

NC STATE UNIVERSITY



COLLEGE OF DESIGN news FALL 2003

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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.

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.

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Illustration of Yates Mill from original photo  
by Roger Winstead.

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# Demonstrating Value

## to be Valued: an Agenda of Engagement

by Marvin J. Malecha, FAIA, Dean



The fundamental purpose of an education in a republic is to prepare individuals who will lead, from the perspective of a mastered body of knowledge, for the betterment of humankind. The first intention of the College of Design community at North Carolina State University is to teach the design process as a way of seeing that becomes a tool of an informed and involved citizen. At the core of this intention is the unflinching belief that not only is the design process a vehicle for positive change, it is the means of survival as the most complex problems of society and the environment emerge. The aspiration of the College community to be a center of influence is directly related to the prospect of a design community that is proactive in its relationship to these pressing concerns. Yet, the determination to address pressing concerns is confused by the dynamic change under way in society, in the design professions, and within the University. During trying times values, consciously or unconsciously held, determine the course of such action. Never is this more apparent than when the signals derived from normally reliable sources are confused. This is our time. We, as a design community, must accept our context transformation and confusion and move on from it if we intend to be relevant to those who require our insights and skills.

If we wish to be valued in the context of this dynamic mix of societal concerns and professional transformations, we must demonstrate our value through the means and methods of a design education building on the substantive content of the curricula of the College.

The foundation of the study of design is a way of seeing that emerges from a philosophy of ways of knowing. Design study must be complemented by the study of critical thought, the specific content to be mastered within a design discipline, the relevance of this material to the needs of nature and society, and by drawing on the technological context of our University. If our College is to remain young in thought it must attend to the scientific curiosity and the imperative for responsible citizenship articulated by Matthew Novicki and Lewis Mumford in the 1950 School of Design *Bulletin*. Yet, it must be understood that the design disciplines can not merge into the humanities or the science-related disciplines. Certainly the study and conduct of the design disciplines contains elements of each, but the study of design has emerged as an intervening and moderating third body of knowledge defined by aspirations rather than by intense observation. The "thinking eye" articulated by Paul Klee is more than intense observation,

it is the sight of what could be that gives it definition. This realization must shape how the College moves into the future.

The study of design is made stronger by engaging in critical thought and case method connecting the mastery of the professions with the body of knowledge available to the student. However, this approach by itself is inadequate as the challenges of the application of knowledge define the leadership role that students and faculty must assume. Service learning begins to make the connection between the design process, specific knowledge and the application of knowledge for the well being of society. It begins the maturation of the study of a discipline toward professional behavior. This approach provides the foundation within the College for the involvement of students and faculty in the cooperative extension efforts of the University. It further inspires scholarship within the College that will advance the body of knowledge of design. These developments have been reflected in the creation of new coursework on the subject of design process as critical thought for all first-year students. It has been reflected in a strong tradition of community and industry sponsored projects that provide the substantive materials for design studios throughout the College. These projects have gained national and international recognition. Courses related to professional practice have been developed in the academic units and recognized nationally by professional organizations. New curricular offerings have been developed increasing the relationship between the College of Design, Art + Design and the College of Textiles. Also, relationships have been formed between the Department

of Landscape Architecture master's degree program and the College of Natural Resources at NC State and the Department of Planning at UNC-Chapel Hill. Equally important to the creation of continually enriched relationships with alumni and community constituencies has been the development of a College External Relations Office. And, the development of the Ph.D. Program has significantly enhanced efforts to build a College Office of Research, Extension and Engagement. The College community is transforming in sympathy with the expectations of society and in harmony with the evolution of the University community. This transformation is being undertaken while maintaining the historic commitment to teaching and undergraduate education. The fundamental proof of the commitment to relevance in a reconfiguring societal context is the continuing emphasis on one-to-one instruction within the College. In every case the College academic units understand the importance of connecting to individual aspirations and abilities while maintaining high expectations.

The involvement with the issues before society gives meaning to the study of the design professions. It defines the higher purposes of the design disciplines. And it is on this basis that the College community has articulated areas of influence where leadership can be asserted. These areas of influence can be simply listed as the study of the design professions, the aspiration to nurture a diverse environment of people and ideas, engagement with quality of life issues in society, and the facilitation of design education to K-14 constituencies. As the College community addresses the

quality of life issues before society, particularly those of North Carolina, it will demonstrate its inherent value to the people of North Carolina. As the College community continues its outreach to people and industries beyond North Carolina, it will assume the role of a center of Influence not only among other design schools but also among organizations seeking to enhance the lives of people in society.

As the College pursues five initiatives the aspiration to lead in the engagement of the issues before society is defined by the achievements of students and faculty. These initiatives include, community and rural development, the Natural Learning Initiative, the Universal Design Initiative, entrepreneurship and product development, and design education. The achievements of students and faculty pursuing these initiatives include internationally recognized awards and innovative relationships with corporations. Accomplishments such as the Chicago NEOCON recognition for a new carpet product introduction are matched by the development of a master plan for the community of Manteo, new products for the Ikea Corporation as an extension of the Natural Learning Initiative, and the involvement of the College with the Enkeboll Corporation seeking new products inspired by an industrial wood carving process. These involvements demonstrate that the pursuit of an engaged curriculum agenda for the College is intimately related to the enrichment of the experiences of graduate and undergraduate students. It is a demonstration of the idea that relevance and the very highest design aspirations need not be mutually exclusive.



# COLLEGE OF DESIGN COMMUNITY CELEBRATES 55TH ANNIVERSARY



Last March, more than 180 alumni and friends enjoyed reminiscing about the past and catching up on the news at a variety of College of Design 55th anniversary events.

- Several departments held student work reviews and curriculum discussions, including a presentation by graphic design Emeritus Professor Austin Lowrey.
- Professor Bob Burns (B.Arch. 1957) conducted a "Modern Architecture in Raleigh" bus tour.
- Alumni and students gathered for a reception in the downtown student-run Fish Market art gallery.
- The traditional TGIF was revived for returning alumni and Design Council held a studio crawl for the entire college community.
- Alumni bid on silent auction works of art raising more than \$3,000 to benefit the art and design department.
- Distinguished alumni presented a panel on the future of design.
- John Atkins (B.Arch. 1966) and Phil Freelon (B.Arch. 1975) presented "Airport Adventures" for School of Architecture alumni.
- The AIA NC honored Dean Malecha as Topaz Medallion recipient at a Clearscapes reception.
- An exhibition in the rotunda paired historical highlights of Knoll chair design with the College of Design. Sponsored by Knoll, Inc.
- Professor Henry Sanoff reviewed the history of the Community Development Group and hosted a brunch for returning alumni.
- The Design Guild honored J. Myrick Howard with the Design Guild Award at its annual dinner along with professor Bob Burns for his decades of service to the college. David Ramseur (B.Arch. 1968) and Steve Schuster (BEDA 1973) were presented with Wings pins for work on the Student Publication campaign. Franklin Bost (BPD 1968) was also awarded with a Wings on Wings pin but was unable to attend the event.



(Top) Austin Lowrey catches up with alumni.



(Left) Exhibition intertwines the histories of Knoll chair design and the college.



(Below) Community Development Group alumni gather with professor Henry Sanoff.



Clockwise from top left:

Students challenge alumni and faculty to dodge ball in the "pit" during TGIF.

Herb McKim (B.Arch. 1950) and Theresa Rosenberg (B.Arch. 1970, M.Arch. 1971) at the AIA NC reception.

Assistant Dean for Student Affairs Marva Motley, standing left, visits with alumni during the 55th anniversary.

Alumni relax around theegg at TGIF.

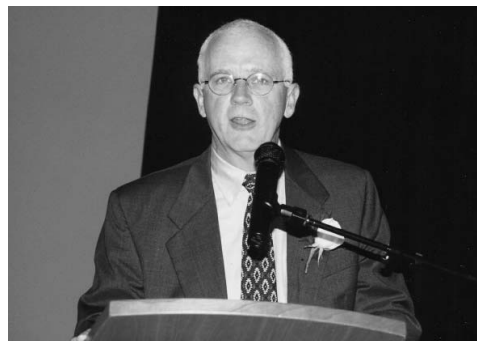
Alumni and faculty enjoy TGIF reception.

Bob Burns gives guided bus tour of Raleigh architecture.

Design Guild Award Winner Myrick Howard addresses the crowd.

David Ramseur and Steve Schuster receive recognition from Dean Marvin Malecha.

Clymer Cease presents Gordon Schenck photograph of Brooks Hall to professor Bob Burns.



## NOMINATIONS NEEDED 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 2004 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 in Spring 2004. 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.

Previous recipients:  
George Matsumoto  
Duncan Stuart  
Harvey Gantt  
Mary Ann and Samuel Scherr  
Betty Ray McCain  
Thomas Sayre  
J. Myrick Howard and Preservation North Carolina



Submittals can be in any appropriate form to demonstrate qualifications. Nominations will be accepted until October 31, 2003. For more information, contact Carla Abramczyk at 919/513-4310 or [carla\\_abramczyk@ncsu.edu](mailto:carla_abramczyk@ncsu.edu).

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

### ATTENTION ALUMNI Are you willing to share your design experiences with students?

High schools and middle schools across North Carolina are eager for students to learn about the design professions and academic programs at the College of Design. The college is seeking alumni willing to talk to student groups. The college will supply speaking points, FAQs, information packets, give-aways and posters. For more information, please call or e-mail Assistant Dean for Student Affairs Marva Motley at 919/515-8329 or [marva\\_motley@ncsu.edu](mailto:marva_motley@ncsu.edu).



N.C., and Mike Consler (BEDP 1979) of Skagway, Alaska, indicated that the student shown presenting is Blount Shepard (BEDA 1976), now principal of Shepard Associates, LLC, in Irmo, S.C. Butler recalls that the presentation was part of the basic design studio when students were asked to develop conceptual designs of the proposed "School of Design Addition," (SODA).

Butler recalls the bond that student teams developed during "all-nighters" for studio projects.

## LOOKING BACK

Thanks to the alumni who responded to the photo of a student presenting in Kamphoefner Courtyard (left). Bruce Flye (BEDA 1976) of Greenville, N.C., Tim Butler (BEDA 1975) of Cary,

Do you remember this celebration? Do you recognize any classmates? If you have information to share about this Looking Back photograph, please write to us at the address below.

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



## ALUMNI AND FRIENDS RECEPTIONS HELD COAST TO COAST

The College of Design continued its tradition of hosting receptions for alumni and friends throughout the country. This past May more than 40 college alumni and friends gathered in San Diego for a reception at the Hyatt overlooking the San Diego Bay during the AIA National Convention. Manchester Resorts and Perry M. Dealy (BEDA 1973, M.Arch. 1976) provided a wonderful reception where old and new friends alike caught up with each other and heard the latest college news from Dean Marvin J. Malecha.

In May we were on the east coast in Atlanta, where alumni and friends gathered at the Knoll Showroom. The College of Design enjoyed the hospitality from Knoll, Inc., and our host Pamela G. Jones (BS Textiles 1978), VP Sales SE Division.

Be on the lookout for information on receptions in your area. If you would like to host a reception at your office or home, please contact Carla Abramczyk at the office of external relations at 919/515-8313 or [carla\\_abramczyk@ncsu.edu](mailto:carla_abramczyk@ncsu.edu).

