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Raleigh, North Carolina

Summer 1999

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CENTER FOR UNIVERSAL DESIGN

news

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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

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SUMMER 1999

scholarship AND design

Celebrating the Initiation of Ph.D Studies in the School of Design

MESSAGE FROM THE DEAN



Marvin J. Malecha, FAIA

SCHOLARSHIP AND DESIGN The design process is characterized by the assimilation of many traditions and the collection of disparate ideas into identifiable patterns. It is a process that has become not so much a marriage of traditions found in other disciplines; such as art, science and engineering, as it is a distinctly unique discipline of thought and action. This realization has come to the study of design just as the concepts related to scholarship are under reconsideration in university life. Ernest Boyer of the Carnegie Foundation expressed this reconsideration in a report, *Scholarship Reconsidered*, articulating an understanding of the various interpretations of scholarship allowing for the importance of application, creativity and the interrelationship of information. Each of these characteristics are essential aspects of the design process.

We conclude that for America's colleges and universities to remain vital a new vision of scholarship is required. What we are faced with, today, is the need to clarify campus missions and relate the work of the academy more directly to the realities of contemporary life. We need especially to ask how institutional diversity can be strengthened and how the rich array of faculty talent in our colleges and universities might be more effectively used and continuously renewed. We proceed with the conviction that if the nation's higher learning institutions

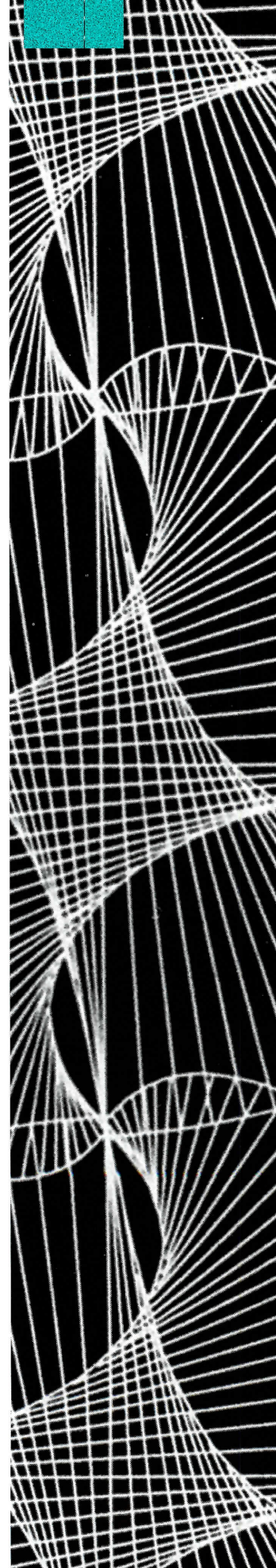
are to meet today's urgent academic and social mandates, their missions must be carefully redefined and the meaning of scholarship creatively reconsidered...

...We believe the time has come to move beyond the tired old "teaching versus research" debate and give the familiar and honorable term "scholarship" a broader, more capacious meaning, one that brings legitimacy to the full scope of academic work. Surely, scholarship means engaging in original research. But the work of the scholar also means stepping back from one's investigation, looking for connections, building bridges between theory and practice, and communicating one's knowledge effectively to students. Specifically, we conclude that the work of the professorate might be thought of as four separate, yet overlapping, functions. These are: the scholarship of discovery; the scholarship of integration; the scholarship of application; and the scholarship of teaching.

Ernest L. Boyer, *Scholarship Reconsidered*,
The Carnegie Foundation for the Advancement
of Teaching, 1990, pp. 13 and 16

Boyer's insights open the door to applied disciplines such as design to assume an appropriately respectful place in the academy. The categories of scholarship described validate the intense instructional focus of the design studio, reinforce the need to integrate many forms of knowledge into design concepts, and recognize that application is the measure of the effectiveness of any design concept. It is the scholarship of discovery that provides the greatest challenge to the academy and the profession. The culture of research and scholarship in the design disciplines lags behind the related disciplines of engineering, science, and the humanities. This is a culture that must evolve and mature to assure the continued development of the domain of design knowledge.

SCHOLARSHIP IN ACTION Perhaps the most important insight of the Carnegie Report is the characterization of scholarship as an engaged rather than detached activity. It is the engagement with the issues of the day that makes scholarship relevant to the design professions. It is a concept of scholarship in action. An engaged design process is defined by a heightened awareness of the implications of design decisions. The late Donald Schön referred to this process as reflection-in-action. It is



this aspect of the design process that is unique. Such an awareness grows each time the individual is called into action. Understanding is transferred from one situation to another even though the substance of the issue at hand is fundamentally different from one situation to the next. Scholarship both informs the process underway and leads to a refinement of the process itself. Such a concept for scholarship is beyond Boyer's categories of *Scholarship Reconsidered* by implying that each of the distinct characteristics of scholarship are in operation simultaneously. This is the nature of a concept known as *mètis* described by Yale Professor James Scott.

...what kinds of tasks are the making of revolutions and creating new forms of production. ...such tasks are voyages in uncharted waters. There may be some rules of thumb, but there can be no blueprints or battle plans drawn up in advance; the numerous unknowns in the equation make a one-step solution inconceivable. In more technical language, such goals can be approached only by a stochastic process of successive approximations, trial and error, experiment, and learning through experience. The kind of knowledge required in such endeavors is not deductive knowledge from first principles but rather what Greeks of the classical period called mètis. Usually translated as "cunning," mètis is better understood as the kind of knowledge that can be acquired only by long practice at similar but rarely identical tasks, which requires constant adaptation to changing circumstances.

James C. Scott, *Seeing Through the Eyes of the State*,
Yale University Press, 1998, pp 177–178.

Long practice at similar but rarely identical tasks is a particularly pertinent definition of the experience of the design professions. It is this experience that makes the discipline of design a distinct domain of knowledge. And, it is a domain of knowledge that requires substantive additions as it matures in an ever more complex world. Advanced academic studies provide the opportunity to seek the connections among the similar but rarely identical tasks that define the *mètis* of the design process. It is the reason that design studies must be pursued at the Ph.D level.

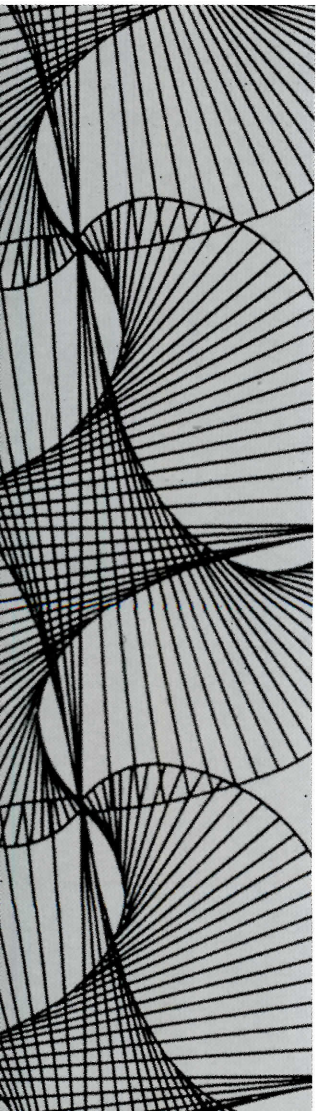
INITIATION OF PH.D STUDIES IN THE SCHOOL OF DESIGN In the life of a School the initiation of curricular programs is the measure of time and priorities. The School of Design is therefore at a point of significant importance. We are at the moment of the initiation of Ph.D studies. This

moment has arrived because of an evolution of study that began with the birth of the School of Design and came to a high level of maturity in design studies more than twenty-five years ago as the first proposals for advanced academic curricula were first proposed. During the 1995–1996 academic year these interests stimulated intense and focused discussions among the faculty regarding the initiation of a Ph.D curriculum. Over the following four academic years two concentrations evolved: Community and Environmental Design, and Information Design. The Community and Environmental Design program is a partnership of the Architecture and Landscape Architecture Departments, and the Information Design program is a partnership of the Graphic Design and Industrial Design Departments. In the spring semester of the 1998–1999 academic year the University of North Carolina Board of Governors approved the Ph.D in Design. This is a unique program of advanced studies founded on the interdisciplinary concepts that have characterized the School of Design from the very beginning. During the fall semester of the 1999–2000 academic year seven students will begin their Ph.D studies in the School and a new era begins.

