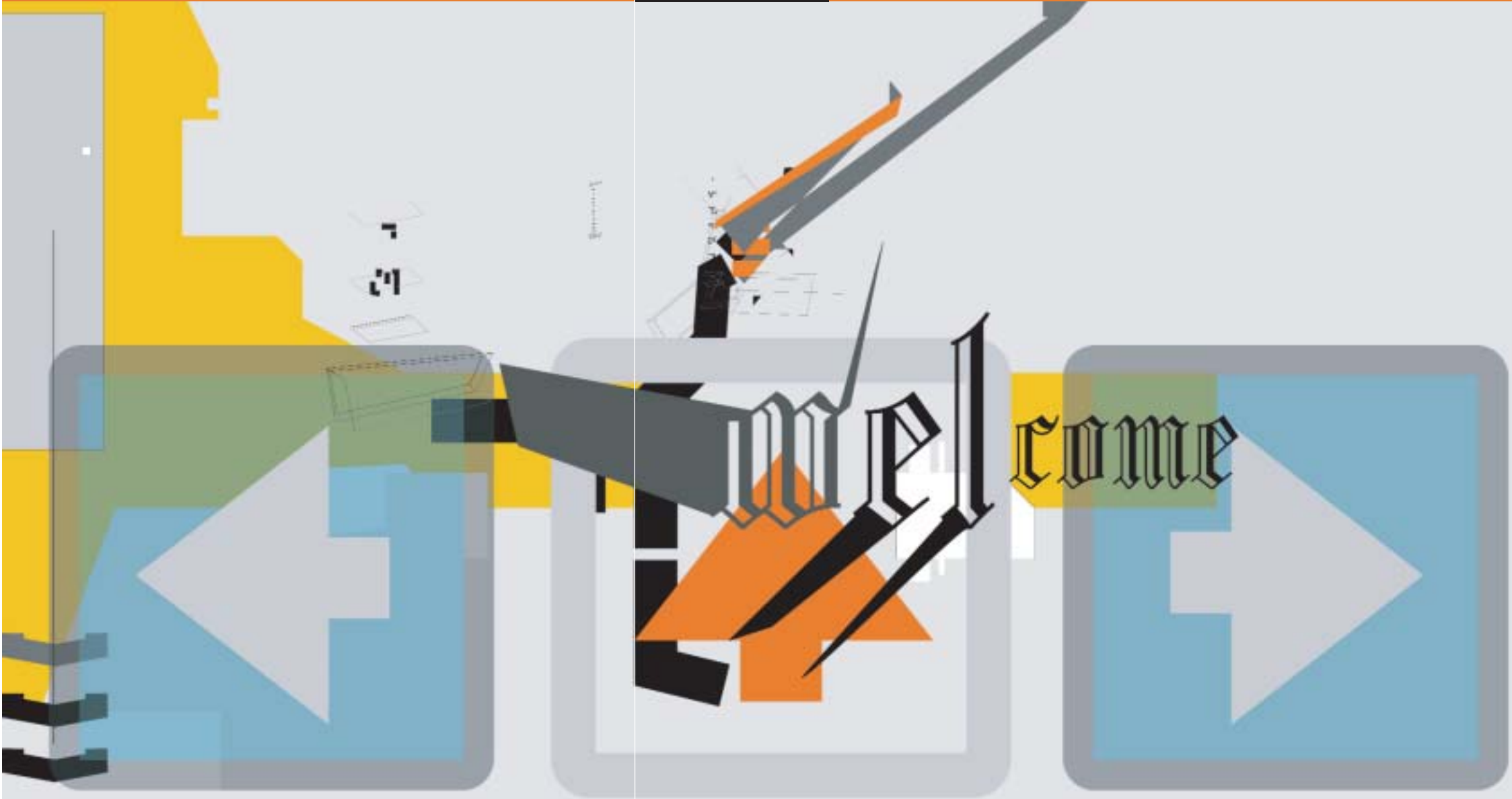


NC STATE UNIVERSITY



COLLEGE OF DESIGN news SPRING 2003

NC State University
COLLEGE OF DESIGN

news

Campus Box 7701
Raleigh, NC
27695-7701

CHANGE SERVICE REQUESTED

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

Angelo Abbate
PROFESSOR OF LANDSCAPE ARCHITECTURE

Carla Abramczyk
DIRECTOR OF DEVELOPMENT,
EXTERNAL RELATIONS

Matthew Arion
COMPUTING CONSULTANT,
INFORMATION TECHNOLOGY LABORATORY

Delsey Avery
ADMINISTRATIVE ASSISTANT, DEAN'S OFFICE

Kermit Bailey
ASSOCIATE PROFESSOR OF GRAPHIC DESIGN

Dr. Donald A. Barnes
PROFESSOR EMERITUS OF ARCHITECTURE

Thomas Barrie
PROFESSOR OF ARCHITECTURE,
DIRECTOR OF THE SCHOOL OF ARCHITECTURE

Peter Batchelor
PROFESSOR OF ARCHITECTURE

Bill Bayley
DIRECTOR, INFORMATION TECHNOLOGY
LABORATORY

Georgia Bizios
PROFESSOR OF ARCHITECTURE

Gail Peter Borden
ASSISTANT PROFESSOR OF ARCHITECTURE

Susan Brandeis
PROFESSOR OF ART + DESIGN

Tony Brock
ASSISTANT PROFESSOR OF GRAPHIC DESIGN

Robert P. Burns
PROFESSOR OF ARCHITECTURE
INTERIM DIRECTOR, SCHOOL OF ARCHITECTURE

Pamela Christie-Tabron
ADMINISTRATIVE SECRETARY,
GRADUATE STUDIES

Roger H. Clark
PROFESSOR OF ARCHITECTURE

Armand V. Cooke
PROFESSOR EMERITUS OF INDUSTRIAL DESIGN

Nilda Cosco
EDUCATIONAL SPECIALIST,
NATURAL LEARNING INITIATIVE

Chandra Cox
ASSOCIATE PROFESSOR OF ART + DESIGN;
CHAIR, ART + DESIGN DEPARTMENT

Lynn Crisp
LIBRARY ASSISTANT,
HARRYE B. LYONS DESIGN LIBRARY

Denise Gonzales Crisp
ASSOCIATE PROFESSOR OF GRAPHIC DESIGN;
CHAIR, GRAPHIC DESIGN DEPARTMENT

Meredith Davis
PROFESSOR OF GRAPHIC DESIGN

Karen E. DeWitt
HEAD, HARRYE B. LYONS DESIGN LIBRARY

Lope Max Díaz
ASSOCIATE PROFESSOR OF ART + DESIGN

Ed Driggers
OFFICE ASSISTANT,
SCHOOL OF ARCHITECTURE

Kim Duckett
LIBRARY FELLOW,
HARRYE B. LYONS DESIGN LIBRARY

Richard Duncan
UNIVERSAL DESIGN TRAINING SPECIALIST,
OFFICE OF RESEARCH AND ENGAGEMENT

Cheryl Eatmon
ADMINISTRATIVE SECRETARY,
INDUSTRIAL DESIGN AND GRAPHIC DESIGN

Cristianne McKenna Fellowes
LIBRARY ASSISTANT,
HARRYE B. LYONS DESIGN LIBRARY

Jeremy Ficca
ASSISTANT PROFESSOR OF ARCHITECTURE

Patrick FitzGerald
ASSOCIATE PROFESSOR OF ART + DESIGN

Vincent M. Foote
PROFESSOR OF INDUSTRIAL DESIGN

Sally Haile
COORDINATOR OF UNIVERSAL DESIGN
INFORMATION,
OFFICE OF RESEARCH AND ENGAGEMENT

Frank Harmon
ASSOCIATE PROFESSOR OF ARCHITECTURE

Dottie Haynes
ASSISTANT DEAN FOR ADMINISTRATION

Gloria Hinton
ADMINISTRATIVE SECRETARY,
ART + DESIGN AND LANDSCAPE ARCHITECTURE

Michael Holmes
RESEARCH ASSOCIATE,
OFFICE OF RESEARCH AND ENGAGEMENT

Percy Hooper
ASSOCIATE PROFESSOR OF INDUSTRIAL DESIGN

Bong-Il Jin
ASSISTANT PROFESSOR OF INDUSTRIAL DESIGN

Chris Jordan
DIRECTOR, MATERIALS LABORATORY

Charles Joyner
PROFESSOR OF ART + DESIGN

Dennis Kempel
LABORATORY AND FACILITIES MANAGER,
LEAZAR HALL

Haig Khachatoorian
PROFESSOR OF INDUSTRIAL DESIGN

Rachel Kuhn
VISUAL RESOURCES LIBRARIAN,
HARRYE B. LYONS DESIGN LIBRARY

Bryan Laffitte
ASSOCIATE PROFESSOR OF INDUSTRIAL DESIGN;
CHAIR, INDUSTRIAL DESIGN DEPARTMENT

Jack Lancaster
TECHNICIAN, MATERIALS LABORATORY

Catherine Lazorko
DIRECTOR OF COMMUNICATIONS,
EXTERNAL RELATIONS

Glenn E. Lewis
PROFESSOR OF INDUSTRIAL DESIGN

Jennifer Hall Lewis
ADMINISTRATIVE SECRETARY,
STUDENT SERVICES

Jean Marie Livaudais
DIRECTOR OF PROFESSIONAL RELATIONS,
EXTERNAL RELATIONS

Austin Lowrey
PROFESSOR EMERITUS OF GRAPHIC DESIGN

Fernando Magallanes
ASSOCIATE PROFESSOR
OF LANDSCAPE ARCHITECTURE

Marvin J. Malecha
DEAN

Joe McCoy
COORDINATOR OF NETWORK AND
HARDWARE SERVICES,
INFORMATION TECHNOLOGY LABORATORY

Clinton Miller
COMPUTING CONSULTANT,
INFORMATION TECHNOLOGY LABORATORY

Robin C. Moore
PROFESSOR OF LANDSCAPE ARCHITECTURE;
DIRECTOR, NATURAL LEARNING INITIATIVE

Marva Motley
ASSISTANT DEAN FOR STUDENT AFFAIRS

Mary E. Myers
ASSISTANT PROFESSOR
OF LANDSCAPE ARCHITECTURE

Katherine Oury
COMMUNITY DESIGN SPECIALIST,
OFFICE OF RESEARCH AND ENGAGEMENT

Dr. Michael Pause
PROFESSOR OF ART + DESIGN;
DIRECTOR, DESIGN FUNDAMENTALS PROGRAM

Dr. J. Wayne Place
PROFESSOR OF ARCHITECTURE

Vita Plume
ASSISTANT PROFESSOR OF ART + DESIGN

J. Patrick Rand
PROFESSOR OF ARCHITECTURE

Dr. Cymbre Raub
ASSOCIATE PROFESSOR OF ART + DESIGN

Dr. Shishir Raval
ASSOCIATE PROFESSOR
OF LANDSCAPE ARCHITECTURE

Dana Raymond
ASSOCIATE PROFESSOR OF ART + DESIGN

Wendy Redfield
ASSISTANT PROFESSOR OF ARCHITECTURE

Bob Reed
ADMINISTRATIVE SECRETARY, ARCHITECTURE

Arthur C. Rice
PROFESSOR OF LANDSCAPE ARCHITECTURE

Tonya Richardson
PROGRAM ASSISTANT,
OFFICE OF RESEARCH AND ENGAGEMENT

Dr. Fatih Rifki
ASSOCIATE PROFESSOR OF ARCHITECTURE;
ASSOCIATE DEAN FOR GRADUATE PROGRAMS

Michael Rodrigues
BUDGET MANAGER

Henry Sanoff
PROFESSOR OF ARCHITECTURE

Kristen Schaffer
ASSOCIATE PROFESSOR OF ARCHITECTURE

Martha Scotford
PROFESSOR OF GRAPHIC DESIGN

Achva Benzinberg Stein
PROFESSOR OF LANDSCAPE ARCHITECTURE;
CHAIR, LANDSCAPE ARCHITECTURE DEPARTMENT

David Stein
PLANNING SPECIALIST,
OFFICE OF RESEARCH AND ENGAGEMENT

Dr. Robert E. Stipe
PROFESSOR EMERITUS
OF LANDSCAPE ARCHITECTURE

Molly Story
DIRECTOR OF UNIVERSAL DESIGN RESEARCH,
OFFICE OF RESEARCH AND ENGAGEMENT

Wayne Taylor
PROFESSOR EMERITUS OF ART + DESIGN

Dr. John O. Tector
ASSOCIATE PROFESSOR OF ARCHITECTURE;
ASSOCIATE DEAN FOR ACADEMIC AFFAIRS

Dr. Paul Tesar
PROFESSOR OF ARCHITECTURE

James D. Tomlinson
ASSISTANT DEAN FOR RESEARCH

Susan Toplikar
ASSOCIATE PROFESSOR OF ART + DESIGN

Scott Townsend
ASSOCIATE PROFESSOR OF GRAPHIC DESIGN

Hazel Tudor
REGISTRAR

Katie Walston
ACCOUNTING TECHNICIAN

Dr. Nancy White
LANDSCAPE ECOLOGY SPECIALIST,
OFFICE OF RESEARCH AND ENGAGEMENT

Richard R. Wilkinson
PROFESSOR OF LANDSCAPE ARCHITECTURE

Leslie Young
UNIVERSAL DESIGN TRAINING SPECIALIST,
OFFICE OF RESEARCH AND ENGAGEMENT

Design Guild

The Design Guild is an association of alumni, friends, design professionals and industry leaders established in 1996 to promote design education at the NC State University College of Design through private contributions and gifts. The publication of the *news* is fully supported by Design Guild funds. See page 5 for a list of current contributors.