**CREATIVE WAYS OF GIVING AND RECEIVING!** Usually when you think of making a donation to a charitable organization like the College of Design, you think of giving a gift of cash. However, a creative gift is a donation of real estate, which provides advantageous tax benefits plus the possibility of income for life to the donor. This past spring Jane Fields Fadum donated her mother's home in Raleigh to the College of Design. James W. Fitzgibbon, a modernist architect and NCSU faculty member, designed the historic home more than 50 years ago.

Located on Granville Drive overlooking the Carolina Country Club golf course, the house was featured in the October 1951 edition of *Architectural Digest*. The proceeds from its sale will eventually create an unrestricted endowment to support needs in all design disciplines, from architecture to industrial design, in memory of Nancy Fields Fadum. But, first it will provide the donor with income through a charitable gift annuity.

If you would like information on making a planned gift to the College of Design, whether through a gift of land, stock or through your estate, please contact Joan DeBruin at 919/515-9076.

If you are interested in purchasing this special piece of architectural history please contact Roland Gammon of White Oak Property at 919/821-4665.



## RECEPTIONS IN SAVANNAH AND NEW ORLEANS

The College of Design will be hosting alumni and friends receptions at the AIA South Atlantic Regional Conference in Savannah, Ga., on Oct. 9, 5:30-6:30 p.m. in the Riverscape Room of the Westin Savannah Harbor Hotel and on Oct. 30, 6:00-7:00 p.m. at Café Sbisà in New Orleans during the ASLA convention. If you plan to attend the conferences or live in these areas, please plan to join us.





Anna Marich and Erik Mehlman led the building efforts of their award-winning Habitat designs.

## Alumni Designs Benefit Triangle YAF/Habitat For Humanity

In February of 2001, the AIA Triangle Young Architects' Forum (YAF) sponsored a design competition with Habitat for Humanity of Wake County for young architects and interns to design an affordable house. The benefits were two fold: a young designer would earn the reward of having a project built early in his/her career and Habitat would receive a new and different design for volunteers to build.

Among the 25 competition requirements, the basic program was to design a 1,050-square foot house with three bedrooms, two bathrooms, kitchen, living room, dining room and laundry closet. The design was also to have maintenance-free exteriors. Norma Smith, construction superintendent for Wake County Habitat, said the house should be "designed to be volunteer friendly."

Habitat's Construction Manager Chuck Dopler was one of the competition jurors which included, among others, Sarah Susanka, AIA, author of *The Not So Big House*. According to Dopler, the Habitat staff was excited when Triangle YAF approached them with the idea. "We gained two

more floor plans that look different. Now we can mix modern architecture in some communities."

College of Design alumni produced the two entries selected for construction. Anna Maria Marich (B.Arch. 2002, BEDA 2001), an architectural designer at The Freelon Group in Research Triangle Park, won first place. Erik Van Mehlman (M.Arch. 1999), a project manager and designer at Maurer Architecture in Raleigh, garnered second place. The prize for the winners is having the opportunity to see their designs come to life. "This has provided an excellent opportunity to get a project built as a unlicensed, aspiring architect," Mehlman said. Both designs were chosen for construction in the Biltmore Trace Development in Southeast Raleigh.

Both Marich and Mehlman's designs include a free flowing use of space that combines the kitchen, dining and living areas. "I tried to cluster the utility areas to make a better use of space for the public and private areas. These two houses are better designed than anything I've ever lived in and that's what I was striving for," Marich



explained. Dopler added, "These houses are great examples of what you can do in a small amount of space. We are fortunate to provide the families with a good-looking design that is affordable."

For Marich and Mehlman, meeting and working side by side with the families who will live in their houses is the best part. Marich's design is the future home of Sherry Williams and her daughter. Stephanie Davis and her daughter will occupy the Mehlman-designed house. The two future homeowners are required to work more than 300



hours of "sweat-equity" as part of the qualifications to get a Habitat home. They both expressed interest in having a unique and truly different home. Marich said,

"We are here [on site] every weekend and we want the best for our homeowners. I'm doing everything but moving in with them."

The two have spent nearly every Saturday since January working with volunteer crews to bring their designs to completion. "Being able to work with two different architects was great for me," Dopler expressed. "For volunteers to get to work with the person that designed the house was rewarding, too. It all worked out so well."

Both designers have spent numerous hours beyond their Saturday outings to secure extra donated materials. They've also persuaded friends and co-workers to come bearing hammers and gloves; ready for work. In fact, Marich encouraged her firm to get involved. This year, for their annual office retreat, both offices of The Freelon Group worked one day for Habitat by putting siding on three houses. Marich said that her house was not at that stage yet, but it was an effective and rewarding exercise.

Both houses are nearing completion and the Davis and Williams families are anxiously anticipating life in their new homes. "I don't want someone to say, 'I moved into a Habitat house and I am happy to have a house,'" Mehlman said. "I want people to move into a Habitat house and say, 'This is my home.

I love it and I don't want to give it up for anything.'"

*You can check out the progress of the homes on the web site [www.erik-anna.com](http://www.erik-anna.com) or you may plan to visit the homes for a tour. The Triangle Young Architects Forum and Habitat for Humanity Home Tour is scheduled for September 30, 2003, at 6 p.m. For more information, contact Cydney Duncan ([cduncan@boneyarchitects.com](mailto:cduncan@boneyarchitects.com)). Triangle YAF Chair Mark Reyer looks forward to issuing a call for designs again soon.*

*Andrew B. Carter, volunteer for Habitat for Humanity, contributed to this story.*



College of Design graduate students help develop a master plan for the Coastal Plain Arboretum in New Hanover County

## DESIGNS ON ARBORETUM

by Communication Services, College of Agriculture and Life Sciences



Cooperative Extension in New Hanover County is getting help from North Carolina State University's College of Design in developing a long-range plan for its arboretum.

Graduate students in landscape architecture are helping create a plan for the arboretum, located at the Extension center in Wilmington. It is something of a role-reversal for Cooperative Extension — receiving, rather than extending, the resources of the university. The project is being funded with a \$10,000 grant from New Hanover County.

The New Hanover County Coastal Plain Arboretum was first developed in the 1980s, mostly through the work of Master Gardener volunteers. Now, volunteers want a unified plan for the arboretum that they can work toward over the next 20 years.

Graduate students of Prof. Angelo Abbate took on the project, in collaboration with the studio of Fernando Magallanes, landscape architecture associate professor. After visiting the arboretum, students created 11 schematic drawings of a recreated arboretum that were presented Feb. 15 in New Hanover County. Many local citizens came to the presentation that day to offer comments on the student proposals.

After the initial meeting, three students were chosen to combine all the suggestions into a new master plan. Students involved in the project are Carla Lukehart, Perry LaRock and Paul Darr. On April 14, Extension volunteers and staff came to campus for a look at the revised plan.

Landscape Architecture Professor Angelo Abbate reviews plans.



The arboretum was started in the 1980s by the late Pete Lewis, retired county Extension director, on the site of a burned-down school. The site is now home to the county Extension center's offices and facilities.

It features more than 4,000 species of native and naturalized plants, with paved walkways winding through the seven-acre site. Many of the original plants for the arboretum were given to Lewis by the late J.C. Raulston, renowned N.C. State University horticulturist and namesake for the university's arboretum.

Over the years, the arboretum's collections have become somewhat disconnected and traffic patterns don't flow well, said Melissa Hight, New Hanover County Extension director. While it may take as long as 20 years to fully implement a master plan, it would give the arboretum a clear direction, she said.

"The role of the garden is primarily educational," Abbate said. "To date it has grown incrementally, and the intent of the master plan is to take it in a fresh direction."

The students presented a revised plan that incorporates some existing elements of the arboretum, relocates some elements and addresses issues such as the need for a main entrance, additional parking and gathering areas for events.

Those who attended the session with the students asked questions and offered suggestions for the master plan. Students will now take these suggestions and incorporate them into what they hope will be a final draft of the plan.

### College of Design's Policy for Environmentally Responsible Operation

- 1. Water-based wood finishes, paints and adhesives will be strongly encouraged in the shop. If solvent-based materials are unavoidable, they will be used only in the spray booth with the exhaust fan and an appropriate respirator.*
- 2. No polyester body fillers (Bondo) will be allowed in or near the Materials Lab. As an alternative, a non-toxic clay or wax-based modeling material will be encouraged.*
- 3. Toxic cyanide-treated wood (CCA) will not be used in the shop. The new, less-toxic wood treated with borate (CBA) will be allowed with proper dust collection.*
- 4. All wood scraps, dust collector chips and metal cutoffs will be recycled through the university recycling program.*
- 5. All waste solvent, cutting fluid and left-over finishes will be collected and turned over to the university hazardous waste unit at the end of each semester.*
- 6. The materials lab collects surplus and scrap materials from several local businesses. The wood, metal and plastic stock is excellent for student projects and allows the companies to clean out their leftovers without dumping material in the landfill.*
- 7. The materials lab continues to upgrade its dust collection and filtration system to better clean the air to which students are exposed while working in the shop and also the air that is discharged from the building.*
- 8. Exotics and rain forest woods will not be encouraged for student projects. When these woods are purchased by students, advice will be given on their responsible use as accents and details instead of major furniture parts.*
- 9. The materials lab has reduced the volatile solvents released into the spray booth by purchasing high-volume, low-pressure (HVLP) spray guns and discontinuing the use of the higher-pressure siphon guns.*
- 10. The materials lab will continue to advise students in the careful design, planning and purchasing for projects so that material waste and unnecessary expenses are kept to a minimum.*

Design students took their concerns for the environment to the Administrative Council last fall to ask for support in restricting use of many solvents, glues and thinners that are potentially harmful to people and the environment.

The students hope to encourage faculty to incorporate ideas of sustainability into discussions of how objects are designed (materials selection). Their aim was to have the college take a stance on the responsibility of the designer to reduce the use of hazardous materials.

## GREEN POLICY FOR THE COLLEGE

Chris Jordan, director of the materials lab, headed a Hazardous Materials Committee to look into developing a green policy for the college. Other members of the committee were Michael Pause, Dennis Kempel, Bill Bayley and Dottie Haynes.

The committee decided to create a policy, with the first implementation beginning in the shop. Jordan says they discourage the use of spray paint except in the ventilated booth in the Materials Lab. All scraps are recycled into mulch. The dust collector in the shop was expanded during the summer months and the polyester filler "Bondo" was banned from the shop area.

According to Jordan, "Students intend to be environmentally conscious, but they run out of time completing projects and just spray paint inside. That is terrible for your lungs." Realizing that artists contend with hazardous materials is a large part of the education process passed along in studio.

[According to Bryan Laffitte, chair of industrial design, Bondo is fine for commercial use where extensive ventilation is standard, but not great in a studio classroom setting. Professor Jin and industrial design students experimented and found that if they mix the Foam-coat with drywall plaster, it takes on a consistency similar to Bondo. The drying time is longer with foam coat, but the final product is of high quality, and the health and environmental aspects make the extra time worth it.]





Dona Stankus stands in front of the North Carolina Solar Center at NC State.

For Dona Coleman Stankus (BEDA 1984), searching for a way to feel better led to her interest in green design. Stankus worked for Smith Sinnett Associates designing schools and other institutional buildings for 11 years. In 1995, Stankus became a licensed architect. During her tenure there, Dona and her husband began renovations on their home in Raleigh's historic Mordecai community.

Stankus said she started feeling sick most of the time in the early '90s. She had allergies and asthma, but her symptoms worsened during the renovation. Her health issues spurred her to review the cleaning products and materials she used in her home to determine the source of her illness.