A STATEMENT OF THE IMPORTANCE OF THE SCHOLARSHIP OF DESIGN STUDIES

The initiation of Ph.D studies is an emphatic statement regarding the importance of advanced academic work to the design endeavor. It is a statement of the maturity of design studies and the scholarship that is related to a distinctly important discipline. It is a statement of the importance of scholarship to the conduct of design as a professional endeavor dependent on its own distinct body of knowledge. And, it is a statement of the importance of the study of design to the life of a university community.

The very idea of the concept of *mètis* is that much can be learned by reflection on the actions taken in an iterative decision process environment. The need, the passion, for understanding that accompanies the design process is well served by intense scholarship. Such is the nature of the most advanced studies that now flourish in the School of Design. ■



Design Fundamentals Program

Michael Pause

The Design Fundamentals Program in the School of Design is a two-semester studio experience for all first-year undergraduate design students.

The dominant mode of education in the program is the design studio, where students learn primarily through hands-on doing experiences. The studio structure is based upon an open, continuous dialogue between the student and the professor. This tutorial relationship between student and teacher may be enhanced with other modes of learning—lectures, demonstrations and field trips—at different times during the semester.

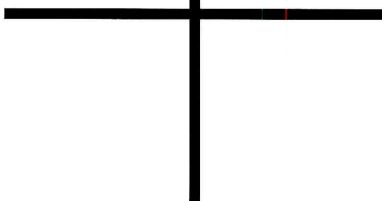
Similar to other experiential learning situations that a student encounters (playing a sport or musical instrument), the studio allows the student to work through the design process iteratively. By the repetition of working through the design process, the student is introduced to the processes, ideas, materials and vocabulary of design. With practice, the student develops confidence, skills, knowledge and discipline.

The two semesters of design fundamentals are sequential, second building upon the learning achieved in the first. During the first semester, students are introduced to the basic elements,

concepts and principles of design. Here they learn that elements (point, line, plane and volume) have attributes (like color, material, texture and shape) and are utilized according to design principles (like balance, harmony and complexity.) During this semester, the students are introduced to the School's multi-media center, library and materials shop.

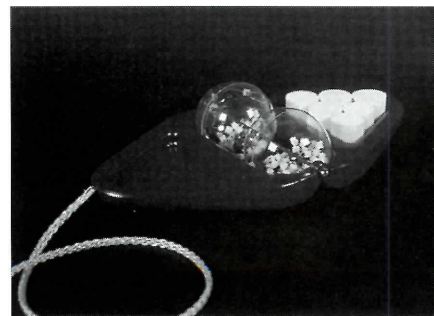
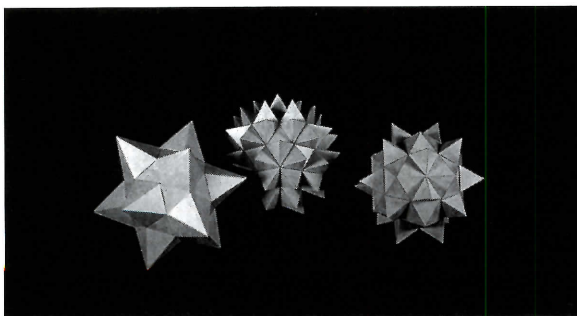
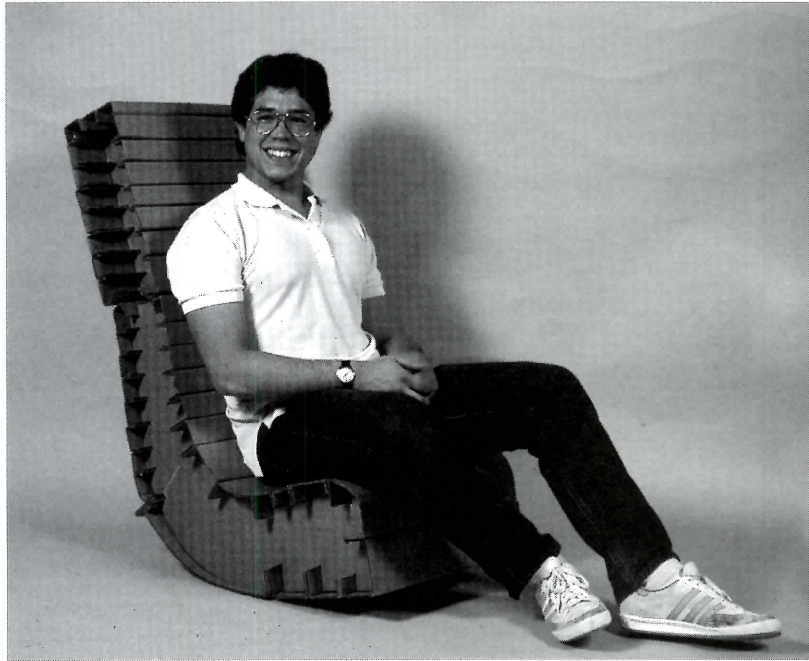
While first semester focuses on the development of the individual students' abilities, skills and understanding, the second semester concentrates on designing projects at different scales which involve specific needs. The projects range in size and represent the scales embodied in the various design disciplines, from graphic and industrial design to architecture and landscape architecture. Some projects are at a scale smaller than a human, some at the size of a person, and others are much larger than people.

Students continue to refine their skill acquisition, concept formation, and design process, while also attending a series of lectures given by the Dean on important design issues and ideas. The lectures proved a philosophical, theoretical and historical foundation for the experiential learning in studio. ■

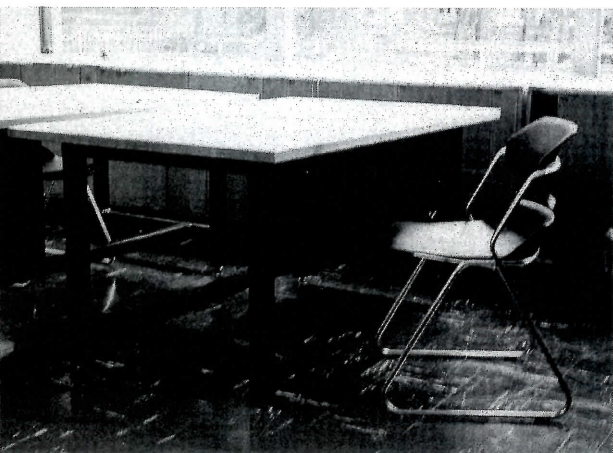




*Clockwise from top left:
Design Fundamentals 101
Form Study, Design
Fundamentals 102
Cardboard Chair, Design
Fundamentals 102 Pull Toy,
Design Fundamentals 101
3-D Forms (Physical
Change)*



PHOTOS BY CHARLES JOYNER



The End of an Era

It's a new era at the School of Design.

For over 40 years, design students have labored in the studios over drafting tables and sat on stools. It's probably safe to say that many of those same drafting tables had not been replaced since they were purchased in the 1950's. This summer, over 600 drafting tables have been shipped out and replaced with new desks and chairs.

