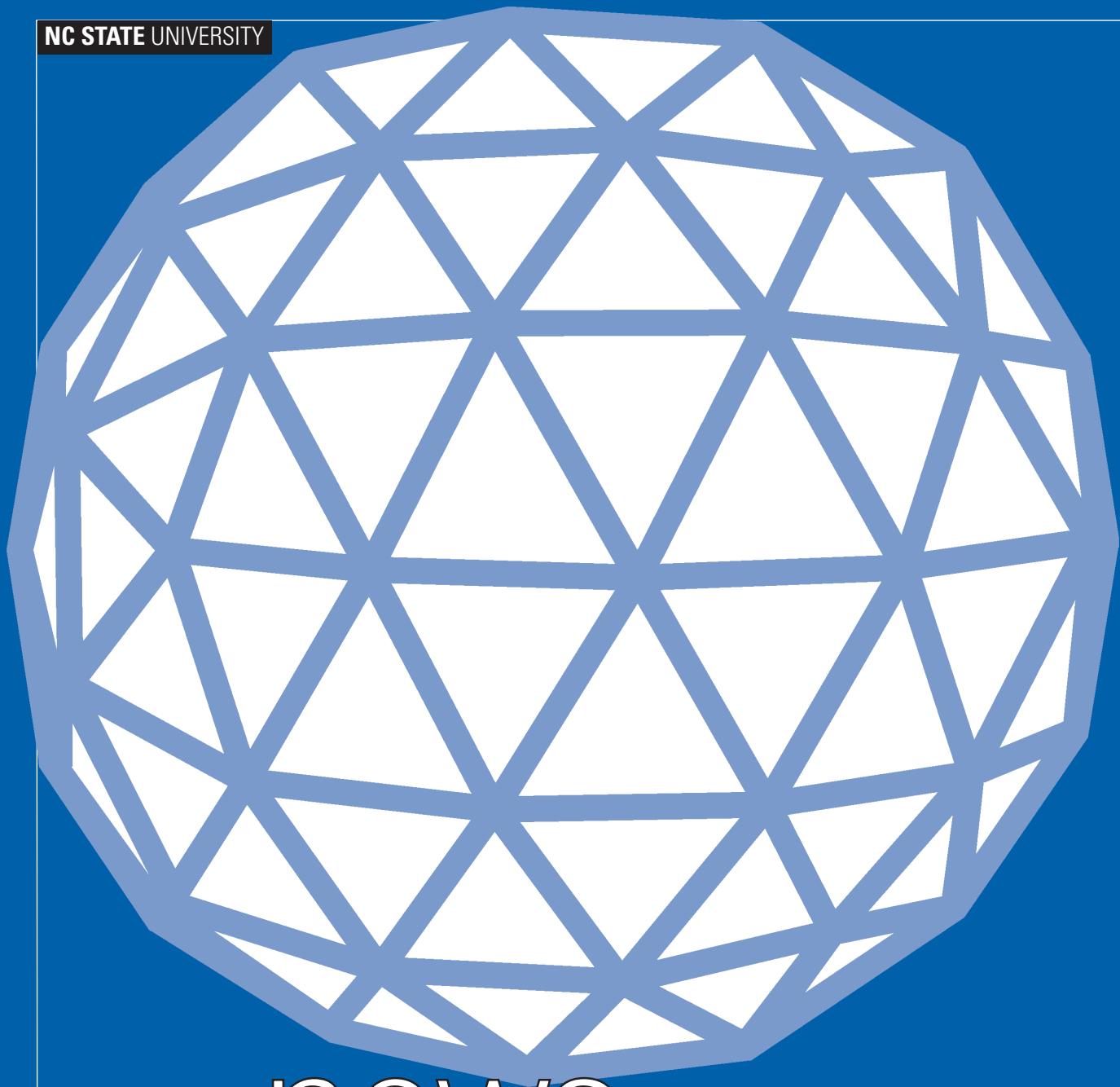


NC STATE UNIVERSITY



COLLEGE OF DESIGN

news

FALL 2002





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INFORMATION TECHNOLOGY LABORATORY

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CHAIR, LANDSCAPE ARCHITECTURE DEPARTMENT

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RESEARCH, EXTENSION AND ENGAGEMENT

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OF LANDSCAPE ARCHITECTURE

**Leslie Young**  
COORDINATOR OF DESIGN SERVICES,  
CENTER UNIVERSAL DESIGN



## Design Guild

The Design Guild is an association of alumni, friends, design professionals and industry leaders established in 1996 to promote design education at the NC State University College of Design through private contributions and gifts. The publication of the *news* is fully supported by Design Guild funds. See page 28 for a list of current contributors.

## Catherine Lazorko

editor

## Craig McDuffie (BGD 1983)

designer

We welcome your submission of alumni news items in addition to your comments about this publication. To receive our electronic newsletter, *DESIGNlife*, please send us your e-mail address.

design@ncsu.edu

or address correspondence to:

NC State University

College of Design

Campus Box 7701

Raleigh, NC 27695-7701

919/515-8313

## Marvin J. Malecha, FAIA

dean

## Carla Abramczyk

director of development

## Jean Marie Livaudais

director of professional relations

## INSIDE COVER

Left to right, top: Intaglio printing studio in Prague; Martha Scottford with baby elephant in Kaziranga National Park, India. Left to right, middle: Landscape architecture students during ecotourism project in Venezuela; Student outside the Taj Mahal in India. Left to right, lower: Prague cityscape; Art and Design Professor Charles Joyner with students at fall 2002 exhibition featuring student work from Ghana.

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PHOTO OF PRAGUE BY PAUL TESAR



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PHOTO OF JOHN REIJER BY EDWIN MORGAN





"PRAGUE GATE" BY MARVIN MALECHA, JULY 2002

## The international experience: a journey of design thought

The experience of travel is life transforming. It is an experience that matures thought by confronting the individual with the unknown. It is an experience that heightens the appreciation for other ways and means. It is an experience that brings to life the incredible wonder of the diversity of human accomplishment.

Not so very long ago a young architecture student ventured on a travel study program to Italy. It was his first experience outside the boundaries of the United States. It was his first experience outside a small region within the United States. For this student the study of design had consisted of intense studio experience, a barrage of classes from history to design theory, a visit to Chicago to be overwhelmed by the work of Frank Lloyd Wright, and a limited range of local projects. But this was different. Landing in Rome to catch a train to Florence sent a charge through this young man's mind and body unlike anything he had experienced before. The language was different, the sense of time was different, even the sense of the city was different. Books and slides just didn't capture the sights, sounds and spirit of life on every corner. At the moment of his arrival, he knew that his understanding of design and architecture would never again be the same. Suddenly the Italian concept of "bella figura," the beautiful shape,

exploded into clothing, automobiles, utensils, language, and hand gestures. The very idea of what had been explained as the underlying principles of schools such as the Bauhaus and Cranbrook experience now unfolded in real time before him.

*The use of traveling is to regulate the imagination by reality, and instead of thinking how things may be to see them as they are.*

—Samuel Johnson,

*Anecdotes of Samuel Johnson, 1786*

Travel requires a disciplined and informed approach if it is to be the meaningful experience in an educational context. Lessons from life and from the classroom merge in ways that inform each other. Just as a wandering mind is important even in the most demanding design exercise, so it is in traveling. One often learns more by getting lost. But in both instances this wandering experience is only valuable against a body of information that informs the experience. Freedom and order define both travel and the design process. In the context of a design education, a semester or a year away from the structure of the formal curriculum is often the best way to reinforce its most important values. Travel provides the opportunity to test what is known against the backdrop of the unfamiliar.

*He who would bring home the wealth of the Indies, must carry the wealth of the Indies with him. So it is in traveling, a man must carry knowledge with him if he would bring home knowledge.*

—Boswell, *A life of Johnson*, 1763

This is the spirit of a healthy travel experience. It is well connected into a series of learning experiences. It is made available to those who have developed a frame of reference to benefit from new insights against the way of seeing that the individual has adapted. The act of carrying knowledge is not the pattern of the casual tourist; it is the conscious act of an individual who is experiencing and deducing in an act of continuing reflection. Travel hones the skills of observation and deduction. Only in this way is it directly transferable to design knowledge.

The wonderful diversity of the international experiences of College of Design students, staff and faculty demonstrates this connection between travel and design knowledge. The work of members of our community in Berlin, Ghana and Prague have allowed us to know ourselves better. Those who leave return to enrich our perspective. But even these more established experiences have been further enhanced by programs in Germany, India, Scotland, Spain, and Venezuela that have promoted faculty and student exchange.

Approximately forty percent of the students who graduate from our College have

had, as part of their educational experience, a travel experience abroad. It has become an essential aspect of a design education. This reality is brought home to us by considering the likelihood that even those graduates who would otherwise not venture beyond the borders of North Carolina will either work for, work with, or work on a project with international connections. A local firm recently related a story of a commission for a project to be built in the Research Triangle. It required a member of the office to travel to Japan to make the presentation to the client. This is just one example that our world has grown smaller; we must be prepared to address the implications of this transformation.

Returning to the story of the young architecture student, I have returned to Italy many times as tourist and with the opportunity to work on sponsored projects in partnership with universities in Milan, Trento, Rome, and Venice. This has allowed me to continue to foster a love of the people and culture of a place that has so deeply affected my life path. But most of all it is the lesson of the path that I have learned.

The context of several thousand years of history and culture have provided the Italians with a special perspective of their place on this earth. This kind of perspective connects people in time and place, weaving a legacy of generations. It embodies the continuum of life. Our journey is to carry and advance that continuum.

*For my part I travel not to go anywhere, but to go. I travel for travel's sake. The great affair is to move.*

—Robert Louis Stevenson,  
*Travels with a Donkey*, 1878

We live in a time of considerable uncertainty. It is a time when our most treasured institutions are transforming even while institutions which were unimaginable only a few years ago have emerged as leaders of our culture. We are again on a leg of the human journey that will be remembered for what is born and for what passes on.

Not long after I arrived at NC State I met with one of the founding faculty members who told me that design education is about process, process, process. His message was about the journey of design thought. Through this process, he said, we are in continual motion. The great affair is to move.