Soon, she realized that she was making design decisions for clients that could potentially recreate for them her own health issues. So began her early research, encouraged by her employer. "Smith Sinnett was a great place to work. They were always supportive of my investigating anything I was interested in." Unfortunately, Stankus' health deteriorated to the point that her physician insisted she curtail her work schedule, requiring that she leave Smith Sinnett.

## Stankus Promotes Design With A Conscience

Once her health returned, her quest for a healthier design ethic led her to inquire with other area firms. At the time, there were only two firms in the Triangle area that focused on energy, materials and other green design issues. Since there were no openings at the time, Stankus opened her own firm "Dona Stankus, Architect" with the tag line Design, Renovation and Environmental Solutions. A friend with whom she had been working on the design of an organic farm became her first client.

Business was good for Stankus. In 2001, the desire to make a larger impact had taken over. She reached the point where she needed to either grow her business or work for someone else. Her timing coincided with an opening at the Solar Center to begin a builder program for solar hot water systems. Beginning her position as Building Program Manager/Architect in April 2001, Stankus immediately convinced the NC Solar Center that this concept should be broadened to include a full-fledged green builder program.

Armed with the research she had done for her own benefit and her practice, Stankus has become a great resource for the Solar Center. She established a pilot program from the ground up –

developing a task force consisting of builders, realtors, developers, architects, government personnel, installers and building scientists. Stankus made sure to include building scientists, who deal with the interaction between building materials and design with the natural elements and how this impacts human health and comfort. According to Stankus, "There is a real disconnect between science and art in many of our buildings. When our focus is unbalanced, we lose architecture."

After six months of meetings, the task force reviewed and molded a statewide program and established preliminary guidelines (available on the web at [www.ncsc.ncsu.edu](http://www.ncsc.ncsu.edu)). The initial pilot program, Prospect Terrace, is in Asheville, N.C. Members of the task force, including the Western NC Green Building Council (WNCGBC) and the Land-of-Sky Regional Council/Waste Reduction Partners attended a project kick-off charette in June. Prospect Terrace is currently in the design development phase with an expected construction start date in early 2004.

"This project of 18 clustered homes on one site will allow us to test and evaluate the guidelines before we finalize the program," said Stankus. The homes include market-rate and affordable housing single-family homes and a multi-family affordable housing unit, as well as a renovated historic property.

After word leaked out about the pilot program, Stankus began receiving calls from other builders who wanted to know how they could become part of the program. In the NC Green Builder Program, there are two partnership levels. The statewide partner offers support services; this role is filled by the Solar Center. The community partner can be the area's Home Builders Association (HBA), a local non-profit group, a utility or a combination of these entities. In the Asheville pilot project, negotiations are under way with

WNCGBC and the Greater Asheville HBA to act as the community partner.

Interest in the NC Green Builder Program continues to expand: in Boone, another program is in the initial stages, searching for a pilot project. Currently, builders in Wake, Guilford and New Hanover counties have expressed interest in pilot projects. Preliminary talks begin when a potential community partner expresses interest, but the Green Builder Program is interested in dispersing pilot projects throughout the state.

"Green residential design is a great place for young architects to hone their craft. Because green design is working with the 'unknown' for many builders, they will often recognize the need for more design input. This program provides the potential for architects to integrate scientific knowledge and aesthetic sensibility and take back some of the ground they have lost in one of our most common building types – the home, Stankus said. "If you yearn to learn like I do, you realize that an important aspect of design is understanding what your tools are. In architecture, our tools include physics, chemistry and the natural sciences. Too often we forget that."

Stankus beams with excitement when she talks about the NC Green Builder Program. As a member of AIA and immediate past chair of the North Carolina Sustainable Energy Association's (NCSEA) Board of Directors, Stankus wants to transform the way buildings are built. She sits on the Board of Directors for the Sustainable Building Industry Council and NCSEA, the education committee of the Wake County Home Builders Association and is active in her local community action council. Spreading the knowledge of what she gained while making her 1923 bungalow a healthier place to live, Stankus is passing along the importance of design with a conscience.

### Web sites for statewide resource organizations:

- [www.design.ncsu.edu/cud/](http://www.design.ncsu.edu/cud/)  
Center for Universal Design at NC State University (accessibility)
- [www.ncsc.ncsu.edu](http://www.ncsc.ncsu.edu)  
NC Solar Center at NC State University (NC Green Builder Program/education and assistance for renewable energy & green building/professional directory)
- [www.dsireusa.org](http://www.dsireusa.org)  
Database of State Incentives for Renewable Energy (financial incentives)
- [www.energync.net](http://www.energync.net)  
NC Department of Administration, State Energy Office
- [www.advancedenergy.org](http://www.advancedenergy.org)  
Advanced Energy (energy efficiency/indoor air quality)
- [www.bluesky-foundation.net](http://www.bluesky-foundation.net)  
Blue Sky Foundation (hazard mitigation/durability)
- [www.ncsustainableenergy.org](http://www.ncsustainableenergy.org)  
NC Sustainable Energy Association (energy policy)
- [www.sustainablenc.org/thewaytogo/](http://www.sustainablenc.org/thewaytogo/)  
NC Project Green (greening state government buildings)
- <http://www.southface-energycode.org/>  
Energy Codes of the Southeast

### Regional resource organizations:

- [www.tjcog.dst.nc.us/](http://www.tjcog.dst.nc.us/)  
Triangle J Council of Governments (construction waste, high-performance building guidelines)
- [www.wncgbc.org](http://www.wncgbc.org)  
Western North Carolina Green Building Council
- [www.aiacharlotte.org/index.cfm](http://www.aiacharlotte.org/index.cfm)  
AIA-COTE committee in the Charlotte section
- <http://www.usgbc.org/chapters/organizing/northcarolinatriangle.asp>  
USGBC organizing chapter in the Triangle



by **Communication Services, College of Agriculture and Life Science:**

After sitting idle for 50 years, the grinding wheels of Yates Mill turned again this spring during a celebration for members of Yates Mill Associates.

Members of a 1973 NC State University College of Design gathered to see the mill in operation. In 1973, class members recreated structural and mechanical drawings of the mill, which have been critical for its authentic restoration. Dr. Donald Barnes, architecture professor emeritus, was on hand as well as Raleigh architect Jim Smith (BEDA 1974), one of the class members responsible for the drawings. (Please read Barnes' recollections of this important effort at right.)

The mill and mill pond dam were severely damaged in 1996 during Hurricane Fran, requiring quite a bit of rebuilding. This event marked the first time the reconstructed mill was in use grinding grain since its commercial use ended about 1953.

Yates Mill, located at Lake Wheeler Road and Penny Road, is owned by North Carolina State University and is the site of a planned Wake County park that is currently under construction. Believed to be one of Wake County's first commercial mills, the mill began operation about 1756 and continued through 1953. During its 200-year history, Yates Mill was used for grinding grain, sawing logs and carding wool.

*Dr. Don Barnes, a professor of design at NC State University was one of the first people to recognize the historic value of Yates Mill. In the early 70's he worked with his students to document the architectural and mechanical features of the mill and to move an old log cabin to the site. The article below recounts his recollections of that effort. Dr. and Mrs. Barnes have donated the original of the pen and ink drawing he refers to in his article. It is currently in our temporary building and will be hung in the new A.E. Finley Visitor and Research Center at the park when it is constructed. Many of his students have provided us with invaluable information and advice during the reconstruction of the mill. Prominent among them are Billy Bryant (BEDA 1977), George Fore (BEDA 1976) and Jim Smith (BEDA 1974). YMA thanks Don and all of his students for their invaluable service to preserving an important part of North Carolina's history.*

—Dr. John Vanderberg, Chair, Board of Directors, Yates Mill Associates  
Professor of Zoology, NC State University

# Recollections of the Mill from 25 Years Ago

by **Donald Barnes, Ph.D. Professor Emeritus NC State University College of Design**

The "Old Mill on Steep Hill Creek" is the way Penny's Mill was described on the original patent issued by Joel Lane immediately after the Revolutionary War. We know it as Yates Mill after the later generations of millers that operated the mill. For over two hundred years Yates Mill has ground corn and milled flour as well as carding wool and sawing lumber. It even survived an attempt to burn it down during the Civil War when Federal troops occupied Wake County.

I was introduced to Yates Mill by Dr. Lawrence Apple of the North Carolina State University College of Agriculture and Life Sciences. As has everyone else that had ever seen Yates Mill, Larry had fallen in love with the mill and was trying to find help in restoring it. When the School of Design was started, a requirement for graduation had been the completion of a set of measured drawings of a building of historic or architectural significance. These drawings were similar to the measured drawings done by the Historic American

Building Survey (HABS). Protests by the students have removed this graduation requirement.

Fortunately Yates Mill had already been measured and drawn before the requirement was dropped. These drawings were in the archives of the Design School library. That is where I found them in 1970. From the cover sheet, I made a pen and ink rendering incorporating several modifications that I would like to see happen; the metal roof changed to shakes and the addition of the lighting rods. Charles Craven borrowed my drawing and made several reduced photocopies. This drawing is the original I made for my family.

There was a second drawing I did at this time, a plan for the development of the site. Mr. Craven made me several reduced copies of this other drawing, however, I have no idea where they might have gone. I was proposing to develop the University farm across the highway as a parking area with access to the mill by a walkway



Dr. Don Barnes, left, with William Robbins, head miller for Yates Mill Associates, stand in front of the Lighting Double-Throated Corn Sheller, loaned to the State Fair by design school students in the 70s and returned as part of the restoration of the mill.

under the existing highway bridge. I also proposed a pedestrian bridge to be built between the highway bridge and the dam, which would be situated near or attached to the existing bridge. This would give a close-up view of the wheel and underside working of the mill and also give access to the existing restrooms in the research building.

In the summer of 1973, I was the architect leading a team of four students documenting historic buildings in Tampa, Florida, for HABS. I wanted to bring some of that experience to students in the School of Design at State and was able to persuade the faculty to let me offer a historic design studio in the fall of 1975 and the spring of 1976. Like others before me, I hoped to find a way to restore Yates Mill, but it was not to be.

For me and I believe for the students, it was a fun time, even though there was a lot of physical work. The first thing we had to do when we got to the site was to clean out the pigeon residue - tons of it. As one student put it, "My parents would die if they knew that all the money they were spending to send me to college was giving me a chance to shovel pigeon guano."

Other than cleaning and looking and measuring, we did nothing else to the mill. The students did find out some interesting things. Actually, the mill told them a lot about itself. It told them that originally, it was a one-story building with the roof ridge running at right angle to the present roof. The students also found evidence that the mill had burned at one time and the fire had been extinguished before it did extensive damage. This gave credence to the story about the federal troops setting fire to the mill.

The mill told the students that it had had at least three water wheels, none of the same size. One of them at a right angle to the other two. The mill told the students that there were two separate and distinct milling systems in the mill. A simple system for grinding corn and a more complex system for milling flour. The students found out that the part of the mill in the worst shape was the fore bay, pronounced "foe bee" meaning the water sluice to the wheel and was the most recent installed. It had been

built in the early 1930's out of common yellow pine which did not resist rot as well as the older portions that had used more durable material. They knew this because the wheel and "foe bee" had been built by Hubert Champion who they found out was the then supervisor in the shop in their own School of Design. The students found that the woolen card where the neighbors would bring their sheep fleeces to have the miller card them, had not been used for a long time. A nearby resident showed us a blanket that had had its wool processed there. The students found that the open shed had once been used as a sawmill, but the machinery had been moved to somewhere down the road. We looked, but we did not find it.

