

The Cover:

A rhythmical structure in space related to MAN, NATURE AND TIME serves to illustrate with graphic symbols the essentials of education offered at the School of Design.

What meaning do those images convey to the discipline of Design?

MAN—

The creator and the final reason for human creation

The **unchanging** module of scale and proportion in art

As unchanging since the beginning of his race are his emotions, instincts and basic needs
and

MAN—

The promotor of constant change, different in every century, decade and year, reflecting the varying ways of his individual and social life in the **everchanging** forms of his creation.

NATURE—

The source and the medium of creation—demanding subordination and granting freedom of its expression.

The birthplace of all structure—

TIME—

The yardstick of human memory and the module of space.

The bridge to the beneficial experience accumulated by generations.

The study of Man, Nature and Time in their full diversity is at the roots of education developed at the School of Design.

"ARCHITECTURE, in the fullest sense, is the art of humanizing the environment. At the beginning of modern times Leon Battista Alberti defined the work of the Architect as the ordering of all the structures man needs for his existence; from canals and aqueducts to monuments, houses, public buildings, and cities. In this fashion, we once more define the province and function of the architect. For us, he is the master builder who interprets, through his art, the needs and purposes and ideals of his community, making them visible in parkways and gardens, in private buildings and public works, in villages and cities. The age that is passing gave the architect a more limited task; and for the great mass of construction did not employ him at all. Overlooking the deep human need for order, measure, and beauty, it treated architecture as an exceptional and occasional art; too often, it asked the architect to produce a mere fancy dress costume, copied from some historic wardrobe, rather than serviceable contemporary clothes, cut to the measure of our own time and community. But real architecture cannot be put on and taken off like fancy dress; it is flesh of our flesh, bone of our bone. Each generation must find its own appropriate forms and expressions, springing out of its practical needs and its ideal aims.

In our time, the technical facilities of architecture have been greatly extended. Never before has the architect had such powerful machines at his command, such a variety of materials to use, such a wealth of scientific knowledge to guide him in both design and construction, such a multitude of new mechanical and social functions to organize into a working unity. Yet in building, as in other departments of life, our gain in technical knowledge has been offset by a certain loss of values and purposes. While our "know-how" has rapidly

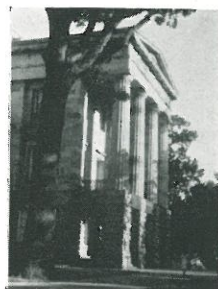
improved, our "know-what" has become vague and uncertain. We often seem more concerned with machines than with the men and women who use them.

The present situation in architecture parallels that in medicine. In both professions, we begin to see, the restoration of the general practitioner, capable of dealing with every part of his field and concerned with the welfare of the human being as a whole, has become a condition for the sound use of specialized knowledge and skill. We cannot and should not return to the traditional limitations of the past: we must rather conceive a program of education which will make our technology a supple instrument of human development. We believe in the modern movement in architecture because we conceive it, not as a breaking away from history and tradition, but as a deeper rooting of architecture in the soil of the region and the community, with a fuller utilization of the universal forces that bind humanity as a whole together.

On such premises, the new curriculum of the School of Design has been founded. On the technical side, we plan to raise to a higher level the traditional disciplines of the artist, the builder, the engineer; but equally essential to this process is the effort to make the young architect a good neighbor, a good citizen, a good man, alive to all his moral and social responsibilities. Only by helping to create fully developed men and women can we hope to reverse the present tendency to let mechanization take command. The architect cannot humanize his whole environment unless he learns to humanize himself. These tasks and these goals are essential, we believe, to the health of our Democracy."

Lewis Mumford

EDUCATION AT THE SCHOOL OF DESIGN OF THE NORTH CAROLINA STATE COLLEGE RALEIGH, N. C.



State Capitol. Raleigh

The name of the school describes its scope but the field of design can be as broad as that of culture itself—und defining an educational program must start by establishing its limitations. In those limitations, which we find necessary for the desired precision of definitions involved, one must be aware of the broad background for the method adopted by the school. This background of recognized values in the pedagogical field of today could be best illustrated by a statement that we expect our graduate to become a citizen first and a professional later. This statement indicates also what we consider to be the scope of professional responsibilities in the field of the contemporary design.

The school of design, starting its existence with the two departments of Architecture and Landscape Architecture, attempts to integrate the conception of building and landscape into one single frame for the changing picture of the life of man. Those two departments pave the way for a third which will eventually complete the proposed scope of the school—the department of industrial design. This last department will find itself favored by the existence of unusual opportunities offered on the campus by the departments of Textiles and Ceramics. Both of them are equipped with the most advanced facilities for industrial production in their fields.

Some schools are justly proud of their old traditions—the School of Design can be proud of its youth. The school is young and wishes to stay that way. But it is not this youth that can be measured by time that matters here. It is the youth of constant scientific curiosity and the youth of freshness that is consciously traced to its sources in nature, that the school will try to preserve. Self-consciousness of desires and aims with which every maturity replaces eventually the subconscious instincts of every youth is also part of the school's attitude to its program and method.

Education means becoming self-conscious in acquiring a skill and basically is a process of self-determination of a student. What the school feels it can do is to provide a method through which this process becomes a logical sequence and in which order and organization of thought does not conflict with the free expression of sensitivity. What the school attempts to avoid are the extremes of the notions of order and freedom. The intellectual confusion which often replaces freedom and the rigid academism that results when order degenerates to formula are considered by the school as equally dangerous for education.

The curriculum of the school is organized with the following two aims in view: (1) To give each graduating student a full understanding of the nature and the character of the period he is a part of (its past, its present stage and the possible directions of its future trends.)

(2) To provide him with the technical skills to express this period in his professional work.

The degree in which one or the other of those factors is involved and the differences of the discipline type that exist within the diversified contents of the professional education provide the school with a basis for the following outline of organization. The core of education is divided into 4 major groups of subjects related through the essential similarities of studies. Pedagogical scope of each extends through the full duration of the 5-year study period.

Arranged in order of the corresponding number of study hours assigned to each of them they are as follows:

1. The chair of design
2. The chair of structures and technical subjects
3. The chair of descriptive drawing (free hand study of nature)
4. The chair of humanities, history and regional studies

In addition to these four groups covering the basic material for both departments (Architecture and Landscape Architecture) two more form two branches of the main core—(5) the Chair of City Planning and Planning Research in which instruction is given through the fifth year in the department of architecture and (6) the chair of Landscape Design and planning in which instruction takes place through 3, 4, and 5th years in the Landscape Department. This type of organization seems to offer the following advantages:

1. It divides the curriculum in an organic way in which the professor acting as the head of each chair can easily supervise the continuity of all subjects collaborating under his guidance.
2. Offers a way of better integrating instruction between separate study periods that are left here for the conveniences of administration and grading mainly.
3. In case of chairs involving a number of diversified subjects it provides a natural platform for flexible readjustments of the program within a chair (like for instance in the technical group).
4. Avoids an excess of pigeonholing (a number of short subjects become essentially part of one continuous subject).

5. Provides a good basis for research work as each group represents a full scope of its field. Research, whether part of the school program or related to the more general interests natural for each discipline, is considered of major importance and the head of each chair is expected to encourage and inspire such activity. This system provides the vertical coordination of the curriculum just as the study periods offer the base for the horizontal coordinating between parallel subjects.

To illustrate this vertical coordination the following description of each chair was considered necessary:

(1) THE CHAIR OF DESIGN:

Consists of 5 design classes divided when necessary into parallel sections. The main analysis of human needs, in both physical and psychological sense, takes place here, followed always by a synthesis of a design problem. To this end collaboration takes place with various other departments of the college. To this final goal contribute all other subjects of the school. The chair of design is the melting pot of all material accumulated in each study period by a student. In terms of its philosophy it tends to impress the student with the humanistic approach to all problems of his profession. Even the elements of form such as the scale and proportion extend here their further significance into the field of professional ethics. Composition defined as the sense of order in space and life is integrated in the design problem. A habit of methodical thinking is formed.

In terms of skill acquired it is here that the student learns most of the techniques of his profession, starting by the mechanical means of presentation and ending with the integration of the structural concepts in his design.