If we are to remain effective as a design community within a dynamic cultural evolution, we must continue to celebrate our ability to move not only between places but also between cultures and thought processes. This is why we must commit to an aggressive program of international study and then celebrate its outcomes.

Now, especially now, as in perhaps more than thirty years past, I remain the enthusiastic traveler.

—Marvin J. Malecha, FAIA, Dean

More than 100 people gathered last spring to visit with dear friends, build new connections, enjoy a reception and dinner catered by Caffe Luna, view student-produced animation films – and celebrate the works of Thomas Sayre, recipient of the Design Guild Award.

of the cathedral which is to convey something of the spirit, and enter the realm where human meaning resides,” Sayre said. “Indeed is this not the goal of the College of Design: to be larger than an aggregation of departments and function in the realm of deep human significance, in which all truly great designs are grounded.”

## “Tribe” gathers to commune, honor sculptor



Raleigh sculptor Thomas Sayre (above, left) was presented the Design Guild Award while Gordon Schenck (right) received recognition for contributions to the College with the Wings on Wings Award. Schenck will exhibit his works of architectural photography through Sept. 17 at the College of Design. Friends and supporters of the College who attended the Design Guild Dinner include (right, left to right) Linda Duda, Mary Ann Scherr and Turan Duda. Also sharing conversation (far right, left to right) were David Stein, extension specialist in planning; Achva Benzinberg Stein, chair of the Landscape Architecture Department; and L. Franklin Bost, president of Porex Surgical Products Group. Bost recently signed a multiyear pledge to endow a partial fellowship for the Industrial Design Department.

(PHOTOS BY CATHERINE LAZORKO AND BILL BAYLEY)

There are many reasons to participate in the Design Guild Dinner, which each spring engages and strengthens the Design Community, referred to by Sayre as the “tribe.” Sayre spoke of growing up in the shadow of the Washington Cathedral where he was surrounded by architects, contractors and “makers” including stained glass window artists, carvers, wrought iron smiths and others. The usual divisions between the disciplines was not apparent as all saw themselves and were seen as part of a single tribe of “builders.”

“In combination the tribe might have a chance of attaining the ultimate goal



“It has been my experience that good design is only underpinned with competency,” he said. “It becomes good when it goes on to address something of human importance. This is what we as designers should aspire to, and, as teachers, should insist upon.”

Sayre is a principal at Raleigh’s Clearscapes, which he co-founded with Steve Schuster (BEDA 1973) in 1980. Working as a sculptor, Sayre has been involved in the design and construction of numerous projects ranging from therapeutic environments for individuals with retardation, children’s museums, medical facilities and historic renovations, as well as both public and private art commissions.





## MAY WE SERVE (SURVEY) YOU?

The College of Design has formed a new unit to better serve the needs of the design community. The College External Relations Office combines efforts of development and communications, and a new program, professional relations, which stimulates continuing education and networking opportunities for alumni and design professionals. Toward this aim, a survey is included in this issue of the news magazine to solicit feedback of alumni needs. Please take a moment to complete and return it in the enclosed envelope. For further information, specifically in this newest area, contact:

**Development** (fund raising, donor and alumni relations):

Carla Abramczyk, 919/513-4310 or [carla\\_abramczyk@ncsu.edu](mailto:carla_abramczyk@ncsu.edu)

**Communications** (publications, media relations and web site):

Catherine Lazorko, 919/515-8311 or [catherine\\_lazorko@ncsu.edu](mailto:catherine_lazorko@ncsu.edu)

**Professional Relations** (continuing education, networking):

Jean Marie Livaudais, 919/515-8320 or [jean\\_livaudais@ncsu.edu](mailto:jean_livaudais@ncsu.edu)

*External Relations is staffed by administrative secretary  
Rita Sears, 919/515-8313 or [rita\\_sears@ncsu.edu](mailto:rita_sears@ncsu.edu)*

## NOMINATIONS ACCEPTED FOR DESIGN GUILD AWARD

The Design Guild, a volunteer organization associated with the College of Design at NC State University, is soliciting nominations for the 2003 Design Guild Award. The Design Guild Award recognizes a significant contribution of an individual or group to design in the Southeast. The award brings awareness to the importance of design in the community — and the practice of good design as a sign of good citizenship. Award nominees must meet the following criteria:

- Nominees must reside in the Southeast, either currently or at one time, or produce design or influences on design that have enhanced this region. The social context of the work, as well as the public service of the recipient will be considered.
- The nominee must be living and able to attend the Design Guild Award Dinner on March 23.
- Included are all categories of design, such as but not limited to architecture, arts, graphic design, landscape architecture, art and design, and industrial design.
- The recipient need not have attended the College of Design at NC State University.

Submittals can be in any appropriate form to demonstrate qualifications.

Nominations will be accepted until Oct. 31.

For more information, contact Carla Abramczyk at 919/513-4310 or [carla\\_abramczyk@ncsu.edu](mailto:carla_abramczyk@ncsu.edu).

Send nominations to:

Design Guild Award  
NC State University  
College of Design  
External Relations Office  
Campus Box 7701  
Raleigh, NC 27695-7701

*Previous recipients:*

George Matsumoto  
Duncan Stuart  
Harvey Gantt  
Mary Ann and Samuel Scherr  
Betty Ray McCain  
Thomas Sayre



## 55 YEARS WENT JUST LIKE THAT

One enduring tribute to come from the College of Design's 50th anniversary celebration was the creation of the annual Design Guild event. Every spring since its inception, the Design Guild has held a dinner to recognize excellence in design. The next Design Guild Dinner will be a distinctive experience as it will combine with activities for the 55th Anniversary Celebration. During one of the last weekends in March, the 55th Anniversary will attract alumni with exhibitions, speakers, and School/ Department events. Be on the lookout for more information and plan to join the College and your fellow alumni.



EDWIN MORGAN



Aspiring students from under-represented populations within the College of Design and the design profession have an opportunity to receive educational support from a new endowment created by Herb and Catherine McKim.

The Catherine S. and Herbert P. McKim Diversity Scholarship Endowment for Architecture will provide opportunities for aspiring minority students to study architecture.

for a search committee to hire a new dean, mentor for graduates, Design Guild member, member of the 2000 architecture accreditation committee, and an important advisor to the College over the years.

“The endowment created by the McKims stands as a testament to their dedication to the profession of architecture and to the education of architecture students,” Dean Marvin Malecha said.

## NEW SCHOLARSHIP SUPPORTS DIVERSITY

As a dedicated member of the architecture profession, McKim has served

as a member and president of the North Carolina Board of Architecture, he represented North Carolina on the National Council of Architectural Registration Boards, and served as a member of several architectural accreditation visiting teams. He served as a board member and president of the American Institute of Architects - North Carolina where he was concerned with the diversity of members in the organization and profession.

McKim has been recognized for his distinguished career and extraordinary accomplishments as an architect and as the 2001 recipient of the North Carolina AIA F. Carter Williams Gold Medal.

### Another Way To Give Back: Stock Transfer

The NC State Foundation has changed stock transfer agents to maximize your gift through lower sales commissions. Lloyd Walter, FAIA (B.Arch. 1960), chose stock transfer as a way to support the Student Publication Endowment. Walter serves on the Publication Campaign Committee.

If you are thinking about making a stock gift to the College of Design please call Carla Abramczyk, Design's director of development, at 919/515-4310 or Wendy Brown, university gift administrator, at 919/515-9089 to receive your new transfer instructions.

#### *Why Make a Gift With Appreciated Stock*

- You will totally avoid capital gains tax on the shares transferred – a great way to get those low basis shares out of your account at no tax cost
- Your charitable income tax deduction will be based on the high/low average price on the date of your gift not on what you paid for the stock
- Using stock does not use any of your available cash, leaving that available to repurchase the stock or for other uses.

“I’ve always been concerned about the need for diversity, meaning race, gender and geographic home,” said Herbert McKim.

“We’ve made significant strides in increasing the numbers of women entering the profession, but there still exists a shortfall in represented minority groups.

“Only by ensuring that the design profession is itself made up of a diverse community can it best serve our community.”

McKim graduated from the NC State School of Design as a member of its first graduating class in 1950 and has remained close to the College ever since. He has offered his support as a Design Foundation board member, campaign volunteer, chair

## Publication Campaign

Thanks to the outstanding leadership of the Student Publication Campaign committee co-chairs Steve Schuster, AIA (BEDA 1973), and David Ramseur, AIA (B.Arch. 1968), we have raised more than \$173,000 toward the goal of \$250,000. Many alumni and friends have responded positively to our solicitations. Thank you for your generosity. The committee would like to raise the remaining \$77,000 by the end of this year. The College is already in the planning stages for the first issue to be published during the 2002-2003 academic year. For more information on the Publication Campaign, contact Carla Abramczyk at 919/513-4310 or [carla\\_abramczyk@ncsu.edu](mailto:carla_abramczyk@ncsu.edu).