The students found the dam was actually two parallel dams with clay fill between the walls. The clay made the dam self-sealing for small leaks but obviously it could not withstand a hurricane. The site told us that besides the water in the lake, there were several small dams up feeder streams that held a reserve of water that could be released if needed. These reservoirs provided additional hours of operation during droughts.

We were able to work with the Army Corp of Engineers who, at that time, were purchasing land for Jordan Lake. They gave us permission to remove two log tobacco barns that would have been flooded when the lake was built. The University supplied a couple of trucks and the students spent a weekend disassembling the barns and transporting the logs and roofing material to Yates Mill. The next weeks they spent building the old cabin on the site. A local contractor gave us the concrete and sand with which they chinked the walls. It should be known that there were two corn shelling machines in the mill. We took one of the machines and restored it. It was on display in the log cabin when a party was held celebrating the end of the project. It was felt that this was a trophy that should not be left unattended at the mills, so we asked the North Carolina State Fair to hold it in their display until such time as the mill wanted it back. By now, they probably think that they own it. They don't. The mill does. The State Fair should

also have a large forge bellows that was entrusted to them for safe keeping after it had been restored by students. It came from the Oakee Grove Plantation owned by Bailey and Sara Williamson in eastern Wake County.

The old mill made an impact on a number of the students. Two of the students went on to graduate school in historic preservation, one to Columbia and the other to The University of Virginia. One was reported on the staff of Colonial Williamsburg. After the class was finished, one student became involved with the State Fair and got them to move a log cabin we had found on the Corps of Engineer's site for Falls Lake to the State Fair Grounds. We had found this building being used as a barn on an old farm north of Raleigh and determined that it had been the original house before the exiting homestead had been built. It dates back to about 1810.

Unfortunately, the one thing we were not able to do was find a vehicle for restoring and maintaining the old mill. We found lots of encouragement. In fact we believed that we might be able to raise enough funds for restoration. However, we could never find any method that would maintain the mill after it was restored. The University owned the mill, but the University was in the business of education, not running parks. If we had restored the mill and then let it sit there without a purpose, it would have been little more than sophisticated vandalism. This time it will be better.



# college life

## College to co-host SECAC/Tri-State Sculptors in October

The Southeastern College Art Conference (SECAC) Conference, the oldest and largest regional art conference in the United States, will be hosted by the Department of Art + Design at the College of Design and the Department of Art at Meredith College. This year, SECAC is offering a joint conference and exhibition with Tri-State Sculptors, an educational association of sculptors from Virginia, North and South Carolina.



Photo provided by Weatherspoon Art Museum, The University of North Carolina at Greensboro.

The 2003 conference begins on Wednesday, Oct. 29 and runs through the afternoon of Saturday, Nov. 1. Thursday evening will feature the keynote speaker, sculptor Alison Saar, a noted African American artist, and the opening of the members' exhibition (2-dimensional works) at the Gallery of Art + Design at NC State.

Charles Joyner, art + design, serves as one of the conference's chairs.

The lecture by Alison Saar as part of the conference also serves as a featured College of Design lecturer this fall. Saar will speak at 7pm on Oct. 30 in Stewart Theatre, located in the Talley Student Center.

## ART + DESIGN DEPARTMENT TO ASSIST IN ART EXHIBITION

The African American Cultural Center at NC State announced its theme for this academic year: "Brown v Board of Education: A Catalyst for Change."

NC State College of Design Art + Design Department will assist the Cultural Center with a middle and high school art exhibition which will be a part of this celebration. Students from across the Triangle area will submit art focusing on the topic "What Diversity Means To Me."

## STUDENTS PARTICIPATE IN CHARETTE FOR TOWN OF MANTEO

Faculty members Achva Benzinberg Stein, chair of the department of landscape architecture, and David Stein, planning specialist in the college's Research, Extension and Engagement area, led a class of eight students enrolled in LAR 500 in Manteo, N.C. The students spent three days every other week in a charette program to develop ideas and proposals for projects for a new plan for the Town of Manteo. Students prepared recommendations for redevelopment of the old downtown area, the waterfront, a new residential development, the main highway through town, a low-income neighborhood and community center and a wayfinding and signage program.

Two other students, one graduate and one undergraduate, were associated with the charette through their final projects which also have been partially incorporated into the report to the Town. The student work is now being translated into a 20-year strategic plan for the town, and, with the help of the Division of Community Assistance of the NC Department of Commerce, a new zoning ordinance reflecting the proposals in the plan.

At a final presentation on May 12, students presented their plans and ideas to residents of the town and put their projects on display in the main chamber of the town hall. Over the summer, the Steins drafted a plan for the town based on the student projects. Staff from the NC Department of Commerce's Division of Community Assistance are working with the faculty to develop a modern zoning ordinance to implement the plan concepts. The Plan and the Ordinance are scheduled to be brought to the Town Commissioners for adoption later this fall.



## PREMIER EARLY CHILDHOOD OUTDOORS DESIGN INSTITUTE

The Natural Learning Initiative hosted its first Early Childhood Outdoors Design Institute June 5-7 at the College of Design. Think back to when you were four, five or six years old. It is likely some of your fondest memories are of the outdoors. Do you still remember when you used to pick summer blackberries, spy on a hidden bird's nest, build a secret fort in the woods, climb a favorite tree or play with water? Research (and personal experience) tells us that nature has a strong impact on the lives of children. But do today's children have those same opportunities?

The goal of the Early Childhood Outdoors Design Institute is to help designers, recreation professionals and educators bring back the richness of the outdoors as a resource for education and healthy child development. Nearly 70 people came to the Institute this summer. Plans are under way to hold another Institute May 20-22, 2004. For more information about the Institute, visit the Natural Learning Initiative's web site [www.naturalearning.org](http://www.naturalearning.org).



Ken Moore, assistant director for education, collections and operations of the N.C. Botanical Garden in Chapel Hill, gives a guided tour to the Institute's participants.

"Breathing Will: Okinawa", by Dana Raymond, art + design, is a kinetic sculpture installation developed specifically for the "Special Projects" Gallery at the Okinawa Prefectural University of Arts in Naha, Okinawa, Japan, held June 5 through June 15. "BW: O" consisted of 12 tables, each with two breathing bags, and a floor mounted control distributor. Set in motion by an electric motor-driven cam drum (much like a music box or a piano roll), the bags inflate and deflate rhythmically like exposed lungs. The atmosphere of movement and sound (clicking of switches and whirring of fans in tubes) creates meditative, playful, and thought provoking experiences.

The installation, though complex technically, provided a clean, simple environment.

## BREATHING WILL: OKINAWA



This allowed each individual ample mental space to wonder, associate, and interpret.

The exhibition was one of the most heavily attended shows at the university to date. It also marked its first opening reception for an artist.

"Shopping for materials and working in the University woodshop were both treats and learning experiences. The organization and documentation of the exhibit, done by Masaru Nakamoto, was exceptionally thorough and professionally excellent. To simply call this a rewarding experience would not do it justice," said Raymond.

## COMBINED FASHION SHOW MARKS SECOND YEAR

The College of Textiles and the College of Design (Department of Art + Design) presented the second annual student fashion show, "Collection: An Exploration in Fashion," Wednesday, April 23, in the lower courtyard of the College of Design. A reception was held after the show.

The show presented work of 14 student designers. Exciting and innovative techniques and processes – including embroidery, screen printing, hand-manipulation of fabric, beading, knitting, synthetic fibers, deconstruction and reconstruction of clothing, fabric discharge and more – were incorporated into the featured clothing.

## Fourth Annual Triangle Access Awards Earners Recognition for College

Dr. John Tector and the Center for Universal Design, a center of the Research, Extension and Engagement unit of the College of Design, received Triangle Access Awards during a reception honoring the 30th anniversary of the American with Disabilities Act (ADA).

Dr. Tector, associate dean for academic affairs and professor of architecture, was recognized for being a leader in promoting barrier-free environments and universal design. He often advises the university concerning compliance with the ADA in areas of new construction and renovations. One of Dr. Tector's most important contributions was the development of the Sight, Sound and Motion workshop for students in the College of Design.

The Center for Universal Design develops and promotes public standards for design. These efforts have led to numerous landmark materials that guide architects, developer and builders, both nationally and internationally. The Center is now led by Director Laurie Ringaert.

The Universal Disability Advocates, a nonprofit cross-disability organization that seeks to increase accessibility and inclusion in the Triangle, present the Triangle Access Awards annually. The purpose of the awards is to honor individuals, businesses and organizations in the Triangle area whose awareness and actions have created accessibility and inclusion in the community for people of all ages and abilities. Recipients have demonstrated outstanding achievements in removing barriers in the community, including architectural, communication or sensory, and attitudinal barriers, in implementing assistive technology, and in creating all-around universal access.



# college life

Alumni Aly Khalifa (BEDN 1990), JP Reuer (BEDA 1984), Chris Eselgroth (BEDN 1989), and Jon Zubizarreta (M.Arch 1993) have joined together with other creative independents to form a collaborative called Designbox. Located in downtown Raleigh, Designbox is intended to capitalize on the many benefits these alumni remember from Design Fundamentals or "Basic" in Leazar Hall.

"There was something really beautiful about the days in Leazar: people were working on diverse and individual projects, but in a collaborative atmosphere. The constant feedback there made our work only get better," says Khalifa.

## Designbox

"The reality is that many designers are once again working individually or in small practices — and are craving solid creative inspiration and feedback."

To promote a collaborative atmosphere, Designbox recruits a high quality of diverse talent, including architects, copywriters, graphic designers, product designers and comic strip authors, Designbox members meet once a week for "Creative Sessions" where they employ many different methods to generate new ideas (largely credited to the teachings of Michael Pause) on their project work. Some members have also chosen to locate their studio space in Designbox.

On First Fridays of the month, Designbox opens its "big door" to the public to celebrate "the unusual creative stuff." Rather than focusing on fine art, Designbox has focused its attention on collaborative ventures that frequently cross into design. In August they showed diverse footage from a local parade and September features three rock music poster artists. For more information check out [www.designbox.us](http://www.designbox.us).

From left to right: JP Reuer (BEDA 1984), Reuer Associates; Beth Howard Khalifa, Gamil Design; Aly Khalifa (BEDN 1990), Gamil Design; Matt Coats, Clarity Management Group

## THE STUDENT PUBLICATION

After an absence of two decades, *The Student Publication* will again be published this fall. Bob Burns, architecture, is heading up the committee of faculty and students who have accepted this huge undertaking. Volume 30, due this fall, is comprised of selections from each era of publication and includes a preview of the 2004 issue.

For more information about how to receive a copy of the publication or to donate to The Student Publication Fund, contact Carla Abramczyk, development director for the College of Design, at 919/515-8313 or [carla\\_abramczyk@ncsu.edu](mailto:carla_abramczyk@ncsu.edu).

## DESIGN'S STUDY ABROAD PROGRAM IN PRAGUE

This summer marked the 13th anniversary of the College of Design's study abroad program in Prague. Dana Bartelt (BEDL 1980, MPD 1988) associate professor of visual arts at Loyola University in New Orleans, has directed the program since her days as an adjunct professor at NC State.