6,000 copies of this public document were printed at a cost of \$4,650 or 77 cents per piece.

Catherine Lazorko
editor

Craig McDuffie (BGD 1983)
designer

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

design@ncsu.edu
or address correspondence to:
NC State University
College of Design
Campus Box 7701
Raleigh, NC 27695-7701

919/515-8313

Marvin J. Malecha, FAIA
dean

Carla Abramczyk
director of development

Jean Marie Livaudais
director of professional relations

COVER

WELCOME invites you home to the College of Design for the 55th Anniversary this spring. The piece by Nader Hussein (BGD 2001) is an 11 x 17 poster created to direct visitors to a senior graphic design portfolio review. In October 2002, Hussein was featured on the cover of novum magazine, which featured much of his student work. As a student, Hussein won first prize in the AIGA BOOM! competition of the American Institute of Graphic Arts for his four-part multi-media project "Kepulauan" that was thereafter shown at the North Carolina Museum of Art. Hussein works at Rethink All Media in Dallas. See more of his work at www.folio01.com

CONTENTS

DEAN'S MESSAGE

- 2 A Center of Influence,
A Passion for Design

OUR COMMUNITY

- 5 Design Guild Membership
6 Design Guild honors Myrick Howard
7 Distinguished Alumnus Philip Freelon
7 Design in the Family
8 The Social Side of Design
8 Professional Relations Update
9 Looking Back
9 Franklin Bost Supports Industrial Design

FEATURES

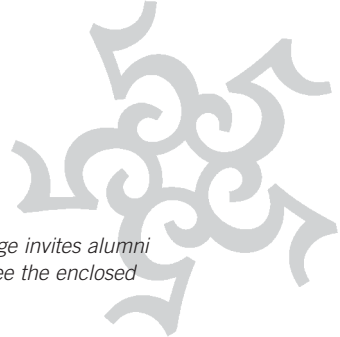
In observance of 55 years, the College invites alumni to a reunion March 21-23. Please see the enclosed Celebration Schedule of Events.

COLLEGE LIFE

- 20 Dean receives Topaz Medallion
21 Fish Market sells COD
21 Registration for LABASH
21 THEEGG has hatched
21 Architecture Lectures
21 The Art of Architecture
22 Commencement Address

NOTES

- 26 Alumni and Friends
28 Faculty
30 In Memoriam
32 Students
33 Calendar



For 30 years, the Community Development Group touched communities across North Carolina. A reunion will bring together the talented people involved in this far-reaching extension effort. See page 15.

On the occasion of the 55th Anniversary Reunion

A Center of Influence, A Passion for Design

by Marvin J. Malecha, FAIA, Dean



COLLEGE ENVIRONS BY CATHERINE LAZORKO

Design education in the United States has a rich history, bringing French and German traditions together with the instrumentalism of the American legacy. It has embraced the studio system of the Ecole des Beaux Arts, with its emphasis on the charrette and the esquisse. However, the projects and philosophy of the American design school have derived their greatest influence from the Bauhaus, with its insistence on modern solutions to contemporary problems. Our introductory fundamentals studio was organized on the essential elements of the Bauhaus curriculum and was developed to test an essential understanding of design. The willingness of the Bauhaus community to address the potential of industrial processes was certainly sympathetic to the American desire to use design for the betterment of society.

Lewis Mumford's admonition that preparation for responsible citizenship is a founding tenant of the School certainly underscores this aspiration. The American land grant tradition, deeply felt on the NC State University campus, tempers the inclination of design programs to become isolated and inward driven by the demand for participation in the agricultural and manufacturing culture of the state. Students came to the program expecting to be readied for design careers. This aspiration was amplified by individuals returning from military duty who were seeking the necessary credentials to return their lives

to normal. The foundation of the School of Design in 1948 was clearly affected by this complex legacy even as the Bauhaus curriculum was the prevailing model. Most notably influences such as the strong community orientation of a land grant institution such as NC State University and the free expressions of Black Mountain College can be read into founding curricular influences.

Dean Kamphoefner brought to the program individuals such as Lewis Mumford and Matthew Nowicki along with dignitaries such as Walter Gropius, Buckminster Fuller, and Mies van der Rohe. Matthew Nowicki's articulation of the curriculum in the 1950 *Bulletin* clearly balances the influences with a passion for innovation and exploration. It is a forceful case for design education. The study of design demanded by this program continues to influence the life of students and faculty. The result of this combination of individuals and circumstances had no less an effect than to establish the School of Design at its very founding as a leader among design schools. The school, among the leaders of the modern movement in design in America, became a center of influence.

LOOKING Forward

The College of Design community remains dedicated to leadership in design education. A rich legacy of values remains at the core of the evolution of the College of Design. A

passion for design fires students and faculty. It is the essence of the learning community, the driving force of faculty who pursue scholarship and practice, and the binding element between students and alumni. The identity of the college community has been and will be founded on the processes of critical thought that define design. This is not an investment in an aesthetic movement; rather, it is a commitment to intellectual agility. This spirit, in the words of Matthew Nowicki, will push the college "to point the way of the coming age." This spirit is the guiding force that provides the clarity of purpose necessary to a center of influence.

To achieve this aspiration the college community must address a rapidly changing context for the study and practice of design, have a greater expectation for the college to engage in the issues before society, and demonstrate a willingness to measure progress within a culture of excellence.

A Changing CONTEXT

The changing context of design education demands greater attention to the integration of work necessary to successfully navigate the expectations of client and user groups that have become a part of the design process. This is a time of greater diversity within a global culture. It is a time to employ an entrepreneurial spirit that can make connections, with intellectual agility, from a

disparate body of information. New technologies provoke the evolution of new skills to complement or replace traditional competencies. Also, the conduct of the design professions within such a transforming context requires the vigilance of an ethical standard that must evolve from educational experiences.

A NEW PARADIGM OF Engagement

The design program no longer has the option to remain disengaged from the needs of society or from the particular mission of the university. Engagement begins as a process of relationship building. It leads to entirely new forms of practice and education experiences. The College of Design must become more deeply acquainted with university needs, participating in issues as diverse as campus planning and the development of service course offerings for general education. Engagement implies a full involvement, through research and extension activities, with the needs of the people of North Carolina and teaching design as an act of good citizenship. Engagement requires improved means of communication with a broad constituency. This further implies that the college community will actively reach out with programs intended to serve the needs for life-long learning within the design professions. And, finally, the college must continue to expand on the international programs already under way.

A CULTURE OF Excellence

Student and faculty performance must be accountable to expectations commensurate with a major university culture as well as meet the expectations of alumni and professional groups. If the college is to lead it must be open to assessment. While the processes of assessment are regularly carried out through accreditation procedures and university program review practices, a culture of excellence evolves from within the spirit of a place. This is the culture that the college must seek to nurture.

AN AGGRESSIVE COURSE OF Action

The college community has implemented a major reconfiguration of the academic and administrative organization that expands curricular interests and increases the importance of design on campus. Over the past three years the administrative organization of the college has expanded research and extension efforts. An office of external relations has been organized to improve communication efforts, including the web site, email news, and the *news*. Further efforts are under way to strengthen liaison with professional organizations. A joint studio and campus committee has been established to improve campus design initiatives.





investment toward the enrichment of ideas within the community.

Research, community engagement and sponsored project activity is growing and encourages an entrepreneurial spirit among the faculty. These activities further encourage joint academic programs conducted among diverse creative disciplines. Projects within the research, extension and engagement area may vary in scale from a streetscape to a water quality study. The extension mission of the College is growing, encompassing Natural Learning and Universal Design commitments. Each of these objectives provides a structure for design education that is firmly rooted in a philosophy of design excellence with a conscience.

Within this diverse and aggressive environment of change, the commitment to a teaching approach that is student centered, balancing professional preparation and education, remains solid. The studio teaching model remains at the heart of the college instructional method. This model maximizes the relationship between student and teacher while also demanding of the student a demonstration of capability necessary for entry into the design professions.

THE College AS A Center of Influence

The aspiration to lead, to maintain a role as a center of influence within the context of

design education, can only evolve from the strengths of the college. These strengths can be articulated as the teaching of design as critical thought, an interdisciplinary approach to design, engagement with the community, the study of the design professions directed by a practicing faculty, and a diversity of people and ideas.

No matter how aggressive the college community becomes on any one of the initiatives identified as critical to maintaining a position of influence, it is the design process itself that is the fundamental aspect of college leadership. It is the passion for design as an interdisciplinary endeavor, thriving on a diversity of ideas related to the needs of society, that will propel the college to leadership even as it focuses its effort on the learning experience of the particular student. It is the passion for design that propels curiosity, learning and scholarship. It is the passion for design that fuels investigation into related disciplines, thereby broadening rather than narrowing the interest of the designer.

THE College of Design AS A Center of Influence BEGINS WITH a Passion for Design

As the college community assembles to celebrate the 55th anniversary with a reunion of friends and teachers, a commitment to the future accompanies our celebration and memories of past accomplishment.

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.

For information on how to join the Design Guild, please contact the Office of External Relations at 919/515-8313.

DEANS'S CIRCLE

Richard A. Curtis, *USA TODAY*

BENEFACTOR

Adams Products Co., Frank J. Werner*
Maurice C. Sardi

PARTNER

AV Metro, Frank D. Thompson
BMS Architects, Herbert P. McKim Sr.*
Boney Architects, Charles Boney Jr.*
Brick Association of the Carolinas, Pete Cieslak*
Brockwell Associates, Samuel W. Brockwell
Carolinas Concrete Masonry Association, Paul LaVene
ColeJenest & Stone, Michael Cole
David Allen Company, Robert Roberson*
Duda/Paine Architects, Turan Duda
The Freelon Group, Philip G. Freelon
Hanscomb Inc., Jim Lewis
Holcim Inc., Jim Barnes
Lee Nichols Clark Patterson, Donald R. Lee
Marvin J. and Cindy Malecha*
Eugene R. Montezinos
NC Masonry Contractors Association, Lynn Nash*
O'Brien Atkins Associates, John L. Atkins III*
Pearce Brinkley Cease + Lee, H. Clymer Cease Jr.
Small Kane Architects, G. Milton Small III
Patricia Tector
Michael A. Weeks
Williams/O'Brien Associates Inc., James W. O'Brien

CORPORATE ASSOCIATE

Carla M. Abramczyk
BCWH, Doug Westmoreland
Gantt Huberman Architects, Jeffrey A. Huberman
Isaacs & Horne Architects, Kathryn Lauria Horne / Mary Stuckey Isaacs
Mariani & Associates, Reginald H. Cude
Charles A. Musser Jr
Perkins & Will, Kevin B. Utsey
Revit Technology Corporation, Cathi Hayes Ham
Martha Scotford
Bill and Rita Sears
Site Solutions, Derek C. Williams
Fred M. Taylor
Constantine and Bessie Vrettos,
One on One Design*
K. H. Webb Architects, Kyle H. Webb

INDIVIDUAL

Bill Bayley
Douglas M. Bennett
L. Franklin Bost
Polly R. Hawkins
Harry Ellenzweig
Charles A. Flink
Dorothy M. Haynes
William B. Hood
Alexander M. Isley
Nathan C. Isley
Barrett L. Kays, Landis Inc.
Jean Marie Livaudais
John H. Martin
A. Craig McDuffie*
Linda J. Noble*
William L. O'Brien Jr.
Alwyn H. Phillips III
O. Earl Pope Jr.
K. C. Ramsay*
Renee C. Rice
Harriet H. Sayre
William M. Singer
Michael Tribble*
Barbara Wiedemann

Design Guild BOARD OF DIRECTORS
H. Clymer Cease Jr. AIA, Pearce Brinkley Cease + Lee, President
Charles Boney Jr. AIA, Boney Architects
Michael S. Cole ASLA, ColeJenest & Stone
Turan Duda AIA, Duda/Paine Architects, LLP
Philip G. Freelon AIA, The Freelon Group Inc.
Frank D. Thompson, AV Metro
Frank J. Werner, Adams Products Co.

*Denotes Design Guild members who also support scholarships.



"Preservation is not just about one building here and one building there; it is really about the fabric of our lives. It really is disturbing to me that we are building a future that in many cases will be very hard to use – the sprawl. We are building cities that are completely dependent on the car, and that means you can't do anything without getting in a car, shutting the door on the rest of the world and driving. That separates communities. That's the opposite of community." – Myrick Howard

Myrick Howard to receive Design Guild Award

Life comes full circle. Myrick Howard remembers well a day back in the late '80s when he spoke with former Dean Henry Kamphoefner during a walking tour of his house. The subject of making the modernist structure a preservation easement was raised. And promptly dropped.

"Kamphoefner didn't like to think of his house as historic," said Howard, president of Preservation North Carolina. "Yet without this protection (the nephew of the late Kamphoefner later secured the easement) – it would be gone by now."

The Kamphoefner House, built in 1950, has been added to the National Register of Historic Places. It is but one example of Howard's influence across the state through his role since 1978 as president of Preservation North Carolina, the state's only statewide private nonprofit preservation organization.