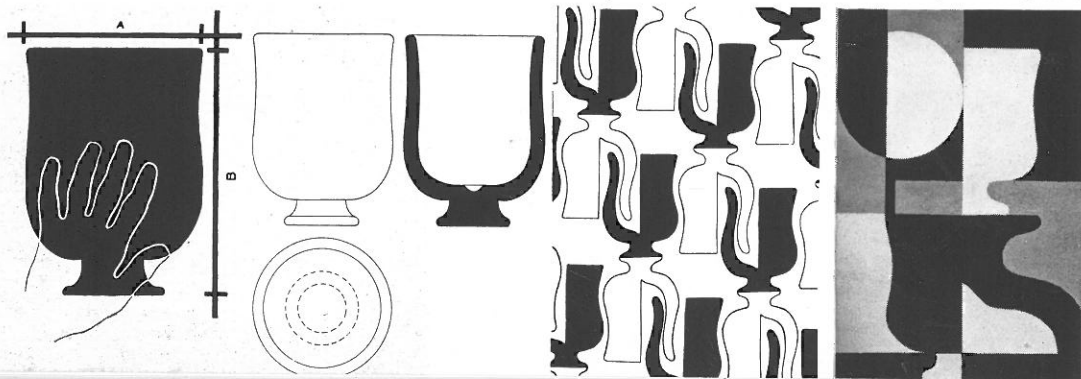
Both the philosophy of the chair and the mastery of the professional skill are broadened by numerous research studies which precede most of the design problems. The sequence of problems in the chair of design begins with the study of **Man in terms of his psychology, intellect and emotion**. Human reactions to scale, proportion, order, unity and diversity, etc. in composition are studied on problems involving both plane and space. Basic definitions to describe composition in any branch of human thought are developed. Visual techniques of presentation in two and three dimensions are acquired. A method of thinking and an interest in further individual study and search for personal expression is formed.

In this period of studies, a self-discipline of the student and the development of his taste seem to be more important than the freedom of his expression. Acquiring a habit of methodical approach, consciousness of aims and means used to achieve them seems to be the main purpose of this stage of education. The student at this stage will both create and judge a new form and both processes are of similar importance for his future development.

In his first exercise the student develops an unobjective form, which has its roots firmly established in nature through an object assigned to him for the purpose of this study. The essential definitions of scale (which is the relationship of this object to man) and proportion (which is the relationship existing within the object) are developed.

The unobjective form is discovered in the technical presentation (plan section elevation) of the object. The form becomes an element of composition (which is the study of relationships between one element and the others). Based on this principle of relationship the concepts of unity and diversity are developed into varying patterns of exercises in two and three dimensions, with the element of time blending into the element of space in the study of rhythms and rhythmical structures in space. A sensitivity to color, value and line is developed along with the technical skills of drafting, painting, modeling and lettering. This stage of studies has its climax in the final exercise which is a dramatization in form of a small exhibiton of a problem related to basic human needs (usually in collaboration with the contemporary civilization department of the college)

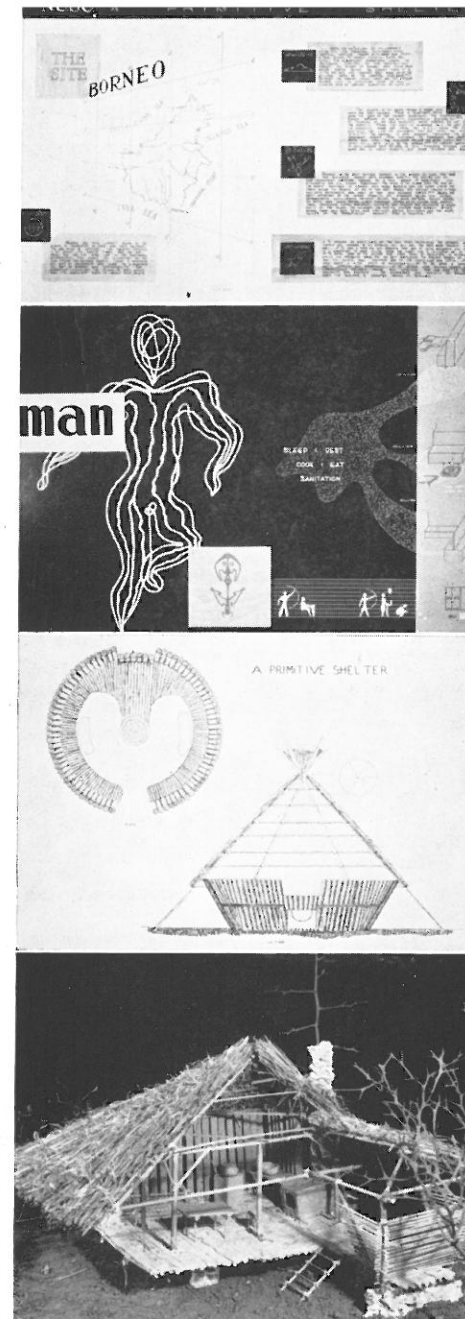
The next stage of education in design deals with **man and his physical environment**. Elements of habitable space are studied in sequence of dwelling, working and recreation. The concept of an interior as basic for architectural design, whether dealing with enclosed or open space, is developed. Those studies do not as yet involve full architectural implications in terms of a



synthesis of the indoor space and its outside structural expression. Study of the interior involves collaboration with the Textile and Ceramic departments of the college in terms of not only a design but a finished product in both mediums. The final problem of this study period is a primitive shelter which becomes an introduction to the strictly architectural discipline which follows later in collaboration with the Civil Engineering Department. The primitive shelter serves also as the beginning of the regional studies in architecture and coincides in time with corresponding courses in the chair of History. The problem itself is given a defined geographical location in an environment without a precedent in the student's experience and tends to free him from any preconceived notions on form which he might develop in his every day contacts with existing building*. The limitations of local materials that he may find in an African desert or a South American jungle and primitive tools that he should handle unaided, develop his appreciation of structure problems involved in building. Climatic, geological and other factors, unexperienced before develop his sensitivity to differences existing between regions and their importance for local architecture. The primitive shelter problem terminates the first part of the program common to both departments of the school. The following period of studies pursues a different course in the department of architecture and the department of landscape.

A considerable research activity supplements the design problem here. A collaboration with the Civil Engineering department in structure and mechanical equipment of building develops finally

*Here the school follows an interesting experiment developed in the Institute of Design in Chicago.



into a system in which a structural consultant replaces the architectural critic taking over a given design problem to return it later under architectural supervision for completion. The work in the final stages is modeled on the concepts—of an architectural office with its spirit of collaboration—between various specialists. The complexity of the design problems grows, arriving finally at the end of the fifth year to a thesis in which the student is expected to present his main professional interest in choosing the program for this study.

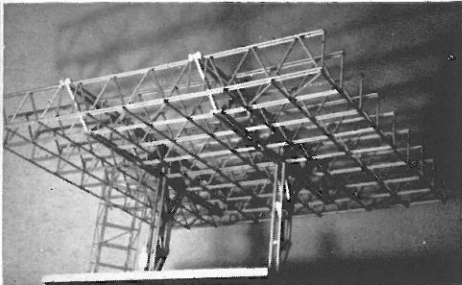
With its open jury system in which the faculty and the students meet for discussion of design problems, with its active research activity involving all the other subjects of curriculum, with encouraged collaboration between students of various study periods the chair of design could be compared to the heart of the school in control of the pulse of its life.

(2) THE CHAIR OF STRUCTURES AND TECHNICAL SUBJECTS provides the student with an engineering discipline. Starting with mathematics, statics, strength of materials and basic structures and ending with an organized collaboration with the design problems in structure and mechanical equipment of buildings, the chair of technical subjects is organized in two

stages. The first one gives a complete continuity of instruction covering in a general way the most essential part of its field. The second, starting with the fourth year of studies is based on the changing element of the design problems which are carried to their final structural and mechanical completion. The discipline of thinking and of well founded information combined with the development of a habit in treating all problems of design as problems of structure, is aimed at here.

(3) THE CHAIR OF DESCRIPTIVE DRAWING consists of 5 classes of freehand studies from nature. Here nature is analyzed and both structural and compositional message of nature is depicted. Still life, human figure and landscape is studied in various techniques of documentary drawing. An emphasis is placed on the structure of every form which becomes unveiled in a drawing that tends to describe all essential parts of the studied object similarly to a working drawing in an architectural problem.

The course of descriptive drawing incorporates a study of elements of descriptive geometry, isometrics, perspectives, shades and shadows. Developing a sense of observation in seeing and a skill of freehand documentary presentation is aimed at here.