The program is held from mid-June to the end of July and offers students the opportunity to study art and design, animation, architecture and landscape architecture with world-renowned artists and architects from the Czech Republic.

Above: Old Town Square in Prague  
Below: Students pictured in front of a museum of animation on their three-day excursion to South Bohemia.



## 2003 DESIGN CAMP

Another successful Design Camp was held this summer. A day camp was offered this year in addition to the residential camp. Rising juniors and seniors are encouraged to register for the residential camp. The day camp accepts rising ninth and tenth graders as well. Banks Talley III (BED 1996, MID 2002) served as director of the camps this year. Each day of the week, participants were introduced to a new discipline within the College of Design. Projects were displayed at the conclusion of the camp.



## HARB CREATES SCHOLARSHIP

Jonathan Harb (BEDI 1995), who supervises the digital matte department at Industrial Light + Magic in San Rafael, Calif., established a scholarship fund to be awarded on an annual basis to an undergraduate or graduate student in Art + Design or Industrial Design in the College of Design. The scholarship will be available to the recipient on October 31, in honor of the Halloween Bash.



Harb claims that it is because of one of the costumes he designed for Bash that he was hired at ILM. The amount of the award will be \$2,000 per year, with the initial award available fall 2003. The scholarship recipient must possess the simultaneous criteria of outstanding ability to build and draw and should also exhibit strong academic performance and professional promise.

The scholarship will be available through an open application process. The application will include the submission of a portfolio and a written paragraph (not to exceed one page) about the applicant.

## LANDSCAPE ARCHITECTURE STUDENTS HOST LABASH 2003

The 33rd annual LABASH was hosted March 13-16 by the Landscape Architecture Department. **LABASH 2003 — Fields of Vision** came about as a result of thousands of hours of effort on the part of students, most notably the LABASH committee: Lori Severin (chair), Stacey Ludlum, Alisa Wilson, Vasilina Ganiaris, Nate Cashwell and John Robbins. Their many months of planning bore fruit, as the event drew more than 350 attendees from across the US and Canada, as well as an extraordinary lineup of speakers.

The conference program included a number of renowned landscape architects, including ASLA Fellows Anthony Bauer, Jon Charles Coe and Kenneth Polakowski, along with nationally known author Randall Arendt, Carl Steinitz and Don Ensign, FASLA, of Design Workshop in Colorado. In addition, ASLA leadership came out in full force — led by current President Paul Morris, FASLA, along with past presidents Rodney Swink (MLA 1978), FASLA; Len Hopper, FASLA; Jan Schach, FASLA; and Tom Dunbar, FASLA. Vice President Sadik Artunc, FASLA, and South Carolina Trustee Bill Eubanks, ASLA, were also in attendance to assist Dunbar with ASLA's Leadership Development seminar.

Keynote speaker Carl Steinitz gave a motivating talk on the history of the great ideas that have contributed to landscape architecture. Land artist Chris Drury led attendees on a photographic tour of his work. His talk concluded with an impromptu installation conducted by several student attendees to honor Drury. Frederick Steiner concluded the conference at the final banquet held at Exploris Museum. He discussed human ecology with a slide show of beautiful black and white photographs. The "BASH" portion of LABASH included an NC barbeque dinner with a traditional blue grass band and a masquerade ball held at ArtSpace in downtown Raleigh the following night.

LABASH 2004 will be held in Gainesville, Florida, on the University of Florida campus.

*(Excerpted from the North Carolina Landscape Architecture Journal, an NCAPA publication)*



# college life



## NC State College of Design Takes on PLAYSPACE

In April, students enrolled in Susan Toplikar's art + design studio got a real-life client by redesigning six exhibit areas and the overall look of PLAYSPACE Children's Museum. Alumnus Mike Cindric (M.Arch. 1989), who is a professional exhibit designer at Design Dimension Inc., volunteered his time and expertise to co-teach the studio with Toplikar. The student's goal was to create a place for children that is filled with fantasy, color and imagination, that lets children learn through play.

"We feel like we've won the lottery," enthused PLAYSPACE's Executive Director Julie Paul. "The students researched young childhood education and play, observed the children in action, then redesigned some of PLAYSPACE's problem areas. They've brought in fresh artistic ideas, creativity and enthusiasm to our museum. Our kids and parents are thrilled by the transformation."

Toplikar explained that the 20 exhibit design students worked on three projects during the semester, and PLAYSPACE was chosen as their final project. Not only did the students redesign, but they also built and installed as much of their work as possible before the end of the semester. "It's important that the students work with a real client that has real constraints and challenges. The students were charged with not totally changing what PLAYSPACE had already built, but making existing exhibits more interactive and educational," said Toplikar. "It's also very important for our students and our college to make a positive contribution to the community," Cindric noted.

The overall look of PLAYSPACE changed with the unifying addition of new signage, a bright and bold new color palette, large-scale graphics and numerous fantasy elements (including a "burning" house for the fire station, pictured above left) within the already existing realistic town stations.

PLAYSPACE is located in the Creamery Building on Glenwood Avenue in Raleigh. It was founded in 1991 by community-active moms.



**DUNCAN STUART**, the late professor emeritus of the College of Design, was a painter, mathematician and designer. In the Spring/ Summer 2003 edition of *Oklahoma*, magazine of the Oklahoma Heritage Society, Stuart's oil painting, "The Anagram," is featured on the cover. Stuart was a 1937 graduate of Oklahoma City's Central High School. An article in the issue titled "Oklahoma Artists: The Founders," written by Robert W. Haggard, mentions Stuart's contribution as a founding member of the School of Design faculty at NC State.



## Design students visit England this summer

A new international experience was available to graphic design and art + design students this year. Graphic design instructors Martha Scotford and Tony Brock (MGD 1998) directed a graphic-design focused studio in London, Glasgow and Reading. Fifteen students attended the six-week studio tour.



In addition to visiting professional design studios, degree shows, museums, galleries and archives, the students learned letterpress printing and completed letterpress projects at the University of Reading in the Department of Typography and Graphic Communications. An exhibition of the summer's work was on display August 27-31 in Brooks Hall. The students' work comprised letterpress compositions, study/travel journals and sketchbooks, photographic essays, photographs and group exchange design work.

## SUMMER STUDIO EXHIBIT

The Intermediate Studio for Art + Design taught during the summer displayed its 10-week effort in Brooks Gallery beginning August 5. Most of the students in Janru Wan's class were juniors and seniors.



## Africana Studies Program funds alumna's travel to Liberia

Cynthia Van Der Wiele (MLAR 1992, Ph.D. candidate) received a scholarship from the NC State University Africana Studies Program to assist in covering travel expenses to Liberia to conduct research for her Ph.D. Van Der Wiele took a two-month leave from her position as an environmental specialist with the NC Division of Water Quality's Wetlands Unit from January – March 2003.

While in Liberia, she interviewed subsistence-level farmers and documented their natural resource management practices in Upper Nimba County. Teaching farmers how to control soil erosion or prevent degradation of streams, even if they modify techniques to fit certain situations, is important to reducing the amount of harm to the land and water. The new knowledge gained by Van Der Wiele's research can be incorporated into the design and redesign of initiatives that address food security and poverty reduction in Liberia.

Van Der Wiele holds a B.S. in Engineering Operations (NCSU, 1984), an MLA (NCSU, 1992), a Master of Environmental Management (MEM, Duke, 1998) and a Master of Forestry (MF, Duke 1998). Van Der Wiele is expected to complete her doctoral work in May 2004.



Cynthia Van Der Wiele (MALR 1992, Ph.D. candidate), center, interviews native Liberian farmers about their farming techniques for her doctoral research project.

## Hindman honored by selection on urban design assistance team

Jessica Beil Hindman, a graduate student in the M.Arch. program at the College of Design, has been chosen as a member of an Urban Design Assistance Team studying the downtown area and riverfront of Kennewish, Washington. This is the first time a student has been asked to work on a team alongside professionals from architecture, landscape architecture and city planning.



Hindman will bring her skills as a designer and her undergraduate background in civil engineering to focus on the Kennewick Riverfront on the Columbia River. Titled "Bridge to Bridge, River to Railroad," the project, Hindman and her team will make recommendations for reclaiming land fronting the river for residential and commercial purposes.

The 10-member team is managed by Peter Batchelor, FAIA, FAICP, Professor of Architecture at the College of Design, and chaired by Patric Dawe, AIA, AICP, of RNL Design, Denver. The team will spend a week on the site from September 17 to 23, 2003, while making its recommendations.



## COLLEGE OF DESIGN COMMENCEMENT ADDRESS, MAY 17, 2003



Phil Freelon, FAIA (B.Arch. 1975)

*NC State College of Design Distinguished Alumnus Philip Freelon delivered the keynote address at the May 17 ceremony. Freelon is the founding principal and president of The Freelon Group, an architecture firm responsible for numerous buildings of note, including several on NC State's campus. In 2001, The Freelon Group was awarded the North Carolina Chapter of the American Institute of Architect's Firm Award, the highest honor bestowed to an architectural firm by the state chapter. Freelon is committed to public service whether it is mentoring high school students from Durham and Wake counties, serving on the Board of Visitors for the university or the Design Guild Board. Below is Freelon's speech in its entirety.*

Thank you, Dean Malecha, graduating students, faculty, staff, family and friends. I am truly honored to be here and to offer a few remarks as you leave academia and begin your professional careers or continue your education.

I want to first say that we are Designers. Let me share with you what that means to me, and hope you can relate to what I believe are some overarching truths about this wonderful field of creative expression you have chosen.

In my view, design is not only a process and a way of thinking; it is a way of life. I remember the stages of discovery I went through starting in elementary school – drawing, finger painting and doing the art projects. I suppose there was some glimmer of talent and the accompanying encouragement from my parents gave me the nudge I needed to continue in that vein. Later, in junior high and high school, I really enjoyed what was called "shop" class where you built birdhouses, bookends and the like. Also, mechanical drawing and art courses were offered in my high school in Philadelphia, where I was born and raised. Somewhere along the way – during my early teens – I decided that I wanted to be an architect. I had never met an architect – obviously, there were none in my family and I couldn't even name an architect – famous or otherwise. I just knew that architects sketched, drew and built buildings and that was very impressive to me.

Then, through the process of looking at schools, applying and being accepted, I arrived here at the School of Design – as it was known then – in the early '70s. Gradually, I went through that mind-expanding process of learning how to

think in a whole new way. I became acquainted with design and architecture and it was quite different from what I had imagined – it was much more – and thoroughly exciting to me. I felt that I was born to be an architect. That passion and excitement about design started here for me, and continues to fuel my creative endeavors even today. Having completed this rigorous curriculum is evidence of your passion and commitment to design, and I want to congratulate each and every one of you.

Like fine artists (painters, sculptors and the like), we aspire to create beauty and delight. However, for designers, there is usually a function associated with our creations. Our work most often serves a purpose or fulfills a specific need. The result of our creative efforts solves a problem or answers a question.

In search of the answers – and there are often multiple "right answers" to any given design problem – we must make certain that we have articulated the correct question. After all, the most beautiful solution to the wrong question is ultimately a failure. It really boils down to communication – and that most important aspect of good communication – listening. But what does it mean to listen? What is it to be a good listener? One must release rigid expectations and preconceptions – surrender opinion, judgment, bias and fear. If there is any one skill, and some call it an art, that will distinguish you from other job applicants, other co-workers, and other competitors in the marketplace, it is the ability to listen and discern the essence of what is being asked of you. Listening allows you to define the question. In the academic environment, the

questions or problems are often laid out for you – not so in the professional realm. Yes, clients often have an idea of what they need – a house, a park, a hair dryer, a logo, corporate identity or mark – but it is rarely articulated thoroughly and in a manner that leads us toward an appropriate solution. So, always remember to seek out the correct question before formulating a design solution.