The new desks were manufactured for the School through an arrangement with Correction Enterprises, the private arm of the NC Department of Corrections. Chris Jordan (BEDP 1975) Director of the Materials Lab, designed the desk and worked with the prisoners to manufacture it to the School's own specifications. The desk is 30" high to accommodate a computer and more closely approximate the environment found in most professional offices. It has a 36"x60" oak work surface on a black powder-coated steel base, with a lockable storage area on the side.

If you are interested in purchasing one of the old drafting tables (perhaps the one you carved your initials in), contact State Surplus Property, 6501 Chapel Hill Road, Raleigh, NC 27607; *telephone* (919) 733-3889. ■

Cipe Pineles: a life of design

{Book Excerpt}

Martha Scotford



Cipe Pineles (1908–1991) was the first independent woman art director in America. An immigrant at age 15 from Austria, she later attended Pratt Institute and was apprenticed to Dr. M. F. Agha, the art director of Condé Nast publications. She was the art director of Seventeen magazine in the late 1940s, a new magazine for a previously untapped audience, the teenager. Due to her pioneering work with fine artists as illustrators, she was invited to be the first woman member of the New York Art Directors Club in 1948; and she would be the first female member of their Hall of Fame in 1975. The following is a heavily edited excerpt from the chapter about her work for Charm, the first magazine explicitly for working women.

By 1950, America was well into its postwar recovery. Wartime industrial developments were being adapted for a society at peace. Products given up or rationed during the war were being reintroduced and new products were becoming available. Commercial television was poised to be taken into every home, and print media were about to fight for (and lose) visual supremacy. Companies were back in competition and spending time and money on promotion. Magazines played an important part in both communicating culture and new ideas and providing a vehicle for the advertisement of new goods. Families were moving, new homes were created, and there were many new products to acquire. While women were certainly not new to the marketplace, they were more visible now. Money was being spent, much of it by women proud to have earned it themselves.

Impressed by her [editorial] success with *Seventeen*, *Mademoiselle* publishers Street & Smith invited Helen Valentine to effect a turnaround on their publication *Charm* in 1950. Started nine years earlier, *Charm* was a fashion magazine targeted toward women working between school and marriage. These readers were called “business girls,” and over the years they had slipped away. Valentine accepted the offer to revamp the magazine. Most importantly [playing the same roles they had at

Seventeen], Cipe Pineles joined as art director and Estelle Ellis as promotion editor. In an April 1950 memo “To all whom *Charm* concerns” (who were most likely the advertisers), Valentine wrote:

“All of us . . . are agreed the Magazine for the Business Girl should become, by intent, content and subtitle, the Magazine for Women Who Work. *Charm* will be edited for the nation’s 16,500,000 working women—not just the girl behind the typewriter.”

She goes on to mention the necessity of looking one’s best and its effect on the paycheck, and the need for products directed toward housekeeping efficiency. Valentine ends the letter by noting that she is “looking forward to the opportunity of editing a magazine for America’s business and professional women.”¹

Charm recognized that working women held two jobs—the obvious one in the workplace and another at home—decades before the latter was dubbed the “second shift.” Statistics indicated that women had constituted a large part of the workforce during the war; Helen Valentine maintained that these women were seen as working only temporarily. By 1950, however, there was a permanent class of working women, the majority of whom were married and therefore represented a double consuming potential. In 1951, figures indicated that 19 million women were working in the United States. The audience Helen Valentine perceived included all these women; it was an “interest” group, not an age group or “class” of women. These career-oriented women needed a service and fashion magazine that could help them fit their jobs into their lives.

The staple contents of the magazine included profiles of women working in different professions, cultural reviews, fiction, and job-related articles about career and financial planning,

new career opportunities, childcare, equal pay, tax laws, and men’s reactions to working wives and women employees. Housekeeping advice was based on the needs of time- and energy-strapped readers, and fashion advice was practical and covered clothing for both work and after-hours. The attitude was serious, the language was straightforward, objective, informative, and supportive, and the tone was frequently light and humorous. *Charm* saw working women not as drudges but rather as a group of curious, intelligent women who needed a little help to keep going. The editors were their friends who happened to be paid to research, write about, and show the new ideas and products that could make the dual life, a life well known to the editors, easier.

The first magazine specifically to address a “working woman” audience, the new *Charm* was launched twenty-two years before *Ms.* magazine and twenty-six years before the publication named *Working Woman*. As Pineles said in 1976, “*Charm* was really the first feminist magazine. There would have been no room for *Ms.* magazine if *Charm* had not been dropped.”⁴ Championing the magazine that would later be called both the “spiritual mother”⁵ and “forerunner”⁶ of *Ms.*, Valentine, Pineles and Ellis were models of the new working woman: they were serious, inventive, and hardworking, were committed to their families and jobs, and dealt with the stresses and strains of the life they chose. This role for women was new to America; it was still in development and would later become more radical, with far-reaching economic, political, and social consequences. The three could be called “proto-feminists”; they communicated an ideology, a social and political agenda that we would now call feminist.

Charm was a quiet and subtle and therefore more subversive force for change. It provided a

place of resistance within a set of cultural forces that celebrated the return of the woman to the postwar home, encouraged the nesting activities in the growing suburbs, told women they were happy, and created the culture of "Ozzie and Harriet." It was evident to the trio how much enjoyment, satisfaction, and self-worth they derived from their work. An assistant who knew the *troika* when they were in top form commented: "[They] gained tremendous support for each other. . . . [They] understood their struggle, each individually to be the perfect wife, perfect mother as well as career woman, but never talked about having it all; they just did it. . . . They did not see themselves as pioneers—did not understand how unique they were—and yet there was a consciousness of it, because [there was] an attempt to bring that concept to American women in those publications . . . they had a mission in terms of their own work."¹³ They believed in their model of combining private and professional lives. They could provide information and encouragement to their readers—but they could not more openly advocate social and political change for women in a mainstream magazine that was operated as a profitable business. However, through the examples and alternatives shown in the magazine, the three clearly argued for different goals for all women: to successfully combine the professional and private, to make work fulfilling, to be more knowledgeable about and independent with finances, to take active public roles, to develop one's talents. All of this was accomplished without using the buzzwords favored by the coming revolution. Valentine, Pineles, and Ellis were not radical and did not foresee the wrenching social and cultural consequences of the full expression of the ideas they communicated. Unaware that the developments they fostered would also require funda-

mental adjustments among men and institutions, the trio continued to focus on women. During the same years that produced the distressed, depressed, unfulfilled women of Betty Friedan's 1963 *Feminine Mystique*, and when other women's magazines were claiming that "happiness is life in the suburbs with appliances" (and refusing to publish Friedan's articles),¹⁴ Valentine, Pineles, and Ellis were showing alternative paths to professional achievement, personal fulfillment, and happiness.

Cipe Pineles continued [as she had pioneered at *Seventeen*] to use fine artists as illustrators for both fiction and feature articles in *Charm*, and many were the same. Critical to her success in working with artists and photographers were her talent and experience as an illustrator and her outgoing, generous personality. Constantly on the lookout for new people, she visited galleries, watched the press, and reviewed portfolios. She introduced less-experienced artists to her readers by keeping a file of small spot drawings and using them as filler when needed. She discovered new talents, developed others, and encouraged all with whom she collaborated. She developed friendships with the people who worked for her, and they admired her. Though Pineles's work paid less, photographers often did projects for her before completing the advertising work they did to pay the bills. They even brought her gifts.³⁹ Like Agha [her early mentor at *Vogue*], Pineles would spend hours in her office talking with artists and photographers about their existing work and about projects she had for them. She warmed people up; her charm was extraordinary and her slight accent delightful.

