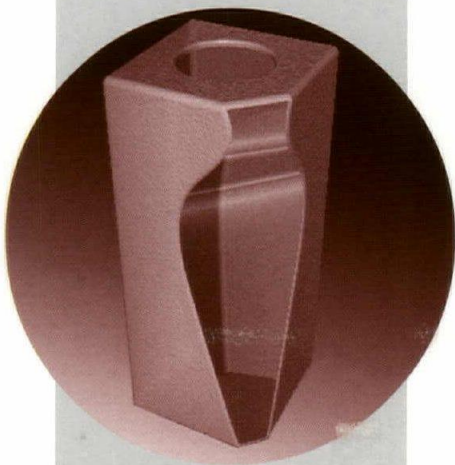
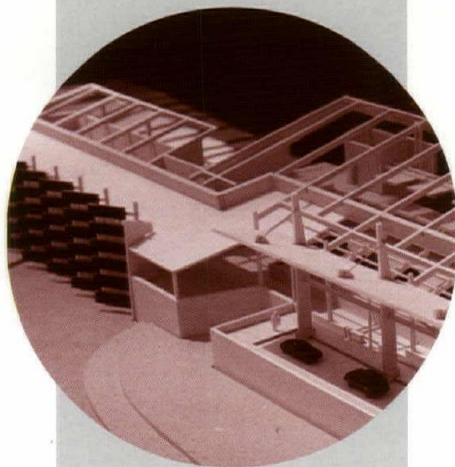


NC STATE UNIVERSITY

ews

Spring 2001

COLLEGE OF DESIGN



Architecture Art & Design Graphic Design Industrial Design Landscape Architecture

## COLLEGE OF DESIGN

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## COVER

Student work by: Top, Matthew J. Ansley;  
Center left to right, Timothy Kiernan, I. Joanna Massey and Kelly Cooper; Bottom, Claudia Beatriz Rébola.

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A Distinguished History

**A Challenging Present**

**An Exciting Future**

**An Evolving Design Community**

NC State University College of Design

## The School of Design Becomes a College

Marvin J. Malecha FAIA, Dean

### A New Idea in an Unlikely Place.

The School of Design was founded in 1948 by a community of talented individuals led by Dean Henry Kamphoefner. Programs in architecture and landscape architecture were brought together from the Colleges of Engineering and Agriculture. The programs were soon joined by a curriculum in product design emulating educational concepts brought to the United States from the leading center of modern design education, the German Bauhaus. Important design educators and practitioners came to NC State, quickly establishing the School of Design as an International leader. The traces of these individuals can still be found in Raleigh in the tangible presence of structures such as Dorton Arena. The founding faculty were followed by individuals of equal aspirations and through tumultuous times new departments evolved. The departments of graphic design and industrial design evolved out of product design. A design program began to develop from a mission to teach design fundamentals.

### The School of Design has a distinguished history.

4 In 1948 Tobacco Road was an unlikely setting for such a school. In the year 2000, it is the Research Triangle that characterizes our community. Today the school is at the very center of discussions on the future of the design professions and design education. Within this context it is no longer possible to define the design process in terms implying a single perspective. The strength of the design community at NC State is its diversity. At the heart of the study of design is the experience of the design process. It is an iterative approach nurturing creativity. This process is founded on the understanding of intellectual traditions and values held by the designer and it is enriched by a diversity of thought and action. It is a process taught by employing an intensely personal interaction between the teacher and the student.

Teams comprise the essential unit of accomplishing work in the design professions. The team is by definition an interdisciplinary grouping of strong-minded individuals. A network of interdisciplinarity depends on accomplished disciplinarity. An environment of many perspectives characterizes the study of design at NC State University. The study of architecture, landscape architecture, graphic design, industrial design, and art + design brings together interests and abilities that enhance each of the disciplines. Students study design in shared studios at both the introductory and advanced levels. The work in studios is complemented by the availability of many courses open to students across the disciplines. This strategy facilitates double majors and minor areas of study. Joint studios bring together departments on topics such as campus design, design management and textile design. The swing studio option allows undergraduate students to step out of a specific design sequence to experience studio work within another design discipline. International studies complement the professional curriculum. Relationships have been developed with institutions in Scotland, Germany, the Czech Republic, Egypt, Spain, India and Ghana.

Today the School is again on the verge of considerable change. Ph.D. studies have been initiated. A cooperative extension effort has been developed to a level of service and sophistication never before attempted. These efforts include the Center for Universal Design, the Natural Learning Initiative, and the Design Research and Service Laboratory. Issues as diverse as watershed management, viewshed corridor studies along the Blue Ridge Parkway, small town development, children's play environments, accessibility design and visualization studies demonstrate the involvement of the design community in the needs of the citizens of North Carolina. External support has created greater opportunities for students and faculty. Funding for visiting lecturers, school publications, and student scholarships provide a source of inspiration for academic programs. New technologies have been introduced, thrusting the school into a national leadership position. Efforts to understand the implications of this new technology are leading to important research. While the search for new knowledge is increasing, the focus on the educational experience of students continues. The school has surpassed every other period in its history regarding the assessment of external reviewers. Visiting accreditation teams have reported on the strength of programs in architecture and landscape architecture. Faculty members have become national leaders in the areas of design education in K-12 environments, the development of practice precedent studies, learning environments for children, accreditation practices for professional programs, community-based design, animation, and water quality management.