## LOOKING BACK

Thanks to all alumni who responded to the Reclining Designers photo published in our last issue. Pictured were Clark Ford in the foreground and Mike Doty (BPD 1970), who wrote: "In 1968 we were given the assignment by instructor Don Masterton to design versatile,



multi-use, inexpensive, informal and discardable furniture, using heavy weight cardboard. The market was to be 'America's young mobile population.'" James

Faydock wrote that he was in the same class, along with Jerry Keith, Danny Truette, Mike Willet, Stan Coe, Steve Mullineix, Doug Scott, James "Bo" Moon, Dave Cameron and Lou Venturello. At graduation, Faydock recalls, Dean Kamphoefner required appropriate dress: "... that led to a few of the ties being passed around so that as we each went up to shake his hand and receive our diplomas, we were correctly attired. Since my friend Lou Venturello's

name came nearly last alphabetically, it was an easy matter for us to make the switch." If any of you listed above would like to get in touch with each other, let us know at the Office of External Relations: 919/515-8313 or [design@ncsu.edu](mailto:design@ncsu.edu)



## AND FORWARD

*Can you recognize any of your former professors in this 1968 faculty photo? Several of them are still here, still teaching, still learning. We'll identify them all in the September issue of DESIGNlife, our e-newsletter. Sign up at [www.design.ncsu.edu](http://www.design.ncsu.edu) — link to news and events, then subscribe to e-news.*

**A Fond Memory** It was 3:30 in the morning and, except for a short supper break, we had been working in the shop for thirteen and a half hours. I had been trying unsuccessfully for half an hour to solder several overlapping wires on the geodesic dome over an automated cotton mill. Bucky, who never seemed to sleep, stopped by my workbench and offered to help. He picked up a screwdriver and pressed down on the joint to close the space between wires. I heated the wires and, just as solder filled the joint, Bucky's screwdriver slipped and a molten blob flipped onto his hand. Without a word about his burned hand, Bucky apologized and reapplied the screwdriver so we could try again. —*Ralph Knowles (B.Arch. 1954)*

### Going Up to the 3rd, 13th and 20th floors

It was a sultry May night in Charlotte, but no one seemed to mind riding the elevators at the Tyron Building. They were renewing friendships, sipping wine and making connections at the American Institute of Architects' national conference. More than 100 alumni and friends mingled at alumni architectural firm offices of ColeJenest & Stone (Michael Cole BEDL 1979, Brian Jenest BEDL 1979 and Dudley Stone), Jenkins-Peer Architects (Tyke Jenkins B.Arch. 1967 and Joddy Peer B.Arch. 1967) and WGM Design (Bill Monroe BEDA 1975, M.Arch. 1978). The receptions also received sponsorship from Adams Products Company/Oldcastle (Frank Werner, David McQueen and Bob Lattanzi). During the event, Dean Malecha presented Nan Davis Van Every with a Lifetime Giving Certificate.

### Hold the Date:

Please join us on Nov. 6 for a reception to celebrate scholarship donors and student recipients. Donors will have an opportunity to tour studios and discuss student projects. Information: 919/515-8313.

**SHARE your photos, sketches and memories: Write to NC State College of Design, news magazine, Campus Box 7701, Raleigh, NC 27695 or [design@ncsu.edu](mailto:design@ncsu.edu)**



ANNE RAINES

Design students travel abroad more than any other students at NC State University. By the time they graduate, 37.5 percent of all Design undergraduates have participated in an official study abroad program, according to 2000-2001 data from the University Study Abroad Program Office.

Study Abroad Director Ingrid Schmidt says the number is high, considering that the NC

have stayed the same, possibly even rising some,” Schmidt said. “People are responding in a wonderful way, with many students expressing greater interest in understanding other cultures. The idea that something positive has come from such a horrible tragedy is uplifting.”

Design study abroad programs today include Germany, Czech Republic, Ghana and Venezuela. In recent years, faculty members have led trips

## Tradition of study abroad advances in new millennium

State University average is about 13 percent and the national average for public colleges and universities is about 9 percent. And this data reflects only official registrants, not students who travel independently or in unofficial College excursions. Figures are calculated by comparing the number of participants in study abroad with the number of undergraduate degree recipients in same year.

“We anticipated numbers (of students travelers) to drop dramatically after 9-11, but they

to more regions of the globe, including Italy, Austria, England, Cyprus, India, Russia and others. And plans are always forming for new opportunities; for example, a graphic design studio is being planned for England next year.

“These are faculty-driven programs,” remarked Dr. Fatih Rifki, associate dean for graduate studies, who has led foreign studios in Cyprus, an island in the Mediterranean Sea south of Turkey. “The logistics and organization of making travel arrangements and arranging

From Eastern Europe to the rainforests of Venezuela, College of Design students travel the globe. At right, residents of Chauo discuss their needs in an ecotourism studio led by Art Rice, a landscape architecture professor visible in frame at top right.

During a Berlin studio, students visited Sir Norman Foster’s new dome for the Reichstag, pictured above.



PAT FITZGERALD

### What’s gained through Study Abroad?

- greater facility in information gathering
- awareness of a wider range of possibilities for problem solving
- critical thinking in a challenging context
- increased comfort level with change and ambiguity
- readiness to make decisions and take appropriate action

studio experiences in foreign countries can be quite difficult.”

Long before a formal University office was created to support study abroad, the harbingers of internationalization at the College were its first faculty members, including founding dean Henry Kamphoefner from Germany; John Reuer, also from Germany; Mathew Nowicki from Poland; and George Matsumoto, an American with strong ties to Japan.

“Study abroad began with Kamphoefner in the ‘60s,” said Architecture Professor Henry Sanoff. “The majority of students hadn’t studied abroad; in fact many had never left North Carolina. Kamphoefner had the view that they should. That was the beginning.”

Vienna was one of the first study abroad programs, launched informally in the 1970s by Architecture Professor Dr. Paul Tesar, who was still teaching during summers in his native Vienna while a young faculty member at Design. “For seven years, our students were going there, and they were coming here,” Tesar recalled. “There was no administrative structure, just personal contacts. Students swapped apartments so there was as little cost as possible.”

### Design Study Abroad Programs

- Germany
- Ghana
- India
- Italy
- Czech Republic
- Venezuela
- England (in planning)
- Spain

Design faculty members have led educational studios across the globe in places such as Greece, Cyprus and Russia. Design students in 2001-2002 registered through the NC State University Study Abroad Office for travels to Austria, China, Czech Republic, Germany, Ghana, Hungary, India, Italy, Japan, Jordan, Malta, Mexico, Peru, Spain, Sweden, the United Kingdom and Venezuela.

PAUL TESAR



## Prague

Now in its 12th year, the Summer Program in Prague, Czech Republic, is the longest lasting study abroad program at the College of Design. Dana Bartelt (BLA 1980, MPD 1988), an associate professor of graphic design at Loyola University in New Orleans, co-directs the program with Architecture Professor Dr. Paul Tesar.

The seven-week studio and seminar based at the Academy of Fine Arts in Prague, with many field trips through Bohemia, focuses on architecture, landscape and urban design, art and design, and animation. Students learn from master printers the traditional techniques of intaglio printing and lithography, as well as Czech poster design. The historic heart of Europe and once the capital of the Holy Roman Empire, Prague features 11 centuries of architecture.

“It opened my eyes to different design and architecture that we don’t have in the United States,” said Andrew Payne (BEDA 2001), who participated in the 2000 Prague studio. “They have such a substantial history to pull from; it’s incomparable to anything I’d ever seen before.”

This summer’s studio ended shortly before Czech officials declared a state of emergency due to the worst flooding in over a century.

In Prague, students explore ancient streets (at left) and traditional techniques of intaglio printing (above) in a graphic workshop led by printmaker Jan Hisek, master printer Vladimír Bujárek and assistant Tomáš Horný.

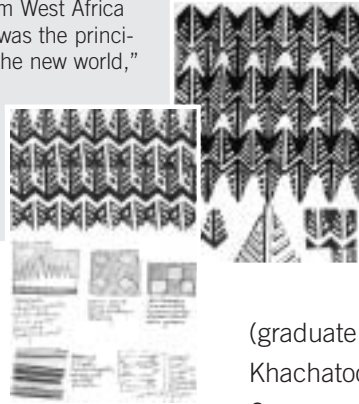




## Ghana

The College of Design is the only U.S. college to host a studio art experience in one of Africa's greatest cultural centers: Ghana. The West Africa program attracts students from the College of Design and universities across the country.

Art and Design Professor Charles Joyner initiated the foreign studio when he saw that few students regarded Africa as a study abroad destination. "There's a very good chance that my own ancestors came from West Africa due to the fact that this was the principal source of slaves for the new world," Joyner said. "This makes a strong connection for me, and many others share this."



The College of Design's programs are exceptional due to this commitment from faculty. Schmidt said the high student participation from Design probably stems from College leadership – and a long tradition of friendships abroad and foreign visitors. In fact, with so many international faculty members, students unable to travel abroad may still gain a worldview, acquired from teachers who offer an international perspective. A few of those with birthplaces outside the United States are Paul Tesar (architecture), Austria; Achva Benzinberg Stein (landscape architecture), Israel; Georgia Bizios (architecture), Greece; Fatih Rifki

Considering the relevance this region holds for Americans, especially African Americans, and knowing its rich tradition of artifact making, Joyner launched the program in 1997.

Participating students study at the College of Art at the University of Science and Technology located in the center of Kumasi. Design students also visit villages to observe the crafting of terra cotta, bronze, Kente cloth, tie-dyeing, batik, wood carvings, beading and more. Seeing bronze made from recycled automobile parts and beads shaped from shards of a soda bottles, students are impressed with a people's resourcefulness and desire to create.

(graduate studies), Cyprus; Haig Khachatorian (industrial design), Germany; Robin Moore (landscape architecture), England; Shishir Raval (landscape architecture), India; Bong-Il Jin (industrial design), South Korea; Vita Plume (art and design), Canada; Peter Batchelor (architecture), England; and David Stein (research and extension), an American who grew up in India. Many more in the College community have long-term experiences abroad, including Dean Marvin Malecha in Italy, Martha Scotford in India, and Charles Joyner in Ghana.

The College is undertaking a long-term review of an international design center to host a year abroad program.

"Engaging in a new culture destroys myths," Joyner said. "Visitors become impressed with the Ghanaians' extraordinary connection to their heritage, respect for the elderly and participation in community."

Sketchbooks are filled to the edges with patterns, textures and impressions of Ghana. From left to right are journal excerpts from students Joanna Massey and Mollie Earls, who notes on one page, "our arrival marked with drums, singing and dancing, praying." She writes that "men are the weavers," and the word for loom is "ag-bah."



Several sites are under consideration, while a Prague institute is farthest along. Prague is the College's longest-running study abroad program, having completed its 12th year this August.

A unique aspect of study abroad programs organized by the College of Design is their aim to broaden student horizons beyond Europe. It is important to note that the commitment remains strong to form studios in other parts of the globe. The College of Design is the only U.S. college to host a studio art experience in one of Africa's greatest

cultural centers: Ghana. The West Africa program attracts students from NC State and universities across the country.

The success of studios in foreign countries depends largely on personal relationships and long-term connections abroad. The College relies on its friends in faraway places for collaboration, and faculty members often play the role of hosts. The College regularly engages international scholars. For example, Dr. Taro Ochiai, a Fulbright Scholar from Japan, arrived in August to collaborate with faculty. Last year we saw IKEA product developers from Sweden discussing children's play environments, planning officials from Italy gathering information about participatory design, and architects from Turkey attending a

case studies work session.