The new editorial vision was best revealed in the presentation of fashion, as this was the biggest break from traditional notions of fashion reporting and presentation. *Charm* fashion

was a challenge because the editors had not chosen the “fantasy flip” attitude found in other women’s magazines.⁴⁶ Instead, they limited themselves to realism, responding to women’s need for fashion that fit real life. *Charm’s* clothes were for women who worked. They allowed women to look attractive, professional, and be comfortable on a reasonable budget. *Charm’s* time- and expense-conscious readers eagerly welcomed this practical wardrobe that required little ironing and dry cleaning. *Charm’s* models were presented in a workday context: at the office, in the city, commuting, or shopping during lunch hour. As Pineles put it, “We try to make the prosaic attractive without using the tired clichés of false glamour. You might say we are trying to convey the attractiveness of reality, as opposed to the glitter of a never-never land.”⁴⁷ Her most frequent advice was to “get a picture of an attractive girl wearing America’s most popular clothes . . . make the models look normal.”⁴⁸

Photographers used a variety of city locations for fashion shoots, including streets, public buildings, art galleries, storefronts, shop interiors, train stations, and cab stands, as well as recreational areas in the country and interesting vacation spots. The latest modern American architecture and industrial design became backdrops and settings for the latest fashions for the modern American working woman. These included buildings, urban spaces, modern furniture, and office machines and equipment. The spaces were treated like stage sets, and the machines and furniture became a form of sculpture. Sometimes the machines and their products were reduced to abstract patterns. The primary theme remained: these clothes are for working women. The spaces chosen and the machines used were often signs of specific occupations. To our late-90s sensibilities, the

career choices represented in these images appear limited to traditional “women’s work”: clerical, nursing, retail, teaching, and occasionally executive positions. However, one must bear in mind that those were the majority of opportunities open to women in the 1950s.

Charm’s January 1954 issue was subtitled “Miracles for Women who Work” and informed readers about the “miracles” that made the second shift possible and easier: washable fabrics, convenience foods like frozen orange juice, commuter trains, improved telephones, cleaning products, and better medical testing during pregnancy. “Panorama of Progress” was the theme for the January 1956 issue. It included “profiles” of the three machines (the telephone, the typewriter, and the sewing machine) that significantly changed women’s public and private lives, an eight-page sequence about women’s progress in a wide variety of fields (from medicine to publishing), a four-page historical panorama of women and office machines, a history of the two-week vacation as a benefit, and an article on the consequences of automation in the office.

A highly successful series of feature articles about women’s contributions in various cities across the country widened the geographical distribution of *Charm’s* readership and furthered the magazine’s “working woman” agenda. Called “She Works in [city name],” this series was the result of a concerted research and promotion effort by Ellis. Over a period of four years, week-long celebrations of working women were organized in nineteen cities.

In April 1956 the series featured Detroit. Suitably introduced on the cover by a car in the background, the city theme permeated the issue and focused on the city’s automotive industry. The issue reported on living and working conditions in Detroit and profiled a textile design-

er. Design in Detroit was explicitly described in captions, which identified sculpture at Cranbrook Academy of Art, the architecture of Eero Saarinen for General Motors, a new traffic plan, an auto assembly line, and other examples of new, modern architecture. The city was used as a backdrop for the fashion pages, which combined photographs of models with images of architecture, sculpture, automotive assembly lines, and expressways. New cars formed the backdrop for “commuting” clothes, and “vernacular” typography—in the form of parking garage signs—added a three-dimensional quality to the page.

As they had earlier for *Seventeen*, Cipe Pineles and her collaborating artists and photographers consistently won awards from the Art Directors Club (ADC) and the AIGA for their work on *Charm*. The ADC presented Pineles with awards for *Charm* every year that she art directed the magazine, and she won awards at AIGA magazine exhibitions for two consecutive years.

Unbeknownst to those entrusted with the magazine's care, the glory days of *Charm* were to be followed by a quick fade. What the magazine might have become as society changed around it and as more women acted on their vision can only be imagined, because in late 1958, its young publisher and champion died suddenly. It soon became apparent that he had been defending *Charm*'s editorial group against the advertising department. The gender and ideological conflict was that the women were publishing for their peers in the workplace, thereby promoting their increasing empowerment in American society and their participation in the economy, while the advertising department, composed of men, was trying to sell a more traditional magazine to advertisers. Without him, the “bottom line” prevailed.

In its weakened state the publishing house

was bought by Condé Nast who already controlled *Vogue*, *House & Garden*, and *Glamour*. Though *Charm* and *Mademoiselle* had coexisted happily for years it was now believed that they were competitors so *Charm* ceased publication. This also ended *Charm*'s competition with Condé Nast's *Glamour*.

Charm's demise marked the end of the close collaboration between Valentine, Pineles, and Ellis. While Valentine retired and Ellis started her own business, Pineles moved to *Mademoiselle* for less than a year and then left magazines when her husband died young. She would go on to a second career teaching at Parsons School of Design and directing their publications and promotional materials, reluctantly retiring in her late 70s. ■

from “Cipe Pineles: a life of design” by Martha Scotford, © W.W. Norton & Company, 1999. Available in book stores and at Amazon.com. Reprinted by permission. All rights reserved.

Chapter 4 Charm and Family Life

- 1 Helen Valentine, “Memo: To all whom Charm concerns,” 17 April 1950 (RIT).
- 4 Jeanie Esajian, “Pineles Sisters: High Achievers in Their Fields,” *Visalia, CA: Times-Delta*, January 15, 1976.
- 5 Elaine Louie, “Cipe Pineles,” *Art Direction*, April 1976.
- 6 Ellis speaking; Carol Stevens, “A Companion of Design,” *Print*, January-February 1985.
- 13 Janet Levy, interview by the author, tape recording, New York, NY, 16 October 1995.
- 14 David Halberstam, *The Fifties* (New York: Villard Books, 1993), 588–598.
- 39 Tom Courtos, phone interview by the author, 19 July 1996.
- 46 William Helburn, phone interview by the author, 1 April 1997.
- 47 *Print*, “CP,” September-October 1955.
- 48 *Ibid*.

AN EDUCATIONAL EXPERIENCE

Plan for Rocky Branch Creek, NC State University Campus

Mary Myers

Mary Myers is an assistant professor of Landscape Architecture at the School of Design. She is a licensed landscape architect and has engaged in practice for twenty years. She enjoys collaborative work and believes that interdisciplinary approaches foster positive design results.

Teaching Assistant for the LAR studio was Rob Vandervoert.

Students were: Craig Atkins, Kathleen Buck, Dan Dove, Trish Fix, Anne Guillette, Tiffany Holcomb, Kiti Jinderat, Rachel Klecker, Ed Kluttz, Melissa Miles, Tom Moss, Melissa Nimon, Sandi Queen, Greg Roesler, Julie Ross, Margaret Schucker, Susan Smith, Tommy Steffen, Geoff Stuhmer and Anna Yorba.



On April 23rd 1999, twenty Master of Landscape Architecture students gathered in the Kamphoefner courtyard to describe a vision for our campus. As critics and observers from state agencies and university administration watched, the students unveiled a 30' long scale model of the Rocky Branch Creek. The model was the result of over 1500 hours of work, and marked the end of a design journey begun two months earlier.

Why was this particular design journey undertaken? What can be learned from it? This report will answer these questions by describing: ① the educational and interdisciplinary goals of the studio, ② the method used to achieve the goals, and ③ the outcome of the method.

Educational and Interdisciplinary Goals

This is the second studio for first professional degree MLA students. Most do not have a design background. Therefore the primary educational purpose is *to strengthen and expand design knowledge*. This is achieved through application of the design process. The procedure is simple yet may be applied to virtually any size or scope of project. The steps are: articulation and development of mission and program; site inventory and analysis; schematic design; continued iteration of the concept to achieve a finished master plan.