This, of course, implies a responsibility to others beyond ourselves. We, as designers, should not apply our skills solely for our own ego gratification or self-expression. We provide a service to our clients and ideally to society as a whole.

This notion of a broader responsibility is an important one. Designers are the creators of the built environment. It is our job to transform ideas, thoughts and imaginings into reality. Yes, it is an awesome responsibility, but also the most challenging and rewarding career I can think of.

I remember finishing my first degree here and graduating in 1975. There were some striking similarities in the state of the nation and world at that time and today. America was bringing a war effort (The Vietnam War) to a close. The economy was in recession as it is now – and I'll say more about that in a moment. Hip huggers, bell-bottoms and cornrows were in style. And I never thought I'd see the Afro hairstyle return to popularity. I was about 4" taller back then, counting the hair. While these aspects of our culture came around full circle, other things simply haven't changed much in the 28 years since my matriculation. Ethnic diversity in the student body remains a challenge, and I am working with Dean Malecha to help in this area. With the possible exception of the Architecture program, the faculty of the college is quite diverse and I am pleased about that. Aside from the obvious social and moral reasons we strive for an enrollment and faculty makeup that mirrors society at large – there are some very practical and tangible benefits that this inclusive learning environment provides its students that are

not so obvious. Learning and growing in the midst of a rich and diverse college is an excellent precursor to the business environment that awaits you upon graduation.

One of the advantages my firm enjoys, as we are compared and evaluated daily against other firms competing for fewer and fewer projects, is the fact that we are different in an immediately noticeable way. With African Americans making up about one percent of the licensed architects in this country, it would be easy for me to look at this statistic as a roadblock or stop sign. Instead, I see a strategic advantage – and I am not talking about quotas and set-asides, which have all but been eliminated. I'm talking about being able to address a client group with a design team that mirrors their own. When it comes to selecting and working with design professionals, assuming that the skills and capabilities are equal, clients select architects, graphic designers, landscape architects, industrial designers, etc. that they trust and are comfortable working with. In the past, the ethnic and gender profiles of most client groups were pretty one-dimensional – not so anymore.

My point is that you have been prepared – beyond the development of excellent design skills, and perhaps without being fully aware of this competitive advantage – to work in the new business environment. So continue to embrace diversity – or start today. Your future clients – formerly known as "the good old boys" – have now been joined by Mr. Gonzalez, Ms. Tanaka, Mr. Washington and Ms. Jones.

Now, I am the classic "up-side" thinker. With me, the glass is always half full. So I'm here to tell you...don't worry too much about the recession, and here's why:

The world economy has moved from a manufacturing base to one centered on ideas. Of course, the production of "things" will always play a major role in the global economy. But ideas are the driver – more and more every day. During your time here, you were taught to think in a different way – how to use your imagination, the raw material of design,

to bring your ideas to fruition. Ideas that will shape the world we live in. Creativity is always in demand. Wonderful ideas will never flood the marketplace and become a commodity. Creativity rules!

Here at the College of Design, you have learned the processes and honed the skills that allow you to transform imagination into reality. You now have the problem-solving tool kit, and believe me, the world is full of problems waiting to be solved.

But remember...you must listen in order to define the problem and formulate the question.

One important aspect of the design professions, which you will notice immediately at the start of your careers, is collaboration. The Fountainhead notwithstanding, I am both sorry and happy to tell you that design is a team sport. You may have gotten a taste of working in teams during your education, but in the real world, it's all about collaboration – with co-workers, with allied professionals and consultants, and most importantly, with the client. Collaboration can be a challenge, but believe me – it is essential and rewarding. For designers, working together as a team is not unlike jazz musicians performing in an ensemble – yes, there is a leader and a framework and structure within which the composition is played. But there is also time and space for individual expression and improvisation within that framework. And the music sounds best when the players are listening closely to one another and feeding off the creative energy of the ensemble.

For designers, there must be that avenue for self-expression...with a purpose. In the end, you will take on the problems and challenges that face society. By listening, defining the questions, and formulating creative answers and solutions, you will bring order and delight to our environment.

I will close with a quote from the legendary jazz bassist Charles Mingus: "Making the simple complicated is commonplace. Making the complicated simple...that's creativity."

Thank you.

# alumni & friends

## Alumni received fellowship from American Institute of Architects

Philip G. Freelon, FAIA (B.Arch. 1975), Katherine Peele, FAIA (B.Arch. 1988) and Carol Rusche Bentel, FAIA (M.Arch. 1981) were elevated to fellowship at the 2003 National AIA Convention and Exposition on Friday, May 9 at a special investiture ceremony at the Salk Institute in La Jolla, Calif.

The AIA bestows the recognition of Fellowship for achievement in architecture on members who have contributed notably to the advancement of the profession of architecture. With the exception of the Gold Medal, fellowship is the highest honor the AIA can bestow on a member. It is conferred on members with at



**Phil Freelon** of Durham, N.C., is the 1990 founder and President of the Freelon Group. With 45 staff members, the Freelon Group has offices in the Research Triangle Park and in Charlotte, N.C. and focuses on K-12 schools, college and university, aviation and museum projects.



**Katherine Peele** of Cary, N.C., is a partner of the 50+-member firm Boney, PLLC. Founded in 1922, Boney serves education, healthcare, corporate, commercial and institutional clients. Boney has offices in Wilmington, Raleigh and Charlotte, N.C.

**Carol Rusche Bentel** (photo unavailable) practices in Locust Valley, N.Y., as project architect and senior designer at Bentel & Bentel, where she designs and implements many institutional and commercial buildings both in the U.S. and abroad, including cultural centers, law schools, religious buildings and company headquarters. Following tradition, Carol was elevated to fellowship at the same time as her husband, Dr. Paul Bentel. (Dr. Bentel's parents were elevated concurrently in 1976.)

least 10 years of continuous membership who have made significant contributions to the aesthetic, scientific and practical efficiency of the profession; to the standards of architectural education, training and practice; to the building industry through leadership of the AIA and other related professional organizations; to the advancement of the living standards of people through their improved environment and to society through significant public service.

Founded in 1952, the College of Fellows includes approximately five percent of the total AIA membership. Those advanced to fellowship can use "FAIA" after their names in recognition of their contributions in design, education, research or public service.

**Garcia Angelica** (BID 2000) had her first designs created for Sarreid Ltd., where she is in furniture design and development, displayed at the April Furniture Market in High Point. These prototypes were executed in factories throughout Asia. Angelica personally supervised construction.

**Brian Baker** (M.Arch. 1998) was recently named an associate of the architecture firm Cline Design Associates, in Raleigh, N.C. He has been with CDA for four years and is currently a project manager in their recreational studio.

**Brady Bone**, (BEDGD 1994) is a freelance art director in Charlotte. Bone was selected as winner in the 2002 Mohawk Show, sponsored by Mohawk paper.

**Christopher Boney**, AIA (BEDA 1994), was appointed to The American Institute of Architects' Young Associates Forum Advisory Committee. Boney will serve as Events Advisor. The Young Architects Forum is a national program organized to address issues of importance to recently licensed architects (within 10 years after licensure).

**Emmet Byrne**, (BGD 2003), a cum laude graduate originally from Raleigh, is the recipient of a design internship in the design studio of The Walker Art Center in Minneapolis. Andrew Balauvelt, former graphic design department chair at the College of Design, serves as director of the Center's design studio.

Byrne also designed the most recent edition of *Windhover*, a literary student publication at NC State.

ColeJenest & Stone, P.A. observed its 15th anniversary in 2003. The firm was founded in Charlotte by managing principals and landscape architects **Michael Cole**, RLA (BEDL 1979) and **Brian Jenest**, RLA (BEDL 1979). Dudley Stone, PE, a civil engineer, joined the firm as a managing principal in 1995.

**Jamie Cox** (BEDLA 1991), a real estate attorney with Smith Moore LLP, received the Triangle

Business Journal's 40 Under 40 Leadership Award in recognition of his professional and community accomplishments.

**Curt Fentress** (B.Arch. 1972), was selected to design the expansion for Palm Springs Convention Center. The 265,000-square-foot Center is scheduled to open Spring 2005. The conceptual designs are complete and available online at [www.fentressbradburn.com/pscex.pdf](http://www.fentressbradburn.com/pscex.pdf).

The groundbreaking ceremony for the National Museum of the Marine Corps and Heritage Center, another significant project designed by **Fentress Bradburn Architects Ltd.**, is scheduled for September 2003 in Quantico, Va. This 110,000-square-foot museum is scheduled to open in November 2005 on the 230th birthday of the United States Marines.

**Cynthia Fletcher** (MLA 1992) announces the opening of Cynthia Fletcher Studio Inc., specializing in the design and construction of residential and vacation properties in the Chicago area.

**Charles A. (Chuck) Flink** (BEDA 1982), founder and president of Greenways, Inc. of Durham, N.C., has been elected to the Council of Fellows of the American Society of Landscape Architects (ASLA). Founded in 1899, ASLA has chapters in 50 states, the U.S. Territories and 42 countries.

Flink worked as a greenway planner for the City of Raleigh before founding Greenways Inc. A former adjunct professor at the College of Design and is co-author of two award-winning books on greenways: *Greenways: A Guide to Planning, Design and Development* and *Trails for the Twenty-First Century*.

**Tina Govan**, (B.Arch. 1980), former visiting professor, had an article titled "Finding Space in a Small House" published in the September 2003 issue of *Fine Homebuilding*.

**Dave Hardister** (BEDA 1987), principal of Hardister Architecture, was recently awarded with a City of Vancouver, WA, Community Pride Design Award. Hardister's rehab design for a 1916 structure in downtown Vancouver's historical district, included eight second-floor studio apartments, ground floor retail space, a complete facade renovation and an extensive seismic upgrade. He was also responsible for the design of a Hawaiian cafe located in one of the retail spaces.

**Susan Harrington** (BEDA 1993) received her master of architecture degree from the Boston Architectural Center in the fall of 2002.

Durham native **Alex Isley** (BEDV 1983) is one of four top American graphic designers showcased at a Meredith College exhibition in February. "Graphic Design: Leading Perspectives" featured web sites, magazine layouts, posters, corporate identity packages and other materials designed by Isley, of Alexander Isley in Reading, Conn. Other graphic designers featured in the exhibition were:

- Michael Beirut and Paula Scher of Pentagram Design in New York, and
- Brian Noyes, art director for "Smithsonian Magazine."

Isley's work is featured in *Identity Design That Works, Secrets for Successful Identity Design*, a book by Cheryl Dangel Cullen for Rockport Publishing. The book highlights 28 identities whose graphic programs set them apart. Isley's work is featured in an overall brand identity.

**Joshua McCullar** (BEDA 2000) attended graduate school at the University of Virginia and received a master's degree in architecture in May 2002. He received the 2002 Faculty Award for Design Achievement from UVA. After spending a year at Bohlin Cywinski Jackson Architects in Pittsburgh, he has returned to Virginia to work with SMBW Architects in

## WATAUGA MEDAL

NC State University has honored John L. Atkins III (B. Arch. 1966), FAIA, president and CEO of O'Brien/Atkins Associates, the highest nonacademic honor bestowed by the university, the Watauga Medal. Atkins was one of three alumni presented the award by Chancellor Marye Anne Fox as part of the 2003 NC State University Founders' Day Dinner held on March 10.

