting in Stanley County, North Carolina.

ABIE HARRIS RETIRES

When **Edwin F. (Abie) Harris** (B. Arch., 1957) was an NC State undergrad in the 50's, the Court of North Carolina looked nothing like it does today: half was a gravel parking lot, half was covered with Quonset huts and barracks used by the ROTC.

Harris, as a second-year student working on a project, imagined the courtyard as a verdant open space encouraging the spontaneous meeting of university minds. Forty years later, as the NC State university architect, he can say he was pretty much on target.

"It was a fundamental lesson that the spaces between buildings are important," said Harris. "I think it's remarkable that the potential of the space has been realized."

Harris, who for 32 years has been a leader in designing a growing university, retired this month from his job as the top architect for what he calls a "diverse" and "eclectic" campus.

Harris has spent more than half his life working for NC State. His first job here, as a student was to design the Reynolds Coliseum trophy case. After graduating in 1957, he worked off campus, but held a position as part-time drawing instructor for the School of Design until 1966, when the university hired him as campus planning consultant in the Facilities Planning Division. In 1970, he became the director, remaining in a *leadership* role through several organizational and title changes.

With his retirement, Harris' work-related drawings will be transferred to the NCSU Libraries' Special Collections. At the same time, he plans to donate his personal drawings of the campus and of other architecture. These contributions were announced at a retirement reception which took place at the School on February 3.

Harris will remain on campus part-time to help develop the university's next master plan. At the same time, he plans to offer design consulting services to as many other college and university campuses as he can—even though his allegiance remains with NC State. "I think it's very fair to say I'm grounded in this place," he said.★

IN MEMORIUM

It is with deep regret that the School of Design announces the death of **Joseph H. Cox**, Professor Emeritus of Design, on August 12, 1997.

Joe Cox was born May 4, 1915, in Indianapolis, where he attended the John Herron Art School. He earned a master's degree at the University of Iowa before serving as a Navy pilot during World War II.

A prolific artist, Professor Cox began his career in the 1930s as a realist, in the tradition of Midwesterner Thomas Hart Benton. Later, he was influenced by cubist painters, including Pablo Picasso. When he came to North Carolina, he was drawn to the ocean, painting docks, boats and

fishing nets. He was one of North Carolina's most influential modern artists, best known for his geometric acrylic paintings of the North Carolina coast.

He came to the six-year-old School of Design at NC State College (now NC State University) after teaching stints at the universities of Iowa, Tennessee and Florida. A professor at the School of Design from 1954 to 1980, Professor Cox taught scores of art students. Many maintained close contact with him, and remember him as an inspiration—patient, nonjudgmental, and encouraging.

In 1993, he received the North Carolina Award in Fine Arts.

Professor Cox continued to paint in watercolors as he battled Parkinson's disease for the last 17 years of his life. When his health deteriorated, he found a new way to express his creativity by painting smaller works—in watercolor and on thick paper, while sitting down. Professor Cox faced his illness with grace, his friends said.

Professor Cox willed part of his estate for a scholarship fund at the NCSU School of Design. Memorial contributions may be made, if desired, to the Joseph H. Cox Memorial Fund, School of Design, Box 7701, NC State University, Raleigh, NC 27695-7701.★

alumni

Leslie N. Boney, Jr. (Arch. Eng. 1940) was the subject of the September 12 edition of "North Carolina People" on UNC-TV with program host Bill Friday, the retired president of the University of North Carolina system.

Eugene Britton (BEDA 1981) received his Master of Architecture from the University of Tennessee in spring 1997 following a whirlwind year of thesis work, maintaining a "downsized" practice, completing a graduate assistantship and regular commutes between Atlanta and Knoxville. He is practicing in Atlanta.



Philip T.C. Fei (B. Arch. 1965) writes from Taiwan that his firm, Fei & Cheng Associates, which he co-founded in 1974, has grown from a two-man office to a 130 person office. Among some of the firm's recent projects are the 2000-bed National Medical Center (which took 15 years to complete), and the National Natural

Science Museum, which, at 1 million square feet of floor space, is the most popular visitor attraction in Taiwan for the last four years. The firm is also working on a 25,000 seat sports arena to be built in 1998 and the National Legislature Yuan, a 3 million square foot building complex which will house the Taiwanese Congress.

Shelley Gruendler (BEDG 1994), a designer at the University of North Carolina Press, has won two awards for book design. *Print: America's Graphic Design Magazine* has announced that Gruendler's design will be featured in its *Regional Design Annual 1997*. She has also received a Book Design Award from the American Association of University Presses.