### **The design community has become a complex network of interests.**

There has never been such a period as today in the history of the design professions. Every aspect of the conduct of design is undergoing rapid and continual reconfiguration. The manner of practice, the infusion of technology, the demand for an increasing awareness of the importance of diverse cultural and social conditions, and the expectation that design is a body of knowledge requiring scholarship to inform application, is transforming both education and practice. This period of transformation requires new ways, as well as innovative means. It requires an open environment in education and a transforming process in practice. Design, once thought of as an exclusionary and elite discipline, must become the most gregarious of disciplines on campus, if it is to survive in the dynamic world culture of the future.

### **The design disciplines must become the most gregarious community on campus.**

A distinguished history, a challenging present, an exciting future, and a diverse educational setting of many accomplishments and aspirations explains the evolution of the School of Design toward College status. The initiation of college status is intended to facilitate the development of new curricular programs and directions. It is intended to encourage an entrepreneurial spirit among students and faculty as they seek to gain greater and greater discretion over design pursuits. Throughout the history of the School of Design, it has been the passion for the new that has kept the community young. The 1950 School of Design brochure sets forward this aspiration clearly. 5

*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 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 constantly traced to its sources in nature, that the school will try to preserve.*

The passion for the young is best characterized as a passion for ideas. As the School of Design assumes a new designation as the College of Design, the passion for ideas will remain as the most defining characteristic of a vital community.

## It is the passion for ideas that best characterizes the design community.

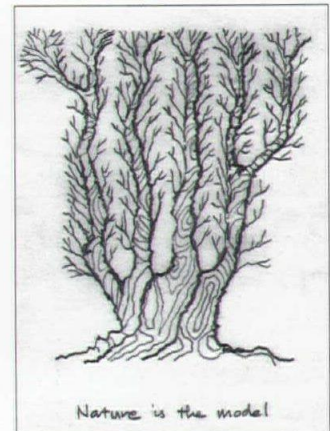
The curricular model for the School of Design, illustrated in the 1950 Bulletin authored by Matthew Nowicki, was represented by a tree of learning demonstrating an organization of studies with a common root and tree trunk structure connecting and combining design studies from specific skills instruction to the general study of history. It was a model inspired by European design precedents introducing to America a form of design education balancing science and art, industrialization and craft, and free expression with the engagement of issues confronting society. Underlying this organization of studies was a "rhythmical structure in space related to man, nature, and time" in space. The study of man, the human condition, was focused on emotions, instincts and basic needs while understanding the human condition as ever changing by the will of the species itself. Nature was seen as the medium of creation demanding subordination and granting freedom through its expression. Time was expressed as the yardstick of human memory and therefore the bridge between beneficial experiences. The expression of space, though not articulated in the Bulletin, is naturally taken for granted in that all design occurs in the context of spatial decisions. Therefore Matthew Nowicki clearly concludes, "The study of Man, Nature, and Time in their full diversity is at the roots of education developed at the School of Design." Lewis Mumford forcefully concludes in the *Bulletin* forward an underlying social perspective marking a clear departure from the emphasis prevalent in design education of the day defined by the methods of the *Ecole des Beaux Arts*.

*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.*

## Early Curricular Innovation Sets the Stage for Continuing Reconfiguration.

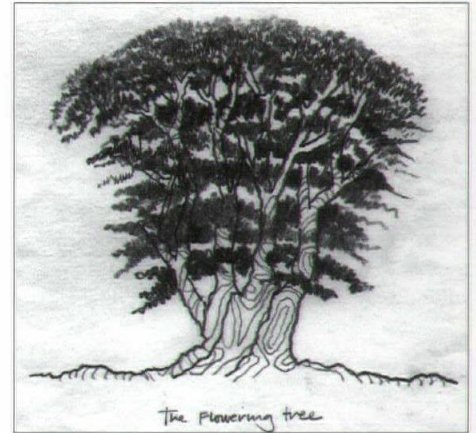
6 The maturation of the curricular tree guided the development of a fledgling school into diverse and vigorous multidisciplinary design community. A single trunk of design knowledge has evolved into multiple paths of study. These multiple paths have become even more complex by the constituencies demanding attention including the university at large, the design professions, and the people of North Carolina.

Where once it was possible to fix the manner of design studies, it is now necessary to work in an open process in close collaboration with individuals of complementary abilities. The study of design is becoming more specific in its applications and more general in the need for understanding beyond the design culture. Students must learn to accept a continually transforming network. They must be able to contribute to the process of design in continually reconfiguring teams. They must interact with interdisciplinary teams involving people of disciplines of expertise and cultural experiences different from their own.



1950 School of Design Curricular tree

Design education is increasingly engaged with the welfare of society. To meet this expectation the curriculum must be diverse to promote the effective participation of talented individuals in complex teams, the evolution of relevant skills (including mastering new forms of information technology), the acceptance of accountability for design actions, and the nurturing of a spirit of intellectual entrepreneurship. Advanced studies seeking to find deeper meaning and new knowledge from the production of designed artifacts has inspired new forms of curricular paths as well as a renewed emphasis on internship and cooperative education. The singularity of early design studies has given way to a richly woven fabric of curricular pursuits. Where once the roots and the trunk of the tree represented our efforts, it is now the woven three dimensional mesh of the mature tree top that is an apt representation of the intentions of the College of Design. The College environment is established to encourage students and faculty to seek connections among each of the disciplines and interests of a vital design community. It is a representation of a new spirit alive in the tree top.