Through the foreign exchange program, international students also become part of the fabric of the College. The School of Architecture has a formal exchange program with Robert Gordon University in Aberdeen, Scotland; the University of the Basque Country in San Sebastian, Spain; Kunsthochschule Berlin-Weissensee in Germany; Technical University of Stuttgart in Germany; and Istanbul Technical University in Turkey. These exchanges are outgrowths of faculty connections to the regions. For example, Fernando Magallanes, landscape architecture associate professor, ventured to Spain with students in the summers of 1992 through 1996 to study examples of Islamic and Medieval European influences on the Spanish landscape.

Travel outside the United States has been deemed so necessary that one department, Landscape

The art and design program in Ghana offers an empirical experience by requiring students (like Mollie Earls, pictured) to investigate the motifs, symbols and markings of a foreign country. Students collect data by means of drawing, painting, photography, collecting artifacts, and oral and written documentation.



College of Design students arrived in the village of Chauo in Venezuela after dark and awoke the next morning to enjoy a serenade by Howler monkeys.

## Venezuela

For the past six years, Landscape Architecture Professor Art Rice has led a spring break tour to Venezuela. It's an action-packed 10 days. The students spend the first five days in Caracas, a city of more than five million, meeting with professional designers Fernando Tabora and John Stoddart, and visiting their projects.

The second half of the trip is spent on an ecotourism project in Chauo. To get to the remote village nestled in the rainforest, the students travel in fishermen's boats from Porto Columbia up the coast and wade ashore. They then hike through the jungle to reach the village, home of the best cacao in the world. Here they adopt the role of "dumb tourists" and brainstorm ideas that will attract tourism.

"We all assume we know more than we do," Rice said. "If you take students to a physical and cultural environment different from your own, you have to question all your assumptions. The first thing you learn as a traveler is – to listen."



CHARLES JOYNER

Architecture, now requires its undergraduates to take an international studio course. As the discipline becomes discovered beyond the United States, all graduates are expected to become ambassadors for their field, engaging in foreign experiences as professionals. While the University requires that undergraduates enroll in one year of foreign language study, landscape architecture students must take an additional semester of language beyond that.

As globalization becomes a way of life in the new millennium, the benefits of the international experience may be seen more as critical tools in our interdependent future. But the value of this human exchange, long recognized by the College of Design, remains that travel broadens students in life-forming ways. Journeys become the midwives of thought. Americans, so accustomed to the dominance that comes with material wealth, discover new measures of “success.” At times they encounter their own culture more fully. Professor Art Rice offers: “One reason we offer international programs is so students develop an appropriate level of humility.”

## TRAVEL ENDOWMENT INITIATED IN MEMORY OF JOHN REUER (1931 – 2002)

*“For designers, Berlin exemplifies the critically needed essentials for lively culture, art and design: provocation and confrontation of mutually challenging ideas and ideologies. Open and unrestricted tensions between antagonistic forces are fertile grounds for all creative efforts in the city’s public life. Berlin is a European Jerusalem, harboring Christian, Jewish and Islamic beliefs on one side and equally extreme national and humanistic convictions on the other.” —Professor John Reuer*

When beloved professor and alumnus, Dr. John Phillip Reuer, passed away in January, his former students settled on a fitting tribute – a scholarship to encourage design study in Germany.

Charles Boney Jr. (BEDA 1978), Greg Cranford (BEDA 1976), Karen Hobson (BEDA 1976) and Carol A. Wilson (BEDA 1976, M.Arch. 1978), comprise a committee that seeks donations to establish the John Reuer Memorial Travel Endowment. The endowment eventually will give travel awards to undergraduate students to travel and study in Reuer’s native city, Berlin, or in Stuttgart. Alumni and friends are encouraged to support the endowment, which requires a minimum of \$25,000.

The scholarships will support a valuable international experience and continue a College tradition. Since the summer of 1987 more than 100 design students participated in Berlin excursions led by Reuer. The architecture professor, a native of Berlin, knew the city before, during and after its destruction in World War II. He was appointed director of urban development for West Berlin in 1974. His contacts there led to a proposal for a permanent College facility in Berlin in the early 1990s.

“John shared with us the perspectives of the architect, the humanist, the student of history, and the boy growing up in wartime Europe,” said Anne Raines (B.Arch. 2001), who traveled as a student with Reuer to Berlin in 1999. “We learned to appreciate the cultural significance of anything from Potsdamer Platz to the expansive fish counter at the KaDeWe.”

### TO SUPPORT THE ENDOWMENT

Make donations payable to the NCSU Foundation/John Reuer Memorial Travel Endowment. An envelope is provided in this magazine. For more information, contact Carla Abramczyk at 919/513-4310 or [carla\\_abramczyk@ncsu.edu](mailto:carla_abramczyk@ncsu.edu).



# Artist searches for truth at edge of world



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“The journey to the north has meant a journey into the self: in order to discover the self, it was thought, one needs to go to places where living conditions are harsh and ways of life different... the best way to find out what we are is to go places that we believe are at the edge of the world. Faced with communities that call into question our everyday assumptions and prejudices, we can appreciate the importance of other people and discover the truth about ourselves.”

—Juha Pentikäinen, after Hugh Brody (1988), in *Sami Folkloristics, Nordic Network of Folklore, Åbo-Turku, Finland. 2000.*

**A**rtist Jérémie Michael McGowan (*BAD 2001*) was a 2001-2002 Fulbright Fellow with the Giellagas Institute for Sámi Studies at the University of Oulu. “Arctic Archetypes,” an exhibition of his artworks, is on display at the Fulbright Center in Helsinki, Finland, through Oct. 4. McGowan will spend 2002-2003 in Tampere, Finland, teaching art and music. He was selected as the Artist in Residence of Lapland by the Arts Council of Lapland, and will live in Koppelo village, near Ivalo, Finland, during January and February 2004. Throughout these experiences, he is continuing travels on the path he started walking in childhood — namely, adventures in the mythological north through physical journeys and inward explorations.

**21 September 2001:** I have been traveling in the far north of Norway and Finland for a week now. It is a harsh beauty here, among the jagged coastlines and treeless fells rising from the icy stillness of the arctic fjords. Solitude is my companion as I experience the northern reaches, a place full of mystery and myth — the end of the world in more ways than one. This is ruska time in the arctic, when the leaves burn bright with color. Snow is in the air — waiting now, but it will soon come. This is the land of the Sámi, the indigenous, traditionally nomadic reindeer herding people of circumpolar Norway, Sweden, Finland, and Russia. I have slept in the lávvu, or Sámi tent, traversed sacred mountaintops, and visited ancient worship stones, or sieidi. As I wander through this northern landscape, knowing I am miles from home, I also have the feeling that in some ways, this is not so unfamiliar.

**02 December 2001:** It is kaamos time in the towns of Inari and Utsjoki, Finland, where I will be spending some time this winter. Kaamos describes the dark times, or polar nights, when the sun never rises above the horizon, and high noon is replaced by an eerie, yet wonderful, purple-blue illumination. I walk a white desert, alone for hours on the frozen, snow covered expanse of lake Inarijärvi. This is also the Basse Aske, or sacred moon, time for the Sámi, when the light of the full moon reflects off the snow-covered fells, and I am amazed that I can see for miles. It is not surprising that this time of descending darkness, quickly approaching the winter solstice, is marked by legends of spirits and tales of magic, as awe inspiring as the dancing blaze of northern lights in the intense cold of the arctic sky. Every day, I become more in tune with life here, and it will be interesting to visit my “home” when I return to North Carolina in a few weeks’ time.

**23 April 2002:** I have been traveling the entire month of April. Today is my last day on Kökar Island, a part of the Åland archipelago spanning the waters between southern Sweden and Finland. Wildflowers are beginning to bloom, in stark contrast to the cold and snowy north I left only a few weeks ago. Earlier this month I spent my days upon a frozen ocean off the coast of Oulu, Finland. Spring will be moving northwards with me, I believe! I have been visiting iron-age burial mounds, and have walked through old stone labyrinths. I have been living in the north for almost eight months now. These adventures begin to feel less like travels in a place away from home, and more like journeys home-ward.

**24 June 2002:** Yesterday I was among the prehistoric rock carvings at Hjemmeluft, near Alta, in Norway. A perfect place, I think, to spend the days surrounding the summer solstice! The sun remains above the horizon twenty-four hours a day, but the surrounding mountains are still partly covered in snow. Tomorrow I will leave for Mortensnes, on the shores of Varangerfjord, to visit ancient Sámi sacrificial sites and a standing stone monument, most likely erected by traveling Vikings. Soon fall will come again, and I will have been in the north for a year. The noaidi, or Sámi shaman, as well as the Norsemen have many myths about the north, and I realize that I have my own stories now as well. For some the north has posed a challenge, a place to discover new lands or the self; and, for others, like the nomads, it has always been home. I came here as a traveler, searching for myths. Yet I realize that my wanderings constructed a space for me — in other words, a lifestyle and a place — that I may call home.

*Graphic Design Professor Martha Scotford was so enchanted by India during her participation in "Vision Vishwamitri," led by Dr. Shishir Raval, that she returned to the country on a Fulbright. She spent 2001 teaching at four Indian universities and surviving a 7.8 earthquake.*

## MERGING WITH HUMANITY IN ABOUNTING INDIA



Martha Scotford's type project students, second year graphic design students at IIT-Guwahati, Assam. The background buildings are the temporary classrooms (to become hospital and school later) while the campus is under construction.

Sometimes there are benefits to earthquakes, though this is obviously a minority view and I must clarify my enthusiasm immediately. Supported by a Fulbright lecturer grant early in 2001, I spent five months teaching and traveling widely in the sub-continent. I was assigned to teach at two institutions, one a design college and one a research university with a design program. Three weeks into my visit and living in Ahmedabad, the 7.8 Richter scale quake hit in Gujarat state with the epicenter only

250 miles away. I hasten to state that there was devastation and horrible loss of life in that area, deaths and destruction in the city of Ahmedabad and some damage to the National Institute of Design where I was teaching. The school needed to close for what turned out to be five weeks for repairs and I was "homeless." Here is the benefit I alluded to; of necessity I had to move and a colleague knew of another school in the south with a fledgling program needing teacher. I was on my way

in a few days and thus began the opportunity to enlarge my experience of India beyond the original plan.