For his commitment to the built community, the Design Guild has selected Howard to receive the 2003 Design Guild Award. The award, which will be presented on March 22, recognizes his contributions toward raising awareness of the importance of design – and the practice of design as a sign of good citizenship. A Durham native, Howard attended Brown University and the University of North

Carolina at Chapel Hill, where he received his Master's degree in city planning and a law degree.

Howard said that modernist architecture is increasingly targeted for historic status. Buildings at age 50 tend to be most threatened because they're often too old to be in fashion and too new to be considered by the public as truly historic. Yet the modernism movement made a big impression in Raleigh, mostly due to Kamphoefner's ability to attract some of the great names in modern architecture to the School of Design. Other Raleigh modernist structures, designed by faculty of the school, include the Matsumoto House (George Matsumoto), Paschal House (James Fitzgibbon), Fadum House (Fitzgibbon), Ritcher House (Matsumoto), Small House (G. Milton Small), and G. Milton Small & Associates office building.

The Design Guild Award also honors Preservation North Carolina, one of the nation's largest and most prestigious statewide preservation organizations. Its endangered properties program, the first of its kind in the nation, is regarded as one of the best. Since 1977 the investment of more than \$100 million in private funds by the program has protected more than 450 historic properties in 60 counties.



The Kamphoefner House at 3060 Granville Drive in Raleigh is one of several examples of modernist architecture now protected with national historic status. Kamphoefner, the first dean of the school, designed the building with George Matsumoto, a faculty member. Professor Robert Burns will lead a modernist architecture bus tour of Raleigh as a special offering of the 55th Anniversary Celebration. Among the stops will be the Kamphoefner House, the restoration of which has been directed by Professor Burns.

JOIN US

Please find your invitation to the March 22nd Design Guild Award Dinner included in the 55th Anniversary Celebration and Alumni Reunion events schedule, which is enclosed in this news issue. Tickets are \$95 per person. If you are interested in sponsoring a table or tickets for students, please call the College of Design External Relations Office at 919/515-8313 or email carla_abramczyk@ncsu.edu.

PHILIP FREELON: OUR DISTINGUISHED ALUMNUS

The College of Design selected Philip Freelon of Durham as a Distinguished Alumnus. Freelon is the founding principal and president of The Freelon Group, an architecture firm responsible for numerous buildings of note, including several on the NC State University campus. In 2001, The Freelon Group was awarded the North Carolina Chapter of the American Institute of Architect's Firm Award, the highest honor presented to an architectural practice by the state chapter.

"Phil is a practitioner of exceptional merit," said Dean Marvin J. Malecha. "His model of practice as a collaborative endeavor has resulted in a number of distinguished projects recognized with design awards."

The Freelon Group designs structures that recognize both function and human spirit. And it manages this accomplishment even with public sector work for which there are often limited budgets and utilitarian concerns. Freelon transformed a simple parking deck commission at the Raleigh-Durham Airport into an aesthetic experience for travelers. The Lord Corporation World Headquarters building in Cary, N.C., on the other extreme, is an \$8 million showcase. Both won AIA design awards.

The notion of architecture as art is deeply ingrained in Freelon, who grew up in Philadelphia in a family that valued the arts. He was highly influenced by his grandfather, the late Allan Freelon Sr., a noted painter and educator from the Harlem Renaissance period who taught at Temple University and led the administration of art education programs in Philadelphia public schools.

Freelon came to NC State University as a transfer student from Hampton University in Virginia, entering the College of Design as a third year architecture student. After his first semester, he was enrolled in graduate level studios, and he was later recognized with the AIA Book Award. Freelon graduated with honors and went on to MIT where he earned his Master of Architecture degree in 1977. Freelon worked in Boston and Houston, returning to the Triangle area in 1982 to accept a position with O'Brien/Atkins Associates. He formed The Freelon Group in 1990. Today the 52-person firm works nationally and has offices in the Research Triangle Park and Charlotte, N.C.

Freelon's professional accomplishments have been matched by his commitment to public service. For more than eight years, The Freelon Group has mentored high school students from Durham and Wake counties. Freelon has served as a director of the Greater Durham Chamber of Commerce, and as a member of the Durham Historic Properties, NC Capital Preservation Commission, and the I-40 Land Use Advisory Commission.

In addition to teaching, Freelon has donated many hours to NC State University through service as a member of the Design Guild Board, including a term as board president. He is a member of the Board of Visitors, the African American Community Advisory Committee and the Chancellor's Circle. He will deliver the keynote address at the College of Design commencement ceremony on May 17.



CATHERINE LAZORIKO



Here at the College of Design, we've noticed that design is often the tie that binds families together. Parents and children, siblings and cousins together – or generations apart – experience education at the College of Design.

The Boney family in Wilmington has one of the most remarkable records of related Design alumni. Leslie Boney Sr. graduated from NC State College in 1903

DOES DESIGN RUN IN YOUR FAMILY?

and started his own firm in 1913. Following in his footsteps, two of his sons, Leslie Jr. (1940) and William Sr. (1947) earned Architectural Engineering degrees, while a third son, Charles Sr., became a member of the

first graduating class of the School of Design in 1950 with a Bachelor of Architecture. Keeping it all in the family, William's son Paul (BEDA 1977) and Charles's sons Charles Jr. (BEDA 1978) and Christopher (BEDA 1994) also graduated from the College and joined the family firm (which has expanded considerably, now counting 48 people, including 13 registered architects, in three offices).

Is it nature or nurture? Charles Boney Jr. says design is simply "a way of life" in his family. Do design genes run in your family? Let us know. We welcome family groups to participate in the College's 55th Anniversary Celebration (see page 14), and we want to hear about your family design ties for a future article in the news. Write to us at: design@ncsu.edu, or call 919/515-8320.

The Social Side of Design

The design community welcomed the new director of the School of Architecture, **Thomas Barrie** (pictured here with wife Lisa), with a reception in August. See a profile article about him on page 13. The gathering was hosted by Milton Small (B. Arch. 1966) and Kerry Kane (M. Arch. 1975) of Small Kane Architects. Alumni rejoined in October to meet the new chair of graphic design, **Denise Gonzales Crisp**, who is featured on page 12. The graphic design reception was hosted by Stephanie Garrison (BED-GD 1995) and Bryant Cole (BED-GD, BED-ID 1995) of Fuel Design Inc.



After the tour of the newly designed spa at the Grove Park Inn and the American Institute of Architects North Carolina awards banquet – the largest draw at the **Summer Design Conference** was the alumni reception hosted by the College of Design. Most of the award winners (see page 26) were here. Held in Asheville, N.C., last August, the conference attracted longtime college supporters like Herb McKim (B. Arch. 1950), who was presented with a Design cap and jacket for his generosity in establishing the The Catherine S. and Herbert P. McKim Diversity Scholarship Endowment for Architecture. For the reception, McKim changed into more formal attire.



Pictured from left to right are Cindy Malecha, McKim, Lloyd Walter Jr. (B. Arch. 1960), Gwen Walter and Catherine McKim.

In November, scholarship donors met the students who are receiving the benefit of their generosity and care for education. The gathering began in the Brooks Hall Rotunda with a **Reception for Scholarship Donors** and concluded with students leading tours of their studios. Pictured here, from left to right, are Michael W. Zattner of Cline Design Associates PA, representing the ASLA, with landscape architecture students Lauralyn Pryor, Alisa Wilson and Amy Ryan.



You Shine, Rita! We wish all the best for Rita Sears, administrative secretary for the College of Design's Office of External Relations. Since she retired last October we have missed her radiance and grace.

Professional Relations Update

The college's new professional relations office is here to serve you with continuing education, networking, and volunteer opportunities.

Many thanks to those who responded to the professional relations survey inserted in the last *news* and on the college web site. Overall, you showed a high interest in lectures, especially geared toward design and technical issues, a listing of alumni experts, alumni receptions, and job postings. Those in the Triangle additionally expressed interest in a recruitment reception, jury and mentoring opportunities, and college seminars while not surprisingly, those of you farther afield more highly ranked alumni receptions, reunions, and meeting with prospective students. Fresh out of school alumni want volunteer and networking opportunities, and those of you who have been out the longest rate continuing education as most important.

If you haven't yet responded to the survey, it's not too late to give us your opinion on the college web site www.design.ncsu.edu. Go to alumni and friends, then to professional relations, then to the survey. Or simply send an email with your suggestions to Jean Marie Livaudais at jean_livaudais@ncsu.edu.

Responding to your interests, several projects are in the works. The college is offering seminars on outdoor childcare design, golf course design, and entrepreneurship this spring. ARE study workshops and a full-fledged, multi-disciplinary conference are also being planned. The 55th Anniversary will give all alums the chance to reconnect while interview days will be preceded with a student/employer reception to aid in recruitment. Please check the professional relations web site in order to sign up for volunteer, networking and job post opportunities.



LOOKING BACK

This review from decades past took place in Kamphoefner Courtyard, which will be the gathering location for alumni arriving on Friday evening for the 55th Anniversary Celebration. If you have information to share about this Looking Back photograph, please write 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 design@ncsu.edu.



OPPORTUNITIES FOR GIVING

An alumnus from the class of 1968 who went on to achieve success in the medical equipment and design profession has generously supported a new fellowship for industrial design graduate students.

Franklin Bost and his wife, Janet, have pledged to endow a partial fellowship for the department of industrial design. The L. Franklin Bost Industrial Design Fellowship will provide opportunities for aspiring industrial design graduate students. The fellowship is a testament to Bost's dedication to the profession of product design and to the education of industrial design students.

Bost serves the College of Design as a member of the campaign leadership committee and as a member of the NC State University Graduate School Advisory Board. He is president of POREX Surgical Products Group in Atlanta, an operating subsidiary of POREX Corporation, which specializes in cutting edge sterile surgical products – including bio-material implants and synthetic bone graft particulates for hospitals, clinics and private practices.

Private support significantly bolsters the College of Design's capacity to attract the best and brightest students, to retain a faculty of the highest caliber, to enhance programs, and equip our studios and labs. Gifts from alumni and friends are essential to assure that we have the means to meet urgent needs, capitalize on promising opportunities, and continue to thrive. To find out more about opportunities for giving, contact Carla Abramczyk, development director for the College of Design, at 919/515-8313 or carla_abramczyk@ncsu.edu.



Robert Paschal Burns, known to most as Bob, is a professor of architecture and a 1957 graduate of the School of Design. For more than 37 years he was a full-time faculty member, which included three terms as head and/or director of the architecture department. He has recently entered into a three-year period of phased retirement, an appointment which involves half-time duties in teaching, research and service. He serves as chair of a student-faculty committee to revive the college's long-dormant student publication, and he plans to complete and publish a book on the Kamphoefner era, a history of the school's first 25 years. His courses include Architectural Conservation and Frank Lloyd Wright: Design Principles. He is the designer of a recently completed addition and renovations to the Henry Kamphoefner House.

A Life in Design

For 55 years, the College of Design has helped form students into creative leaders and responsible citizens

As we approach the 55th anniversary of the founding of the School, now College, of Design, it is natural to cast our thoughts both forward and backward to measure the institution's progress and to consider its future potential. The early days were heady indeed, the atmosphere electric, as the new faculty and student body brought together by Dean Henry Kamphoefner in 1948 set out to create the most innovative and dynamic school of design since the formation of the Bauhaus at the end of the first world war. Many knowing observers believe they succeeded. The brilliance of the designs flowing from the desks of faculty and students; a youthful, accomplished faculty that included such compelling figures as Nowicki, Matsumoto, Stuart, Fitzgibbon and Catalano; a "dream team" of visiting faculty and lecturers – Fuller, Mumford, Nervi, Wright, Mies, Gropius, Eames, and Halprin, to name a few; the capturing of many prestigious prizes

and competitions; and publication of a unique, widely read student journal propelled the school into the first rank of centers of design education. For more than two decades the vibrant reputation of the new school in Raleigh spread across the country and around the world.

As the school matured, graduate study and new curricula augmented these early assets. At the urging of Bucky Fuller, product design was established as an autonomous program in 1958, joining the original departments of architecture and landscape architecture, and it soon spawned an independent visual design program. At the dawn of the 1970's, each of these four departments were reorganized into bachelor's and master's degree curricula, and began to attract an increasingly diverse cadre of students: women, minorities, foreign-born, and older individuals were drawn to the academically rich environment

of the school. Environmental, urban, and social crises became focal issues for graduate study in design. The visual arts, an integral feature of the school's curricula from the first, were given additional emphasis and eventually became a degree-granting program in 1991.

More recently, major shifts in society and in the design professions have created critical new challenges for the school. The electronic revolution has dramatically changed how we teach and how students learn, which has transformed the studio environment. New space and technological resources have provided the infrastructure for interdisciplinary project and research endeavors. Administrative restructuring of the school into college status and the initiation of the Ph.D. program, both accomplished since the 50th anniversary, are indications of the continuing growth and health of the institution. Research and sponsored service efforts are expanding rapidly with contracts budgeted in the millions of dollars. The quality of students applying to the college's programs is unequalled within the university. Faculty members continue to win important national recognitions for their creative and academic achievements.

Where do we go from here, and what new accomplishments will we look back on in another decade? The college's recently

adopted compact plan offers glimpses into an ambitious agenda for the future.