The encouragement of a new spirit will foster a greater opportunity for students and faculty to move across disciplinary boundaries as a matter of choice and necessity as the issues before the design professions become more complex. It is this spirit upon which the future of the College is built.

### **Fostering a Spirit that will Inspire the College Community Toward the Horizon**

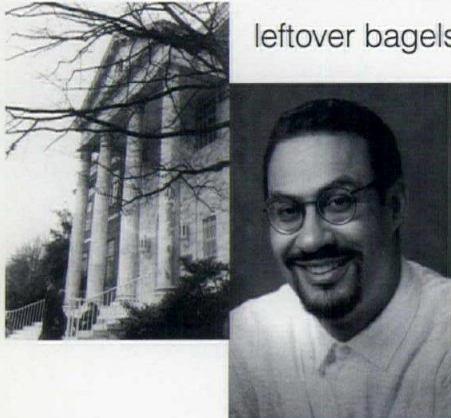
As the College looks toward the horizon continual reconfiguration are the watchwords of the Design Community. Work once accomplished under the direction of a master is now realized only within a network of individuals of complementary skills giving new definition to interdisciplinarity. The performance of each member of the network depends on the mastery of specific skills. This defines disciplinarity. Individuals are expected to practice intellectual entrepreneurship bringing together many different forms of knowledge. This recognizes the need for an appreciation of other disciplines. Finally, every member of the network must be willing to be accountable for the actions of the network. Undeniably design education is enhanced by a study of ethics. Design education must prepare individuals to be productive members of the networks of work while nurturing creativity. The design process will remain the most vital aspect of a design education. Students and faculty must seek the connections among diverse disciplines not only to reaffirm similarities but to recognize differences. The search, open and of free choice, is the essence of the design process. To enrich this search the design community must be in a continually reconfiguring posture. It must allow for the distance between disciplinary differences as well as seek the connections among disciplines. A community of design professionals, fine and performing artists will significantly complement a university founded on science and technology. It will bring important skills to the land-grant mission of the university.

**The Future of the College of Design is Founded  
upon a Spirit of Engagement and Intellectual Entrepreneurship Nurturing Ideas among  
Students and Faculty.**

**It is a Culture of Ideas.**

# DESIGN GUILD

Design student Gabriel Tootoo, 21, wasn't terribly disappointed that the Raleigh Marathon was canceled last December. It meant there were a lot of leftover bagels and bananas—what he lived on for the next week.



Architect Philip Freelon,  
principal of The Freelon  
Group Inc. in the Research  
Triangle Park

8

**"Alumni  
can decide  
what is  
possible  
for them  
to give—  
dollars or  
time,  
or both."**

Remember what it was like when you were a student? Many alumni support struggling students like Tootoo by joining the Design Guild, which celebrates the fifth anniversary of its founding this year. If the prospect of membership is not among your new year's resolutions because you want to pare down and simplify, think again. Guild membership requires only monetary support in the amounts of \$5,000, \$2,500, \$1,000, \$500 and \$250. It's your choice whether to involve yourself in activities.

"Alumni can decide what is possible for them to give—dollars or time, or both," said Architect Philip Freelon, principal of The Freelon Group Inc. in the Research Triangle Park. "If all they have to give is dollars, that is a welcomed contribution. If there is no time to give, that is certainly understood."

Freelon is president of the Design Guild Executive Committee, eight alumni members from across the state and country who organize two events to promote design education—the Design Guild Award Dinner and the Product Fair. The dinner honors a significant contributor to the design profession. The next annual award will be presented at a dinner set for 6:30 p.m. Saturday, March 31, at the Exploris museum in Raleigh. (see *Award Dinner* on page 10 for reservation information). The Product Fair is a forum to share information among the College community and allied industry supporters.

Richard Curtis, managing editor of graphics and photography for *USA Today* in Arlington, Va., is among the 37 members of the Guild who regularly contribute to enhance the life of the College. He recalls his College days with fondness although he remembers the challenge of putting himself through school with loans, part-time jobs and the G.I. Bill. Curtis recently upgraded his membership, which was matched by the Gannett Foundation. Curtis said he gives to recognize the people who had a positive impact on his education and success since graduating.

"It's a debt that all alumni owe to their school," Curtis said. "Regardless of how much you pay, you can never repay for the experience you received. It's one generation paying for the next, a small effort to make the world a better place."



# SEEKS YOUR MEMBERSHIP

Freelon agrees: "My experience there was very positive, and I want to make sure that students in years to come have an equally high experience. I feel a commitment to support the College of Design and see that there is a strong donor support"

That support translates into student scholarships and teaching assistantships, guest lecturers and jurors, and exhibitions of student, faculty and alumni work. Contributions pay for the printing and distribution of publications like the *news* and the beginning-of-the-year bash for students, faculty and alumni. Guild funds also support forums for alumni to socialize and learn from each other. These additional funds even pay for student art, which is exhibited at the College.

**"It pays for extras that the state budget doesn't cover," said Dean Marvin Malecha. "This is money that enriches the student-staff experience here."**

Fatih Rifki, director of the School of Architecture, said he uses a portion of Guild funds to help pay for student travel to conventions and field trips, and the occasional pizza to encourage attendance at student planning meetings. Faculty also benefit from contributions, which supplement a meager state operating budget for professional and curriculum development.