(4) THE CHAIR OF HUMANITIES, HISTORY AND REGIONAL STUDIES forms the backbone of the philosophy of the school. Starting with a course on Contemporary Civilization, it develops into a course on Contemporary Science. Physics, Biology, Chemistry are studied here not from their technical but from their humanistic values as the basic components of our period. The history of the development of human thought in each of these channels is compared to give the student a broad approach to his profession. Since his professional studies are not related in a strictly technical way to Physics, Biology and Chemistry, it was considered as more advisable to approach these subjects in the chair of humanities emphasizing the basic laws involved in their intellectual structure rather than the purely technical formulas. From the basic study of civilization, the student proceeds to human contacts with environment in the history of organized landscape. In the history of gardens he is shown the main characteristics of composition typical for each period of art and architecture with the general notion of a region in its geographical and human meaning. The geographical factors involved open his mind to a world wide allegiance of all problems of life which seems to be part of a regional approach to it. The course terminates with few lectures on the regional architecture of North Carolina serving as an introduction to a summer problem which consists of a measurement and presentation (in a working drawing form) of one of the historical architectural monuments of this state.

In this last study an emphasis is placed on the intellectual message that can be deciphered in an existing architectural form influenced by its surroundings. A continuity of thought in a constantly changing form of architecture and organized landscape is stressed here.

From this stage of his studies the student proceeds to the history of Architectural form treated as a document of social relationships characteristic for each and every period. An advanced course in sociology follows. The studies terminate on the fifth year with a special course organized by a visiting professor. Each year one of the most distinguished scholars from the fields related to architecture is invited by the school for this task which is considered as a synthesis of the humanities. The visiting professor offers a number of seminars and the changing program for the fifth year course is usually built on the philosophy represented by the visiting scholar.



Study
Periods

ORGANIZATION OF STUDIES

5

Landscape
Design
V, VI, VII

Arch. Design
VII, VIII, IX
Instructional
Assistance

Foundations
Building
Codes
Office
Procedure

Drawing
XI, XII

Philosophy
of Design

City
Planning
I, II, III

4

Landscape
Design II, III, IV
Landscape
Construction
Planting
Design

Arch. Design
IV, V, VI

Architectural
Structures
Building
Products
Office
Procedure

Drawing
IX, X

History of
Architecture
IV
Human
Behavior
Urban
Sociology

3

Landscape
Design I
Plant, Materials,
Nursery Practice
Landscape
Construction

Architectural
Design
I, II, III

Construction
Drawings I, II.
Design of Struc-
tures, Sanitary,
Electrical, Heat-
ing, Air Con-
ditioning, Equip-
ments of Bldg.

Drawing
VI, VII, VIII

History of
Architecture
I, II, III

2

Design
IV, V, VI

Topographics
Materials
Structures
Statistics
Strength of
Materials
Material
Testing

Drawing
III, IV, V

History of
Landscape
Architecture

1

Design
I, II, III

Mathematics

Drawing
I, II

Contemporary
Civilization
Contemporary
Science

CHAIRS

Landscape
Design

Architectural
Design

Structures

Descriptive
Drawing

Humanities and
History

City
Planning

Elective

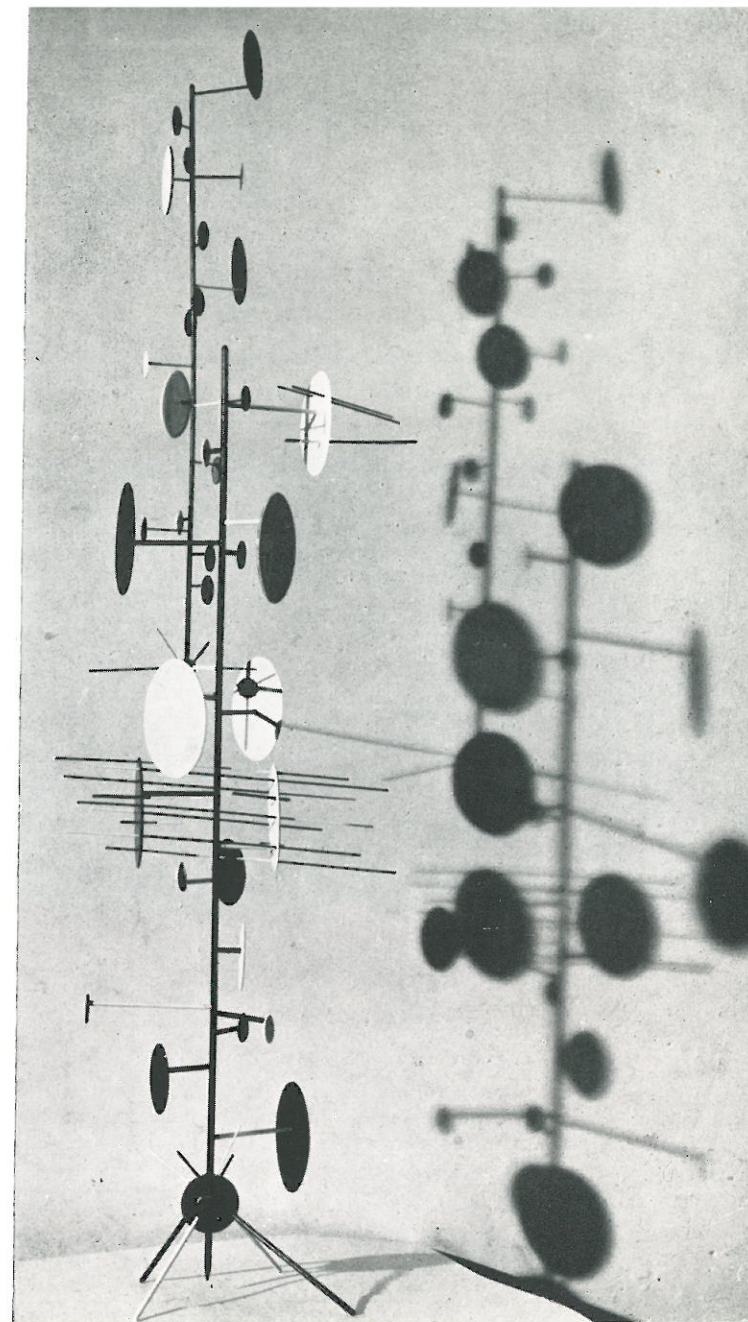
American or
English Literature;
Or Advanced
Military
Elective

Modern
Language;
Or Advanced
Military

Military Science
Sport Activities

English
Composition
Military Science
Fundamental
Activities
Hygiene

Related
Subjects



DEPARTMENT OF ARCHITECTURE

COURSES

Freshman or First Year

	F	W	S
Design I, II, III, Design 101, 102, 103	3	3	3
Descriptive Drawing I, II, Design 111, 112	2	2	0
Contemporary Civilization, S.S. 101, 102, 103	3	3	3
Contemporary Science and Society, S.S. 113	0	0	3
Algebra, Trigonometry, Analytiques, Math. 111, 112, 123	4	4	4
Composition, English 101, 102, 103	3	3	3
*Military Science I, Mil. 101, 102, 103 (or elective)	2	2	2
*Fundamental Activities & Hygiene, P.E. 101, 102, 103	1	1	1
	18	18	19

Sophomore or Second Year

Design IV, V, VI, Design 201, 202, 203	4	4	4
Topographics, Materials, Structures, Design 221, 222, 223	3	3	3
Descriptive Drawing III, IV, V, Design 211, 212, 213	2	2	2
Statics, Strength of Materials, E.M. 211, 222; C.E. 229	3	3	3
Materials Testing Laboratory, C.E. 323	0	0	1
History of Landscape Architecture I, II, Design 232, 233	0	3	3
Calculus, Mathematics 211	3	0	0
*Military Science II, Mil. 201, 202, 203	2	2	2
*Sports Activities, P.E. 201, 202, 203	1	1	1
	18	18	19

Summer Requirement: Two weeks Regional Research Project

Junior or Third Year

Architectural Design I, II, III, Design 301, 302, 303	4	4	6
Descriptive Drawing VI, VII, VIII, Design 311, 312, 313	2	2	2
Construction Drawings I, II, Arch. 321, 322	2	2	0
Design of Structures; Steel, Conc., Timber; C.E. 325, 326, 327	3	3	3
Sanitary Equipment of Buildings, C.E. 365	3	0	0
Elements of Heating and Air-Conditioning, M.E. 184	0	0	3
Electrical Equipment of Buildings, E.E. 343a	0	3	0
History of Architecture, I, II, III, Design 331, 332, 333	3	3	3
Modern Language, or Advance Military	3	3	3
	20	20	20

Summer Requirement: Eight week approved professional employment.