Critical to its success is the need to address the existing space shortage. The student population of all degree programs has now reached 760, up by more than 200 since the college last acquired additional space. Dean Malecha has commissioned a far-reaching physical master plan that would yield renovated space in Leazar Hall and a substantial new building linked to the Brooks Hall complex. Even more remarkably, he has secured university acceptance of the plan though funding is currently available only for the Leazar Hall renovations.

The revival of the *Student Publication*, dormant for more than two decades, is imminent. The first new issue, a retrospective of the 29 volume series, will be published in 2003, and all-new volumes will be produced annually thereafter. For many older alumni, this revival is eagerly anticipated as it reconnects the college's future with its illustrious past.

In recognition of the growing internationalization of design practice, expansion of opportunities for foreign study is a certainty. Student exchange and summer study abroad programs are already in place, and the demand increases each year. The possibility of establishing a permanent

NC State University institute in Prague is already being seriously explored with several Czech major design institutions. Additionally, the college is considering attractive proposals for off-campus design centers in several North Carolina cities.

A number of other initiatives likely to be felt in the near future include the development of continuing education programs for design practitioners, new graduate programs in architecture and art and design, enhancement of the public lectures and exhibitions programs, improved communications and services to alumni and the professional constituencies, and greater involvement in the life of the larger community.

Ultimately, the approaching anniversary can serve as a point from which the college, no longer young but still young in spirit, can reaffirm its commitment to the principles on which it was founded: that while the context and the methods of inquiry are of a new century, the College of Design remains committed to the broad development of the individual student who seeks fulfillment in a life in design and who will assume a formative role as a creative leader and responsible citizen.

In recognition of his many years of service to the College of Design, Professor Robert Burns will be presented an extraordinary Design Guild Award during its gala dinner on March 22.

The College of Design celebrates 55 years

1948 – School of Design opens with departments of architecture and landscape design. Henry Kamphoefner serves as dean until 1973.

1950 – First graduating class.

1958 – Product Design (now Industrial Design)

1979 – Visual Design (now Graphic Design)

1999 – Ph.D. Program

2000 – School becomes College of Design. Art and Design given departmental designation. Architecture given school designation.

2001 – Design Research Extension and Engagement

2003 – College of Design celebrates 55th anniversary March 21-23.

Baroque. Complicated. Puzzling. Biting. Playful and serious. Engineered. Describing the work of **Denise Gonzales Crisp**, the new chair of the Graphic Design Department, frees the clues to her personality. Her work demands playful interaction, whether you're turning a printed piece upside down or viewing it as through a kaleidoscope. All the while, her question seems to be, "What do you SEE?"

"I didn't walk in with an agenda," says Gonzales Crisp, a former senior designer at the Art Center College of Design in Pasadena, Calif. "I walked in with a set of values. I'm finding where my interests fit with the faculty and students here. What my

of her innovation are a poster that also serves as wallpaper so that traveling counselors can paper their booth with it. Another poster performed double duty by trimming out to 32 different promotional postcards with information imprinted on the reverse mailing side. One of her college catalogs is stitched in the center to create a circular structure with no "back of the book." In 1998, she commissioned the typeface Cholla for exclusive use by the college. Émigré now distributes the type family, in use world wide.

As a teacher, Gonzales Crisp acts as a mentor and aims to ignite passion for process. For the department, she hopes to encourage additional collaboration among disciplines and to connect more with the design community. A spring lecture program titled "Practitioner's Pulpits" is planned, as well as a Virtual Visiting Faculty Program, to bring designers like Max Bruinsma in Amsterdam, former editor of the English design magazine "Eye," and

David Karam in San Francisco, co-founder of the innovative studio Post Tool to the college. Research and experimentation will be cultivated, as well as international connections.

"All that is being done already is very good, and the groundwork is here," she said. "The coming year I will raise many questions. The responses will help us determine where the field is moving, will influence how we adjust curriculum, and establish the areas in which we will lead. Bottom line is I will be asking more of alumni, of faculty, of students, and of myself."

NEW CHAIR TAKES HELM OF GRAPHIC DESIGN



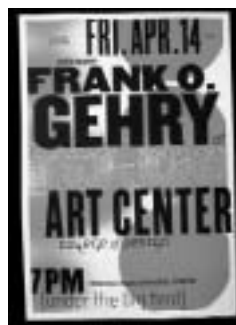
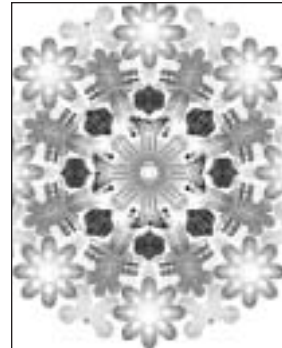
sensibilities add. How we can create synergy."

Gonzales Crisp observes that College of Design students are intelligent, dedicated, and the younger ones, freshmen and sophomores, arriving with a higher level of computer sophistication. "It's interesting to teach students who at 18 or 19 have already decided that a career in graphic design is what they want." She readily offers that her own path to design was more roundabout. An illustrator and painter who found herself working at a print shop ("I lied my way into a job as a bookkeeper"), Gonzales Crisp discovered the production end. And loved it. She returned to design school to focus on typography. By the time she focused on graphic design study, she already was employed as an art director and producing educational and advertising materials.

She holds a Master of Fine Arts in graphic design from the California Institute of the Arts in Valencia, Calif., and a Bachelor of Fine Arts from the Art Center College of Design in Pasadena, Calif. In 2000, she was invited to be one of five core graduate faculty in the newly formed Media Design Program at Art Center College of Design. She participated in revising California Institute of the Arts' graphic design curriculum while an adjunct faculty member there.

Gonzales Crisp directed and designed collateral and recruitment materials for Art Center College of Design from 1997 to 2001. For two years running (2000 and 2001) she received a Grand Gold Medal from the Council for Advancement and Support of Education (CASE) for best overall publications. Some examples

The work of Denise Gonzales Crisp was exhibited in Paris as part of the "Graphic Artists Around the World" show during November 2002. Examples of her pieces include a kaleidoscope image for Germany's *FORM* magazine (top), Art Center posters (middle), and postcards from Art Center's "carrot campaign." She also designed the 55th Anniversary schedule and Design Guild invitation enclosed in this magazine.



NEW DIRECTOR LEADS SCHOOL OF ARCHITECTURE



Thomas Barrie, the new director of the School of Architecture, brings a commitment to scholarship, research, teaching and practice. And that puts him right at home at the College of Design.

"This is a place that has always built things, and I like that," Barrie said. "Also, its commitment to community outreach and practice are consistent with my own background."

Before joining NC State University in July 2002, Barrie was a professor at Lawrence Technological University in Michigan and coordinator of The Detroit Studio. He holds a master of philosophy degree in architectural history-theory from the University of Manchester in England, a master's degree in architecture from Virginia Polytechnic Institute and State University, and a bachelor's degree in English from the University of North Carolina at Greensboro.

His research focus is on architecture as a cultural artifact with a focus on the symbolism and ritual use of religious architecture. He is the author of *Spiritual Path, Sacred Place: Myth, Ritual and Meaning in Architecture* published by Shambhala Publications (1996) which was a finalist in the 1997 Small Press Book Awards. His second book is titled *Between Heaven and Earth: the Mediating Role of Sacred Architecture*, and is currently under publisher review. Its research was supported in part through a grant from the Graham Foundation in 2001. He presented his research at the Graham Foundation in fall 2001.

The focus of Barrie's architectural commissions has typically been thematic: one project addressed the implications of "the wall," another structure and

ordering systems, another volumetric relationships and light. A Studio for Two Artists in Massachusetts, the winner of an AIA Detroit Honor Award 2000, emphasized elemental relationships and confronted the broader context of its rural-suburban setting; an Amtrak Passenger Shelter in Michigan, the winner of a design competition, explored components, assembly and tectonics. His experience also includes multidisciplinary-alternative architectural practice. He was co-director of Oasis Studio, an architecture-arts collaborative active in Boston known for its site-specific installations.

In 1997, Barrie was awarded the ACSA/AIAS New Faculty Teaching Award. Says Barrie, "I am a committed teacher and I plan on teaching every semester." While at Lawrence Tech, he founded The Detroit Studio to provide students with enriched education experiences through community-based projects. The Collaborative Design Studio was another of his initiatives for graduate students to engage in urban

design and community planning for cities in southeastern Michigan. While serving on the ACSA Board of Directors from 1998 to 2001, he chaired the Architects in Society Committee and initiated the publication of the *ACSA Source Book of Community Design Programs at Schools of Architecture in North America*.



The Architect's Studio in Royal Oak, Mich., was designed as a personal studio for Thomas Barrie, who received a 2002 Honor Award from AIA-Detroit for its design. Barrie has maintained private practice in Boston and Michigan. *Spiritual Path, Sacred Place* by Barrie offers an in-depth survey of religious buildings and sacred sites around the world—from Japanese Zen gardens to the Stonehenge-like structures of England, from ancient Egyptian temples to contemporary religious structures.

PH.D. IN DESIGN CELEBRATES FIRST GRADUATE

Since forming in 1999, the Ph.D. in Design Program heard its first dissertation defense in January 2003. Jianxi Hu (affectionately known as Hu, pronounced Hugh) researched strategies to utilize natural lighting in office environments.

Dr. Fatih Rifki, associate dean for graduate studies at the College of Design, says the Ph.D. is unique for its interdisciplinary approach, design-research foundation, independent positioning within a design college; and collaborations, which include relationships with other colleges at NC State University such as Natural Resources, Engineering and Humanities; and the UNC City and Regional Planning Department. The program also is open to new concentrations in addition to existing focuses on community and environmental design, and information design.

Ph.D. in Design Program

Year Established: 1999. First Ph.D. granted in spring 2003.

Concentrations: Community and Environmental Design, and Information Design

Enrollment: 6 yearly

Design and Assessment of Advanced Daylighting Systems Integrated with Typical Interior Layouts in Multistory Office Buildings

By Jianxin Hu, Candidate for the Ph.D.



Jianxi Hu works outside a test cell, where he conducted daylighting experiments for his research toward a Ph.D. in Design. Hu holds B.Arch. and M.Arch. degrees from Tianjin University, China. Following graduation this spring, he will practice at Odell Associates in Charlotte.

Although electric lighting has now assumed the role of being the primary means of illumination for many buildings, people generally express a strong preference for natural light in their work environment. There also has been an interest in daylighting as a means of reducing nonrenewable energy use. In the present study, two sidelighting solutions – a light shelf system and an optical louver system (FISCH) are assessed and compared in terms of lighting quantity and quality in multi-story office buildings. The systems are integrated with various interior layouts typical of modern office environments, and developed in the context of an optimized structural system to achieve high ceilings. Experiments are conducted in six phases addressing the following issues: 1. Light Shelf Top Surfaces; 2. Partition Materials; 3. Placement of Partitions parallel to window wall; 4. Placement of Partitions perpendicular to window wall; 5. Ceiling Height; 6. Comparisons of the Light Shelf & the FISCH system. The data for clear sky and overcast sky conditions are collected, and analyzed. Lighting quantity is evaluated by using Coefficient of Utilization (CU) as an indicator, and lighting quality is evaluated by examining the luminance ratios on major interior surfaces and by studying the size and duration of direct sunbeams admitted through the daylight glazing and view glazing. The study results indicate that:

- Specular and semi-specular reflectors on the top of light shelves give better light quantity deep in the building than do glossy white or flat white surfaces;
- Compared to specular reflectors, semi-specular reflectors tend to give better luminance distributions and tend to cover some geometric defects in the reflector surface, which are readily apparent in the light pattern that specular reflectors produce on the ceiling;
- Compared to opaque partitions, translucent partitions give superior illuminance levels deep inside the building and they also produce superior light quality in the form of less extreme luminance ratios in the space;
- In the partitions, it is highly desirable to use fairly high transmittance glazing and to use clear glazing (rather than translucent glazing) above the level required for visual privacy (e.g., from the top of the door up to the ceiling).
- In the partitions, it is desirable to minimize the number and width of mullion elements, to allow as much light as possible through the partition.

RESEARCH SYMPOSIUM OFFERED THIS SPRING

The College of Design will offer its second annual Design Research Symposium from 1 to 5 p.m. Sunday, March 23, during the 55th Anniversary Celebration. Reunion attendees are invited to hear faculty and graduate student presentations from all disciplines, including ongoing extension efforts of the Office of Research, Extension and Engagement.

The college's research unit comprises the Design Research and Extension Program (2001), Center for Universal Design (1989) and Natural Learning Initiative (2000). These unique teams are called upon for expertise in land use planning, watershed planning, environmental design, design of public spaces, universal design, children's outdoor play environments and computer modeling technology, as well as the tremendous resource at its disposal: the energetic network of design faculty and students.

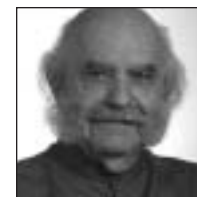


Research, Extension and Engagement Office

Year Established: 2001

Faculty and Staff: (L-R top) Robin Moore, Kat Oury, David Stein, Jay Tomlinson (associate dean for research); (L-R bottom) Richard Duncan, Sally Haille, Nilda Cosco, Dr. Nancy White and Michael Holmes. Not pictured are Leslie Young and Molly Story.