I ended up spending 3-4 weeks at four very different institutions: NID in Ahmedabad is public and the best known school for design (founded following the Eames Report of 1958) with primarily undergraduate programs in film/animation, industrial design, communication design, textiles, ceramics, exhibition design. Shristi School of Art, Design and Technology in Bangalore (south in Karnataka) is private and only four years old with undergraduate graphic design, industrial design, textiles, fashion design. The Industrial Design Center at the Indian Institute of Technology-Bombay, a public technical, research institution, has a graduate program in communication design and industrial design. And finally, the newest IIT at Guwahati in Assam (in the far east south of Bhutan and the Himalayas) was a department of communication design and industrial design.

At each of these schools I taught a typography project that was adaptable to the level of student, the time allowed me, and the local languages. The project used the text of a simple Indian recipe and we primarily worked in English with the Roman alphabet. All higher education in India is conducted officially in English and all my students were completely proficient. In addition, they all spoke Hindi (the other official language) as well as a few regional languages (which ones depended





on their family history and residential patterns). I was very interested to learn more about Hindi and other languages, most of which have their own alphabets, and the second part of the project allowed me to learn while the students worked on the same text, but now in another alphabet.

In addition to the teaching responsibilities, which were relatively short and intense, I was also living in and exploring each of these cities. I ate and stayed at each institution's guesthouse on the campus, except in Bangalore, where I was put up at a hotel. It is the Indian tradition that all faculty and staff and students reside on the campus of the institution. This creates a small community, a pleasant enclave, a respite, very welcome to the foreign visitor, from the almost overwhelming 'life' of the Indian city. But the noise and bustle of the city are just over the wall, and become part of the daily experience when one wants some fresh fruit, bottled water, design supplies and the excuse to interact with auto-rickshaw drivers, shopkeepers, museum guards, tour guides and the usual throng of humanity.

As you might surmise, I had a wonderful five months and would return in an instant. The Fulbright program is an excellent way for teachers to have entrée into other cultures and a structure from which to work, travel and increase their knowledge of and contacts with the world outside the USA — necessary knowledge, as we have recently seen.

*India is the cradle of the human race, the birthplace of human speech, the mother of history, the grandmother of legend and the great grandmother of tradition.*

—Mark Twain

## VISION VISHWAMITRI

*The College of Design's first Study Abroad Program in India was held for seven weeks in June and July 1998. This program was organized and led by Dr. Shishir R. Raval, associate professor of landscape architecture.*

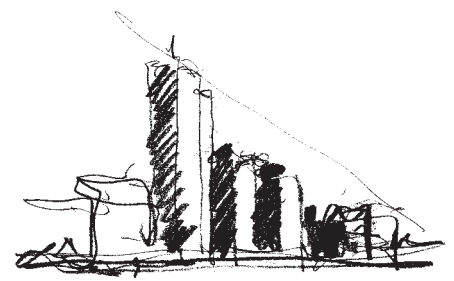
After settling down and doing some quick shopping during the first few days of the program, we set off for our trip within the state of Gujarat by air-conditioned bus. We went to see historic and contemporary buildings and landscapes in Ahmedabad, Gir National Park, Somnath, Junagadh, Palitana, Pavagarh, Champaner and, of course, Vadodara. Then after a couple of days of break we went on another longer field trip. This time, an overnight train took us to New Delhi and from there on we were in another (yes, air-conditioned) bus. We went to see New and old Delhi, Agra (the Taj), Fatehpur Sikri, Jaipur, Bikaner, Jaisalmer, Jodhpur, Ranakpur, Udaypur, Ajmer, Pushkar and back to Jaipur from where we took an overnight train back to Vadodara.

We met with the students from Majoraja Sayajrao University in

Vadodara, and began the studio project, "Vision Vishwamitri." River Vishwamitri is a small river passing through the city of Vadodara. This is a highly polluted river with eroded banks and dump sites along the banks. As it winds through the city it passes through a park, a university campus and a commercial area. These three sites became our focus. The student teams proposed design solutions that ranged from park design, urban landscape design, campus design, graphic and industrial design. It was a great collaborative effort with professional reviewers and local government officials coming to review the work. The final presentation was a much hyped event where the local royal family member, the mayor, the vice chancellor of the university and many other officials and professionals participated. It was very well received. The work was then organized in a very impressive report that was distributed to the local officials for future action. The program and the work were also publicized in the local newspapers.



# alumni & friends



NY 4-97-97

**Hoyt Bangs** (MLA 1988), a landscape and lighting designer, has launched the new column "Landscapes" in the *Raleigh News & Observer*. Readers are invited to submit landscape design questions to Bangs, who teaches landscape design for the homeowner at Wake Technical Community College.

**Leslie Boney Jr., FAIA** (BARE 1940), received a Presidential Citation in July from Gordon Chong, president of the American Institute of Architects, for his outstanding service to the profession and to the community. It is the highest honor an AIA president can bestow at his own initiative. The AIA College of Fellows also established a Spirit of Fellowship Award that bears Boney's name. In addition, Boney and his wife, Lillian, were the 2002 recipients of the Ruth Coltrane Cannon Cup for historic preservation. This is the highest award given by Preservation North Carolina.



Two alumni of the College of Design were named fellows of the American Institute of Architects at its national conference held in Charlotte May 8-11. They are **Roger Cannon**

(M.Arch. 1979) of Cannon Architects in Raleigh and **Jay Peterson** (B.Arch. 1959), who founded Peterson Associates in Charlotte and now offers consulting services from Wilmington (photo). Architects inducted into the AIA College of Fellows are considered to have made contributions of national significance to the profession. Nationally, AIA maintains a membership of 66,500; of these, fewer than 2,300 are distinguished with the honor of fellowship.

**Victoria K. Chi** (MPD 1989) has taught at Parsons School of Design in Paris since September 2000. Her courses include Color

& Design, 2-Dimensional Design, and Digital Design. She says: "When the students complain about the load of homework, I often mention to them that when I studied at NC State, four hours of sleep per day was normal."

**Sylvia Cobb** (BEDL 1984) was promoted to senior project landscape architect within the Education/Religion Team at ColeJenest & Stone, P.A. Cobb, a 1984 summa cum laude graduate of the College of Design, has been with the company for four years.

ColeJenest & Stone, P.A. received an Honor Award presented by the Tri-State Chapter of the American Society of Landscape Architects (ASLA) for the 2000 University of North Carolina at Charlotte Master Plan. The firm's managing principals are **Michael Cole** (BEDL 1979), **Brian Jenest** (BEDL 1979) and Dudley Stone.

**Dr. Samuel Dennis** (MLA 1991), assistant professor of landscape architecture at Penn State University, received the 2002 Outstanding Teaching Award from the College of Arts and Architecture in May. He teaches the undergraduate landscape architecture design studio sequence, writing-intensive courses and graduate studios.

**Chris Eselgroth** (BED 1989) of Durham, N.C., served as the graphic designer for the latest album from the Squirrel Nut Zippers, "Bedlam Ballroom," which was nominated for a Grammy Award in the Best Recording Package category. Eselgroth runs his own graphic design and photography business, Foureyes Studios.

**Christopher Ford** (M.Arch. 1998) left the New York office of Richard Meier & Partners in June for a position with Rick Joy Architects in Tucson.

**Matthew Griffith** (M.Arch. 2002) has accepted a visiting professor of architecture position at the University of Arkansas in Fayetteville.

**R. Gordon Halfacre** (M.Arch. 1973), an Alumni Distinguished Professor at Clemson University, is serving as the first university ombudsman. He provides confidential counseling and mediations for faculty and graduate students. He is the author of *Landscape Plants of the Southeast*, now in its fifth edition, and three other textbooks, including one in Spanish, with McGraw Hill Publishing Co.

**Elizabeth Hesler** (MLA 1995) and a colleague at Torti Gallas and Partners of Silver Spring, Md., were awarded in May the American Institute of Architect's Honor Award for Excellence in Urban Design. She produced a growth management plan for Albemarle County, Va., home to Thomas Jefferson, the city of Charlottesville, Monticello and the University of Virginia.

**Marshall Mauney** (B.Arch. 1965) was a member of a team that received an Environmental Sustainability Recognition Award from the Secretary of the NC Department of Administration for a pilot initiative that developed an innovative purchasing process to evaluate manufacturers of carpet. The aim is to select carpet that is environmentally preferable, while also meeting criteria for performance, quality and cost.



**James E. McComas Jr.** (B.Arch. 1971), a senior architect with Wilson Associated Architects Inc. in Boston, heads a design team for the new Science Complex at the University of North Carolina at Chapel Hill. He recently completed new labs for

MacArthur Award winning Harvard physicist Dr. Lene Hau and Vanderbilt University Biomed Research Center.

**Marica McKeel** (BEDA 1999), an intern architect at RBK Architects of Tampa, has designed eight floor plans for warehouses that will become Channelside 212 lofts, Tampa's first urban neighborhood. Adama Development of Tampa, a \$4.8 million project, is a result of McKeel's vision. "I had been driving past the area every day on my way to work and got to thinking, these empty warehouses need to be used," she said.

BOLT, an integrated product and brand development firm in Charlotte, N.C., with principal **Monty Montague** (BEDP 1980), participated in the Mood River exhibition at the Wexner Center for the Arts in Columbus, Ohio. The spring 2002 exhibition incorporated thousands of objects from everyday life. BOLT was invited to include the East3 ThoughtCaster™ system that uses interactive video games and brainwaves to teach children concentration skills. BOLT designed the ThoughtCaster, which won a 2001 Gold Industrial Design Excellence Award.

**Jennifer Padilla** (BAD 1996) drew the highest winning bid for "Evinrude," a work submitted in the Raleigh Red Wolf Ramble auction of 48 designed wolf sculptures. The Raleigh Arts Commission receives a share of the proceeds for future public art projects while the remainder goes to charities. The ramble was Raleigh's first public art project since the mid-1990s.