Senior or Fourth Year

Architectural Design IV, V, VI, Arch. 351, 352, 353	6	6	6
Architectural Structures, C.E. 335, 336, 337	2	2	2
Descriptive Drawing IX, X, Design 361, 362	2	2	0
History of Architecture IV, Design 381	3	0	0
Office Procedure I, II, III, Design 371, 372, 373	2	2	2
Human Behavior, Urban Sociology, Soc. 301, 402	0	3	3
Building Products, Arch. 383	0	0	2
American or English Literature; or Advanced Military	3	3	3
Elective	2	2	2
	20	20	20

Professional or Fifth Year

Architectural Design VII, VIII, IX, Arch. 401, 402, 403	9	9	9
Philosophy of Design I, II, III, Design 431, 432, 433	3	3	3
Descriptive Drawing XI, XII, Design 412, 413	0	2	2
City Planning I, II, III, Design 451, 452, 453	3	3	3
Foundations, C.E. 343	3	0	0
Building Codes, Arch. 392	0	2	0
Instructional Assistance, Arch. 493	0	0	3
Elective	2	0	0
	20	20	20

*Or equivalent credits in one or two of the following Departments: Sociology, History and Political Science, Modern Language.

Total Credits: Completion of course to be recognized by granting the degree of Bachelor of Architecture.

DESCRIPTION OF NEW COURSES IN ARCHITECTURE

First Year

Design I, II, III 3 - 3 - 3 Design 101, 102, 103
Required of all first year students in the School of Design. Introduction to design through a study of man and his intellectual and emotional reactions to form. Basic definitions of composition in two and three dimensions, color and value studies followed by workshop practice in modeling. Acquiring fundamental skills of drafting, printing, lettering, model presentation, poster design, exhibition arrangement. The determination of architectural shades and shadows and the principles of Linear perspective.

Descriptive Drawing I, II 2 - 2 - 0 Design 111, 112
Required of all first year students in the School of Design. The work during this year aims to familiarize the student with methods of understanding form in terms of drawing to introduce him to the tools and materials of the process and to give him an understanding of the purposes of various kinds of drawing. Later work will include freehand drawing from simple objects, leading to a study of mechanical projection methods. Projection drawings of various types will be executed both from a mechanical and freehand approach.

Contemporary Science and Society 0 - 0 - 3 Social Studies 113
Required of all first year students in the School of Design: Pre-requisites: S.S. 101, 102
A study of the ways in which new scientific concepts, particularly in physics, chemistry, astronomy and biology, have affected the form and intent of the arts and of some social institutions.

Second Year

Design IV, V, VI 4 - 4 - 4 Design 201, 202, 203
Required of all second year students in the School of Design: Pre-requisite: Design 103
Man and his environment—design study of habitable space. Interiors designed for dwelling, working and recreation. Introduction to furniture, textile and ceramics design, followed by workshop practice in corresponding mediums. Correlation of indoor and outdoor areas terminated by design of a primitive shelter. Introduction to research methods.

Topographics, Materials, Structures 3 - 3 - 3 Design 221, 222, 223

Design 221. Topographics 3 - 0 - 0
Required of all sophomores in the School of Design. Lectures, problems and collateral readings. The instruction in this course includes the interpretation of topographic maps, preparation of grading and drainage plans, rainfall and runoff, methods of handling earthwork. This course aims at giving a working knowledge of earthwork as an element of design and a grasp of the basic design possibilities of a given piece of topography.

Design 222. Materials of Construction 0 - 3 - 0

Required of all sophomores in the School of Design. Lectures and collateral readings. This course considers the nature of construction materials and their appropriate application. The process of manufacture is outlined whenever it imposes limitations on use, finish or design. Insofar as is possible, the students are made familiar with practical methods and customary craft practices by visits to projects in the course of their construction, and to shops where materials are prepared. Representative samples of construction materials are made available for student inspection.

Design 223. Structures 0 - 0 - 3

Required of all sophomores in the School of Design. Non-mathematical analysis of contemporary structural materials, and systems, in terms of tension and compression. Slides, lectures and research model construction.

Descriptive Drawing III, IV, V 2 - 2 - 2

Design 211, 212, 213

Required of all sophomores in the School of Design: Pre-requisite: Design 112

Freehand drawing from inanimate objects, aimed to develop the observational powers of the student in terms of line, value, texture, color. Studies to be done in various dry and wet media. Later, introduction to drawing from the living model. Studies in contour and gesture drawing. Sustained drawings of sections of figure working toward an ultimate understanding of the whole. As work progresses, greater proficiency demands will be placed upon the student—especially in terms of the compositional aspects of the drawing.

Statics, Strength of Materials 3 - 3 - 3

E.M. 211, 222; C.E. 229

Engineering Mechanics, E.M. 211, Applied Statics 3 - 0 - 0

Required of all sophomores in the School of Design: Pre-requisite: Math. 123

Study of the analytical and graphical solution of concurrent, parallel and non-concurrent coplanar force systems; the determination of stresses in wall bearing trusses; parallel non-coplanar force systems; centroids and moments of inertia of plane areas; and the friction of wedges.

Applied Strength of Materials, E.M. 222 0 - 3 - 0

Required of all sophomores in the Department of Architecture. Pre-requisite, E.M. 211.

Hooke's law, external shears and moments, the distribution of internal shearing and bending stresses, columns, the moment area theory of deflections.

Analysis of Framed Structures. 0 - 0 - 3

C.E. 229

Required of sophomores in Architecture and juniors in Construction. Prerequisite: E.M. 222 (Architecture); E.M. 325 (Construction)

Analysis of beams and simple framed structures; graphical and analytical methods..

Materials Testing Laboratory 0 - 0 - 1

C.E. 323

Required of sophomores in Architecture. Prerequisite: E.M. 222.

Testing of materials used in construction.

Materials Testing Laboratory 0 - 0 - 1

C.E. 323

Required of all sophomore students in the Department of Architecture: Co-requisite, C.E. 229

Testing of materials used in construction.

History of Landscape Architecture I, II 0 - 3 - 3

Design 232, 233

Required of all second year students in the School of Design. Lectures and collateral readings. The object of this course is to give the student a background knowledge of the fundamental principles involved in adapting land for human use and enjoyment whenever beauty is an important element. The history and evolution of landscape design is studied in relation to the climate and the economic and political systems under which each main type of design is developed. From this study the student is expected to acquire an understanding of the problems of landscape design and of the methods which have lead to their successful solution.

Third Year

Architectural Design I, II, III

4 - 4 - 6

Design 301, 302, 303

Design 301, 302 required of all students in the School of Design. Design 303 required of all third year students in Architecture. Pre-requisite: Design 203

Building and its environment. Basic studies of a neighborhood with its residential unit. Structural and mechanical elements related to functional plan. Corresponding research problems. Neighborhood and its community element in research and design.

Descriptive Drawing VI, VII, VIII

2 - 2 - 2

Design 311, 312, 313

Required of all third year students in the School of Design: Pre-requisite: Design 213

Problems in descriptive drawing with special emphasis on the painters discipline for the first two quarters, and on the sculptors discipline for the third quarter.

Construction Drawings I, II

2 - 2 - 0

Arch. 321, 322

Required of all third year students in Architecture: Co-requisite, Design 301, 302

A study of the principles of preparing architectural working drawings; the preparation of working drawings for a small structure; the preparation of working drawings for a medium sized house.

Design of Structural Elements.

3 - 0 - 0

C.E. 325

Required of juniors in Architecture and seniors in Construction. Prerequisite: C.E. 229

Design of tension, compression and flexural elements of steel, timber and concrete; design of simple connections.

Elementary Indeterminate Structures

0 - 3 - 0

C.E. 326

Required of juniors in Architecture. Prerequisite: C.E. 325

Slopes and deflections of beams; fixed end moments; analysis of continuous beams; simple bents.

Elements of Reinforced Concrete Design.

0 - 0 - 3

C.E. 327

Required of juniors in Architecture. Prerequisite: C.E. 326.

Principles of plane and reinforced concrete design.

Sanitary Equipment for Buildings

3 - 0 - 0

C.E. 365

Required of juniors in Architecture. Prerequisite: E.M. 222.

Lectures covering private water supplies and sewage disposal facilities, water supply piping and waste and vent piping in building plumbing systems, booster pumps, water heaters, water softeners. Design problem.

Elements of Heating and Air Conditioning

0 - 0 - 3

M.E. 184

Required of third year students in Architecture: Pre-requisite, E.M. 211

A study of the factors affecting heat losses and gains in buildings; various types of heat systems including boilers and furnaces; elementary theories of air-conditioning and applications.