Grants and Contracts: \$5 million



Architecture Professor Henry Sanoff came to the College of Design in 1966 from the University of California, Berkeley. A

member of the Academy of Outstanding Teachers, Sanoff is honored with numerous distinctions, including Alumni Distinguished Graduate Professor and the Holladay Medal for Excellence. He teaches courses related to community participation, social architecture, design research, design methodology, and design programming. In 1969 he created the Community Development Group at the School of Design and engaged students in the statewide effort. Sanoff has authored a new book on the CDG titled Three Decades of Design and Community.

For the past three decades, the Community Development Group has implemented a new paradigm for professional practice. A model of design assistance was developed that not only satisfies community needs, but enables architecture and landscape architecture students to directly confront community problems, such as housing and community facilities for the poor, aging, and single parents, early childhood and educational facilities, adaptive use of vacant buildings, and small town revitalization. Most often, communities requesting design assistance cannot afford, or do not have access to professionals for assistance. This sometimes makes them powerless in responding to issues that do not represent their best interests.

Clients consist of non-profit community groups, planning departments, and other local and state agencies. They are selected on the basis of their willingness to open the design process to all citizen and user groups. At the

Community Development Group, work with students emphasizes both design skills and skills for ensuring community participation in the design process. This "grass roots" approach to design suggests a paradigm shift from the traditional role of the designer to a more facilitative approach. This in no way abrogates the traditional responsibilities of the designer, rather it requires a more collaborative approach to design-decision making process, and requires the knowledge of a variety of participatory strategies.

Students are required to document each project in a book used primarily for fund raising by the client group. This documentation also provides a fund of knowledge that serves as a valuable resource for future projects. Students generally work in two or three member teams on a variety of projects receiving academic credit for their efforts. Most projects provide for students' out-of-pocket expenses. In some instances, larger funded projects provide for student's assistantships. Students may work in the CDG design studio for one or more semesters.

Since the Community Development group was founded as an integral part of the graduate program, over 200 community-based projects were conducted. Numerous local, state and federal grants were provided for design and for research particularly related to low income communities. And, the Community Development received several awards including three Progressive Architecture design awards, and the program award from the Association of Collegiate Schools of Architecture (ACSA) and the Fannie Mae Foundation in 2000.



GRASSROOTS DESIGN

by Henry Sanoff

An explicit goal of community-based design research is to contribute in some way to improving the lives of those living in the community. Students work with one another and with community partners to design projects that arise out of real community needs. Because their community partners are likely to be very different from themselves, students must develop empathy with their community partners so they are able to see the world through their eyes.

A special reunion for past CDG designers will be held during the 55th Anniversary Celebration and Reunion. See the Schedule of Events for more details or visit www.design.ncsu.edu

55th Anniversary Celebration and Reunion Schedule of Events

55th Anniversary Celebration and Reunion Schedule of Events

Friday, March 21, 2003

- 4:30 pm Registration begins
 5 - 6:30 pm TGIF in courtyard
 6:30 pm Studio Crawl – Sponsored by Design Council
 7:30 pm Dinner on your own or with your class or special interest group. Landscape architecture graduates are invited to a Studio Dinner (additional fee of \$15).

Saturday, March 22, 2003

- 8:30 am Registration begins
 8:30 am - 3:30 pm Silent Auction by Art and Design Department
 9:30 - 10 am Welcome/Opening Address - Dean Marvin J. Malecha, FAIA
 10 am - noon Distinguished Alumni Award Recipients Panel: "Where is the Future of Design?" Moderated by Dr. Fatih Rifki, Associate Dean for Graduate Studies
 Noon - 1 pm Box Lunch
 1 - 4 pm School + Department Events

Architecture

- 1 - 2 pm "Airport Adventures," a discussion of airport design by leading alumni architects.*
 2 - 4 pm (select one) Modernist Architecture in Raleigh*, a bus tour guided by Professor Robert Burns (special fee of \$20) OR
 "History of Community Development Group," a talk by Professor Henry Sanoff

Art + Design

Informal discussion among students, faculty and alumni

Graphic Design

Presentation of student work and panel discussion on "Contemporary Design Issues" moderated by Chair Denise Gonzales Crisp

Industrial Design

Presentation of student work led by Professor Vincent Foote and discussion of "Curriculum and Accreditation" led by Chair Bryan Laffitte

Landscape Architecture

Presentation of student and faculty work by Chair Achva Benzinberg Stein and panel discussion, "Future of Landscape Architecture Education," moderated by Rodney Swink, president of ASLA and alumnus*

*Contact External Relations (919-515-8320 or jean_livaudais@ncsu.edu) for information about professional continuing education credits.

- 3:30 pm Silent Auction bids close and bid winners announced.
 4:30 - 6:30 pm Reception at the Fish Market, an independent student gallery in downtown Raleigh (133 Fayetteville Street Mall)
 6:30 - 10 pm Design Guild Award Dinner at Exploris in downtown Raleigh (201 E. Hargett Street)

Table sponsorship is available for firms and affinity groups. Please see page 6 and the attached invitation.

Sunday, March 23, 2003

- 10 am Class or special interest group brunch
 10 am Reunion Brunch for Community Development Group – Professor Henry Sanoff (additional fee of \$15)
 1 - 5 pm Design Research Symposium led by James Tomlinson, assistant dean for Research, Extension and Engagement

ADDITIONAL INFORMATION

www.design.ncsu.edu

REGISTRATION

The cost to attend the 55th Anniversary Celebration and Reunion is \$55 for registration received by 3/14/03 and \$75 after this date. This fee covers all events except the Landscape Architecture Studio Dinner, the Modern Architecture Bus Tour, the Design Guild Dinner and Community Development Group Brunch. Find complete information enclosed in this issue of the *news*. Please fill out forms and return by mail as soon as possible.

ALUMNI SHOW

We plan to have a continuous presentation of alumni work on display in Brooks Hall. If you would like your work included, please email up to three digital images and one image identifying yourself or your firm. These may be emailed to design@ncsu.edu.

QUESTIONS?

For more information about the 55th Anniversary Celebration and Reunion, please visit www.design.ncsu.edu or contact External Relations at 919/515-8313 or design@ncsu.edu or NC State University, College of Design, Office of External Relations, Campus Box 7701, Raleigh, NC 27695.

SUGGESTIONS?

We welcome your input and involvement. Volunteer to be a class coordinator. Send photographs and memories of your student days. And register early!



ARCHITECTURE

Year Established: 1948 with opening of School of Design. The study of architecture at NC State University began as architectural engineering in the early part of the 20th century.

Students: 160 undergraduate, 88 graduate

Degrees: B.Arch., BEDA, M.Arch.

Faculty: (L-R top) Peter Batchelor, Patrick Rand (associate director), Kristen Schaffer, Thomas Barrie (director), Roger Clark, Wendy Redfield, Wayne Place; (L-R bottom) Dr. Fatih Rifki (associate dean for graduate studies), Georgia Bizios, Jeremy Ficca, Frank Harmon and Gail Borden. Not pictured are Paul Tesar, Henry Sanoff, Dr. John Tector and Marvin J. Malecha.



ART + DESIGN

Year Established: 2000 (in years prior this area was Design Fundamentals, Design Department, and Design and Technology Department). In 2001, Anni Albers Scholars Program is created, offering dual degree with Textile Technology. In 2003, a Master of Art and Design degree is being planned.

Students: 113 undergraduate

Degrees: BAD (years past included BEDN)

Faculty: (L-R top) Kathleen Rieder, Dr. Michael Pause (fundamentals director), Vita Plume, Chandra Cox (chair), Susan Toplikar, Dana Raymond, Lope Max Diaz, (L-R seated) Charles Joyner and Susan Brandeis.



GRAPHIC DESIGN

Year Established: 1979, within Department of Product and Visual Design. Renamed Graphic Design Department in 1991.

Students: 115 undergraduate, 16 graduate

Degrees: BGD, MGD (years past included BED-GD, BPDV)

Faculty: (L-R) Scott Townsend (Cheryl Eatmon, administrative secretary is distant figure), Ned Irvine (visiting), Tony Brock (that's Denise Gonzales Crisp behind him), Kermit Bailey, Meredith Davis, Gonzales Crisp (chair), Martha Scotford and (L-R bottom) 12 amazingly busy feet. (Photo montage by T. Brock)



INDUSTRIAL DESIGN

Year Established: 1958, as Department of Product Design. Name changes to Department of Product and Visual Design in 1979. Becomes Department of Industrial Design in 1991.

Students: 100 undergraduate, 26 graduate

Degrees: BID, MID (years past included BEDI, BEDP)

Faculty: (L-R, top) Vince Foote, Bong-II Jin, Haig Khachatoorian; (L-R, bottom) Percy Hooper, Tim Buie, Glenn Lewis, Bryan Laffitte (chair) and Chris Jordan.



LANDSCAPE ARCHITECTURE

Year Established: 1948. The study of landscape architecture at NC State University began within the agriculture program in 1927.

Students: 41 undergraduate, 54 graduate

Degrees: BLA, MLA (years past included BEDL)

Faculty: (L-R) Achva Benzinberg Stein (chair), Fernando Magallanes, Art Rice and Angelo Abbate. Not pictured are Shishir Raval, Mary Myers and Robin Moore.

COLLEGE CASTS WIDER NET

by Marva C. Motley, Assistant Dean for Student Affairs



Today, women make up 50 percent of the entering class enrollment. Pictured above, second from right, is Jalaeh Steverson, a landscape architecture sophomore who serves as a regular college tour guide.

As the College of Design at NC State approaches 55 years of producing the finest graduates in the nation, a deliberate and long overdue change is occurring. Not so long ago, the "School of Architecture" senior class photograph consisted of only white males. Over the last 55 years women designers have joined the ranks of this prestigious profession as colleagues and competitors in record numbers. In fact, today women constitute 50 percent of the entering class enrollment in the College of Design, which is consistent with college and university enrollment across the country. Simply put, women have discovered design and the doors are open. As exciting as this sounds, the College of Design still faces challenges in attracting students of color, which limits the promise

of future role models and the potential for designers of color to have impact on the diverse society in which we live. Yet the good news is that our senior class photographs are changing.

Approximately five years ago, the College of Design established an aggressive recruitment program with the intent of improving diversity in the college and ultimately the design professions across all disciplines. Despite recent changes in affirmative action policies and virtually no scholarship funds for targeted recruitment, diversity across all disciplines has increased. The college adopted a "casting a wider net" posture in 1997, and our efforts now reach the far corners of North Carolina and surrounding states. Even where art classes and Advanced Placement credits may not exist and where "design" may not be an over-dinner conversation, students of color are hearing about industrial design, art and design, landscape architecture, graphic design and architecture.



Design Camp for high school students continues to serve as a major recruitment effort of the college.

Students are discovering design as a possible career option through mass mailings, classroom presentations, alumni outreach efforts, summer design camps, community programs, college tours, and a well-advertised college Open House. Outreach efforts have included ongoing dialogue with a network of diversity proponents that has proved to be a much needed link to a community of talented and academically gifted students. Exposure to the design profession combined with a welcoming and supportive environment have been deemed the key ingredients to attracting and retaining students of color.

While the College of Design places emphasis on diversity within the faculty and staff, special emphasis focuses on student diversity. The Office of Student Affairs spearheads a number of recruitment and retention efforts, and over the last three years has continued a multifaceted approach

to improving diversity relations in the College of Design. In 2001-2002 the college matched a \$35,000 grant that was awarded by the Provost's Office to enhance diversity initiatives and each academic unit participated. For example, Art and Design offered a series of art workshops to inner city teens in Durham in conjunction with See Saw Studios. Industrial Design faculty began development of the "NetNoir Website," designed to highlight African Americans and other minorities in design. When fully developed, this website will provide valuable resource information on minority contributions to design and will hopefully increase interest in the discipline.

Other college efforts include the addition of a one-week summer Design Day Camp for rising high school students. Day Camp was created in response to prospective students who may not be ready for

the rigors of our popular, long-running Residential Camp. The addition of the Day Camp and a number of community-sponsored scholarships increased minority enrollment by 25 percent. Plans are under way for other K-12 recruitment programs that will embrace younger students, allowing exposure to design at an earlier age. With all these efforts, internal assessments and diversity awareness is recognized and crucial to developing future plans. Currently a college wide diversity survey is being conducted, and a series of awareness forums are planned for the coming year for faculty, students and staff.

As we embrace the 21st century, we must be vigilant in keeping diversity in design among our top priorities. The College of Design stands behind this goal and through continued support and teamwork, diversity in design can and will be reality.

college life

Architect and educator Marvin J. Malecha, FAIA, dean of the College of Design, was named the 2003 recipient of the Topaz Medallion for Excellence in Architectural Education by the American Institute of Architects and the Association of Collegiate Schools of Architecture (ACSA).

Dean Malecha receives prestigious Topaz Medallion



TONY BROCK

The Topaz Medallion honors an individual who has made outstanding contributions to architecture education for at least 10 years, and whose teaching has influenced a broad range of students and shaped the minds of those who will shape our environment. The award will be presented at the ACSA annual meeting in Louisville, Ky., on March 15, and on May 8 at the AIA National Convention in San Diego, Calif.