**"If we relied solely on state funds for faculty development, it wouldn't happen," Rifki said.**

College leaders most value those donors who are alumni because gifts from the design community speak to past success while nurturing a bright future for students. As all alumni know, design students are nothing if not determined. Tootoo, a junior studying industrial design (see his work on page 42), is among them. The marathon was rescheduled, and TooToo achieved his goal of completing his first super race in 3 hours, 46 minutes.

The Design Guild also has set a goal this year—to grow from 37 members (see page 10 for the membership roster) to 60 members. All members receive invitations to meetings and events, as well as the College's annual report and other benefits. To contribute and become a member, use the envelope inserted into this issue's *news* or for more information, contact Advancement Director Jean Marie Livaudais at 919/515-8320 or [jean\\_livaudais@ncsu.edu](mailto:jean_livaudais@ncsu.edu).

"Regardless of how much you pay, you can never repay for the experience you received. It's one generation paying for the next, a small effort to make the world a better place."

—Richard Curtis,  
managing editor  
of graphics and  
photography for  
*USA Today*

## 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.

### Design Guild Executive Committee

Phil Freelon, The Freelon Group Inc., President  
Charles Boney Jr. AIA, Boney Architects  
H. Clymer Cease Jr. AIA, Pearce Brinkley  
Cease & Lee  
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Richard A. Curtis, *USA Today*

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J. Ray Sparrow  
Michael Tribble\*

\* Denotes Design Guild members who also support scholarships.

## Award Dinner

Design Guild members have selected **Betty Ray McCain**, former secretary of the North Carolina Department of Cultural Resources, to receive the 2001 Design Guild Award. The award will be presented at the Design Guild Dinner on Saturday, March 31, at the Exploris Museum in downtown Raleigh. Throughout her tenure, Secretary McCain enthusiastically supported and promoted art and design across disciplines and throughout the state. Her support of preservation movements in architecture, historic artifacts and folklore has contributed greatly to the design-rich fabric of historic urban centers in North Carolina.

To receive an invitation to the Design Guild Award Dinner or to learn how to become a sponsor, please call Jean Marie Livaudais, director of advancement, at 919/515-8320.

## The work of our students

The adaptation of college status for the design community at NC State University is an emphatic expression of confidence. This is an expression of confidence in the continuing development of curricular paths, research and sponsored programs, and engagement with the needs of society. A school born in the belief of the social, technological, and scientific relevancy has grown beyond the boundaries of its original vision. The founding disciplines of Architecture, Landscape Architecture, and Industrial Design have been enriched by Graphic Design, and Art & Design. Each of these curricula are further enhanced by the ability of students to pursue minors and double majors within the College and double major studies with the colleges of humanities and social sciences, and textiles. Students also have the opportunity to enroll in jointly conducted studios such as the Campus Planning and Design Studio, offered by the School of Architecture and the Department of Landscape Architecture. The continuing commitment to interdisciplinary experiences allows students to not only explore swing studios in departments within the College but outside of their majors and to regularly seek out the perspective of faculty across the design disciplines.

Each of the curricula within the College of Design are configured to prepare reflective individuals who understand and accept the responsibilities of exemplary citizens as well as capable practitioners. Underlying these paths of study is the principle that each of our entering students bring with them an almost unlimited potential to learn. It is the design process taught one-on-one, between a student

and a faculty member, that is the articulation of this philosophy. Students are challenged to consider and reconsider assignments in the form of many iterations. This search is not so much a search for a single right answer as it is a search for disciplined thought. Disciplined thought is the essence of a life in design. It is the responsibility of the design professor to awaken creativity by teaching process. Students of design, the most experienced and the novice, gain proficiency by repetition. It is a process that has come to be known as reflection in action, that is, learning by doing. The act of making instructs the eye. Seeing is critical assessment, and therefore, seeing is thinking. The connection between making and seeing begins at the earliest moment of instruction in the College and it continues to the conclusion of advanced studies.

The essential concepts for design thinking take place within a particular context of time and ideas. A primary goal of the curricular paths within the College is to place value on the evolution of ideas. It is this valuing of ideas that fosters within students a timeless sense of design. Design ideas and deeply held beliefs enter the consciousness of culture. The College of Design community is committed to exist as a place of ideas. The study of design is a path chosen and a calling accepted.

The character of this community is well represented by the work of students. The diversity of this work is an indication of the vitality of the College of Design community. It is a demonstration of the commitment of the faculty and staff to the individual learning experience. Each individual and every creative pursuit is valued within the College. Yet, it is the aggregate of this work that demonstrates the social network required to realize the work of a designer. A student who successfully follows the curricular paths of the College learns the value of the individual in the context of the necessity of work within the design team. The work exhibited in this publication demonstrates the quality of the design experience at the College of Design.

—Marvin J. Malecha FAIA, Dean

# Architecture

Architecture—whether as a single building, a collection of buildings, or a town—is the physical measure of our culture. It sets the stage for our daily lives and has the power to enhance and dignify our existence. While architecture must respond to the needs and desires of the individual, it also has a responsibility to the environment, through the appropriate use of natural resources and by addition to the experience of the community at large. The special characteristics of architecture, ranging from the artistic to the technical, from the idiosyncratic to the collective, and from the theoretical to the pragmatic, are part of the education and history of excellence in the School of Architecture at NC State University.