Electrical Equipment of Buildings

0 - 3 - 0

E.E. 343a

Required of third year students in Architecture: Pre-requisite, E.M. 211, Math. 211

A study of circuits used in wiring buildings for light and power; design of lighting systems for offices and homes; the National Electric Code.

History of Architecture I, II, III

3 - 3 - 3

Design 331, 332, 333

Required of third year students in Architecture: Pre-requisite, Design 103 and 233

Lectures and class discussions, some with the aid of slides, beginning with the five great ancient building cultures, chronologically through the Renaissance. A critical study of the social, religious and political life of the historic people as reflections and causes of the architectural and structural form with an emphasis on interpretation and synthesis.

Fourth Year

- Architectural Design IV, V, VI 6 - 6 - 6 Arch. 351, 352, 353
 Required of all fourth year students in architecture: Pre-requisite, Design 303
 Research and design studies organized on an architectural office pattern. Structural and mechanical equipment studies integrated with architectural design. Interchange of critics from both the architectural and the civil engineering departments. The final synthesis of building in problems related to large scale residential and public utilities programs.
- Steel Design 2 - 0 - 0 C.E. 335
 Required of seniors in Architecture. Prerequisite: C. E. 327
 Design of steel structures.
- Timber Design. 0 - 2 - 0 C.E. 336
 Required of seniors in Architecture. Prerequisite: C.E. 335
 Design of timber structures.
- Independent Designs 0 - 0 - 2 C.E. 337
 Required of seniors in Architecture. Prerequisite: C.E. 336
 Complete structural design of the student's project in architectural design: student-teacher relation to approach that of architect-consulting engineer.
- Descriptive Drawing IX, X 2 - 2 - 0 Design 361, 362
 Required of fourth year students in the School of Design. Pre-requisite, Design 313
 Continuation of descriptive drawing in terms of sculptors discipline for the first quarter, in the second quarter student may select to do more advanced work in the field of the sculptor, painter or graphic artist.
- History of Architecture IV 3 - 0 - 0 Design 381
 Required of fourth year students in the School of Design. Pre-requisite, Design 333
 A study of the history of architecture in the 19th and 20th centuries with emphasis on structure and materials used with an analysis of the immediate background to contemporary architecture.
- Office Procedure I, II, III 2 - 2 - 2 Design 371, 372, 373
 Required of fourth year students in the School of Design. Pre-requisite, C.E. 329, M.E. 384. Co-requisite, Arch. 353, 383, C.E. 383, L.A. 403
 A study of the ethics, organization and procedure of professional architectural practice; a study of design materials, construction methods and the actual writing of specifications. The coordination of design problem through all the phases of office practice and procedure.
- Human Behavior, Urban Sociology 0 - 3 - 3 Soc. 301, 402
 Human Behavior Soc. 301
 Psychological bases of human behavior. Sociocultural bases of human behavior. Types of human behavior. Symbolic behavior. Non-symbolic behavior. Human nature. The nature of cultural control. Personality stereotypes. Dynamics of social adjustment. Social changes and maladjustment. The role of culture in adjustment. Utilization of culture in adjustment to problems arising out of the culture. Social leadership.
- Urban Sociology Soc. 402
 Rise of Urbanism. Causes of urban growth. Location of cities. The metropolitan region. Social ecology of the city. Urban population trends. Selective migration. Social and economic basis of urban life. Physical equipment of the city. Organization of family life. Economic organization of the city. Organization of politics and government. Organization of social welfare. Organization of leisure. Social aspects of urban housing. Urban planning and social control. Urban and semi-urban society as a frame of reference for the professional person.

- Building Products 0 - 0 - 2 Arch. 383
 Required of fourth year students in Architecture: Co-requisite, Arch. 373
 A study of building products which are to be presented by manufacturers to the class. Each student will then make a critical analysis of these materials in order to determine whether they are worthy of an architects recommendation or not.
- Fifth Year**
- Architectural Design VII, VIII, IX 9 - 9 - 9 Arch. 401, 402, 403
 Required of fifth year students in Architecture: Pre-requisite, Arch. 353
 Advanced design programs related to city planning. Analysis of architectural composition of a functional plan. Final thesis on program of students' choice. Pedagogical values of architectural design through instructorship extended by advanced students to students of earlier study periods. Study of professional leadership in design and instruction problems. Social and structural synthesis in research and design.
- Philosophy of Design I, II, III 3 - 3 - 3 Design 431, 432, 433
 Required of fifth year students in Architecture: Pre-requisite, Arch. 353
 Lectures and seminars on the philosophy of design offered by a visiting professor. The nature of this course varies and is based on the changing personality of the scholar in charge of it (well-known authorities in Field related to design, such as Lewis Mumford, Catherine Bauer, etc., are invited to Raleigh for this task).
- Descriptive Drawing 11, 12 0 - 2 - 2 Design 412, 413
 Required of fifth year students in Architecture: Pre-requisite, Design 362
 Advanced work in major descriptive drawing field continued. Final work directed toward a class exhibition of representative works of each student. (This latter to be considered in the nature of a thesis project).
- City Planning I, II, III 3 - 3 - 3 Design 451, 452, 453
 Required of fifth year students in School of Design: Co-requisite, Arch 401, 2, 3 or L.A. 401, 2, 3
 A study of the growth and decay of cities from medieval to contemporary times; the evolution of the garden city ideology and its development into an organic city planning concept. A research analysis of an actual area in a region; the development of design studies based on this research.
- Foundations 3 - 0 - 0 C.E. 343
 Required of seniors in Construction and fifth-year students in Architecture. Co-requisite: C.E. 325.
 Identification and classification of soils; subsoil investigation methods of excavating; control of water; types of foundations and conditions favoring their use; legal aspects of foundation engineering.
- Building Codes 0 - 2 - 0 Arch. 392
 Required of fifth year students in Architecture: Pre-requisite, Arch. 353 and 383
 A study of the various laws and codes that affect the construction of buildings.
- Instructional Assistance 0 - 0 - 3 Arch. 493
 Required of fifth year students in Architecture: Co-requisite, Arch. 403
 A practical study of professional leadership through faculty supervised instruction extended by the advanced students to their younger colleagues in various classes of workshop and design.

DEPARTMENT OF LANDSCAPE ARCHITECTURE

COURSES

Freshman or First Year

	F	W	S
Design I, II, III, Des. 101, 102, 103	3	3	3
Algebra, Trigonometry, Analytiques, Math. 111, 112, 123	4	4	4
Descriptive Drawing I, II, Des. 111, 112	2	2	0
Contemporary Civilization, S.S. 101, 102, 103	3	3	3
Contemporary Science and Society, 113	0	0	3
Composition, Eng. 101, 102, 103	3	3	3
*Military Science I, Mil. 101, 102, 103	2	2	2
*Fundamental Activities & Hygiene, P.E. 101, 102, 103	1	1	1
	18	18	19

Sophomore or Second Year

Design IV, V, VI, Des. 201, 202, 203	4	4	4
Topographics, Materials, Structures, Des. 221, 222, 223	3	3	3
Descriptive Drawing III, IV, V, Des. 211, 212, 213	2	2	2
Hist. of Landscape Architecture I, II, Des. 232, 233	0	3	3
Statics, E.M. 211	3	0	0
Surveying, C.E. 203	0	4	0
General Botany, Bot. 101	4	0	0
General Horticulture, Hort. 101	0	0	4
*Military Science II, Mil. 201, 202, 203	2	2	2
*Sport Activities, P.E. 201, 202, 203	1	1	1
Required: Summer Regional Research Project between Second & Third Years (2 weeks).	19	19	19

Junior or Third Year

Architectural Design I, II, Des. 301, 302	4	4	0
Landscape Design I, L.A. 303	0	0	4
Descriptive Drawing VI, VII, VIII, Des. 311, 312, 313	2	2	2
Hist. of Architecture I, II, III, Des. 331, 332, 333	3	3	3
Plant Materials, Hort. 201, 202, 203-213	2	2	4
Nursery Practice, Hort. 311	3	0	0
Landscape Construction I, II, L.A. 322, 323	0	4	4
Public Speaking, Bus. Corres., Eng. 231, 211	3	3	0
**Elective	3	3	3
	20	21	20

Required: A total of eight weeks approved outside practical work during the summers between the third and fifth years.