In selecting him for the award, Jury Chair David Watkins, FAIA, and jury members A. James Gersich, AIA (representing the AIA); Lawrence J. Fabbioni (representing the students); and James Chaffers,

AIA, and Melvin Mitchell, FAIA (representing ACSA), commented, "Marvin Malecha has gained significant peer recognition, and his efforts are supported by architecture school deans. He championed the practice of using drawing as a method of instruction, and his case-studies approach

has bridged academia with practice. Marvin manages to keep all areas of education in perspective, and his global bridging is noteworthy. He understands the intrinsic value of international studies and has displayed vision in that regard."

In supporting Malecha for the Topaz Award, Frances Bronet, professor of architecture, Rensselaer Polytechnic Institute, writes, "Marvin Malecha has a presence that is, in many ways, heroic. Among deans, faculty, and ACSA Board members, he is described as a 'Dean's Dean.' This refers to his mentoring of junior and senior faculty, his leadership in administration,

and his insatiable desire to help and be at the forefront of national leadership in architecture education. His presidency of ASCA, his 25 National Architectural Accrediting Board (NAAB) visits, and his chairing of NAAB visit teams are just beads in the chain that make him a true leader in architecture education." For 12 years prior to his tenure at NC State University,

Malecha served as dean of the College of Environmental Design at California State Polytechnic University, Pomona.

Malecha has served as president of the ACSA and forged new ties with European architectural educators. He led the California Council of Architectural Education, as well as vice chaired the AIA/ACSA Council on Architectural Research. This year, Malecha was recognized as a distinguished professor by ACSA, a national distinction that recognizes creative achievement in the advancement of architecture education through teaching, design scholarship, research, or service. As a fellow of the AIA, he was instrumental in establishing the Woman's Initiative Task Force and the African American Task Force for Diversity.

FISH MARKET SELLS COD

Students of the College of Design have a gallery of their own. It's called the Fish Market, cleverly named when the college administration announced its aversion to acronyms such as COD. Located in downtown Raleigh at 133 Fayetteville Street Mall, the gallery features work for sale by students, while faculty and alumni may also participate. The pieces reflect all disciplines of the College of Design, from furniture to technical drawings to paintings.

The Fish Market is student run, student led and student controlled through the student organization, the Design Council, which put forth: "We the students of the Design Council, on behalf of the students of the College of Design, propose the establishment of a space designated to serve as an outlet for students to exhibit and sell their work. Our mission is to provide a place for the students of the College of Design to promote themselves and their work, showcasing the talent our college cultivates. This initiative will encourage a stronger connection between the community and the college, increase student morale, and allow students a venue to market the fruits of their labor."



ARCHITECTURE LECTURES FOR SPRING

A series of outstanding presentations of interest to architects will take place this spring at the School of Architecture. Presentations by Steve Christer on March 3 and Peter Bohlin on March 24 are jointly sponsored by AIA Triangle and the School of Architecture. In addition, Enrique Norton of TEN Arquitectos, based in Mexico City and New York, will be the featured Harwell Hamilton Harris lecturer on April 21. All lectures will take place in Kamphoefner Auditorium at 6 p.m. A modest reception will precede each lecture at 5:30 p.m. Following presentations, lecture tapes are made available on VHS tape at the Design Library. AIA members may borrow the tapes for overnight checkout. They are available on the reserve shelf in the Design Library under "Lecture Videos/Architecture."

REGISTRATION OPEN FOR LABASH

Landscape architecture students of the College of Design will host the 33rd annual LABASH to be held March 13-16. A tradition that began in the early '70s, LABASH is an opportunity for landscape architecture students and professionals to come together and celebrate the profession. The theme of LABASH 2003 is "Fields of Vision." Invited speakers range from architects and ecologists to engineers, land specialists and graphic designers. More information and online registration is offered from the LABASH link on the College of Design website at www.design.ncsu.edu.



THE ART OF ARCHITECTURE

The Duke University Museum of Art will exhibit from Feb. 20 to May 18 a collection of works of past and current practicing architects in North Carolina to illustrate the state's role in today's modern architecture focus. Much of the work shown is that of faculty and former students of the NC State University School of Architecture. Philip Szostak (BEDA 1975), a Chapel Hill architect and visiting faculty member, has organized the show. Information: pszostakpsa@aol.com. Pictured at left is a model of the Metro House in Orange County, N.C., by Philip Szostak Associates.

THEEGG HAS HATCHED

Architecture graduate students have completed the first publication of *THEEGG*, the theme of which is Place/Prototype with essays and projects addressing contemporary postmodern (sub)urban landscape. The 25-page publication is edited by Thomas Ryan and Adam Brakenbury with contributions from Jason Buerkle, Che' Clark, Tonya Culley, Ashley Henkel, Noah Morris, Ryan, Brakenbury, and a conversation with NYC architect Billie Tsien, who was a visiting lecturer at the College of Design in September 2002. Assistant Professor Gail Borden acted as faculty advisor for the publication. Information: theegg@hotmail.com.





Industrial Design Professor Vincent Foote, FIDSA, has advised more than 3,000 design students during his 36 years at the College of Design. His profound influence on students and colleagues was recognized when honored with the 2002 Award for Excellence in Teaching from the Board of Governors of the 16-campus University of North Carolina. Foote is an NC State University Distinguished Alumni Professor.

COMMENCEMENT ADDRESS TO THE COLLEGE OF DESIGN AT NC STATE UNIVERSITY, DECEMBER 18, 2002

Albert Einstein once said "A hundred times every day I remind myself that my inner and outer life are based on the labors of other people, living and dead, and that I must exert myself in order to give in same measure as I have received and am still receiving."

Dean, Colleagues, Parents and friends of the graduates, and now PEERS:

I would like to share experiences and knowledge concerned with the kind of giving and receiving that Einstein meant. These have had a profound effect on me personally and on my professional career:

First, two anecdotes. During high school I belonged to an outlawed fraternity. All the members combed their hair in ducktails, if you can believe that. We wore pegged pants, sport coats without collars, and white buck shoes. No one was allowed to join if you were not the "perfect fit." Thus we didn't have overweight people, skinny people, people with acne, people who thought differently than us, etc. Fifty years ago today, as a 19 year old and a member of another "fraternity," I was in Japan for five days of R&R. In that country when people were on strike they paraded to demonstrate their concerns. While watching one of these parades

I said to myself, "Look at all those foreigners." Suddenly all the bells and whistles in my head went off. I was the foreigner, not them. All the people who I had ignored because of stupid value systems that I had blindly bought into passed through my mind. I had missed out on their humor, their knowledge, experiences, and their friendship. I had accepted someone else's values as mine. I had used their filter to evaluate who I should talk to, experience, debate, and learn from. From that moment on I have tried to correct that mistake by living by the following rules:

- Seek first to understand.
- Become a better listener.
- Develop respect for self.
- Develop respect for others.
- Accept responsibility for all actions.
- Take immediate steps to correct mistakes.
- Practice humility.

The second experience took place in what was then the School of Design. I had just started teaching here and I wished to show my colleagues what a wonderful teacher I was. I had invited all the "Heavies" (Professors Baermann, Eichenberger, Stuart, J. Cox, Bireline, and many others) to the crit. I went home at 4:30 the morning of the crit knowing that I had done a wonderful job. The product was a kitchen food-processing center. It was beautiful in its use of chrome, porcelain and walnut. One could never go wrong with that combination of materials. The crit was scheduled for 9 a.m. in the jury room, now referred to as the rotunda. When the jurors and I arrived for the crit, the students had already set up a table with the product in the middle covered with a red velour cloth. The students, dressed in suits and ties, were sitting on one side of the table and had set up chairs for the jurors on the other. They welcomed the jurors and thanked them for coming. They explained why they had selected and designed this particular product, and then they removed the red velour cloth. There was an urn filled with ashes. The students had cremated the project after I had gone home to change clothes. My jaw (and other body parts) bounced off the floor. The students then explained their action. The learning experience for them had stopped and they were just polishing and polishing and polishing the prototype. In the "polishing and polishing phase" it had become my product not theirs. Up until that moment, it had been a great learning experience for them. They were now ready to talk about the experience and what they had learned. A fantastic discussion about process and design philosophy followed. From that moment on individual students became my number one priority; they became the "product."

"A hundred times every day I remind myself that my inner and outer life are based on the labors of other people ... "

Now, there are two words that I would like for you to become familiar with: "NEOTENY" and "NEOTENIC."

Neoteny is the scientific term for carrying over into adulthood the qualities that marked us as children – curiosity, openness, friendliness, spontaneity, joyfulness, and flexibility.

NEOTENIC is being childlike ("not childish"), with an open response to the world.

Not too long ago, I came across a test used to measure ones' neotenic level that I enjoyed taking so much I would now like to administer it to you. The test was developed by Dr. Ashley Montagu, a noted British anthropologist and Dr. Edwin Kiester Jr. You are not required to write your answers, just keep a running tally. You will need to evaluate the following statements to determine how neotenic you are. Answer with "strongly agree," "neutral," or "strongly disagree."

- I am very intuitive and often know what others are thinking or feeling.
- I cry easily.
- I laugh easily and often.
- I have a good sense of humor.
- I have at least one close friend or family member with whom I can share my dreams and fears.
- People enjoy being with me.
- I like people, especially those who are different from me.
- I love all living things.
- I enjoy singing and dancing.
- I participate in sports or exercise primarily for fun.
- I enjoy solving problems.
- I am always thinking of new and better ways of doing things.
- I'm curious about what causes things and what makes things work.
- I enjoy the challenge of new ideas, especially those that challenge my own.
- I am interested in many different subjects.
- I'm stimulated by change and enjoy taking risks.
- I consider my chosen profession interesting, fun, challenging and meaningful.
- I regard my work as play.
- I have a means of expressing myself creatively.
- I have an active fantasy life and enjoy daydreaming.
- I know how to have fun.
- I expect great things to happen and look forward to the future.
- I'm generally happy and enjoy my life.

And now, let's see how you did. According to Drs. Montague and Kiester, "If you strongly agreed with these statements you have retained many life-enhancing and often life-sustaining neotenic qualities. You are most likely open, optimistic and warm, even eccentric, gregarious and creative. Your enthusiasm is contagious, and others enjoy your presence. These qualities not only help your creative abilities, but studies show that they boost your immune system and prevent disease, and aid recovery from injuries and illnesses. You will probably look younger longer than most people your age, and certainly think younger.

If your answers were mostly "neutral," Montague and Kiester say that you have sacrificed some of your childlike qualities on the road to maturity. They hate to say this, but you are an "average adult." It is not so much a matter of not knowing how to enjoy life, as it is finding the time, energy or motivation to do so. Responsibilities and life stresses have diminished your capacity for joy, which may seem frivolous next to more serious concerns. You're more prone to stress-related systems like headaches, backaches, sleep disturbances and frequent illnesses. But you can increase your creativity, pleasure and improve your health by rediscovering and following your natural inclinations toward joy. The key: immediate gratification. Don't postpone your happiness by waiting for problems to be solved, savings to accumulate, etc. Today is the perfect day to start living a happy, healthy, long and creative life.

If your answers were mostly "strongly disagree," it's time to reevaluate your life, and rediscover and nurture the child within yourself.

Foster neotenic qualities like creativity, exploration, enthusiasm, experimentation and openness to new ideas by: Learning to love life. Learning to play as children do. Having a pet. Laughing and crying freely. Reaching out to the world. Seeking new acquaintances and cherishing the old. Using your imagination. Dancing. Filling your office with toys ...

Above all, don't worry about "looking childish." For your health's sake, don't act your age, in the traditional stuffed shirt, stiff-backbone sense. Loosen up, relax, become childlike again.

Play comes naturally to the younger set, but we, as adults, often need to be reminded. Surround yourself, your home and office with stress reducing, life-enhancing objects that can lower blood pressure, slow heart rate, and help you have a more creative and fun-filled life. By recapturing childlike qualities we may have lost, we just might be able to powerfully boost our immune systems and live longer, more creative, fruitful and happier lives."

Poet Samuel Ullman also encourages neoteny. He wrote: "Youth is not a time of life – it is a state of mind. It is a temper of the will; a quality of the imagination; a vigor of the emotions. Youth means a temperamental predominance of courage over timidity, of the appetite for adventure over a life of ease. You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fear, as young as your hope, as old as your despair. Nobody grows old by merely living a number of years; people grow old by deserting their quest and ideals. Years may wrinkle the skin, but to give up enthusiasm wrinkles the soul.

. . . I must exert myself in order to give in same measure as I have received and am still receiving."

Next, I would like to offer a few thoughts on ETHICS.

As professionals you must recognize the fact that designers have a profound effect on the quality of human life and the natural environment, and that responsible, ethical decision making requires conviction and courage in today's competitive and chaotic world. Today, I challenge each of you to uphold and advance the integrity of your chosen profession.

- Strive to support and defend one another in achieving the goal of maintaining high professional standards and levels of competence.
- Honor commitments you make to others.
- Know that you are responsible to the public for their safety. Their economic and general well being is your foremost professional concern.
- Participate only in projects that are ethically sound and in conformance with pertinent legal regulations.

- Be honest and fair in serving the public, your clients, employers, peers, employees and students regardless of gender, race, creed, ethnic origin, age, disability or sexual orientation.
- Use your knowledge and skill for the enrichment of human well being, present and future.
- Support equality of rights under the law and oppose any denial or abridgement of equal rights by any individual, client, corporation, or government.
- Compete fairly with your colleagues by building your professional reputation on the quality of your work.
- When you realize you have made a mistake, take immediate steps to correct it.
- Be responsible to design education as one of your fundamental concerns.