A second goal of the studio is *to introduce students to the professional office model*, which stresses teamwork among designers and interdisciplinary consultation. The landscape architectural office relies on collaborative effort to assess and solve problems, meet deadlines and to promote financial success of the firm. Collaboration is especially important in larger, more complex problems and offers landscape architects the opportunity of being informed by experts in horticulture, civil engineering,

ecology, architecture and other fields. This knowledge can affect better design solutions.

A third goal is *outreach and service to the public*. NC State is a land grant university whose mission is to serve the needs of the people of the state. The School of Design serves North Carolinians through community design assistance; research in the areas of universal accessibility and energy efficiency; and product and graphic design for non-profit or service based agencies. In landscape architecture, public planning projects are useful vehicles for applying interdisciplinary and team problem solving methodologies to serve public needs.

Method to Achieve Goals

SELECT A SUITABLE PROJECT | The selection of a suitable and interesting project is critical to achieving course goals. It is possible to accomplish the first two goals through hypothetical sites and programs. The outreach goal recommends itself to a real site with real planning and environmental problems. An ideal site is one which students may visit easily on a regular and informal basis. For landscape architects there is no substitute for firsthand observation and knowledge of the site's characteristics and nuances.

Such a site presented itself in the fall of 1998. Barbara Doll, Water Quality Specialist of NCSU Sea Grant Program, approached our department for assistance on a stream repair project. Barbara leads the Rocky Branch Team, a multi-disciplinary team of faculty and staff, committed to environmental improvement of this creek.

UNDERSTAND THE SITE BACKGROUND | Each site has a particular character and history. Landscape architects try to understand the background of a site by examining 1) natural or environmental history and 2) cultural or human-made history. In the best works of landscape architecture there is sympathy between

MLA students unveil a 30' long scale model of the Rocky Branch Creek in the Kamphoefner courtyard to critics and observers from state agencies and university administration.

the two. Examination of Rocky Branch Creek revealed a that the natural balance of the creek dwindled as human impact grew.

The NC State campus has become increasingly urbanized and paved over the past few decades. From its origin on Meredith College campus, the creek once meandered through woodland and meadow. Storm water spilled into generous vegetated floodplains adjacent to the stream. As the campus developed the floodplains were leveled and paved to accommodate buildings, parking lots, roads and tennis courts. Rainwater is no longer absorbed into the ground where it falls. Instead the water falls on pavement or buildings where it picks up contaminants and speed as it flows in pipes or overland to the Rocky Branch. The additional paving has increased the volume and velocity of water in the stream, causing undermining and erosion of the creek bed. In some areas, the creek bed is 20 feet lower than its original elevation. At the same time that increased runoff has been directed to the stream, its flood plain has been diminished to accommodate manmade features. Flood plain serves as a sponge to soak up and clean excess water. In its original state, Rocky Branch had many curves and a large flood plain. In its current state, it is relatively straight with minimal or no flood plain. Without the floodplain, Rocky Branch water rushes through the stream corridor, carving and eroding its banks and finally emerges to pollute water downstream.

The cultural landscape does not acknowledge any relationship with the natural landscape. NC State's human-made environment encroaches on the stream and yet turns its back to it. Building entrances and social spaces face streets or parking areas. Maintenance facilities, such as the Motor Pool garage and the Trash Compaction plant are situated in close proximity to the water. These uses are incompatible with maintaining or improving water quality.

INITIATE DESIGN GOALS | Students need to “buy into” a purpose for the design. The mission comes from the students and will carry them through the long, sometimes discouraging, hours of creative production. The design process began with student articulation of the mission and goals for the project. The goals for the design were: a) improvement of environmental stability; b) increased public and university awareness of the stream as an educational and recreational resource. These goals were benchmarks against which to judge design decisions. A small survey developed by one of the students revealed that some members of the campus community were unaware of the creek's existence. This lent impetus to the goal of revealing the creek as a campus amenity.

ACCEPT THAT GOALS AND KNOWLEDGE CHANGE DURING THE COURSE OF THE PROJECT | Schematic design begins with a strong concept based on knowledge of design precedent, existing environmental qualities and program goals. This knowledge is augmented over time. It is the responsibility of the designer to be flexible, to allow the knowledge to inform the design and to continually improve and refine the concept. In the Rocky Branch studio, students had to learn to be flexible in accepting a changing base of knowledge as many specialists brought knowledge to bear on the design.

COORDINATE INTERDISCIPLINARY INPUT | Incorporating expertise from outside disciplines requires organization. Special lectures should begin early in the process and may continue on a weekly basis throughout. In the Rocky Branch studio, university experts in biological and agricultural *engineering*, hydrology and campus planning lectured to the class during the analysis phase. Their information was integrated in design solutions. Later the experts provided critiques of the physical designs which aided in refinement of solutions.

ORGANIZE CLASS EFFORT | Teamwork requires more organization on the part of the instructor and on the part of the class. Students need to advance individually as designers, and as a class. The instructor's obligation is to ensure that every student has challenging and enriching design opportunities. The specific areas contribute to the group effort.

The immensity of the Rocky Branch site directed us to break the project down to four sections. A team of five students inventoried and designed specific quarter miles of corridor. Within that quarter mile, individuals took on at least one area of specific design. The detailed design areas were overlooks, bicycle and walking paths, amphitheaters, eating terraces, bridges, etc. Teams were required to interact with each other in order to ensure continuity of the entire stream and greenway corridor.

REFINE THE DESIGN | The design process is iterative. It moves forward and back, and laterally as the designer "builds" the design and assesses decisions on many levels. Drawings and sketches helped establish design direction for Rocky Branch Creek. But to adequately envision the site as a whole, a model was necessary.

A three dimensional model requires a degree of completeness and accuracy sometimes missing from drawings. Working in the third dimension is especially important to landscape architects who shape and mold the land. Students benefit from both process and product of model making.

The students opted to do the model at 1" = 20' scale. This required about thirty linear feet in order to show the entire stream corridor of over a mile. The scale seems large but enabled the students to design at a more detailed level. Groups were organized who were responsible for specific components: one group for trees and shrubs, one for pavement, one

for buildings, one for topography, etc. Thus overlap between teams was again affected. As the model took shape, instructor and students "walked" the corridor to assess the success of environmental and recreational goals.

ASSESS THE DESIGN TO SEE IF GOALS HAVE BEEN MET | The design goals articulated at the outset of the process were answered as follows:

The goal of improvement of environmental stability was met by:

1. *Restoring water quality through reduction of impermeable surfaces and removal of incompatible uses:* The final plan removes several parking lots and tennis courts in the stream's vicinity. The Motor Pool and Trash Plant are relocated to other areas of campus where they will not impact stream quality. These uses are replaced with grading out of the stream banks to restore original flood plain where possible. Wetlands are created at the upper and lower ends of the stream to aid in filtering toxins from the stormwater entering the stream.

2. *Improving water quality through stream repair:* Where possible, sinuosity has been restored to the stream. Increasing the curves in the stream's pattern slows down the water and allows solids to settle out. The stream is daylighted behind Carmichael Gym where parking has been removed to accommodate this. Restoring the stream channel will slow the flow of the stream's water, especially during flood periods. In some areas, such as near Carmichael Gym, small waterfalls have been introduced. The waterfalls dissipate energy and create interesting visual features.