Senior or Fourth Year

Landscape Design II, III, IV, L.A. 351, 352, 353	6	6	6
Landscape Construction III, IV, V, L.A. 381, 382, 383	4	4	4
Planting Design I, II, III, L.A. 371, 392, 393	3	3	3
Descriptive Drawing IX, X, XI, Des. 361, 362, 363	2	2	2
History of Architecture IV, Des. 381	3	0	0
Human Behavior, Urban Sociology, Soc. 301, 402	0	3	3
**Elective	3	3	3
	21	21	21

Professional or Fifth Year

Landscape Design V, VI, VII, L.A. 401, 402, 403	8	8	8
Philosophy of Design I, II, III, Des. 431, 432, 433	3	3	3
City Planning I, II, III, Des. 451, 452, 453	3	3	3
Office Procedure I, II, III, Des. 371, 372, 373	2	2	2
Elective	2	2	2
	18	18	18

*Or equivalent credits in one or two of the following Departments: Sociology, History and Political Science, Modern Languages.

**Elective credit must include Advanced Military or 9 credits in English and 9 credits in any of the following Departments: Sociology, Psychology, History and Political Science, Economics, Modern Languages, Ethics and Religion.

Total Credits: 290 Completion of course to be recognized by granting the degree of Bachelor of Landscape Architecture.

DESCRIPTION OF NEW COURSES IN LANDSCAPE ARCHITECTURE

Third Year

L.A. 303 Landscape Design I

Pre-requisites: Des. 302

0 - 0 - 4

Required of all third year students in Landscape Architecture. A series of research studies designed to acquaint the student with similarities and dissimilarities in Architecture and Landscape Design in matters of scale, circulation, motor traffic ways, materials, slope limitations, contour adjustment and the organization of space.

L.A. 322-323. Landscape Construction 1-2

Pre-requisites: Des. 221; Math. 112

0 - 4 - 4

Required of all third year students in Landscape Architecture. Lectures and problems. This course deals with the construction of the physical elements of Landscape Design. It covers the calculation of quantities and costs, the mathematical design of the vertical and horizontal alignment of roads, the study of rainfall and runoff in relation to drainage systems, the preparation of surface and sub-drainage plans, and preparation of working drawings. The problems, their solution and presentation are made to conform as closely as practicable to the standards of professional office practice.

Fourth Year

L.A. 341-342-343. Planting Design 1-2-3

Pre-requisites: Hort. 201-2-3-213; L.A. 303 and following or
contiguous with L.A. 311-312

3 - 3 - 3

Required of all fourth year students in Landscape Architecture. Laboratory problems in appraisal of plants as objects of design and their orderly arrangement for Landscape effect. Techniques for recording designs, specifications and cost estimates.

L.A. 331-332-333. Landscape Construction 3-4-5

Pre-requisites: L.A. 322-323

4 - 4 - 4

Required of all fourth year students in Landscape Architecture. Lectures and problems. This course advances the techniques of course L.A. 323, going on to the solution of intricate grading problems and the preparation of detailed working drawings for wood and masonry structures. At least one research report, on an approved subject, is required.

L.A. 351-352-353. Landscape Design 2-3-4

Pre-requisites: L.A. 303

6 - 6 - 6

Required of all fourth year students in Landscape Architecture. A progression of problems involving simple areas, multiple areas and building composition are studied by means of plan, model and sketch. Design types include residential properties, playgrounds, city parks, plazas and squares, school grounds, public buildings and gardens, and suitable problems involving building groups.

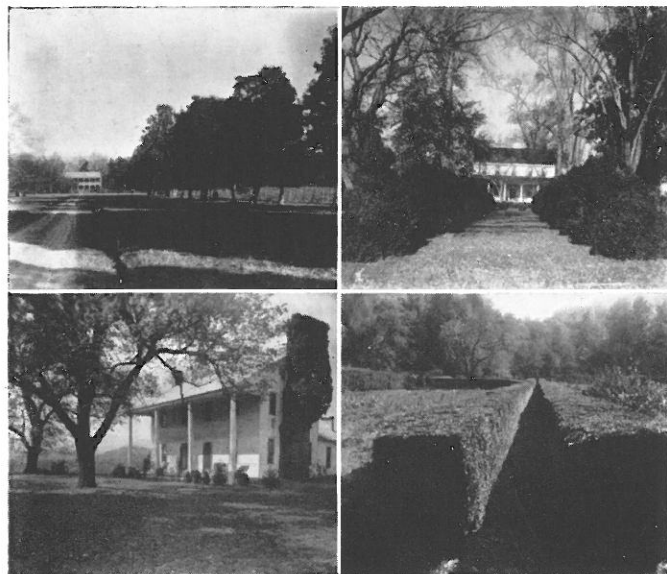
Fifth Year

L.A. 401-402-403. Landscape Design 5-6-7

Pre-requisites: L.A. 311-312-313

8 - 8 - 8

Required of all fifth year students in Landscape Architecture. A continuation of Landscape Design 4 with the emphasis on problems large in scale. Design types include subdivisions, multi-family housing, campus plans, state parks, parkways, airports and community planning. These design problems stress professional office techniques and may include planting design and working drawings.



... NORTH CAROLINA—The State of old traditions and forward-looking trends. Its charming landscape and mild climate offer a desirable setting for studies. . . .

CONCLUSIONS

Since the beginning of organized education in architecture, since the days of the Italian academies of the 15th century and the French academy of 1671, time has taught us one lesson. It is that of a constant change. In it, education follows changes in the pattern of life, or life follows the changing concepts of education as it has been in the great periods of our culture.

The schools that did not realize this fact of constant change were drying the sources of their pedagogical influence, becoming useless for their period like dead branches on a growing tree. The wave of this change varies in the history of civilization. It flows peacefully through ages only to throb violently in the crucial decades. The approach to education in the School of Design is based on the awareness of the fact that our days are no less crucial than those before and after the first world war. This other period so close to us in time and often so remote in spirit, deserves the credit for giving birth to the contemporary movement in architecture and related arts. But as maturity differs from the days of early youth, providing a new set of sometimes unexpected values, so have changed many of our concepts in this field. The study of wellbeing of the contemporary man, that has been introduced into the language of architecture, continues to be the inspiration for our work but this time the quality of this wellbeing is differently analyzed. It is no longer "The Machine to Live In" that stirs our imagination. It is the eternal feeling of a shelter to which we subordinate our creative ideas. It seems to us that as much as every architecture is and has always been an art of an abstract form, with hardly a formal precedent in nature, so its allegiance to nature has and still might be expressed through the use of a symbol. The school feels that those symbolic values were underestimated by the philosophy of the passing period, and the conscious revival of their importance, in the new form to be created, is aimed at in the educational program of the school.

As much as the mechanized concept of values has been the outcome of the mechanized life of a metropolis, so the coming chapter of our culture might be inspired by the regional approach to life. The school of design attempts to base its philosophy on this regional factor in which the diversity of supremes might replace the single supreme of the machine controlled environment.

The physical aspects of the three major human functions of dwelling, working, and recreation

are enriched by the study of man's psychological reactions to the nature of his surroundings and the emphasis placed on this part of his wellbeing provides the school with an approach which well might be termed as a new humanism. The concept of organizing life only through the mechanical and technical control of its environment the school considers as no longer sufficient for the growing maturity of our period.

Architecture was described by Plato as a pedagogical art. An architect does not create his art with his own hands as it might be in the case of a sculptor or a painter. He is continuously instructing others by means of his words or designs how to create architecture. This educational feature of the profession seems to be even more pronounced in our period than it has been in the days of ancient Greece. Now it extends far beyond the field of actual construction.

An architect must be a promoter of new ideas beneficial to the life of men. His responsibilities include careful advice on his clients program, not only its execution. Mansard, the architect and Le Notre, the Landscape Planner, in charge of an Army of 18,000 laborers, created Versailles with the joy that only unlimited power could give. Their counterparts of today would be expected to consider the future bankruptcy of France due partly to the expense of Versailles. Visions of a different kind of beauty would replace today the magnificence of the Kings Palace.

Architecture (and what we mean under this term extends to the related fields of design) is an art of collaboration with a client. Here again, the difference with other mediums of art is pronounced. Nothing that serves to improve and embellish human life can achieve that purpose unless it is accepted by men who live this life. No architecture has ever been created without a client. No architecture should be imposed. This is why the credit for good architecture ought to be shared by the architect and the client. The architect who created a vision and the client who understood and accepted its message. An architect must be an understanding and careful teacher and, humility of the truly great must be part of his professional ethics. There are exceptions to this, as to any other rule, but they must be considered as exceptions, legitimate as they might be. If and when the self assurance of a genius is adopted as a standard by those who do not share other standards with him, the best interests of professional ethics are endangered. Knowing more, for an architect, spells understanding how much more is to be learned in the wide, profound and human field of his profession.