And now a few words about me;

My own personal philosophy is a collection of ideas and beliefs surrounding the human spirit's quest for self-excellence. The following five principles have helped me in my quest:

First. Courtesy. Respect others and their right to be different while maintaining the right to disagree, to debate, to test ideas and self against others. Be a good listener.

Second. Integrity. Be honest to yourself and to your quest. Develop an understanding of your own personal integrity and moral code of ethics.

Third. Perseverance. Develop goals and maintain a course of action in spite of obstacles and detours. The true rewards of perseverance become clear when we make advances, no matter how large or small, in our knowledge and abilities.

Fourth. Self-control. We must be able to control our actions, our feelings, and ourselves. When we are capable of the virtue of self-control, we become good listeners with every sense. We not only look, but also actually see. We not only listen, but also actually hear. We not only touch, but also actually feel.

Fifth. Indomitable spirit. We must be individuals who cannot be subdued or overcome. We must develop a spirit full of pride and the courage of our convictions in order to persevere. It is not enough to just survive.



Vincent Foote headed the Department of Product Design, now Industrial Design, for 18 years. He now teaches industrial design and furniture design studios.

At the risk of sounding like a desk calendar (365 rules to live by) I have another list of Vince Foote commandments that I believe in so strongly I must share them.

- Family First, then profession.
- Spend quality time with your mate.
- Spend quality time with your children.
- Spend some time alone every day.
- Learn the rules so you know how to break them.
- When you lose, don't lose the lesson.
- Open your mind and heart to change but don't let go of your values.
- Share your knowledge.
- Be gentle with the earth.

There is an inscription on the southeast quadrant of the Jefferson Memorial in Washington, D.C. which reads, "Few will have the greatness to bend history itself; but each of us can work to change a small portion of events, and in the total of those acts will be written the history of this (your) generation."

I wish you PEACE, LOVE, SUCCESS and a great and honorable NEOTENIC life in your personal QUEST for self-excellence.

Thank you.

alumni & friends

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 August 2002 during the Summer Design Conference in Asheville.

Honor Award winners are Pearce Brinkley Cease + Lee, PA (Irvin Pearce, B.Arch. 1968; Douglas Brinkley, BEDA 1974; H. Clymer Cease, BEDA 1974; Jeffrey Lee, BEDA 1975) for the Fletcher Opera Theater and Meymandi Concert Hall at the BTI Center for The Performing Arts; Frank Harmon (College of Design architecture faculty) for Outdoor Classroom; Dixon Weinstein Architects (Ellen Weinstein, M.Arch. 1986; Dale Dixon, visiting faculty) for Hayes Cucchiara Residence; The Freelon Group Inc. (Philip G. Freelon, B.Arch. 1975) for Lord Corporation World Headquarters; Gomes + Staub PLLC (Dabney Staub, BEDA 1988; Cisco Gomes, visiting faculty) for Scott + Stringfellow Office Fitup; and Clearscapes PA (Steve Schuster, BEDA 1973) for Helios Coffee/Carson Medlin Building.

Alumni firms that won Merit Awards are Little & Associates (William Little, B.Arch. 1959) for Biltmore Estate Winery Addition; Pearce Brinkley Cease + Lee PA for RDU Entrance Markers; Vincent Petrarca (BEDA 1994, B.Arch. 1999) for The Honeymoon Cottage; Cherry Huffman Architects (Louis Cherry, M.Arch. 1983) for United Church of Chapel Hill; and The Freelon Group Inc. for The Hill Center.

The Detroit chapter of the AIA awarded Thomas Barrie, the new director of the School of Architecture, an Honor Award for the Architect's Studio in Royal Oak, Mich.

Alumni firm bestowed high honor

Boney Architects, a 50-person planning, design and construction administration firm with offices in Wilmington, Raleigh and Charlotte, received the 2002 North Carolina Chapter of the American Institute of Architects Firm Award. This honor is the highest presented to an architectural firm by the state chapter. The Boney family has a remarkable record of related design alumni (see page 7).



Founded in 1922 by Leslie N. Boney, the firm's design influence is evidenced throughout the state having completed projects in 74 of North Carolina's 100 counties. In the early 1900's, the firm established itself as a pioneer in educational facility design, playing a leading role in consolidating many of the state's one-room schoolhouses. Many of the firm's early school buildings are now listed on the National Historic Register. As the firm grew, Boney Architects continued to design many of North Carolina's educational facilities including the Walter Royal Davis Library at UNC Chapel Hill, the original campus master plan for UNC Wilmington and Charlotte-Mecklenburg Schools' Governors' Village educational campus.



Roy Abernathy, AIA, IDSA (BEDA 1990, M.Arch. 1992) is a principal and the EVP/COO of Jova/Daniels/Busby, where he is responsible for executive and design leadership for the progressive 37-year old firm. Before, Abernathy served as facilities director at Accenture, where he was responsible for the day-to-day operations of the firm's Atlanta office.

Ian Butcher (BEDA 1995), an associate with E. Cobb Architects of Seattle, was hired as a part-time instructor at Cornish College of the Arts. He is teaching third and fourth year interior design studios.

Charles Boney Jr. (BEDA 1978), director of the Wilmington office of Boney Architects, was appointed to the North Carolina Board of Architecture this year.

Paul Boney (BEDA 1977), FAIA, chief executive officer of Boney Architects, was recently reappointed to a second term on the Planning Commission of Wilmington, N.C.



Curt Fentress (B.Arch. 1972) of Fentress Bradburn Architects of Denver will lead the make-over of the old American Airlines hub at Raleigh-Durham International Airport, which will nearly triple the size of the terminal and add 10 new gates. Fentress will collaborate with other alumni on the project: **John L. Atkins III** (B.Arch. 1966) of O'Brien/Atkins Associates and Phil Freelon (B.Arch. 1975) of The Freelon Group. Construction could begin by late 2003, with completion in late 2007. Fentress designed the Passenger Terminal (built on a man-made land bridge between two islands in the Yellow Sea) at Incheon International Airport in Seoul, South Korea, the Passenger Terminal Complex (white roof line mimics the peaks and valleys of the Rockies) at Denver International Airport, and Central Terminal (features central civic hall that houses art and interactive educational experiences) at Seattle-Tacoma International Airport.

Phil Freelon (B.Arch. 1975) was selected as the 2002 Distinguished Alumnus from the College of Design. See page 7 for the full story.

Mark Gildersleeve (BEDA 1992), has become director of environmental design for BOLT of Charlotte. Gildersleeve worked for BOLT several years ago and left to work as creative director of Paramount Parks Design and Entertainment. At Paramount he worked on King's Island in Cincinnati and Star Trek, the Experience in Las Vegas.

BOLT, which is led by design principal **Monty Montague** (BEDPD 1984), opened an office in New York City in August 2002.

William H. Griffin Jr. (BAD 2000), received the Summer 2001 Penland School of Crafts Scholarship to study photography.



Susan Hatchell, FASLA (M.L.A. 1982), was elected trustee for the North Carolina Chapter of the American Society of Landscape Architects. Her three-year term to the national position began in October 2002. Hatchell is president of Hatchell Landscape Architecture & Park Design in Raleigh. She is a visiting lecturer for the Landscape Architecture Department at the College of Design and serves on the NC State University Landscape Architecture Advisory Board.

Lisa L. Helms (BVD 1990), president and CEO of Digiblink Inc. Advertising, Multimedia and Design, has moved the business to Myrtle Beach, S.C. Digiblink provides advertising services for local stores, entertainment venues and hotels.

Michael McMahon (BEDLA 1989), a landscape architect with the National Park Services in the National Capital Region of Washington, D.C., volunteered his time and expertise for the site selection and design of a memorial grove in Fairfax County, Va., to honor those who perished as a result of the Sept. 11, 2001, attacks on the United States.

DESIGN SOLUTIONS

David Cameron (BPD 1970, MPD 1972) recently recalled the urging of late faculty member Don Masterson to discover design through "permutation and combination." He was assisting with "The Massacre at Shelton Laurel," a graduate thesis film project of his nephew, Cameron Pearce, another NC State alum. The Civil War story was shot last summer at David Cameron's homestead, his 1850s house on 110 acres in western North Carolina. Cameron put his design skills to new uses – for the "jail scene" he fashioned shackles from sections of a van muffler and prison bars from quarter-round molding. These were among eight props created in a mere six hours. To accommodate 25 overnight guests (actors and set workers), he says: "We installed the septic system, two toilets, a kitchen sink, one shower (galvanized tub and hoola hoop) and the necessary plumbing, including the water heater. I erected the permanent stud walls around the toilets, covered them with temporary sheathing, and made temporary doors out of rigid foam sheets. From friends and the attic, we managed to assemble 17 foam or air sleeping palettes, each with a cardboard box side table."

Send us examples of your creative solutions to everyday problems.

Mara E. Murdoch (M.Arch. 1995), a project architect at Cho Benn Holback & Associates in Baltimore, worked on several award-winning projects, including the Eubie Blake Jazz Museum and Cultural Center, which won a Baltimore AIA 2002 Design Award; and the Annie E. Casey Foundation expansion and renovation project, which won a Baltimore Building Congress & Exchange 2002 Craftsman Award.

William G. Monroe III, AIA (B.Arch. 1975, M.Arch. 1978), chaired the AIA-NC Urban Design Assistance Team that updated the Fayetteville, N.C., Visions Plan. The team prepared the updated master plan with a focus on revitalization of the downtown. Monroe is principal of the firm WGM Design Inc., of Charlotte. Team members are as follows: William G. Monroe, III, AIA, chairman; Robert Barnhill, AIA; **Chris Brasier** (BEDA 1983, B.Arch. 1984), AIA; **John Felton**, AIA; **Eric Lindstrom**, AIA; Steve Lineberger, AIA; Wayne McGary, AIA; Sal Musarra, ASLA; Michael O'Brien, AIA; Chris Ogunrinde, AIA; and Anne Saint-Aignan, AIA. The Urban Design Assistance Program is administered through the College of Design and is directed by Peter Batchelor, FAIA, FAICP, a professor of architecture. The Fayetteville UDAT project was funded through the College of Design.

Katherine N. Peele (B.Arch. 1988), chief operating officer and director of the Raleigh office of Boney Architects, was appointed to North Carolina Citizens for Business and Industry. As project architect for over 40 school projects throughout North Carolina, she has established her expertise in educational facility design.

Steve Schuster (BEDA 1973), principal of Clearscapes architectural firm in Raleigh was featured as the Tar Heel of the Week in Raleigh's *The News & Observer* of Oct. 27, 2002. Schuster received the 13th Sir Walter Raleigh Award. He also received a lifetime achievement award for helping to revitalize downtown Raleigh. Schuster has guided rehab projects across Eastern North Carolina and designed new projects, such as Exploris museum and the adjacent IMAX theater.



Scott Wolf, AIA (BEDA 1984), and **Amy DeDominicis** (M.Arch. 1995), are principal and associate respectively at the Seattle firm of Miller/Hull Partnership, which won the 2003 AIA-Washington Architecture Firm Award. This is the highest award the AIA bestows on an architecture firm.



SKETCH DIARY

"Topkapi Villa overlooking the Little Sound, Bermuda" (above) is a page from Geoffrey Hoffman's travel sketch journal. Hoffman (BEDA 1977) has been practicing architecture in the Lake Norman area north of Charlotte for 10 years. He recently was named associate principal of Grad Associates of Newark, N.J., heading its North Carolina operations. He serves as a Park Scholarship Review Committee member for NC State University and was accepted into the Harvard Graduate School of Design's Advanced Management Development Program in July 2002.

Share your travel sketches with fellow alumni. Send them to the news magazine, NC State University College of Design, Office of External Relations, Campus Box 7701, Raleigh, NC 27695.

faculty & staff



Gail Borden, architecture, and his Rubber-banded House was featured in the December 2002 *Architectural Record's* portfolio of unbuilt projects. Borden's design, which features interlocking horizontal and vertical "courtyards" and interior walls made from rubber bands. The house won the architecture category of the 100% Rubber competition, sponsored by Dalsoupe Rubber. Borden presented "Reproduction and the Like" at the New Cities New Media conference at the University of Southern California School of Architecture Jan. 17-19.



Susan Brandeis, art and design, participated in "Technology as Catalyst: Textile Artists on the Cutting Edge," an exhibition of the Textile Museum in Washington, D.C., which came to the Gallery of Art & Design at NC State University during fall semester 2002. Artists featured all use new textile technologies to create their work. She also has been awarded a North Carolina Arts Council Artist Fellowship for 2002-2003 in the amount of \$8,000.

Meredith Davis, graphic design, has been named a fellow of the American Institute of Graphic Arts. Davis was one of only nine designers nationally to receive the honor in 2002. Davis teaches doctoral and master's courses in the areas of cognition and culture as they relate to design objects. At the undergraduate level, she teaches studio and graphic design theory. Her research includes work in K-12 education.

Chandra Cox, art and design, will exhibit her work through Feb. 23 at the Mint Museum of Art in Charlotte as part of "Celebrating the Legacy of Romare Bearden." The juried show is a salute to the artists of the Carolinas and an exciting revival of the museum's tradition of juried exhibitions.