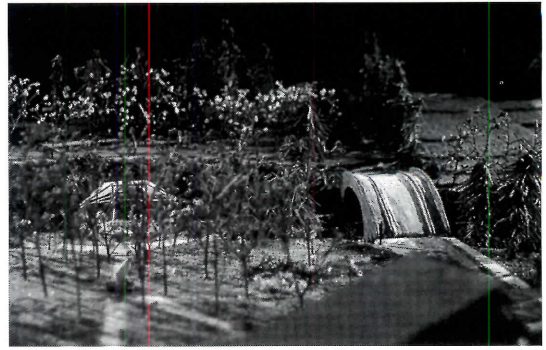
The goal of increasing public awareness of the stream as an educational/recreational resource was accomplished by:

1. Creating a recreational/educational corridor which parallels the stream:

A new greenway, a bicycle/pedestrian route which provides for recreation and transportation, is situated to follow the stream's route. On the campus the greenway will be a thoroughfare for bicyclists, rollerbladers and walkers enroute to on and off campus facilities. The greenway path will be approximately 12' wide and will wind through a variety of landscape experiences, coming close to the stream in places and upland from the stream in other places. There are side destinations such as boardwalks to wetland overlooks, which provide for ecological education opportunities. At road intersections, the stream and greenway are located beneath the roads in broad, airy tunnels built of stone, brick or other masonry. At grade crossings are dangerous, especially at Dan Allen, Pullen and Gorman Streets and are to be strictly avoided. The greenway and stream should flow in an uninterrupted way and provide safe, convenient access to prime destinations, such as, dormitories, classrooms, graduate housing, athletic facilities, parks and shops. A "skyway" is proposed for Pullen Drive. The road is elevated and supported in a strong aqueduct like form to allow Pullen Park to merge with the new wetland on NC State's campus. Campus amenities, such as a new outdoor dining terrace for Bragaw Residence Hall, are proposed. The dining terrace will be oriented to face the greenway. Other building entrances are repositioned to face the greenway. Within the architectural setting, pleasant courtyards and socializing spaces are established.

Outcome

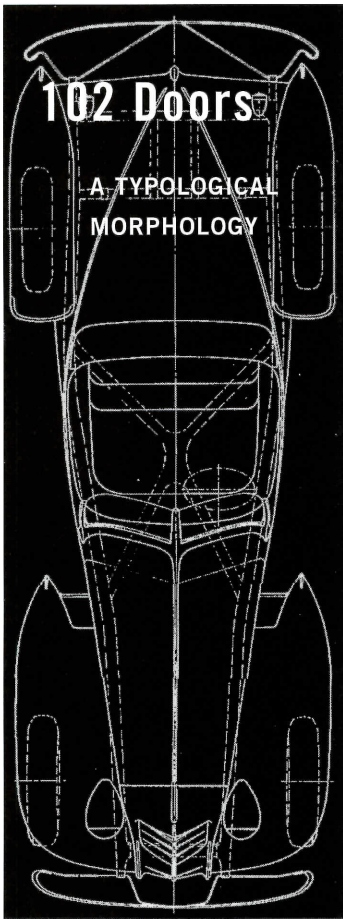
By working through a deliberative process, yet allowing for new knowledge to affect the design at every point along the way, students learn a design approach which will benefit them in the future. Design is not intuitive. The instructor can assist the student in learning the fundamental technical and



A student model of the proposed Dan Allen bridge.

theoretical skills necessary to becoming a designer. This education will not necessarily make the student a great designer but will allow her or him to perform well in the profession and more importantly, to grow and develop independently as a designer. Interdisciplinary, teamwork and outreach goals can be met in a single project if sufficient time and organization are allowed. Time, especially start up time, is a difficulty in most outreach projects. Much information must be transmitted to and absorbed by the student before an adequate design response can occur. The outcome of this particular project was that its content was useful and challenging to the students and they responded with thoughtful design. If implemented as the students envision, this design would put NC State University in the vanguard of urban stream environmental improvement. The design represents a vision for a healthier environment. The current state of the Rocky Branch is the result of many uninformed decisions made over a long period of time. With critical interdisciplinary thinking and design application, we can reverse years of neglect and build a more stable ecosystem. Implementation of the design would set a precedent for campuses throughout the nation. ■

The model is currently on display in the Archdale Building in downtown Raleigh. We are hoping to display it in the Talley Student Center in the fall of 1999.



FALL 1999 EXHIBITION SCHEDULE

August 16–September 17
antfarm collective

September 20–October 10
*Landscape Architecture
Department Exhibit*

October 13–November 12
102 Doors

November 15–December 17
*DeStijl life, sponsored by the
Industrial Design Department*

IN OCTOBER and November of 1999 the School of Design will host an unusual exhibit entitled *102 Doors: a typological morphology*. Organized, curated, and produced by Dwayne Poovey (B.Arch. 1997), the show will contain more than one hundred scale model bodies of 2-door automobiles—rendered abstractly for comparison—presenting a chronological study of American automobile styling from the mid-1920s to the present as a type. The exhibit will be on display in the Brooks Hall Gallery of the School of Design from October 13 to November 12, 1999. The opening reception will take place on Friday, October 15, 1999, from 5:00 PM to 7:00 PM in the Brooks Hall Gallery and lobby. Admission is free.

Two excerpts from the catalogue should help to convey the spirit of the exhibit:

“No artifact since the pyramids has consumed more of the labor, love and materials of a society than the automobile. There are few aspects of modern life it has not affected. The automobile is at once, a major source of production and consumption, a form of transportation, an expression of personality, a manifestation of freedom, a status symbol, an influence on land use, an object of art, an environmental burden, and finally, an incredibly complex machine. This study attempts to address two of these important topics: the machine and its form; and what that machine/form says about the concept of a type in our culture.”

“The study of types is fundamentally concerned with attempting to establish a few general ground-rules for the development of a designer’s form—not subject to whim or fashion—which will simplify the task of the designer and provide a common point of reference for all people to assess the quality of a design without temporal or personal bias. Typology does not restrict innovation or design freedom, but implies that the most successful and meaningful of these changes occur incrementally over time—allowing for the change to be absorbed and integrated into the general type. Radical change risks alienation from both the public and the professional—a condition which does not promote repetition. Typological theory implies a sense of historical evolution in response to changing circumstances—it is an attempt to apply logic to desire.” ■

Teaming the Product Jungle

A CROSS-FUNCTIONAL APPROACH TO CONSUMER NEEDS AND WANTS

Haig Khaachatoorian

For the last three years (or six semesters), students in the Department of Industrial Design have engaged in a real-world experiment. They have been working in multi-disciplinary teams, designing products for existing and new markets, and interacting with executives and specialists from major corporations. In this highly complex and dynamic process, they have learned to do market research and product planning; decide on appropriate materials and manufacturing processes; develop cost analysis for production; create variable concepts and generate computer/physical models; and study human factors/ergonomics and consumer behavior. Over each 15 week period, they have had to organize into effective groups of engineers, marketers and designers and tackle demanding project briefs in a systematic, advanced and integrated method of action. The content of this unique course began as a hybrid of similar activities being done at the MIT/Sloan School of Management, Carnegie-Mellon University and Babson College. The course philosophy has revolved around the fact that new product(s) development is a critical business/design process that crosses numerous functional areas within a firm. In today's globally competitive business environment, new product development is not a strategic option, it is a fundamental prerequisite for a company's survival, organizational renewal, and economic prosperity. In addition, new product development is not the domain of any one function, but a multidisciplinary process that requires coordination, communication, and integration. This course operationalizes the management/ technology link by creating cross-disciplinary teams in which students learn and apply the skills necessary to design and develop a new product prototype. Course objectives involve utilizing an integrated approach to product design, development, and marketing, and providing a team experience of formulating, designing, and evaluating any new product concept. Students, completing this course, have operational knowledge of and competence with a set of tools and methodologies for product design and develop-

ment. Students learn to coordinate multiple, interdisciplinary tasks in order to achieve a common objective in an action-oriented business setting. They also see how to:

- *Investigate, develop and present current thinking, market research and design methods pertaining to an integrated approach.*
- *Develop an appreciation of and application for participating disciplines.*
- *Design a unique product opportunity that includes the following components:*
 - *Introductory Marketing Plan*
 - *Visual Prototype(s)*
 - *Functional Prototype(s)*
 - *Manufacturing and Materials Plan*

ID 500/BUS 565/MAE 495S Advanced/Integrated Product Design and Development, which began in 1996, involves faculty and students from the School of Design, College of Engineering and the College of Management. The faculty, comprised of Professor Haig Khachatourian (ID), Dr. Mitzi Montoya-Weiss (BUS), and Dr. Clarence Maday (MAE) *have sustained and refined* the new course over this period (with the additional participation of David Ringholz). The students have primarily been from their respective graduate programs, though seniors have also participated in the project studios. Besides the rigorous weekly team meetings, reports and reviews, guest lecturers were invited, representing various corporate, consulting or technical areas related to the project scope. These lecturers have provided information on the Theory of Constraints (TOC), Team Development & Outcome Expectations, Rapid Prototyping, Product Semantics, Interviewing & Account Gathering,

Intellectual Property Law, Universal Design & Accessibility, Organizational Behavior, and TRIZ/Invention Machine. The cross-functional team provides a vital and potent tool in the corporate arena for developing significant product strategies, product units and product systems. In the academic context, we simulate the dynamics that presently occur in today's highly competitive global market. Through the rich experiences, knowledge and skills that the team members bring to each group, the instructors superimpose a problem-solving methodology that is comprehensive, logical, interactive, reflective, and that allows for creative/innovative concepts to emerge as a collective, syncretical result. The process is as important as the product (even more so), pedagogically speaking. There is within this framework a human ecology of excitement, energy, expertise, and enterprise. Teams learn to mold differing styles and opinions into a common strategy or direction shared by all members of the team. Four distinct phases are followed throughout the semester—Problem Definition, Concept Development, Concept Refinement, and Proving the Product.

The nature of the project definitions and their product outcomes has created a diversity of clients that have included GlaxoWellcome, Panasonic/MTCC, John Deere, Ingraham Clocks, Michelin Tire, Blue Marble and DaimlerChrysler AG. The product spectrum has spanned from medical to vehicular, from telecommunications to clocks, from regional to international goods. Fundamentally, the teams have designed for changing lifestyles, for changing environmental impacts and for changing socio-political visions. The globalization of markets has also meant the globalization of design. According to Tom Peters—"Design can't transform and remold every step of product or service conception, development, production and delivery." By thinking in a futuristic/strategic mode, design teams can prevent product "flops" and instead create "winners." New relationships external to the University have also enhanced the program's capability. Membership in the Corporate Design Foundation (CDF) has provided wonderful and pertinent publications throughout the various semesters for students. The Design Management Institute (DMI) has also provided excellent case studies on corporate design programs, which have achieved economic significance and success. After several years, we're just beginning to see the potential of this breakthrough course. ■



A digital drawing by **Pat FitzGerald**, Assistant Professor, Art and Design, was awarded the Gold Prize at the 1999 Soki International Illustration Competition. Pat was also a recipient of the School of Design Faculty Research Award.

Percy Hooper, Assistant Professor of Industrial Design, was a guest lecturer at the Universidad Francisco Marroquín and the Universidad Rafael Landívar in Guatemala City, Guatemala. Percy was also a judge for the 1998 International Achievement Awards for Industrial Fabrics and a presenter at the Textile Roofs Workshop '98 in Berlin, Germany.

Haig Khachatoorian, Professor of Industrial Design and Department Head, is listed in 2000 Outstanding Artists and Designers of the 20th Century, published by IBC, Cambridge, UK. He is the designer of the Millennial Messages Mosaic Project for the City of Raleigh and Artsposure.

Charles Joyner, Professor of Art and Design, received a grant from the W.K. Kellogg Foundation to expand the School's summer study abroad program in Ghana, West Africa. The grant is helping to expand participation in the program and is underwriting the development of a traveling exhibit to be used as a recruiting tool.

Marvin J. Malecha, Professor of Architecture and Dean, has been named the 1999 Distinguished Alumnus of the University of Minnesota College of Architecture and Landscape Architecture.

Henry Sanoff, Professor of Architecture, has received a special recognition of achievement from the NC State Chapter of the National Honor Society Phi Kappa Phi.

Martha Scotford, Professor of Graphic Design and Associate Dean, was a recipient of the School of Design Faculty Research Award and the School's nominee for the Alumni Association Outstanding Research Award.

IN MEMORIAM

Former faculty member **Spencer T. Wolfe** died in Raleigh in April 1999. He was a graduate of Washington State University and practiced architecture in Washington, Virginia and North Carolina. He was a member of the School of Design faculty from 1980 until 1985 and was most recently Facilities Design Supervisor for the NC Department of Corrections.

September 18th Universal Design Symposium Planned

The Center for Universal Design, in the School of Design at North Carolina State University, marks its 10-year anniversary this summer. To celebrate 10 years of achievement, the Center will sponsor a symposium on universal design on Saturday, September 18, 1999 from 9:00 AM to 2:00 PM at the Talley Student Center on the NC State Campus. Among the featured speakers is John Paul Scott, AIA, Director of Regulatory Design at Walt Disney Imagineering. Mr. Scott will talk about Disney's efforts to accommodate guests through a universal design approach. A reception and recognition of Center work will follow the symposium. All events are free and open to the public.

The Center was established in 1989, with funding from the U.S. Department of Education, as the Center for Accessible Housing. In 1996, the Center officially changed its name to The Center for Universal Design to reflect its broadened focus across the built environment, and it was recognized by the University of North Carolina (UNC) General Administration as an officially chartered Center of the UNC System. Today, the Center receives funding from a variety of public and private sources and undertakes research, design, and educational projects to improve peoples' abilities to live in and use the environments around them. ■

For more information, contact the Center at 919-515-3082, or visit the Center's Web site at www.design.ncsu.edu/cud.



Carol Rusche Bentel (M.Arch. 1981) has been named a Distinguished Alumna of the Washington University School of Architecture. She is a partner in the New York-based firm Bentel & Bentel Architects.

Grey Blackwell (BEDG 1992) has received a 1999 Reuben Award for Newspaper Illustration from the National Cartoonists Society. Grey is an illustrator for the News & Observer in Raleigh.

Paul Davis Boney (BEDA 1977) has been elected to the College of Fellows of the American Institute of Architects.

Joanne Kellar Bouknight (M.Arch. 1981) has written *The Kitchen Idea Book*, just published by Taunton Press. Prior to her career as an author, Joanne was an editor at Fine Homebuilding magazine and edited the books *Graphic Guide to Frame Construction* and *Graphic Guide to Interior Details*.

Richard T. Bynum, Jr., (BEDA 1983) has co-authored his first book, *The Handbook of Alternative Materials in Residential Construction*, with Daniel L. Rubino. Published by McGraw Hill, this book explores alternative materials and methods in one complete resource. Richard is principal of Bynum Architecture in Greenville, SC. He is currently preparing his next book, *The Architect's Planner 2000*.

John M. Hall's (BEDA 1974) home and collections of 20th-century modern furniture and objects were featured in the June 1999 issue of *House Beautiful* magazine.

R. Kevin Hamlett (BEDA 1994, BAR 1995) graduated with a Master of Architecture from the University of Virginia in 1999 and has taken a position with Richard Meier & Partners in New York City.

Kathleen Kincaid (MGD 1993) is the Design Director for *Slate*, an online magazine, found at www.slate.com.