**Bree Pappas** (BGD 1999) was hired at BOLT as a graphic designer in June. She will be responsible for brand development and identity design for BOLT's fashion clients. Pappas previously worked as a graphic designer with Calvin Klein Inc. and Frankfurt Balkind Partners, both in New York City.



**Matthew Peterson** (BGD 1998) and **Roy Brooks** (BGD 1997) relocated to Chicago and together started a design studio, Field Study Corporation. They both worked previously

with cultural institutions and intend to continue focusing on books, websites, identity systems and exhibitions.



**Chris Rea** (M.Arch. 2000), a project coordinator with Gresham Smith and Partners in Richmond, Va., received a Merit Award in July from the James River Chapter of the American Institute of Architects for a project that he designed and built, a 160-square-foot storage shed.

**Crystal L. Soyars** (BEDA 2000), an intern architect at Dixon Weinstein Architects in Chapel Hill, has been accepted to the Master of Architecture program for fall 2002 at Harvard University.



**Eric Smith** (BEDA, BEDI 1995) of San Francisco produced his first nationally broadcast 3D animation that was included in the PBS documentary "Empty Oceans,

Empty Nets" about commercial fishing's impacts on fish populations. Smith is principal at 3iD Megamedia, a 3D design and animation house. 3iD has just released *Texturama*, a tileable texture CD that has been two years in the making.

**Madeline Sutter** (M.Arch. 1999) received the North Carolina Award from the North Carolina Urban Forest Council for outstanding contributions to the state.

**Emily Williamson** (BEDA 2001) has been accepted into the Energy Conservation of Architecture program at Sydney University in Sydney, Australia.

#### Send us your news

It's easy to drop us a line. Visit [www.design.ncsu.edu](http://www.design.ncsu.edu) and link to "news and events" or mail your alumni update to:  
NC State University College of Design  
Campus Box 7701  
Raleigh, NC 27695



#### SKETCH DIARY

Ever since Dean Malecha issued the call, we have received from traveling alumni a tantalizing array of sketches, including Foro Romano (above) by Thomas Spain (B.Arch. 1966), an architecture professor at the University of Miami School of Architecture. Spain's sketch is one of many featured his book *Drawings of Rome: 1991-2001*, a spirited visual repast of breathtaking Rome in ink, pencil and pastels. In response to our last issue featuring artistic creations spurred from the 9-11 tragedy, Abie Harris (B.Arch. 1957) of Raleigh sent us his 1997 sketch of the World Trade Center (far left). Indeed, images like these become our more meaningful journal entries, reflecting a true engagement with the world around.

# faculty



**Vincent Foote**, industrial design, has won an Award for Excellence in Teaching from the Board of Governors of the 16-campus University of North Carolina. Foote was noted for his outstanding professional achievement and his influence on students and colleagues. He has advised more than 3,000 industrial design students during his 36 years at NC State University. Foote leads the Industrial Design Department's accreditation process, which is expected to be completed in fall 2002.

## COLLEGE ANNOUNCES LEADERSHIP

Several new leaders have been appointed in the College community. **Dr. Fatih Rifki**, formerly director of Graduate Studies, has become associate dean for Graduate Studies and director of the Ph.D. Program. **James Tomlinson**, formerly director of Research, Extension and Engagement, is now an assistant dean for this area. **Thomas Barrie**, formerly the coordinator of the Detroit Studio at Lawrence Technological University in Michigan, was appointed director of the School of Architecture in July. During a long-term search, the School of Architecture was previously headed by Dr. Rifki and then Professor Robert Burns. **Denise Gonzales Crisp**, a former senior designer at the Art Center College of Design in Pasadena, Calif., began in July as new chair of the Graphic Design Department. In the Art and Design Department, Associate Professor **Chandra Cox** became department chair in January, allowing Professor Charles Joyner time for other creative pursuits. A similar transition occurred in the Industrial Design Department as Professor Haig Khachatoorian completed a long and successful service period, and Associate Professor **Bryan Laffitte** assumed the chair responsibilities in July. The Office of External Relations (a new unit; for more information see page 5) welcomed in May a new director of Development, **Carla Abramczyk**, formerly of the NC State University Engineering Foundation. Jean Marie Livaudais, formerly director of Advancement, has become director of Professional Relations while Catherine Lazorko continues to head Communications.

**Peter Batchelor**, as director of the American Institute of Architects' North Carolina Urban Design Assistance Program worked with the following Urban Design Assistance Teams: Fayetteville, N.C.; North Blount Street in Raleigh; Dundalk, Md.; and Wilmington, N.C.

**Susan Brandeis**, art and design, completed two pieces that were added to the permanent collection of the Smithsonian American's Renwick Gallery.

**Tony Brock**, graphic design, collaborated with Gail Borden, architecture, on *Suburban*, a book of essays edited by Boren and designed by Brock. Brock designed all materials for the Laying the Groundwork Symposium organized by the Department of Landscape Architecture.



**Robert Burns** is architect of record for an addition and renovations of the Kamphoefner house in Raleigh for a new owner.

**Roger Clark**, architecture, was named an Alumni Distinguished Graduate Professor for 2001-2002 by NC State University.

**Chandra Cox**, art and design, completed four paintings that will become part of the permanent collection of the Raleigh Arts Commission.

**Lope Max Diaz**, art and design, was named an Alumni Distinguished Professor for 2001-2002 by NC State University. He exhibited 10 paintings at Galeria Botello in San Juan, Puerto Rico, from Oct. 18 to Nov. 18, 2001. The show was a remembrance exhibit to his father.



**Frank Harmon**, architecture, designed the Taylor House in the Bahamas, which was proclaimed House of the Year by *Residential Architect* magazine.



**Percy Hooper**, industrial design, served as a head judge of the 2001 International Achievement Award/Industrial Fabric Association International.

**Fernando Magallanes**, landscape architecture, has published two entries in the three-volume set of the *Chicago Botanic Garden Encyclopedia of Gardens* published by Fitzroy Dearborn Publishers. His essays discuss Mexican architect and landscape architect Luis Barragan and on Parque Guell, designed by Spanish architect Antonio Gaudi.



**Marvin Malecha**, FAIA, and Hunt McKinnon were selected to receive a 2002 National Council of Architectural Registration Boards' Prize for creative integration of practice and education in the Academy.

**Robin Moore**, landscape architecture, and **Nilda Cosco**, Natural Learning Initiative, won a 2002 Honor Award from the Ohio Chapter of the American Society of Landscape Architects for their work on the Orchard School Community Park in Cleveland, Ohio. The Natural Learning Initiative worked on the project as consultant designers. They also won a 2002 EDRA Award for Place Research, recognizing their research in Buenos Aires, Argentina, exploring the relationship among the urban environment, children's play, and the development of culture.



**Mary Myers**, landscape architecture, published articles in *Landscape Architecture*, *Public Roads*, *Encyclopedia of Gardens: History and Design* and *International*

*Think Tank on Education for Sustainability*.

**Dr. Michael Pause**, fundamentals and art and design, was named an NC State University Outstanding Teacher for 2001-2002.

**Vita Plume**, art and design, presented "A Textile Identity" in March 2002 at the Women's Studies Conference in Valdosta, Ga. She exhibited her work in spring 2002 in Brooks Hall.

**Patrick Rand**, architecture, was elected to national office as president of the Masonry Society, an international educational society.



**Wendy Redfield**, architecture, became a partner in the firm Clark and Redfield Architects.

**Art Rice**, landscape architecture, led a spring 2002 mini-course in Venezuela.



**Martha Scotford**, graphic design, continued work for the Carolina Wren Press and engaged her students in the design of book covers for the company. She also organized the Durham Arts Council's First Poetry Open.

**Achva Benzinberg Stein**, landscape architecture, organized the *Laying the Groundwork Symposium* at the College of Design in April 2002. She was a keynote speaker at the Sustainable Landscape conference at Utah State University in Logan, Utah, on April 11-12.

**Scott Townsend**, graphic design, was an artist-in-residence at the Foundation for Contemporary Art in Prague, Czech Republic. During the residency, he delivered a paper at the Academy of Fine Arts and installed a one-man show at the Center for Contemporary Art titled "Borderline Stories." He also completed a video installation at Lightwork Gallery in Syracuse, N.Y., and is scheduled for an interactive installation at Latitude 53 in Edmonton, Alberta, Canada, in September 2002.

**Dr. Nancy White**, design research, extension and engagement, was a featured speaker at Earth Day 2002 events at UNC-Chapel Hill. She chaired the USDA 406 Water Quality Proposal Review Panel in July 2001 and was an invited panelist on the USDA 406 Water Quality Program Review Panel in May 2002.

Faculty and staff members were honored for excellence by NC State University at a College luncheon held last semester. They are (pictured below, from left to right) Lope Max Diaz, art and design professor (Alumni Distinguished Undergraduate Professor); Pamela Christie-Tabron, administrative assistant for Graduate Studies (SPA Award of Excellence); Roger Clark, architecture professor (Alumni Distinguished Graduate Professor); Dr. Michael Pause, director of Design Fundamentals (Outstanding Teacher); Chris Jordan, director of the Materials Laboratory (EPA Award of Excellence); and Vincent Foote, industrial design professor (Board of Governor's Award).





# students



**Rachelle Ornan**, an industrial design graduate student, has won a \$24,000 grant to help NASA design a commercial space hotel.

Ornan will help envision the architecture and ergonomics involved in an orbiting hotel. She envisions (see concepts below, exterior and interior) a hotel made of lightweight materials that can be reconfigured to accommodate family vacations, honeymoons and business retreats. Her grant may be renewed for two more years.



There are no firm plans to build a hotel, but NASA began exploring the idea after U.S. financier Dennis Tito became the first space tourist last year, paying a reported \$20 million to ride a Russian rocket to the international space station.



NASA officials, according to a news release

from U.S. Sen. John Edwards, say it would take at least 20 years to build a space hotel. One model is a large cylinder-shaped space station that would require a two-day, 200,000-mile shuttle trip.



Architecture graduate students designed and constructed a traveling exhibition pavilion titled "The Nature of Architecture"

that will tour the state. Commissioned by the American Institute of Architects-North Carolina, the display educates the public about the profession of architecture. Students involved are **Tasia Agrafiotis, Che Clark, Chad Everhart, Jessica Johnson, Matthew Szymanski, Thomas Ryan** and **Mark Wilson**.