## Bachelor of Environmental Design in Architecture Courses (pending approval)

### FRESHMAN YEAR

DF 101 Design Fundamentals Studio  
DF102 Design Fundamentals Studio  
ARC 162 Intro to Architecture

### SOPHOMORE YEAR

ARC 201 Architectural Design Studio/Environ.  
ARC 202 Architectural Design Studio: Form  
ARC 211 Natural Systems and Architecture  
ARC 232 Structures and Materials  
ARC 24 Intro to Architectural History  
Architectural History Elective

### JUNIOR YEAR

ARC 400 Architectural Design Studio  
ARC 302 Architectural Design: Technology  
ARC 331 Architectural Structures I  
ARC 332 Architectural Structures II  
ARC 441 History of Contemporary Architecture  
ARC 432 Architectural Construction Systems

### SENIOR YEAR

ARC 400 Architectural Design Studio  
ARC 402 Architectural Design: Integration  
ARC 414 Environmental Control Systems

## Architecture Graduate Courses

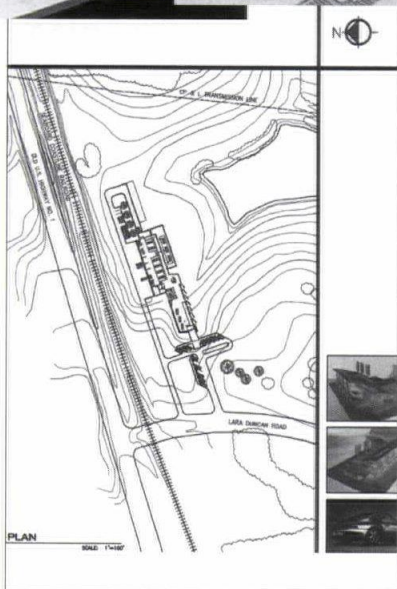
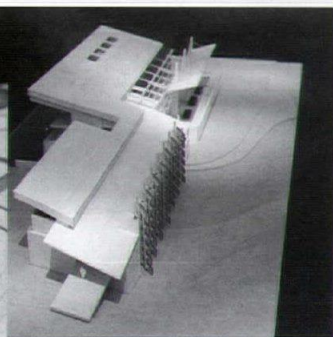
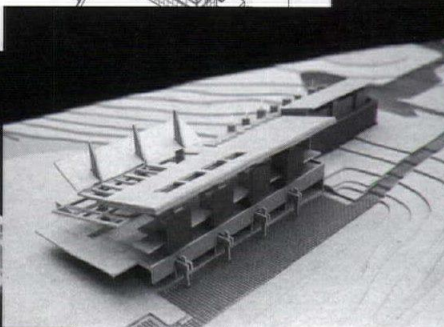
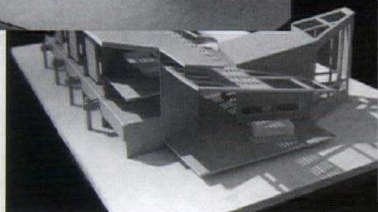
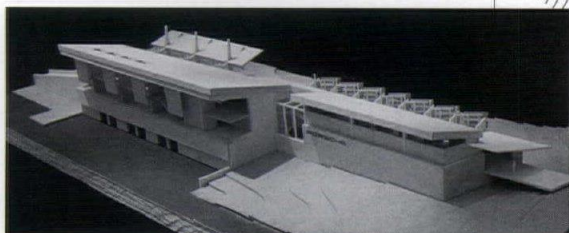
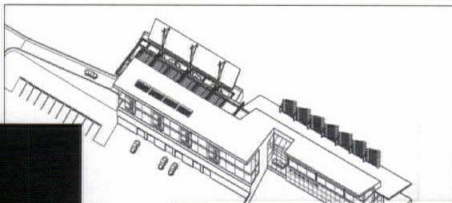
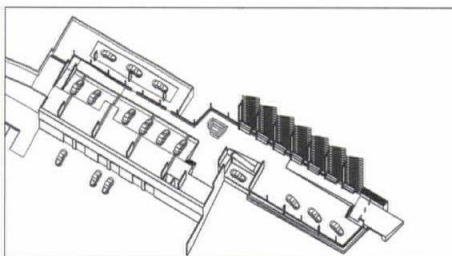
ARC 501 Professional Architecture Studio I  
ARC 502 Professional Architecture Studio II  
ARC 503 Advanced Architectural Design (Series)  
ARC 531 The Chair as an Architectural Artifact  
ARC 543 Analysis of Precedent  
ARC 544 Architectural Conservation  
ARC 546 Theory of Building Types  
ARC 551 Design Methods and Programming  
ARC 561 The Practice of Architecture  
ARC 570 Anatomy of the City  
ARC 571 The Urban House  
ARC 573 Environmental Perception  
ARC 574 Place and Place Making  
ARC 575 Participatory Design in Architecture  
ARC 576/DDN 776/LAR 576 Community Design  
ARC 577/DDN 777/LAR 577 Sustainable Communities  
ARC 581 Project Preparation Seminar  
ARC 589 Architectural Travel Study II  
ARC 598 Final Project Studio in Architecture  
ARC 610 Special Topics  
ARC 630 Independent Study  
ARC 676 Special Project  
ARC 697 Final Research Project

## Matthew J. Ansley

Master's Candidate  
Architecture

### Porsche Sales Center

This project sits on a 37-acre site in Cary. I chose to use only the northern portion of the site that is bounded by U.S. 1, the railroad tracks to the north, and the existing lake and natural area



to the south. The placement of the building here provides commercial exposure to the road while leaving the majority of the site untouched. The building acts as a moderator (and wall) between the road/train tracks and the lake/natural environment. These site conditions orient the building in an east/west direction. One of the design objectives of this project was to address energy efficiency of the building. Due to the large amount of south-facing facade, I chose to incorporate solar panels into the design. Solar energy also reflects the progressive, innovative, and high-tech image that the Porsche Corporation aims to convey.