Matthew Hale (BEDA 1976, BAR 1983) was interviewed live on the October 27 NBC "Today" show. A 1,080 square foot house designed by Hale in a west Raleigh neighborhood has received widespread

publicity including front-page coverage in the *Raleigh News & Observer*. The home is 10 feet wide, 54 feet long and 24 feet high on a lot barely more than 1/10 of an acre.

G. Daniel Knight, Jr. (B. Arch. 1959) is the newest member of the NC Board of Architecture, appointed by Governor Hunt.

Kenneth C. Mayer, Jr. (BEDA 1982), a partner in the Greensboro firm of Moser Mayer Phoenix Associates, has been elected to a four-year term on the Board of Trustees at UNC-Greensboro.

William L. O'Brien, Jr. (B. Arch. 1962) has been appointed to the Building Code Issues Study Commission by NC House Speaker Harold Brubaker.

Derek Church Williams (MLA 1976) has changed the name of his firm, Derek Church Williams, Landscape Architecture, PA to Site Solutions. The Charlotte, NC firm, which was founded in 1985, provides total site planning services for institutional and commercial development.

IN MEMORIAM

Terry W. Alford (B. Arch. 1971) died in Raleigh on August 17, 1997. He was the president of PDA, an architectural and management consulting firm, and was a nationally recognized expert in health care facility design.

William R. Campbell (B. Arch. 1954) died on July 27, 1996 in Morehead City, NC. His career included appointments at the University of Arkansas, the University of Hawaii, and the University of Oklahoma. He also served as Associate Professor of Architecture at Oklahoma, Associate Professor of Community

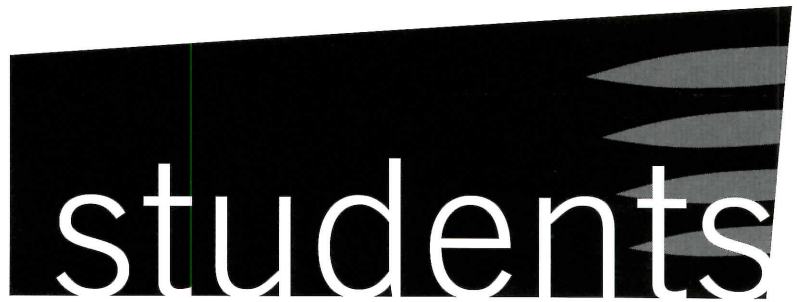


Health at the University of Oklahoma Health Sciences Center, and Lecturer for the International Colleges and Universities Council of Facility Planners. He was a former president of the Association of University Architects. Bill's widow, Jinx Campbell, has donated to the School in Bill's memory a stunning Roy Gussow etching and a framed and signed photograph of Buckminster Fuller which Bill took in 1954. Both are prominently hung in the administrative offices of the School near the Dean's office.

William C. "Cy" McGee (B. Arch. 1960) died in Raleigh on October 5, 1997. He was an architectural consultant and project officer for NIEHS for the past 18 years while maintaining a private architectural practice. Earlier, he was the principal in the firms of Edwards and McGee and McGee Scovill & Reardon.

J.D. Pegram (B. Arch. 1964) died in a car accident in New Braunfels, Texas on November 27, 1997.

Alva H. Ward, III (B. Arch. 1963) died on September 13, 1997 in Surf City, NC. Al was a partner with his brother David in the firm of Ward Associates in Wilmington. He was an active AIA member, former Wilmington Section president and AIA-PAC board member.



Tony Brock, (Master's student, Graphic Design) designed the document for cultural critic bell hook's lecture presented at the 1997 Harwell Hamilton Harris lecture series. This project was shown this fall in an exhibition on socially conscious design in the Netherlands and was accepted into the prestigious 1997 American Center for Design 100 Show of Excellence.

William H. "Harry" Griffin (sophomore, Art & Design) exhibited his art work in several shows this past fall, including the Visual Art Exchange at the City Market in Raleigh, the NC Annual Student Juried Exhibition at UNC-Greensboro and the NC Annual Photographers Exhibition at Meredith College.

Brian Baker and Scott Harvey, (Master's students, Architecture) were featured in several articles in the *Sanford Herald* for their project in Henry Sanoff's studio to assist the city of Sanford with developing a master plan for redevelopment of its downtown.

NC State University School of Design

news

Box 7701

Raleigh, North Carolina

27695-7701

ADDRESS SERVICE REQUESTED

NONPROFIT ORG.
U.S. POSTAGE
PAID
RALEIGH, NC
PERMIT NO. 2353

MAUN716 276092036 3398 13 03/24/98
MAUNE
1321 RAVENHURST DR
RALEIGH NC 27615-5462



AUTO**5-DIGIT 27609
S5 P5

Nathan & Lisa Maune
4716 Rampart St
Raleigh NC 27609-5519