Design students installed the public art project "CROWSFIELD" on April 21 at the NC Museum of Art in celebration of Earth Day and Mother's Day. The project featured 3,000 wooden stakes planted in the ground, each wrapped with hay bale twine threaded through 3,000 used foil pie pans painted or decorated with inspiration from Mother Nature. Students who conceived and implemented the project are **Shawn Hatley, David Reckford** and **Jesse Turner**, all landscape architecture; **Emmet Byrne**, graphic design; and **Tim Kiernan**, art and design.

**Patricia Ann Dunn**, industrial design, won a Bronze Award in the 2002 Universal Design Competition of the American Society of Aging.



**Tim Kiernan**, art and design, presented five short films on March 22 at Witherspoon Student Center. Kiernan also won a John Hope Franklin Student Documentary Award



to tell the story of "CROWSFIELD" at the NC Museum of Art.

**Greg Lindquist**, art and design, received an NC State University Summer Enrichment Award for \$3,600 for his proposal "Journey in Memory and Memorialization."



*Loop*, an online journal of interaction design education published by the American Institute of Graphic Arts (AIGA), featured **graphic design graduate student work** from a spring 2001 College seminar, "New Information Environments," led by Rob Wittig of Chicago.

NC State University College of Design students swept the Imagi-Nations University Design Competition last month in Glendale, Calif., winning in the national contest's two categories. **Jackson Floyd Brown III**, art and design, won in the individual category, while **Nick Hobson**, architecture; and **Gabriela Ferro**, industrial design, won in the team category. They each will receive \$2,000 toward their education, and an opportunity for an internship at Imagineering and The Walt Disney Company. Imagineers are responsible for the creation and expansion of all elements at the Disney theme parks.

**Landscape architecture graduate students** under the direction of Professor Shishir Raval presented design and land use alternatives to residents of the Idlewild/College Park neighborhood in Raleigh at a May public meeting.

**Andrew Michael O'Neill**, computer science and design, has won an NC State University Undergraduate Research Award for the spring 2002 semester. With art and design faculty sponsor Dr. Cymbre Raub, the student will develop an interactive web-based timeline.

**Jonathan Shearin and Stephanie Liner**, art and design, created works that were accepted in the Students of Sculpture 2002 Competition. Shearin's sculpture, "Untitled #3," (left) was one of four selected from to receive a cash award. Shearin also received the Penland School of Crafts Partners Scholarship, which included a two-week workshop in steel fabrication.



**Kristin Thorleifsdottir**, Ph.D. candidate, was awarded a 2002-2003 International Fellowship

from the American Association of University Women Educational Foundation. She is among 58 women selected from 1,131 eligible applicants to receive the award.



**Kelaine Vargas**, landscape architecture, was awarded a Fulbright grant to study at the Technical University of Berlin in Germany during the 2002-2003 academic year.

**Emilie Williams**, industrial design, won a third place award and \$1,000 in the Digital Talking-Book Player Competition sponsored by the Industrial Designers Society of America (IDSA) in cooperation with the National Library Service for the Blind and Physically Handicapped (NLS). Judges evaluated 146 entries from 28 design schools across the country.



**Chris Williams**, industrial design, and the team of Summer Hill, industrial design, and **Carson Mataxis**, art and design, created public art in the form of wolves as part of a project sponsored by the City of Raleigh's Art Commission and NC State University.

**"Scenes: An Exploration in Fashion,"** the first annual fashion show of the College of Design, was held on May 3 in the lower courtyard of Kamphoefner Hall. The show featured the work of eight designers from the Art and Design Department. The works, all handcrafted and designed originals, were featured on more than 60 models, including Courtney Hill, pictured, who is wearing a piece constructed of pantyhose and designed by Kate Crawford. The garment is inspired by The Nutcracker's Dance of the Mirlitons. Other works featured original weavings, hand-dyed and silk-screened fabrics, beadings and other original creations. More than 200 people attended the show.



# in memoriam

NOTES

**Sandra Lee Gully Lowrance** (MPD 1985) of Memphis, graphic design associate professor at the University of Memphis, died May 26.

**Lawrence Michael Wodehouse**, who taught architecture at the School of Design from 1964 to 1969, died at his home in Norwich, England, on May 27. He was 68. Wodehouse later taught at Pratt Institute, the University of Dundee and the University of Tennessee.

**Bruce G. Sanders** (BEDA 1972, M.Arch. 1974), 53, died on April 23, in Greensboro, N.C. Since 1987 he was president of Bruce G. Sanders Architecture P.C.

**Robert "Bob" Graham Webster** (BEDA 1973, M.Arch. 1975) of Raleigh died in March. He worked for several architectural firms in Raleigh, and for the U.S. Department of Agriculture and the North Carolina Department of Correction.

The design community observed the passing of **Duncan Robert Stuart** (1919-2001), co-founder of the School of Design, with a memorial service last December. The College continues to distribute Stuart's original sketches, polyhedral drawings measuring 17.5 by 23 inches. These limited renderings are mailed to those interested in donating \$100 or more to the Duncan Stuart Scholarship Fund. For information, call the College External Relations Office at 919/515-8313.

# college life



## Dorton Arena receives national recognition

**D**orton Arena, which boasts the first permanent use of a cable-supported roof system, has been named a national civil engineering landmark by the American Society of Civil Engineers. The late Matthew Nowicki designed the arena

while head of the architecture department at the College of Design.

The structure includes a pair of intersecting parabolic arches supported by slender columns around its perimeter with wire cables that support the saddle-shaped roof. The arena was built in 1952. A plaque commemorating the engineering award will be unveiled Oct. 18, opening day of the North Carolina State Fair. In 1972, Dorton Arena was named a National Historic Monument.

Nowicki was killed in a plane accident shortly after being commissioned as the arena's architect. His friend, William Henley Dietrick of Raleigh, finished the building with structural engineer Fred Severud of Severud-Elstad-Kruegar and contractor William Muirhead Construction Co.

Nowicki was a professor of architecture and acting head of the architecture department at North Carolina State College (1948-1950). He studied at the Chicago Art Institute (1922), the School of Design of Gerson-Warsaw (1925-1926), the School of Mehofer-Cracow (1927), and the Polytechnic of Warsaw (1925-1926).

Nowicki was born in Poland and married artist Stanislowa Sandeck. He designed the interiors of the Carolina Country Club in Raleigh and consulted on a State Archives and Museum building (not built). Nowicki was a member of the design team for the headquarters of the United Nations.



### CD-ROM awarded

What began as a student project in a graphic design studio evolved into the first interactive CD-ROM produced by the College for recruitment purposes. The Council for Advancement of Support of Education awarded the project a Silver Medal in July. The CD won in the organization's international competition in the Interactive Multimedia Programs category, which received 31 entries. Students who designed the piece are now alumni: Adam Bagerski, Patrick Burt, Tammy Baird and Tyler Walters. Students were assisted by faculty members Tony Brock and Meredith Davis, and Catherine Lazorko in Communications. To receive a copy of the CD-ROM, write to [design@ncsu.edu](mailto:design@ncsu.edu).



**Design Camp** in June engaged 80 students from 37 counties across North Carolina and five other states. Success of this intensive, overnight camp has led to the creation of a Day Camp in Design for teens, which was held in July.

## NEW WEBSITE GOES ONLINE

The Design community is invited to look for the new College website at [www.design.ncsu.edu](http://www.design.ncsu.edu), which went online in August 2002.

Visitors will find a redesigned site with features designed to create a stronger sense of community and give users quicker access to information. Some of the features include student galleries, alumni profiles, news and calendar info, and official publications. The homepage gallery by graphic design students refreshes with new images each time a user revisits the site. Over the next several months, the College will add more reasons to visit online, including animation videos by students, resources for faculty, and opportunities for alumni to network and stay connected.

The website was developed by David Burney (BEDV 1979), principal of Burney Design in Raleigh, with Lead Programmer Scott Reston, Designer Alison Charles and Project Manager Bob Steelman. A College of Design web committee worked closely on the project by contributing graphics, photography and overall content. The committee, headed by Communications Director Catherine Lazorko, involved Associate Dean for Academic Affairs John Tector, Graphic Design Professor Meredith Davis, Graphic Design Assistant Professor Tony Brock, Art and Design Assistant Professor Pat FitzGerald and IT Coordinator Joe McCoy.

*The website is alive, but it is not a finished work. As a dynamic tool for communicating, it must evolve, take shape with refinement, and improve its functionality to meet your needs. Your input is valuable to us: [design@ncsu.edu](mailto:design@ncsu.edu)*



## COLLEGE ENDEAVORS TO INCREASE STUDIO SPACE

A Space Planning Study for the College of Design was completed in May 2002 by Roger Cannon (BEDA 1978) and Susan Cannon (M.Arch. 1979), who reviewed projected growth needs through the year 2010. Studio enrollment is expected to increase 11 percent during this period.

The architects were able to illustrate graphically to NC State University leaders the culture of the College and its needs for studio space, particularly flexibility within spaces. Most significant among their findings was that a minimum of 100 square feet of studio space is required per student, and this number was approved and supported by a University review committee. Currently, individual

design students have 40 to 60 square feet of studio space. In the report more common space deficiencies were described, including: overcrowded studio space, limited review space, lack of storage, lack of conference rooms, lack of auditorium space and ventilation problems in studio spaces.

While space issues are reviewed, the College continues to make progress with facility improvements. In the past year, the following projects were accomplished: new circulation desk in the Design Library, carpeting in Kamphoefner Hall, power distribution in the Matsumoto Wing, lighting in Kamphoefner Hall and the entrance rotunda of Brooks Hall, flooring and track lighting in Brooks Hall, railings in the Brooks Hall breezeway, and roof and air conditioning for Leazar Hall. In addition, the College acquired computer-assisted looms and moved the letterpress into a space of its own to improve accessibility for students.

## UNIVERSAL DESIGN SEEKS DIRECTOR

The Center for Universal Design announces an opening for the position of director.

The Center for Universal Design, a national design, research, training and technical assistance center, is part of the College of Design's Research and Engagement Office.