Atkins was born and raised in Durham. He attended NC State and served in student government for three years, including a stint as student body president during his senior year. He earned a bachelor's degree in architecture from NC State in 1966. He went on to earn a master's degree in regional planning from the University of North Carolina at Chapel Hill in 1970.

In 1975, Atkins co-founded O'Brien/Atkins Associates, a multidisciplinary design firm in Research Triangle Park. The firm designed the first building on NC State's Centennial Campus, Research I, as well as Centennial Campus' ABB/Corporate Research Center and the Center for Marine Sciences and Technology in Morehead City, N.C. It also won the inaugural Firm of the Year Award from the American Institute of Architects in 1998, and has grown from a three-employee start-up company to a 65-employee full-service design firm.

Atkins' leadership has continued to evolve at NC State. He is a founding member and former chair of the NC State Board of Visitors, and is a member of the Board of Trustees of NC State's Endowment Fund. He funded the O'Brien/Atkins Fellowship at the College of Design, and is a former president and member of the executive committee of the college's former Design Foundation and is co-chair of the college's campaign committee. He is also an individual member of the Design Guild. He served on the Chancellor Selection Committee that selected the current Chancellor Marye Anne Fox, and is a member of the Wolfpack Club.

Atkins' service to the community includes co-founding both the Research Triangle Regional Partnership and the Greater Triangle Regional Council. He has also been involved with the N.C. Partnership for Economic Development and the Economic Development Coalition 2000. He has served on the board of directors of the N.C. Biotechnology Center and Wachovia Bank & Trust. He is also past president of the Durham Chamber of Commerce. He served on the committee that was responsible for recruiting the N.C. School of Science and Math to Durham. In 2001, he was inducted in the Phi Kappa Phi honorary society.





# alumni & friends

Richmond.

**Jay Peterson**, FAIA (B. Arch. 1959), joined Boney Architects to in February to expand healthcare planning and design services. Peterson founded and served as president of Peterson Associates for 24 years as a nationally recognized authority on planning and design of healthcare facilities. Peterson was reappointed by Gov. Mike Easley as a member of the North Carolina State Building Commission, where he serves as chair.

**Jim Rice** (M.Arch. 1994) was recently promoted to Vice President at HOK Consulting in their Atlanta office. Jim's been with HOK for the past eight years and serves as a Senior Consultant.

**Heath A. Satow** (BED 1991) will be installing permanent sculpture in Raleigh Durham International Airport's new general aviation terminal in November 2003.

**Matthew E. Schoenherr** (BEDA 1986, B.Arch. 1987), recently wrote a book for Taunton Press Publishers titled *Colonials: Updating Classic America*. It is a residential design guide for the general public and is widely distributed across North America. The book features 25 residential projects by prominent architects.

**David Sledge** (BEDA 1990, B.Arch. 1996), is visiting assistant professor at Georgia Tech's College of Architecture. Formerly, he was on

faculty at the University of Tennessee.

**Gabriel Tootoo** (BEDI 2002) has been awarded a Fulbright Grant for the 2003-04 academic year. Beginning in the fall, Tootoo will study the use of design as an approach to the global issue of air travel safety at the Design Institute of Umea in Sweden. Tootoo currently designs for New Balance Athletic Shoe, Inc.



**Lou Herring Webster** (BEDN 1989), is the design director for Capel Incorporated. Prior to joining Capel, Webster spent eight years with Milliken & Company both as carpet designer and design manager for residential upholstery fabrics.

**Eric M. Woodard** (BEDP 1989) is partner and designer at Morphos Design Inc. in Greensboro. Morphos specializes in the design of luxury and special application truck conversions. Woodard also serves as assistant director of a non-profit organization, AFDIM (The Association for Diversity in Motorsports). The association's mission is to increase diversity in every aspect of the motorsports industry. AFDIM activities include the design and launch of a new line of urban motorsports clothing (UMgear).

**Dean L. Young** (BEDA 1991, B.Arch. 1992) received a master's degree in architecture from Columbia. He has worked at Gluckman Mayner Architects in New York City for more

## Alumni architects honored by AIA NC

College of Design alumni and faculty were recognized for excellence and contributions to design by the American Institute of Architects – North Carolina. The organization's awards ceremony was held in June 2003.

The 2003 Gold Medal recipient is Charles H. Boney, Sr., FAIA (B.Arch. 1950) of Wilmington, N.C. The 2003 Firm Award went to Dixon Weinstein Architects, PA (Dail Dixon; Ellen Weinstein, M.Arch. 1986; Kenneth Friedlein, M.Arch. 1995; and Joe Paradis) of Chapel Hill, N.C.

Two honor awards and seven merit awards were distributed. The honor awards went to the Grove Arcade in Asheville, by Rowhouse Architects, Inc. and Griffin Architects, PA, and to the Auburn HD Transmitter in Garner, designed by the Raleigh firm, Architektur, PA.

Seven merit awards were awarded. Those recipients with College of Design connections include Roger H. Clark, FAIA (architecture faculty) and Cannon Architects (Susan Cannon, BEDA 1978, and Roger Cannon, M.Arch. 1979) for St. Mary Magdalene Catholic School in Apex, N.C.; Kenneth E. Hobgood, Architects (instructor) for the Paletz Moi House; and David Furman Architecture (BEDA 1972) for Gateway Lofts.

**Antfarm** is having its 10th anniversary exhibition from Aug. 13-Sept. 28 at the Gallery of Art and Design. The show features 300 pieces in a diverse range of media by 32 artists, designers and craftspersons. The overwhelming majority are College of Design graduates. Eight design graduates started the Antfarm in 1993 when they turned the former Carolina Washboards factory from a dilapidated, abandoned building into an arts collective.



**STUDENTS IMPRESS LEES CARPETS WITH INNOVATIVE DESIGN** An interdisciplinary studio developed a new line of carpet for Lees Carpets of Burlington Industries that won a silver medal at the Neocon World's Trade Fair 2003 in Chicago in June. Participating students were **Harriet Hoover**, art + design; **Peg Gignoux**, art + design, **Kerry Robinson**, graphic design; **Shawn Sowers**, industrial design; **Mia Blume**, graphic design; and **Rachel Potenziani**, industrial design. The unique flooring uses the colors and forms of the urban mindscape and a new technology designed to interact with us as we move across its surface. An article titled "Rug Rats: Student designers floor the people at Lees with a new concept for carpet." appeared in the August/September 2003 issue of *Metropolis*.

## DESIGN STUDENTS WIN AT SURTEX

**Katherine Hudson**, a student of the Art + Design Department (Anni Albers), won first place in the SURTEX International Student Design Competition. Another College of Design student, **Christopher Powell**, won second place. Students were charged with creating six original and coordinating surface designs for elements typically found in a room of their choice, either residential or commercial. Winners were chosen from a field of 183 entries by a jury of professionals from the design industry. The winning designs were exhibited during the 18th annual edition of SURTEX, held May 18-20, in New York City. SURTEX is the premier North American tradeshow geared exclusively toward the sale and license of art and design.

## FIBERS STUDENT WINS INTERNATIONAL COMPETITION

"Gathering Blue," a fibers sculpture by **Peg Gignoux**, a graduate student in industrial design/ fibers, has been chosen for inclusion in the exhibition *The Next Wave*, a juried international student competition of works in fiber.

# students

The exhibition will be shown in conjunction with the 12th International Surface Design Conference in Kansas City, Mo., in June 2003.



**ERIC EMMANUEL THOMPSON**, a senior in art + design, has won the 2003 John Hope Franklin Student

Documentary Award. The award is given to projects that, in the tradition of documentary work, explore some aspect of human experience and expand understanding of people's lives.

## LANDSCAPE ARCHITECTURE CHARETTES

This fall, landscape architecture students participated in a charette in Jeffersontown, north of Asheville. In the spring, they plan to conduct a charette in Venezuela. Other projects LA students are working on include the Manteo project (see page 16), the Stocksdales open-space plan, the American Tobacco Trail in Chatham County and wetlands restoration in Plymouth.

## A joint MASTER'S META-UNIVERSITY

**CONSORTIUM PROGRAM** with European countries and the United States is an effort of collaboration and opportunity for graduate-level education and faculty exchange, according to Jay Tomlinson, assistant dean for research, extension and engagement. The College of Design is hosting three students enrolled in this new initiative this fall: **Clair Smith** from Scotland; **Graeme Nicholls** from The Netherlands; and **Jan Acke** from Belgium.

The students will focus on the design of urban environments, housing, planning, regional planning and site planning.



**Amanda Gadd**, a Raleigh native and graduate of Millbrook High School, was selected to receive this year's AIGA/Raleigh Student Design Scholarship. A panel of designers from various design disciplines and levels of experience were selected to review each student's work and essays. "All of the students' work was exceptional, but it was Amanda who stood out as most deserving. The college should be commended for the efforts of both student and faculty," stated the recognition letter Gadd received.

As winner of the scholarship, Gadd receives \$1,000 toward her education, a free AIGA student membership for one year and announcement of the scholarship on the AIGA/Raleigh web site, among other acknowledgements.

Gadd just completed working as a student member of the committee to revitalize *The Student Publication*.

# faculty & staff

**Don Barnes**, architecture emeritus, attended the reopening of Yates Mill with several alumni (see story on page 14).

**Tom Barrie**, architecture, received a Graham Foundation for Advanced Studies in the Fine Arts grant for a research project titled “The Late Works of Mimar Sinan: Symbolism and Cultural Significance.” Barrie also was honored with the 2003 ASCA Creative Achievement Award from the Association of Collegiate Schools of Architecture. The award was formally presented at the association’s annual meeting in Louisville March 14-17. Barrie is recognized for founding the Detroit Studio at Lawrence Technological University in Southfield, Mich., and creating a community design curriculum and area of concentration in collaborative urban design.

**Peter Batchelor**, architecture, developed a new course for the Duke Institute of Retirement Learning titled “From the Acropolis to the Digital Age: How Design Shapes our Everyday Lives.”

An 11-member delegation from Baltimore County, Maryland, reviewed projects created by graduate students in architecture at the College of Design on May 11. Led by **Peter Batchelor**, students were given the task of designing a heritage trail and museum of industrial technology for Dundalk, Md., approximately four miles from Baltimore’s Inner Harbor.

The purpose of the heritage trail is to celebrate Dundalk’s contributions to industrial technology. Among the community’s many achievements are the world’s fastest seaplane flight in 1925, the building of more than 55 Liberty ships during World War II, and the design and testing of the famous Jeep military vehicle.

The Heritage trail and museum is based on recommendations made to Dundalk by an urban design assistance team in November 2001.

**Bryan Bell**, architecture, served as editor of *Good Deeds, Good Design – Community Service Through Architecture* (Princeton Architectural Press), a book that explores the best new ideas and practices in low-income housing. In the September 2003 issue of *Dwell*, Bell was featured as a Nice Modernist.

**Georgia Bizios**, FAIA, architecture, principal of Bizios Architect, will exhibit a photographic documentation called, “Four Houses: Stories of Construction” in the Gallery of Brooks Hall from Sept. 7 through Sept. 27. Bizios has been teaching on a practicum appointment in recent years. Her design work is focused on residential architecture.