# Jolie E. Frazier

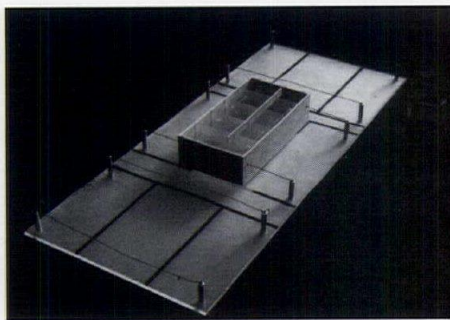
Master's Candidate  
Architecture

## Two dwellings

Advanced Architectural Design: the occupation of ruins; Site: a burned warehouse of which nothing remains but walls, Philadelphia; Concept: two families rely on the walls for support and each other for survival. This five-week project focused on issues of time and how to connect the past with a present experience and idea.

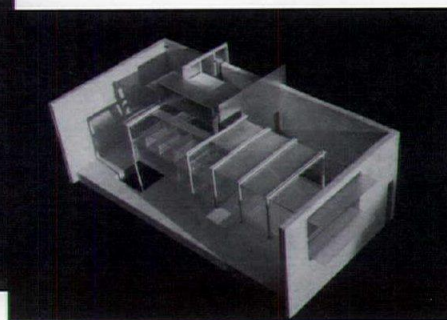
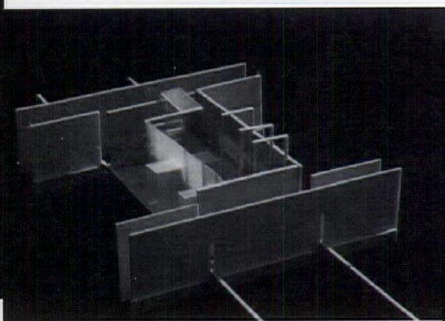
## House

Architectural Design: Technology; Site: Raleigh; Concept: a place for two to retreat or release. In addition to the structural focus of this studio, we learned to use a 3D-modeling computer program throughout the design process. To summarize what I gained during this semester, Stephen Holl best describes in this quote: "If you resist in all the right places then you have the opportunity to give your full energy towards the really creative work."

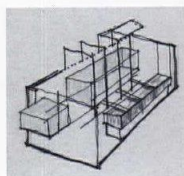


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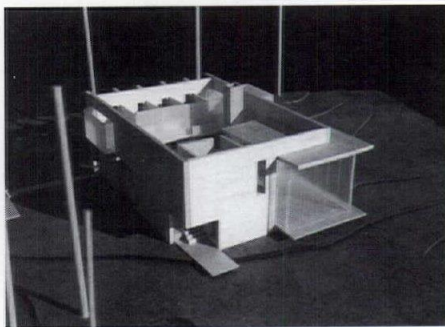
1 Two dwellings sketch and final model



2 House Final model and presentation boards



2

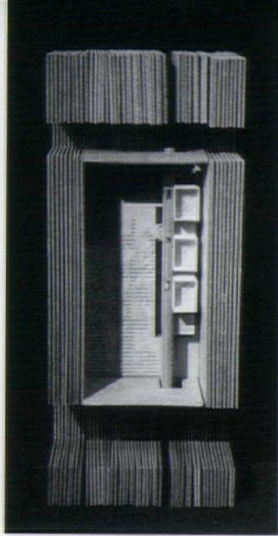
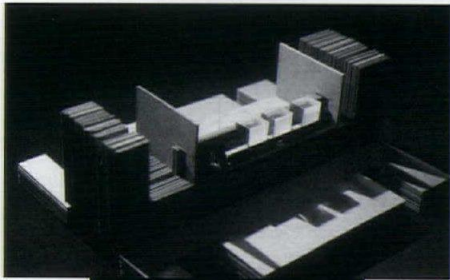


## Matthew Henning Griffith

Master's Candidate  
Architecture

My most recent studio investigations have focused largely on building within an already decisively built context. The projects pictured at left are indicative of this theme. Modern culture requires the architect to consider the context of a program to a greater extent than at any other time in recent history. We are simply running out of room to continue the proliferation of purely object-oriented architecture. Passage, filter, layer, threshold, destination, departure, procession—these compose the new language of building. Within an increasingly constrained context, the architect is compelled to discover relationships between building and site, enforcing the inevitability of every attempted intervention. Inevitability recalls the primitive, the essence of man building. Thus comes place from chaos.