Joyce Watkins King (BEDP 1979, MS Management 1984) has been appointed to the Governor's Business Council on the Arts and Humanities. *Job Site Supervisor*, a bi-monthly newsletter for which Joyce serves as editorial and marketing director, received a first place award for the second year in a row from the Society for Marketing Professional Services.

Tom Langlois (BEDA 1996) received his Master of Architecture degree from UC-Berkeley in 1998 and is now working at the firm of Simon Martin-Vegue Winkelstein Morris in San Francisco, CA.

An article about **Ben MacNeill's** (BEDN 1996) final MFA project at the Art Institute of Chicago appeared in the May 10 issue of *Business Week* magazine. Ben designed and sold shares of stock in himself, with the stipulation that each stock certificate could either be kept as a discrete work of art, or returned to the artist after five years for double the initial \$5.00 investment. The deal caught the eye of the Securities and Exchange Commission and the initial public offering sold out. The project is posted at www.artshare.com.

Edgar (Monty) Montague (BEDP 1980), Design Director of BOLT, has been named the School of Design's Distinguished Alumnus for 1999.

Jack Pittman (BEDA 1974) has received his second Reuben Award (and a fifth consecutive nomination) from the National Cartoonists Society for Best in Advertising and Illustration. The Reuben Awards, named for the Society's first president, Rube Goldberg, are

awarded annually to the most outstanding cartoonists from various disciplines within the profession. Pittman's studio is in Raleigh and his clients include American Express, Coca-Cola, GlaxoWellcome, Kellogg's, National Geographic Society, Nortel and Procter & Gamble.

Michael Shea (MGD 1992) has been named head of graphic design at Levi Strauss & Co. in San Francisco, CA.

IN MEMORIAM

Angshuman De (BEND 1972) died in Raleigh on January 13, 1999. Born in Calcutta, India, he came to North Carolina in 1957 with his family and had lived in Raleigh most of his life. He practiced architecture for over 20 years and was noted as the architect of the Cameron Village renovation.

Werner Hausler (B.Arch. 1962) died in Chapel Hill on January 11, 1999. Werner served in the Air Force from 1954–56 prior to studying at NC State and Cornell University. He practiced as a principal in Cogswell/Hausler from 1967–1990 when he retired. Most recently, he and his wife, Lyn McClay (M.Arch. 1986) practiced together in the firm Design Spec, Inc.

Veronica Burns Lucas (MLAR 1976) died in College Park, PA on November 2, 1998. She was an Associate Professor at the Pennsylvania State University College of Arts and Architecture.

Joseph V. Morog (B.Arch. 1961) died in Newton, MA on January 8, 1999. During the course of his career, Joe worked with such noted architects as Eduardo Catalano, I.M. Pei, Moshe Safdie and Jung Brannen.



students

Michael Ciriello (MLAR 1999) was the recipient of the School of Design's 1999 Student Extension Award. His project, "The Martha Franck Fragrance Gardens at the Governor Morehead School for the Blind," developed garden fragrances as tools for spatial comprehension and wayfinding for visually impaired people. Michael also established a demonstration project at the Governor Morehead School.

Jodie Gatlin (Junior, Graphic Design) was awarded the 1999 National Student Merit Scholarship of the American Center for Design. Jodie presented her work at the ACD Student Conference in Chicago in April.

Andrew Ojamaa (Master's student, Architecture) and **Shannon R. Rushing** (5th year, Architecture) are the winners of the Kamp-hoefner Prize, presented by the North Carolina Architectural Foundation. This award, established by founding dean Henry L. Kamp-hoefner, is presented annually to a member of AIA North Carolina who exhibits excellence in the Modern Movement of architecture. In years when a Prize winner is not selected, two NC State students are designated to receive scholarships.

Katherine Oury (MLAR 1999) was the recipient of the ARCC/

King Medal for Excellence in Architectural and Environmental Design Research. Katherine's project is titled "Brownfields: The survey and charette process as a facilitation tool for community involvement in dealing with the environmentally damaged site of Wilson Bay, NC." The King Medal is a new award from the Architecture Research Centers Consortium (ARCC) named in honor of the late Jonathan King, co-founder and first president of ARCC. The award is made to one student per ARCC school. The actual medal to be used nationally by all schools was designed by **Emily Furman** (Junior, Graphic Design.)

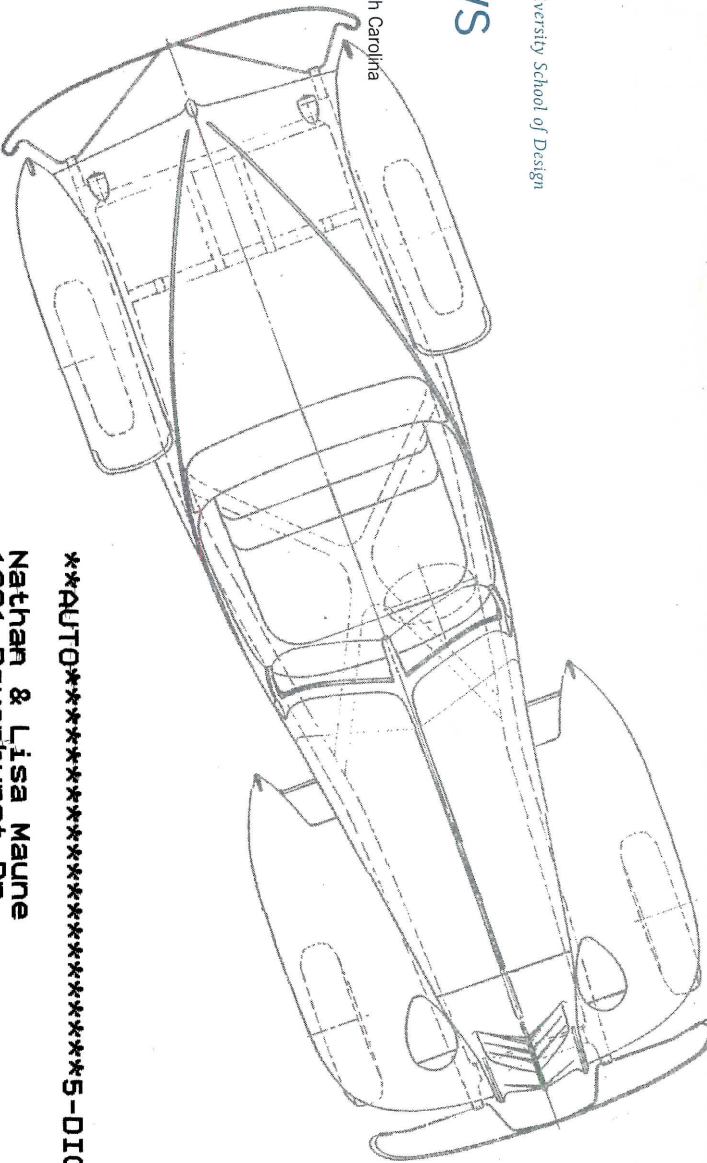
Zenobia Uribe (MID 1999) was the recipient of the School of Design's 1999 Student Research Award. Her project, "Knitted Textile Design and Apparel for the Visually Impaired," explored practical means through which visually impaired persons coordinate apparel selection.

A team of five students from the School of Design won third place at the world finals of the Odyssey of the Mind competition in Knoxville, TN. They are: first-year students **Mirai Morita**, **Dimitri Gudgenov**, **Barry Williams** and **Sadie Shearon**, and **Matt Suffern** (Sophomore, Industrial Design).

NC State University School of Design

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Box 7701
Raleigh, North Carolina
27695-7701



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Nathan & Lisa Maune
1321 Ravenhurst Dr
Raleigh NC 27615-5462



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