**Gail Borden**, architecture, received a prestigious Chinati Foundation Artist in Residency for next year and will spend two months next summer in Marfa, Texas, where he will exhibit and lecture. The foundation was founded by renowned minimalist sculptor Donald Judd and is awarded to eight people from an international audience. Professor Borden will be one of two Americans, and the third architect in the foundation’s history to receive this honor. More information can be found at [www.chinati.org](http://www.chinati.org).

Borden also was recognized this spring with a 2003 Alumni Outstanding Undergraduate Teaching Award.

**Roger Clark**, architecture, with Cannon Architects received an AIA North Carolina Merit Award for the St. Mary Magdelene Catholic School.

**Chandra Cox**, art + design, had works in “Memory & Oblivion,” a three-person invitational exhibit at The Hampton University Museum in Hampton, Va., in May. Cox was one of six invited artists to have paintings in “Passing,” at the Mint Museum of Art in Charlotte.

**Richard Duncan**, research, extension & engagement, was awarded the prestigious “Icon of the Industry” award for education by the Seniors Housing Council of the National Association of Homebuilders. The Icon Award recognizes outstanding contributions having a positive impact on the development of products, industry education or housing options for the mature consumer. Previous recipients include the National Investment Center for Senior Housing and AARP. The award was presented at the annual Seniors Housing Symposium in April 2003 in Palm Springs, Calif.



**Percy Hooper**, industrial design, had juried papers accepted this fall both at the National IDSA Educator’s Conference in New York City and at the ICSID Conference in Germany. Beginning this fall, Hooper is the director of graduate programs for the Department of Industrial Design.

**Haig Khachatourian**, IDSA, was elected president of the NC State Chapter of Phi Kappa Phi Honor Society for 2003-2004. He is cited in the new book *Becoming a Product Designer: A Guide to Careers in Design* by Bruce Hannah (published by John Wiley & Sons). Also, Khachatourian was invited to be a guest juror in the final judging for the 2003 Braun Prize in Kronberg, Germany.

Khachatourian and his wife Frances Gravely, just had their home published in *The New American House 4*, edited by James Grayson Trulove and IL Kim, Whitney Library of Design, 2003. The architect, college instructor Kenneth Hobgood, AIA, and the landscape architect, Michael van Valkenburg, ASLA, collaborated on the design project. Paul Warchol was the photographer.

**J. Patrick Rand**, architecture, led several presentations at the 2003 University Professors’ Masonry Workshop held March 16-18 at Arizona State University in Tempe.



**Dana Raymond**, art + design, is one of nine sculptors chosen through a national juried competition to exhibit sculptures at the Rocky Mount City Hall and Train Station for 11 months beginning July 11, 2003. Two of his sculptures, “Radial Horsepower” and “Linear Horsepower,” (above) adorn both sides of the main entrance to City Hall.

**Henry Sanoff**, architecture, received a distinguished service award from the Environmental Design Research Association (EDRA). Sanoff’s record of service with EDRA dates back to 1968 when he co-founded the association. In 1977, he received the Career Award the first year it was awarded.

**Achva Benzinberg Stein**, chair of Landscape Architecture, was elected as a fellow of the American Society of Landscape Architects (ASLA) in the category of Knowledge. Reflecting the respect her peers have for her accomplishments, her Chapter nominated Stein for the award. The Fellows Jury met on June 14 and elected Stein and 34 of her peers who will be invested at the 2003 ASLA Annual Meeting and Expo in New Orleans, La., on Saturday, November 1.



## FACULTY AWARDS

The College of Design recognized faculty and staff members for excellence during the 2002-2003 academic year at an awards luncheon held Wednesday, April 9. Congratulations to all!

Pictured from left to right: Catherine Lazorko, Patrick Rand, Bryan Laffitte, Matt Arion and Gail Borden (photo by Bill Bayley).



Awardees not pictured are Fernando Magallanes and Pride of the Wolfpack Award recipients listed below.

- Board of Governors Recipient: Bryan Laffitte
- Alumni Distinguished Graduate Professor: Patrick Rand
- Academy of Outstanding Teacher: Gail Borden
- Alumni Distinguished Undergraduate Professor: Fernando Magallanes
- College of Design EPA Award: Catherine Lazorko
- College of Design SPA Award: Matt Arion
- College of Design ‘Pride of the Wolfpack Award’: Pamela Christie-Tabron, Edward Driggers, Cheryl Eatmon, Jennifer Hall Lewis, Hazel Tudor, Bill Bayley, Chris Jordan, Joe McCoy, Nathaniel Vinton, Willie Hinton, David Murray, Jack Lancaster

## AWARDS FOR FACULTY RESEARCH

The Research, Outreach and Extension Committee of the college awarded Faculty Research and Professional Development awards to Gail Borden, Jeremy Ficca and Denise Gonzales Crisp.

**Gail Borden**, Assistant Professor of Architecture – “Affordable Single Family Housing: Sustaining Culture Through the Technologies of Making”

**Jeremy Ficca**, Assistant Professor of Architecture – “Variation by Design”

**Denise Gonzales Crisp**, Associate Professor and Chair of Graphic Design – “DecoRationalism: The Decorative and Its Meaning in Visual Communication”



## NEW DIRECTOR LEADS CENTER FOR UNIVERSAL DESIGN

Laurie Ringaert, previously director of the Universal Design Institute at the University of Manitoba, Canada, is the new director of the College of Design’s Center for Universal Design.

Ringaert has been involved with disability and access issues for more than 20 years. She is an occupational therapist and holds a Master of Science degree in community health sciences. Before coming to the center she was president of Universal Design International Consulting and director of the Universal Design Institute at the University of Manitoba, Canada, where she worked as a universal design administrator, researcher, consultant, educator and author. She was in this position for more than six years. She was an assistant professor at the Faculty of Architecture. She has recently been trained as a presenter by Canada Mortgage and Housing Corporation to deliver modules on home modifications.



# in memoriam



## Farewell to Leslie N. Boney, Jr., FAIA

We've lost a national treasure. A guardian of his fellow man, a champion of architecture and a dedicated community leader, Leslie N. Boney, Jr., FAIA, passed away on June 19, at his home in Wilmington, N.C.

Dean Marvin J. Malecha said "Leslie embodied one of the founding tenets of the College of Design, that the designer should assume a formative role as a creative leader and a responsible citizen. The College of Design community mourns the passing of one of architecture's greatest advocates and a true friend. Leslie remained intensely interested in the activities of the college and was a tireless supporter of our students and faculty. We shall all miss his warmth, graciousness and leadership."

Boney, former President of Boney Architects, was a 1940 graduate of the NC State University Architectural Engineering program. His deep involvement in the College of Design and the University included founding director of the NC Architectural Foundation (now the Design Guild) and service as president of that board, the establishment of the Boney Architects Endowed Architecture Scholarship, the donation of the Leslie N. Boney, Sr. collection to the NCSU D.H. Hill Library, president of the Alumni Association, chairman of the University Public Affairs committee, and member of the Chancellor nominating committee. Campus recognition of Boney includes the Watagua Medal (the highest non-academic honor bestowed by the University), the NC State Alumni Award, and the College of Design Wings on Wings Award.

An AIA Presidential Citation presented to Boney last July by Gordon Chong, FAIA, sums up how much Leslie Boney, Jr. meant to those who knew him and to those who benefited from his decades of service to others: "Leslie Boney, Jr., FAIA, whose every action is prompted not by profit or the pursuit of fame—which nonetheless pursues and honors him—but by a deep, abiding love and joy in his church, his community, his university, his firm, and his fellow architects, whose reputation he guards and whose achievement he eloquently celebrates. Outstanding citizen, gifted school planner, bright ornament of his profession, and always a consummate gentleman, his is a career made exemplary by an unflagging commitment to follow as his life's vocation service to his fellow man."

The College of Design extends its deepest sympathies to his wife Lillian and to the entire Boney family.

Leslie Boney, Jr. earned numerous accolades over his lifetime of service. Please read more about Boney's contributions summarized by his family and firm at the firm's web site: <http://www.boneyarchitects.com>.

## George McCollum Smart

Longtime Raleigh architect George McCollum Smart (B.Arch. 1959) died on Jan. 24 from pancreatic cancer.

For more than 40 years, Smart led his own design firm, specializing in churches, schools, military bases and post offices across North Carolina. In the U.S. Army during the Korean War, he designed multiple buildings in Asia and won an Army design competition. His buildings here include Ridgewood Baptist Church, Wiley Elementary School additions, Western Middle School in Alamance County, many facilities at Pope and Seymour Johnson Air Force Bases, and UNC-Chapel Hill's Center for the Performing Arts. During the 1990s, he was a senior resident fellow at Frank Lloyd Wright's Taliesin Institute.

Smart established a planned gift through his estate that will eventually create an endowment to support all five disciplines in the College of Design. Also, he donated office papers, designs and photographs from his many years of practice to the North Carolina Architectural Archive of the NC State University Libraries.

He was an avid sailor and past Commodore of the Carolina Sailing Club and the Tanzer 16 Sailing Association. With more than 100 sailing trophies, his honors include the Carolina Sailing Club's Robinson Cup and multiple gold medals in the NC State Games.

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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, 2002, through June 30, 2003. 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 magazine.*

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**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 reserved 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.

For more details, go to [www.design.ncsu.edu/events](http://www.design.ncsu.edu/events).

## 2003-2004 NC STATE UNIVERSITY COLLEGE OF DESIGN CALENDAR

**September 7 - 17**  
"Four Houses — Stories of Construction"  
Photographic Exhibition by Professor  
Georgia Bizios, FAIA

**September 27**  
Architectural Registration Exam  
prep course: Materials and Methods

**September 29**  
Architecture lecture featuring Stephen  
Kieran

**October 19 - November 1**  
Open House Exhibition

**October 9**  
Alumni and Friends Reception  
AIA South Atlantic Regional Conference,  
Savannah, Ga.

**October 24**  
2003 Design Guild event — members only

**October 27**  
Architecture lecture featuring Julie Snow

**October 30**  
Alumni and Friends Reception  
ASLA Convention, New Orleans

**October 29 - November 1**  
SECAC/Tri-State Sculptors Conference  
[www.furman.edu/secac](http://www.furman.edu/secac)

**November 2 - 22**  
Art + Design Alumni Exhibition

**November 15**  
Architectural Registration Exam prep  
course: Graphics

**November 17**  
Architecture lecture featuring Mack Scogin

**November 23 - December 13**  
Architecture Faculty Exhibition

**December 14 - 20**  
Graduation Exhibition

**January 18 - February 7**  
Admissions Exhibition

**February 2**  
Architecture lecture featuring Robert Campbell

**February 7 (tentative)**  
Downtown Design & Development Seminar

**February 15 - March 6**  
Michael Rock 2 x 4 Exhibition

**February 23**  
Architecture lecture featuring Mark McInturff

**March 9**  
Universal Design Seminar

**March 17 - April 3**  
Ghana Exhibition

**April 4 - 24**  
Architecture Landscape Exhibition

**April 5**  
Architecture lecture featuring Rick Joy

**April 25 - May 1**  
Graphic Design Senior Exhibition

**May (TBD)**  
Architectural Registration Exam prep course:  
Mechanical and Electrical

**May 2 - 15**  
Graduation Exhibition

**May 20 - 22**  
Early Childhood Outdoors  
Design Institute