FACULTY MEMBERS

WILLIAM LUDWIG BAUMGARTEN, Associate Professor of Architecture. Graduated Imperial Academy of Fine Arts University, Vienna, Master School of Architecture, Diploma in Architecture. 1919-1924 Assistant Professor, Mastered architect, Vienna, Austria. 1925-1927 2nd Central School for Apprentices of the Wood Working Trades, Vienna. 1928-1936 four School Buildings and 2 Kindergarten Buildings for the Czechoslovak minority, Vienna. Residential work and public housing schemes in Vienna and other cities in Austria.

MANUEL BROMBERG, Associate Professor of Design. Graduate Cleveland School of Art. Colorado Springs Fine Arts Center. Instructor Col. Springs F.A.C., Head Art Department Salem College. Exhibited Whitney Museum Oil Annual, Chicago Art Institute, N. Y. World's Fair, San Francisco, Denver, Richmond, Pennsylvania, Cleveland, Luxembourg, Colorado Springs Museums.—National Gallery of London. Ottawa. etc. Murals in Graybull Wyo., Tahlequah, Oklahoma, Geneva, Ill., Post offices.—1st prize 48 State Mural competition. Appointed U. S. Army war artist E.T.O. Awarded John Simon Guggenheim Fellow in Creative painting 1946. Works reproduced in Gallery of Great Painting, Life Magazine, Mademoiselle and Leading Art Magazines. Works in permanent collection of War Department.

ALEXANDER CRANE, Assistant Professor of Architecture, painter-designer: Harvard 1927, extensive study and travel in Europe 1928-34, President Connecticut Water Colour Society, Director Arts and Skills, Red Cross 1945, Design Committee America House, N. Y., Executive Secretary Society Connecticut Craftsmen 1942-1946, Director N. C. State Art Society 1948.

LAWRENCE ALBERT ENERSEN, Professor of Landscape Architecture. A.B. Carleton College; 1935, M.L.A. Harvard University; 1936-37, Charles Eliot Traveling Fellow in Europe; 1940-42, Faculty member, University of Michigan; 1943, Faculty member, Harvard University; 1943-45, U.S.N.R. Private practice Lincoln, Nebraska. Member A.I.A., A.S.P.O., A.S.L.A.; Registered Architect Nebraska and North Carolina; Consultant on State Parks for State of Nebraska.

JAMES W. FITZGIBBON, A.I.A., Associate Professor of Architecture. B. Arch. Syracuse University 1938, M. Arch. University of Pennsylvania 1939. Chandler Fellow University of Pennsylvania. Warren Prize 1939. Work in private offices Philadelphia, Architect for Campus Development University of Oklahoma 1944-48, Assistant Professor of Architecture University of Oklahoma 1945-48. Associate Professor of Architecture North Carolina State College. Private residential work in New Mexico, Oklahoma, Tennessee, North Carolina.

HENRY L. KAMPHOEFFNER—Dean of the School. Attended Morningside College; B.S. in Architecture at University of Illinois; M.S. in Architecture from Columbia University. Known for his Grandview Music Pavilion in Sioux City and his former home in Norman, Oklahoma, which he designed while a professor at the University of Oklahoma. Alternate on the 32nd Paris Prize Preliminary and the Schermerhorn Fellowship. Winner of the Langley Scholarship. Practiced in Iowa. Author of many articles and criticism in the architectural journals and in other books and periodicals.



GEORGE MATSUMOTO, Assistant Professor in Architecture. 3½ years University of California, 2 years Comstock Scholarship Washington University B.A. 1943, graduate fellowship Cranbrook Academy of Art M.A. 1945, prizes in small house competitions—co winner \$11,000 Chicago city plan competition 1945. Work in offices of George Keck, Saarinen and Swanson, Skidmore, Owings and Merrill. Private practice—Runnells, Clark, Waugh and Matsumoto, Kansas City. Taught at University of Oklahoma, Norman, Okla. Progressive Architecture Awards 1948.

JOHN HENRY MOEHLMAN, Instructor in Architecture. B.S. in Architecture University of Michigan, 1943. U. S. Naval Academy Post Graduate School (certificate in Naval Architecture). M.A. Graduate School of Design, Harvard University 1947.

LEWIS MUMFORD, Visiting Professor of Architecture, studied at C.C.N.Y., Columbia University, New School for Social Research. Since first contributions to the Journal of the American Institute of Architects in 1919, has written for the leading magazines on architecture and city planning, in America and Europe. Consultant on planning to the Honolulu City and County Park Board, 1938, and to Stanford University, 1947. Honorary Associate of the Royal Institute of British Architects, and Hon. Member of of the Town Planning Institute (Great Britain). Awarded Sir Ebenezer Howard Medal, 1946. His books on architecture, city planning, and allied subjects include: Sticks and Stones, 1924; The Brown Decades, 1931; The Culture of Cities, 1938; The South in Architecture, 1941; and City Development, 1945.

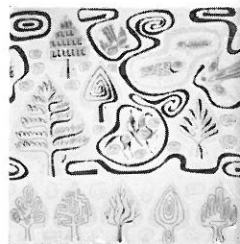
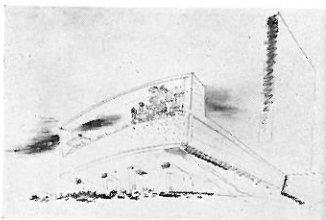
MATTHEW NOWICKI, Visiting Professor, Acting Head of Department of Architecture. Graduate Politechnic of Warsaw, extensive study travels in Europe, Egypt, South America. 1936 Registered Architect in Warsaw with one of the most important practices in Poland. Numerous prizes in competitions include office buildings, housing units, houses of worship, pavilion for Worlds Fair in New York 1939, etc. Associate Professor at Politechnic of Warsaw. 1945 chief of planning of the central sections of Warsaw. Since 1947 consultant to the Director of Planning on the Board of Design for the U. N. Headquarters in New York. 1948 visiting critic at Pratt Institute. Author of articles in American and foreign professional magazines. Member Regional Development Council of America.

STANISLAVA NOWICKI, Visiting Assistant Professor of Architecture. Graduate Politechnic of Warsaw School of Architecture. 1936-37 scholarship of the French government. Study in Paris, Atelier of Le Corbusier. 1937 architect in charge of construction Polish Pavilion International Exhibition Paris. Grand Prix and Gold Medal (jointly with Matthew Nowicki for graphic works (Paris 1937). Architectural practice in Warsaw. Prizes in numerous competitions and art shows. In U. S. A. Prize Art Directors Exhibition Chicago 1937. Published designs for Container Corporation, Marshal Field Donnelly Press, Knopp Publications, etc. Articles about work and reproductions in various art magazines.

ROSS SHUMAKER, Professor of Architecture. Studied Ohio Northern U., Ohio State U., B. Arch. 1916. Carnegie Scholar, Harvard University, 1930-31. Teaching, Penn. State College, 1916-17, 1919-20. N. C. State College, 1920-1950. Registered Architect and Engineer N. C. Membership, Society of Architectural Examiners, Society of Architectural Historians, N. C. Building Code Council, N. C. Board of Architectural Examination and Registration, American Institute of Architects (Regional Director 1948-51). Practice, State College Architect, 1927-48. Designed, Peele Hall, C-E Bldg., Dormitories Alexander, Becton, Berry, Clark and Turlington, AAA Bldg., Diesel Bldg., Dairy Groups, Coliseum and others. Architect for Pembroke State College. Designed many residences, churches and commercial structures.



Lewis Mumford



DUNCAN ROBERT STUART, Associate Professor of Design. Studies of Oklahoma, Chouinard Art Institute, Yale University (Weir Scholarship, tuition scholarships). Teaching experience: Waterbury Art Institute, University of Oklahoma, University of Michigan. Creative work: Painting and graphic arts. Exhibitions: Chicago, New York City, Seattle, San Francisco, Colorado Springs, Denver, Ann Arbor, Richmond, Dallas, Oklahoma City, Tulsa, Raleigh. Honors: Oklahoma Artist's Annual, 1st prize, Graphic Arts 1947-48; Chicago Art Institute Annual 1948, Purchase awards, Denver, Seattle 1948, N. C. State 1950.