Funded since 1989 primarily by grants from the National Institute on Disability and Rehabilitation Research, the Center for Universal Design's mission is to improve the usability of the built environment and associated products for people of all ages and abilities. The work of the Center has become known nationally and internationally, as universal design has gained attention and momentum worldwide. Following the vision of its late founder Ronald L. Mace, FAIA, the Center conducts design research, development and training, produces a range of publications, and disseminates information on universal design and the built environment.

A description of the position is available at: <http://www.design.ncsu.edu/cud/position.html>



**Are you cracked?** Students in ARCH 140/ Experiencing Architecture designed and constructed packages intended to protect eggs in a three-story fall. More than 200 students participated in the final project, which involved dropping eggs from Kamphoefner Hall into the pit.



*Richard Green, FAIA (B.Arch. 1968), is chairman and president of The Stubbins Associates Inc., a design firm in Cambridge, Mass., that serves clients internationally. Green was recognized as the NC State University Distinguished Alumnus from the College of Design for 2001.*

## COMMENCEMENT ADDRESS TO THE COLLEGE OF DESIGN AT NORTH CAROLINA STATE UNIVERSITY, MAY 18, 2002

### **“The Connection”**

Thank you. For those seated behind me who are graduating today, I have two comments you may find interesting:

First: I will be brief.

Second: Yes, we are hiring.

Seriously, I am truly honored to be here today to share this very special day with you.

I am currently involved in the design of two buildings on the campus here. When I was in Raleigh three weeks ago to make a presentation, someone asked me if when I graduated I ever thought I'd have the opportunity to design a project, let alone two projects for the University. I replied that I never anticipated the somewhat daunting task of doing so and of having professors from the College of Design serve as part of the client group.

As challenging as these assignments are, however, they pale in comparison to the challenge of addressing you here today. I am honored to share in your success and in the excitement of your special day.



Charles Eames, the exceptionally talented graphic designer/ architect/ filmmaker/ furniture designer was asked once to define design. His thoughtful and wonderfully succinct response was, “Design is the connection, the connection, the connection.” Let me repeat this, “Design is the connection, the connection, the connection, the connection.”

I would like to explore this simple yet provocative definition of design with you and offer a few thoughts and observations from my practice as an architect during the thirty-four years almost to the day since I sat where those of you who are graduating sit today.

First, I believe design must connect to human emotions, must lift the spirit, and elicit the “unmeasurable” qualities the great architect Louis Kahn spoke of so eloquently. This is absolutely central to our mission.

Next, design is the connection to the client and to the process that gives voice to his or her unique aspirations. The older and more experienced I become, the more I realize that although as an architect I deal with stone, glass, concrete and steel, at its very core architecture is involved with people and their hopes, joys, emotions and aspirations. I commented to someone recently that although our creative talents focus on very different issues, architecture and design indeed border on being theological enterprises albeit by fulfilling different aspirations with different results than traditional theology.

Often the aspirations of the client are defined in off-hand comments, but invariably they come to light only

after the designer has earned a high level of trust and confidence. Establishing and maintaining this trust is absolutely critical.

Once the aspirations have been articulated, I believe it is helpful, and at times essential, to then develop a generative metaphor to inform all aspects of design. This makes the connection to the aspirations of the client. In our firm, one of my partners often talks about design being the “mutual exploration of evolving meaning.” We frequently find that references to projects such as a “one room schoolhouse” for a very large biological sciences teaching and research laboratory at the University of Chicago or “your grandmother’s living room” for a new facility to accommodate the Indiana Historical Society are exceedingly powerful metaphors for

Graduates study the commencement program, designed and hand-printed on the letterpress by graphic design students Amme Maguire and Geoff Halber.



CATHERINE LAZORKO PHOTOS



Dean Marvin Malecha addresses graduates:  
"Never fail to see the light in all things."

our design efforts. They connect us to the aspirations of the client.

Next, I would offer that design is the connection to community at several different scales including:

...the community of our professional colleagues in whatever design discipline we engage.

...the connection to the physical and emotional communities in which we live and work.

.....the connection to our society which is changing rapidly today and confronting a host of new issues including the aging of our population, the globalization of our economy, and the need to fully integrate all multi-cultural groups into our society.

...the connection to the larger community of people around the world and to the wonderful experience of designing in foreign countries where the culture, climate, physical and emotional contexts are so radically different from our own. We are forced to leave our cultural baggage behind and see things through fresh eyes. I treasure my design journeys in Iran, Kuwait, Saudi Arabia, Mexico, Chile, Singapore and

China. I understand how connected I am to humanity throughout the world. I've gained respect and admiration for people everywhere through travel and through the process of sensitizing myself as a designer to very different places in order to design meaningful projects.

About a year and a half ago, I traveled to Tunisia to meet with a potential client who was enamored with one of our hotel projects and wanted to build something similar in Tunis. I visited the ruins of the ancient City of Carthage one day and within twenty-four hours was in Rome again, appreciating the culture of the people who destroyed Carthage and supposedly salted the earth so nothing would ever grow there. My most vivid memory of this trip is that one day after visiting a number of new hotel projects in a resort town in the south, we sped back to Tunis in our client's BMW to join his family for a dinner during the Muslim holy month of Ramadan. After a marvelous meal, we retired to his living room as the family watched an Arabic-speaking comedian on TV. Although I spoke no Arabic and only a little French, I was helping our client's

six-year-old daughter with her English lessons from school when the nine-year-old son buzzed through the house on his brand new razor scooter. At that moment, I felt totally connected to this family and I was taken by the commonality of this experience in a place that is so very different from our own. I often reflect on other events I've experienced while walking through the villages of India and the bustling cities of Asia. I know that although the history, tradition, culture and religion of these places may be vastly different from our own, we are at our core connected as one people with common hopes and desires.

You are now embarking on the wonderful journey of design during very difficult and demanding times. Events of the past eight months and prospects for the future could result in a lack of inspiration and lead to a cynical view of life. My sincere hope is that the creative power of design — and the role we play as the connection between the reality of the past and the promise of the future — will positively engage your talents and energies. In the words of the great Mexican architect Riccardo Legoretta, become “passionate

optimists” in all that you do.

In conclusion, I would like to acknowledge our collective good fortune to be connected to the College of Design at North Carolina State University and to have begun — and I emphasize only begun — our education in this place with the commitment of an exceptional faculty including Brian Shawcroft, Bob Burns, Henry Sanoff and Peter Batchelor to name four who were here thirty-four years ago when I graduated. Important others are Roger Clark and Vince Foote who came shortly after, along with the extraordinary leadership of Dean Marvin Malecha.

This senior faculty represents a truly unique collection of talents and abilities. The individual and collective dedication of this group to the education of young architects and designers is truly a gift for which we are grateful.

Thank you and congratulations to each of you and to your families on this very special day.

—*Richard Green, FAIA*

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**THANK YOU** The College of Design relies on the support of individuals, firms, companies and foundations to benefit a variety of college activities. The following is a list of donors to the NC State University College of Design from July 1, 2001, through June 30, 2002. While space limitations only allow listing those donors who contributed \$100 or more, we appreciate the generous support of all of the College's alumni and friends. Please accept our deepest apologies for any errors or omissions.

*The Design Guild is an association of alumni, friends, design professionals and industry leaders established in 1996 to promote design education at the NC State University College of Design through private contributions and gifts.*

*If you would like to join this important supporting group of the College, please send your donation in the enclosed envelope provided in this report.*

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Nan Davis Van Every received a Lifetime Giving Certificate during a May reception in Charlotte.



Greensboro Governmental Center  
(Architect Eduardo Catalano)

**LECTURES** concerning architecture, which are co-sponsored by the American Institute of Architects-Triangle, will be held at 6 p.m. in Kamphoefner Auditorium at NC State University. Receptions precede the lectures. Design Guild members at the Partner level may contact the External Relations Office at 919/515-8313 for reserve seats.

**EXHIBITIONS** are featured in the Brooks Hall Gallery.

**VISITORS** are encouraged to verify time and location of events, which are subject to change. For more information, call 919/515-8313 or sign up for DESIGNlife, an e-newsletter at [www.design.ncsu.edu](http://www.design.ncsu.edu) (link to "news").

**OUR THANKS** College of Design lectures and exhibitions are sponsored in part by Design Guild Dean's Circle and Benefactor members.

## 2002

**August 19 – September 17**  
Exhibition of Architectural Photography  
by Gordon Schenck

**August 28**  
Exhibition reception and lecture by  
architectural photographer Gordon Schenck

**September 15 – 28**  
Exhibition of Residential Design by  
Georgia Bizios

**September 16**  
Architecture lecture featuring Billie Tsien  
of Tod Williams and Billie Tsien, New York

**September 21**  
Open House

**September 29 – October 15**  
Graphic Design Exhibition

**October 4**  
Graphic Design Lecture featuring  
Maud Lavin

**October 16 – November 2**  
Art and Design Exhibition of Japanese  
Digital Photography featuring the work of  
Masaru Nakamoto

**October 28**  
Architecture lecture featuring Brigitte  
Shim of Shim/Sutcliffe, Toronto (tentative)

**November 3 – 23**  
Student Publication Exhibition

**November 6**  
Reception for scholarship donors and  
student recipients

**November 11**  
Architecture lecture featuring James  
Carpenter of James Carpenter Design,  
New York

**November 24 – December 11**  
New Faculty Exhibition

**December 15 – 18**  
Graduation Exhibition

## 2003

**January 5 – 25**  
College of Design Exhibition of Student Work

**January 26 – February 15**  
Art and Design Mural Exhibition featuring  
the work of painter Robert L. Barnum

**February 16 – March 8**  
Industrial Design Exhibition

**March 9 – 22**  
Landscape Architecture Exhibition

**March 13 – 16**  
LABASH conference

**March 21 – 23**  
Design Guild Award Dinner and 55th  
Anniversary Celebration

**March 23 – April 12**  
Architecture Exhibition

**April 13 – 27**  
Exhibition of Ph.D. Program

**April 25**  
Lifetime Giving Event

**April 28 – May 5**  
Graphic Design Senior Exhibition

**May 6 – 17**  
Graduation Exhibition



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