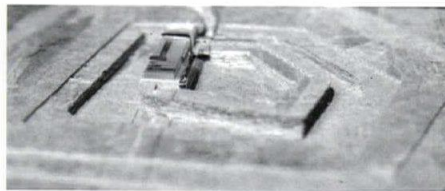
15



2



1



3

- 1 Raleigh Center for Southern Literature
- 2 Urban house, Philadelphia
- 3 Fort Macon Intervention, a school of music and dance

# Chad Parker

5th Year  
Architecture

Architecture can be compared to literature; both are facilitators of information and can be timeless in beauty and style. However, in a time when architecture appears to be

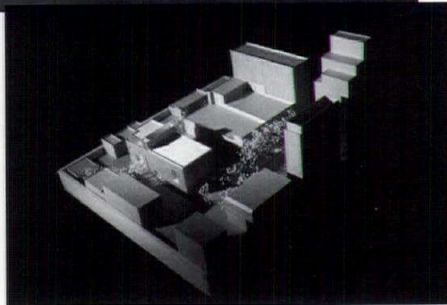
saturated with ego and image, the beauty and style of our trusted precedents have taken on an increasingly enigmatic role in our education. Though there is no satisfactory explanation of style, we once again can turn to literature for insight:

*If you doubt that style is something of a mystery, try rewriting a familiar sentence and see what happens. Any much-quoted sentence will do. Suppose we take 'These are the times that try men's souls.' Here we have eight short, easy words, forming a simple declarative sentence. The sentence contains no flashy ingredient such as 'Damn the torpedoes!' and the words, as you see are ordinary. Yet in that arrangement they have shown great durability; the sentence is into its third century.*

—E.B. White



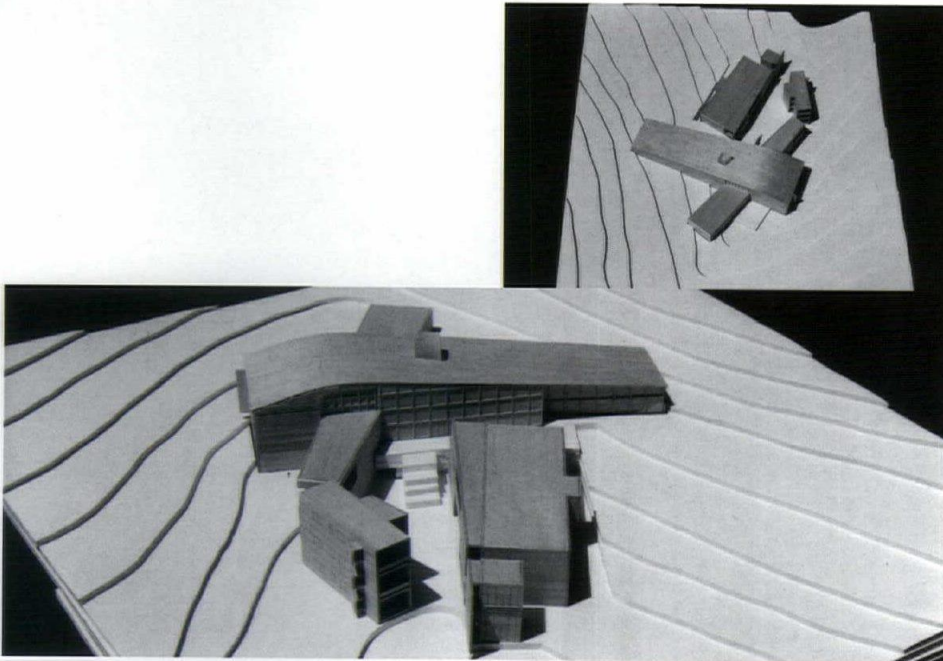
Multi-use project, downtown Raleigh





# Kathy Wheadon

Master's Candidate  
Architecture

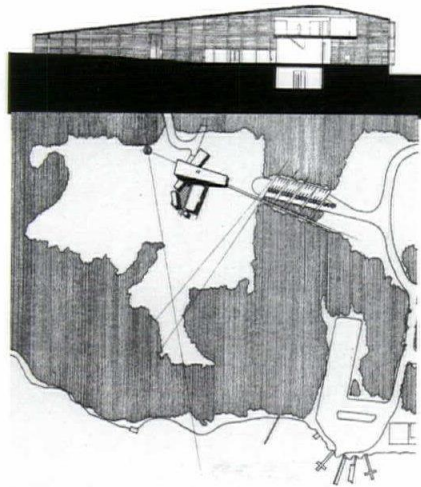


## The Center for the Study of North Carolina Crafts

A center for North Carolina crafts was proposed for a retired agricultural landscape adjacent to Lake Wheeler Park in Raleigh with a mission to promote public awareness and appreciation of the history, heritage, and ongoing traditions of crafts in North Carolina, including pottery, quilting and glass blowing.

This design solution separates the program into three distinct realms. A large gallery building sits highest on the site. Its dominant arching roof reinterprets the landscape of the site's rolling topography. This form is bisected by a secondary element housing an archives department and public café. To the south the artist studio building and artist-in-residence quarters are arranged to create an enclosed courtyard which focuses views across the field and through a screen of pines to Lake Wheeler.