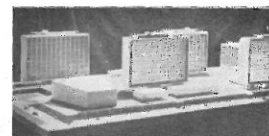
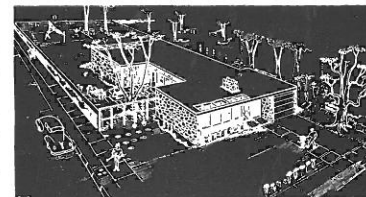
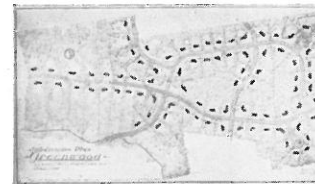
EDWIN GILBERT THURLOW, Professor of Landscape Architecture and Head of the Department of Landscape Architecture. 1932 Bachelor of Science in Landscape Architecture, North Carolina State College. 1936 Master of Landscape Architecture, Graduate School of Design, Harvard University. 1935 Graduate Scholarship in Landscape Architecture, Harvard University. 1937 Charles Eliot Traveling Fellow in Landscape Architecture, Harvard University. Former Landscape Architect, Maine State Planning Board, National Park Service, U. S. Forest Service; Land Planning Consultant, Federal Housing Administration; private consulting practice, Raleigh, N. C. Member American Institute of Planners; Member and Trustee American Society of Landscape Architects.

EDWARD W. WAUGH, Associate Professor of Architecture Dip. Arch. (M.A. equivalent) Member American Institute of Architects, Associate Royal Institute of British Architects. Graduated Edinburgh College of Art, Scotland. Fellowship Cranbrook Academy of Art, Michigan (Post Graduate study, city planning). Experience—professional: Great Britain, South Africa, California, Michigan, Missouri. Teaching: Universities Kansas, Oklahoma, Minnesota. Awards: Co-winner Post war house (Prog. Arch. 1945); first prize \$10,000, special prize \$1,000 (National competition: regional plan for greater Chicago). Progressive Architecture awards 1948. Mention: (residence) House, Kansas City, Mo. Runner up: (non residence) Art School, Kansas City, Mo. *Ed. Cor 1951-1958*

WALTER WEISSMAN, Instructor in Architecture. Bachelor of Architecture. Pratt Institute (Brooklyn) New York. Awarded Medal of A.I.A., Brooklyn Chapter, 1948. Post-Graduate Studies at the American Academy at Fontainebleau, France. Worked with LeCorbusier (in Paris), Philip C. Johnson (in New York).

MORLEY JEFFERS WILLIAMS, Professor of Landscape Architecture. B.S.A., M.L.A., Sheldon Travelling Fellow, Harvard University for study in Europe and North Africa, 1929. Residential Engineer on earthwork and bridge construction projects. Member of faculty of Architecture, Harvard University, courses in construction in the schools of Landscape Architecture, City Planning and Architecture, and assisting with History of Medieval, Renaissance and Modern Art in schools of Landscape Architecture and City Planning, 1927-1936. At the School of Domestic and Landscape Architecture (an affiliate of Smith), courses in Construction and criticism in design, 1930-1936. Private practice in Landscape Architecture, primarily a specialist in early American design and construction methods. Commissioned as research specialist White House, Washington, D. C., Stratford, Mount Vernon in Virginia.

H. TH. WIJDEVELD, Visiting Professor of Architecture. Dutch architect—city planner. Architectural practice throughout Europe. Assistant Architect to Louis Cordonnier at the Peace Palace at the Hague. Second prize winner in the International Competition for the League of Nations Palace at Geneva. Founder and Editor of the art magazine "Wendingen." Leader of the Academie Europeenne Mediterrannee, France, and the International Work community "Elckerlyc" Holland. Stage and costume designer and Typographer. Architect for the Dutch passenger ship "Nieuw Amsterdam." Lecturer on the philosophy of life and the New World Order. Writer of books on Art and Culture.



LEE F. HODGDEN, Instructor, B.S. Arch. Engineer, University of Kansas, 1948. M. Arch., Massachusetts Institute of Technology, 1949.

MRS. JAMES LYONS, Librarian, B.A. University of Iowa, 1938. M.A. University of Denver, 1950.

PART-TIME AND ASSISTANT INSTRUCTORS

MARGARET C. FITZGIBBON, Instructor. Graduated Syracuse University, 1937, Bachelor of Fine Arts. Graduate work, Department of Architecture, Syracuse University, 1938-39. Exhibition of paintings, Toas, New Mexico, 1947; University of the South, Sewanee, Tennessee, 1948.

JANE BROMBERG, Instructor. Arts and Crafts, Detroit, Colorado Springs Fine Arts Center.

GEORGE SAUNDERS, Instructor. B.S. Arch. Engineer, University of Oklahoma, 1949.

SECRETARIAL STAFF

CAROLYN THOMPSON, Secretary to Dean Kamphoefner. Academic studies at St. Mary's School and Junior College and Meredith College. Diploma from Hardbarger's Secretarial School.

JANE HILKER, Secretary and receptionist. B.S. in Liberal Arts, East Carolina Teacher's College.

ANNE CRADDOCK, Professional. Diploma from West Tennessee Business College.

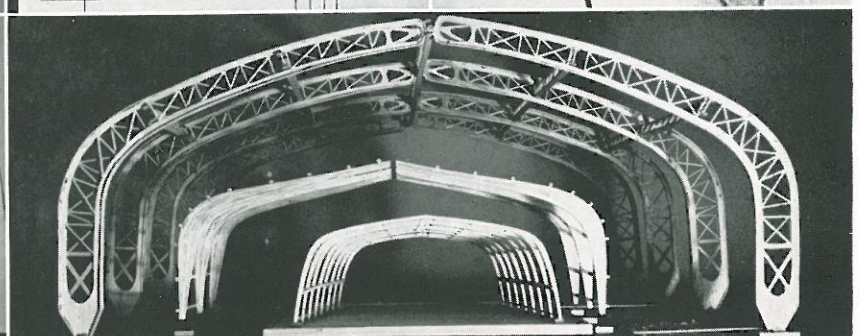
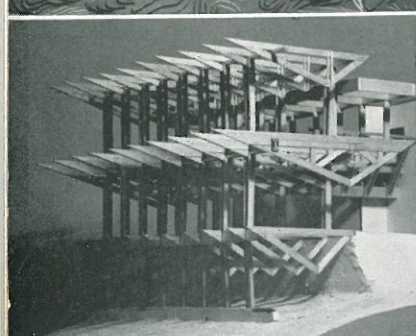
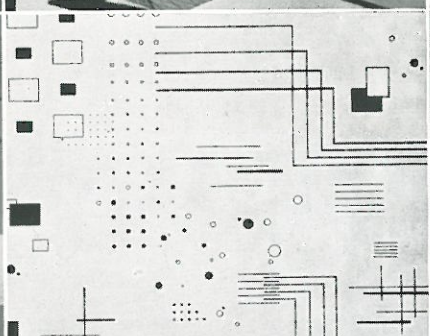
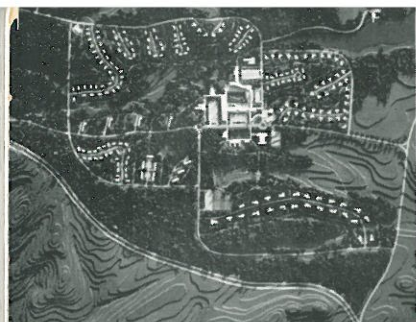
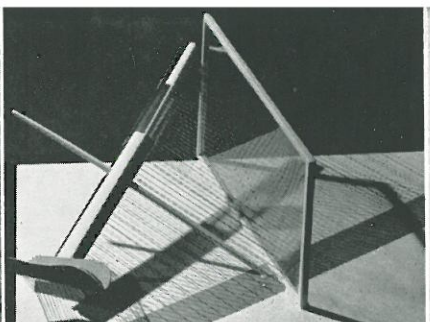
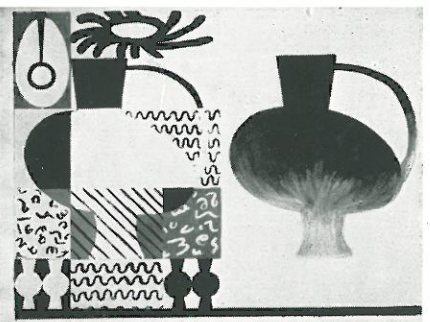
text by MATTHEW NOWICKI

designed by STANISLAVA NOWICKI

photographs of student's works DR. L. S. BENNETT
and R. MILLS Visual Aids Dept. State College

photographs p. 11 and 22 WOOTTEN-MOULTON

Chapel Hill



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ARCH