Jeremy Ficca and **Kristen Schaffer** joined the permanent faculty ranks of the School of Architecture in fall 2002.



Frank Harmon, architecture, was featured in the October 2002 issue of *Architectural Record* for his design of the Iron Studio at the Penland School of Crafts in the Blue

Ridge Mountains of North Carolina. The design project involved eight graduate students from the College of Design. Harmon, with associates **Vincent Petrarca** (BEDA 1994, B.Arch. 1999) and **Charles Holden** (BEDA 1995), transformed the students' ideas, along with their own, into a buildable plan. The result is an open, steel-framed loft space with workstations with workstations and a high roof. The studio is 6,312 square feet.

Charles Joyner, art and design, exhibited his silkscreen prints and mixed-media compositions in fall 2002 at North Carolina Central University Art Museum. His piece, "Kumasi Streetscape" was featured in the Nov. 29, 2002, issue of *The Chronicle of Higher Education*.



Glenn Lewis, industrial design, served in December as a juror for the International Housewares Competition in Chicago. The judges were comprised of 10 designers, including two design faculty members and eight practitioners.

Marvin J. Malecha was named the 2003 recipient of the Topaz Medallion for Excellence in Architectural Education by the American Institute of Architects (AIA) and the Association of Collegiate Schools of Architecture (ACSA).



See page 20 for the full story. Malecha also authored the book, *Reconfiguration in the Study and Practice of Design and Architecture*, published in 2002 by William Stout Publishers, San Francisco.

Robin Moore, landscape architecture and Natural Learning Initiative, is associate editor for both a special issue and section of the American Journal of Health Promotion, "Health Promoting Community Design." The focus is the issue of declining levels of physical activity and how this negative trend can be reversed through community design. Moore gave a presentation about environmental design for active living by children at the symposium marking the opening of the "Active Living by Design" program, School of Public Health, UNC.

Mary Myers, landscape architecture, wrote "One View from the Road," published in the October 2002 issue of *Landscape Architecture* magazine. Myers discusses the need for landscape architects to assist state transportation departments with public planning, inventory and design processes.



Dana Raymond, art and design, conceived the installation "QATARI BOTTLESCAPE," which was installed and presented in Doha, Qatar, during the month of Ramadan from Nov. 6 to Dec. 6, 2002. The actual fabrication of the piece was accomplished in collaboration with Karl Burkheimer (BEDA 1988) and Sally VanGorder, two U.S. artists currently teaching at the Virginia Commonwealth University-Qatar College of Design Arts in Doha, Qatar, and a class of their students. The installation consisted of 648 water bottles filled to variable heights with rice, lentils, salt, water and oil.



David Stein, research and extension, has surveyed residents of Manteo and Roanoke Island as the first step toward preparing an updated 20-year plan. An earlier plan, which was completed in 1982 also by the College of Design, included such aspirations as Roanoke Island Festival Park and the Elizabeth II. **Achva Benzinberg Stein**, landscape architecture, will direct a team of landscape architecture graduate students as they explore issues with citizens, gather extensive data and propose design solutions.



Dr. John Tector, academic affairs and architecture, was honored in October 2002 by the Association for Computer Aided Design in Architecture (ACADIA) at its national conference held at California State Polytechnic University in Pomona. Tector received the 2002 ACADIA Award of Excellence in Service, the highest award that can be achieved by a university faculty member in the field of architectural computing. Tector is a founding member of association, which formed in 1981.

Dr. Nancy White, research and landscape architecture, has been accepted as a member of the NC State University Marine Sciences faculty. She will continue to serve as a research associate professor at the College of Design. White is currently engaged in an effort to develop a new laboratory to test a DNA tracking method at the Center for Marine Sciences and Technology on the campus of the Carteret Community College in Morehead City, N.C.

Dr. Nancy White, research and landscape architecture, has been accepted as a member of the NC State University Marine Sciences faculty. She will continue to serve as a research associate professor at the College of Design. White is currently engaged in an effort to develop a new laboratory to test a DNA tracking method at the Center for Marine Sciences and Technology on the campus of the Carteret Community College in Morehead City, N.C.



Leslie Young, research and extension, presented "Universal Design in Housing" and moderated a session at the International Universal Design Conference in

Yokohama, Japan, last December. In Japan, the most rapidly aging country in the world, seniors account for about 18 percent of the population. In 2014 this figure is expected to top 25 percent.

in memoriam



George Bireline (1923-2002)

Born in Peoria, Ill., in 1923, George Bireline, professor emeritus of art and design, became a central-and beloved-figure among North Carolina's artists and arts appreciators. Though he rose to national prominence with his color-field paintings in the 1960s, Bireline chose to remain in his adopted state, teaching at the College of Design

from the late 1960s to 1986 and creating a varied body of work during a lengthy and influential career.

Over the decades Bireline moved from style to style – from Abstract Expressionism to color-field painting, from trompe l'oeil to social commentary to more personal, figurative works – always with an admirable coherence and facility. Throughout, Bireline teased viewers by using and confusing representation and abstraction, reality and illusion.

Bireline served in the U.S. Army in the European Theater Operation from 1942 to 1946. He studied painting at Bradley University where he earned a BFA in 1949. He did post graduate work at the University of North Carolina in 1952 and earned his MFA in painting at the University of North Carolina in 1963.

He taught art at the Cherokee Indian Reservation in 1953 and worked as a set technician at the outdoor drama "Unto These Hills" in 1954, the year he moved to Raleigh to work for Geodesics Inc. In 1955 he served as technical director of Raleigh Little Theatre prior to his being hired as a painting instructor at the School of Design in 1956. He was visiting professor in the art department at UNC in 1966. He retired from teaching in 1986.

Bireline had a distinguished career as a painter and at one point in his career was represented by the Andre Emmerich

Gallery in New York City, a gallery known for its New York Color School artists. In 1964 Bireline had a sold out exhibition at Emmerich. The New York exposure captured the attention of the noted 20th century art critic Clement Greenberg, who wrote about Bireline in *The New York Times*. In recent years Bireline had been showing his work in Raleigh at Lee Hansley, Gallery.

Bireline twice won the top prize in the North Carolina Artist Exhibition and in 1967 was awarded the prestigious John Simon Guggenheim Memorial Fellowship. In 1968 he won the Southeast Artist Award of the National Council on the Arts.

His works are in the collections of the Hirschhorn Museum and Sculpture Garden in Washington, D.C., Virginia Museum of Fine Arts in Richmond, Everson Art Museum in Syracuse, N.Y., North Carolina Museum of Art, Ackland Art Museum in Chapel Hill, Mint Museum of Art in Charlotte, Gallery of Art and Design at NC State University, Duke University Museum of Art and others. The College of Design is fortunate to own two of his works.

George Bireline died Aug. 20, 2002, at his Raleigh home. He was 79.



An exhibition of paintings by the late George Bireline will be exhibited through August 2004 at the North Carolina Museum of Art. The exhibition will include *Innocent* (pictured above), 1990 (acrylic and oil on canvas, lent by Graham Auman).

Colin Treiber, a junior in industrial design, died on Sept. 7, 2002, as the result of a rock climbing accident. He was an outstanding and generous individual, held in high regard by his faculty and fellow students. Treiber had been employed as a design intern at Henredon Furniture, where he was in the process of developing a line of furniture. According to Industrial Design Department Chair Bryan Laffitte, his presence and bearing in the college did much to affirm the standards and ideals we aspire to. He loved his work and was good at it.

Arkadi Salamacha (MLA 1991) died on June 27, 2002, in Los Angeles. Upon graduating, Salamacha moved to Washington, D.C., where he was employed by the National Trust for Historic Preservation, Main Street Program and Study Tours. In 2000, Salamacha moved to Los Angeles where he worked for the Getty Museum.

Jonathan William McComas (BEDA 1989), died Feb. 28, 2002, in a crane accident that occurred while he was working as a project manager for an I-85 exit ramp construction job in northeast Georgia.

Designer **Samuel Scherr**, 79, of Raleigh, died on Dec. 28, 2002, following a long illness.



Scherr was the 1998 recipient of the Design Guild Award, which he won with his wife, Mary Ann Scherr. Central to his work in design was a respect for human need. His dedication to excellence through design provided a better space in which all of us may live. He will be greatly missed.

Following his distinguished service in the U.S. Army as a WWII cinematographer, Scherr opened the industrial, product and graphic design firm of Scherr & McDermott: International. After 29 years the firm grew to having offices in Ohio; New York City; Seoul, Korea; Peru, Columbia, and Ecuador, South America. In 2000 he was awarded the Father of Industrial and Product Design in Korea. His firm was responsible for innovative designs such as the Hippy Hop Ball, Tappen Eye Level Range, original GE-DA, the Hoover Suitcase Vacuum (in the Louvre's collection as one of the 100 best product designs of the 20th century), countless business logos, toys, homeware and business products, automobiles, and architectural interiors. *Fortune Magazine* recognized Scherr & McDermott as one of the 10 most successful design firms in the United States.

The Scherrs moved to New York City when he was named president of the American Crafts Council and the American Craft Museum.

students



Sally Coghill, graphic design, was the student designer of the 2001-2002 College of Design Annual Report, which won a 2003 CASE Region III Grand Award, first place recognition in the annual report category. CASE is the Council for Advancement and Support of Education. Coghill received a MGD in December 2002 and is employed at Forma Design in Raleigh.

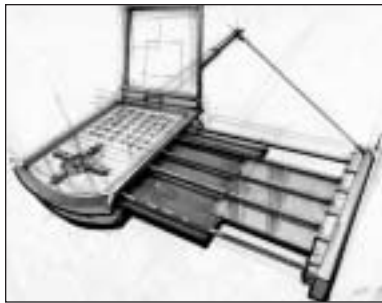


Vanessa DeJongh, graphic design, won the 2002 scholarship from the American Institute of Graphic Arts-Raleigh. Graphic design seniors **Blair Richardson** and **Brian Erickson** won first place in the AIGA's Student T-Shirt Design Contest. Richardson also took third place in the contest, and senior **Sean Farres** received a notable recognition for his submission.



Jana Kay Mears is the first graduate from the Anni Albers Scholars Program, which offers students two degrees in five years. The first program of its kind in the country leads to a Bachelor of Science degree in textile technology from the College of Textiles and a Bachelor of Art and Design degree from the College of Design.

Bryant Griffin, industrial design, won second prize in Design the Business Printer of the Future contest sponsored by Lexmark International, and was award-



ed \$7,500 and a Lexmark laser printer. His design, named the "Mini," is a small – 3.5 by 4.5 inches – mobile device that prints, faxes, and scans documents, and features a unique telescoping mechanism that holds a standard sheet of paper for scanning or printing.

Segments from a student-produced video documenting the weaving techniques of Assistant Professor Vita Plume will be featured in a Pearson Education video for eighth

graders. The Canadian educational video titled "On y va!" focuses on the subject of art as a way of presenting language lessons for students studying French as a second language. The original video was created by **Tim Kiernan** and **Carson Mataxis** to accompany "Cultural Journeys: exhibition of woven works," featuring the work of Plume and Ramona Sakiestewa. The students graduated last spring from the Art and Design Department.

Stacy Ludlum, **Amy Ryan** and **Alisa Wilson** won a commendation in the Graduate Team Design category of the 2002 American Society of Landscape Architecture (ASLA) Student Design Competition. The team won for the entry, "Wildland Firefighters Memorial." The entry was displayed during the organization's annual meeting held last month in San Jose. **I. Joanna Massey** (MLA. 2002), won a commendation in the organization's Graduate Individual Research category for her entry, "Landscape Design in Capecoast, Ghana."



Ernest Spangler, industrial design, won a second place international design award for his design project titled H2 GO Kart. Spangler's concept is a jet ski-based racing boat that he calls "a go-kart for the water." The College of Design

team recognized by the 2002 Marine Design Resource Alliance Boat Design Scholarship were Spangler, Assistant Professor Bong-Il Jin and Associate Professor Bryan Laffitte, chair of the Industrial Design Department.



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

EXHIBITIONS are featured in the Brooks Hall Gallery.

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

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

2003 NC STATE UNIVERSITY COLLEGE OF DESIGN CALENDAR

January 26 - February 15
Art and Design Mural Exhibition

February 5
Architecture Recruitment Reception

February 9
"Entrepreneurship and the Creative Spirit"
A Design Seminar at Emerging Issues

February 16 - March 8
ID Exhibition

February 18 - 20
Architecture Interview Days

March 3
Lecture featuring Steve Christer,
Studio Granda Architects

March 9 - 22
Landscape Architecture Exhibition

March 13 - 16
LABASH conference

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

March 23
Research Symposium

March 23 - April 12
Architecture Exhibition

March 24
Architecture lecture
featuring Peter Bohlin

April 13 - 27
Exhibition of Ph.D. Program

April 21
Enrique Norton,
Harwell Hamilton Harris Lecture

April 28 - May 5
Graphic Design Senior Exhibition

May 6 - 17
Graduation Exhibition

May 9
Alumni and Friends Reception
AIA National Convention, San Diego

May 17
Graduation

June 16 - 20
Design Camp

July 21 - 25
Design Day Camp

June 5 - 7
Outdoor Child Care Design Seminar

October 29 - November 1
SECAC/Tri-State Sculptors Conference
www.furman.edu/secac