17



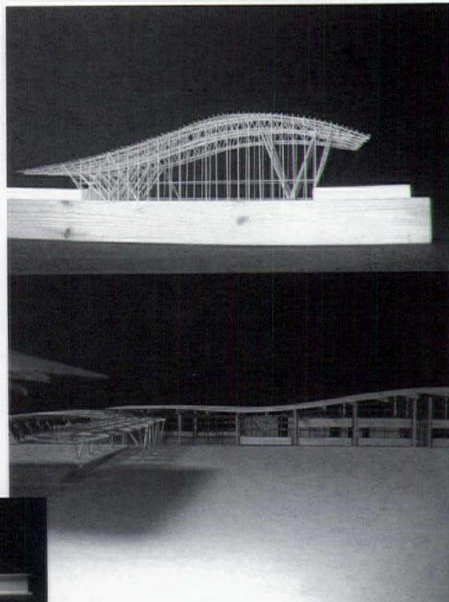
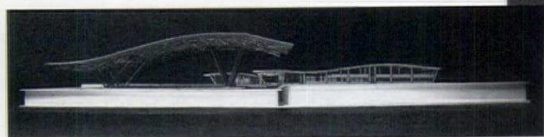
The graduate-level design studio was lead by Jeffrey S. Lee and Kenneth Luker, visiting faculty from Pearce, Brinkley, Cease & Lee Architects of Raleigh.

# MyLy Hazlehurst

Senior  
Architecture

## VW/Audi/Porsche— NCS High Concept Center

The design features an exhibition hall for displaying automobiles produced by the companies. The design required a secondary building to house the design department, prototype center, and general office space.



The dynamic design is an extension of the landform around it. The main curve of the exhibition hall is an extension of the hillside it rests upon. The hall incorporates the speed, power, and curves found on many of Porsche's automobiles with the form of the site. The building represents both the technological aspects of cutting edge automobiles and the organic essence of nature.

For the design, hollow structural steel is the proposed material. The exhibition hall features a span of 208 feet with a 45-foot cantilever at either end. The span consists of six primary trusses. The two center trusses form a compound curve that allows sunlight to enter the hall. The trusses are spaced 16 feet apart, center to center, and at their maximum are 10-feet deep. The two angled glass walls of the exhibition hall are supported by triangulation-tripod-fling-truss columns. These trusses are used to stabilize the glass walls against wind force.

The angles used in these walls are also present on the design center building. The organic curve of the exhibition hall is continued on the design center and serves to unify the design. The two buildings are separated by a walkway that serves as a transition between the public activities of the exhibition hall and the private design facilities.

## Ph.D. in Design

The aim of the Ph.D. in Design is to prepare students who hold previous degrees in a design discipline for careers in research, scholarship, public service, and teaching. The College of Design at NC State University offers educational opportunities in four design disciplines: Architecture, Graphic Design, Industrial Design, and Landscape Architecture. These disciplines address a wide range of scales, including: the natural environment, urban environments, communities, buildings, artifacts, and communication systems. The Ph.D. in Design provides the opportunity for students to identify and investigate important research issues related to these disciplines, with particularly distinctive opportunities in the crossover areas between these traditional disciplines. In addition to these design disciplines, the Ph.D. program has important links to other faculty resources in the university, including: psychology, natural resources, natural sciences, social sciences, computer science, communication, statistics, city and regional planning (at UNC/Chapel Hill), and engineering. Major foci for the program are environmentally sustainable design, designing for a wide range of user needs and abilities, and cognitive and cultural implications of communication technologies for design audiences.

### Ph.D. in Design Courses

DDN 771/GD 571 Design as Cognitive Artifact  
DDN 772/GD 572 Design as Cultural Artifact  
DDN 773/GD 573 New Information Environments  
DDN 776/ARC 576/LAR 576 Community Design  
DDN 777/ARC 577/LAR 577 Sustainable Communities  
DDN 778/LAR 578 Ecological Design  
DDN 779/LAR 579 Human Use of the Urban Landscape  
DDN 809 Dissertation Colloquium  
DDN 830,831 Information Design  
DDN Doctoral Dissertation

# Eugenia Picado

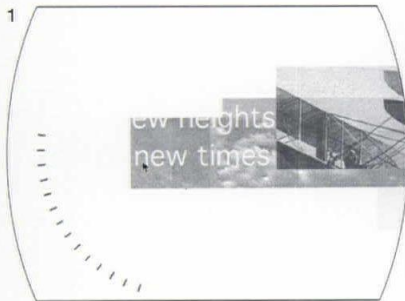
Ph.D. Candidate  
Information Design

## Design of Interactive Experience

The incorporation of new media as an area of work for the graphic designer raises new challenges to graphic design practice. There is a need to approach the design of new media with a different set of skills and issues from those of traditional print design in order to create solutions that incorporate, in an appropriate and meaningful way, the users' participation in interactive information environments.

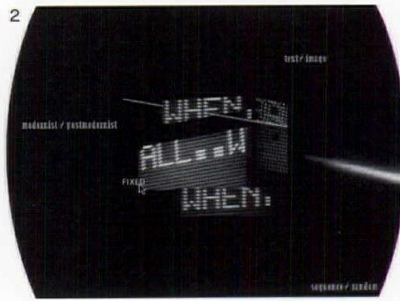
Because experience is an active way of gaining information, and it takes place in time and space, it is a perfect model for interaction design. The ability of experience as a way of presenting information in context has made it a successful cognitive structure to deliver information, especially in education. While experiencing, we are aware of the surrounding environment, the people or objects we are interacting with, the particular moment or time, appropriate physical movement, social interactions, and uses of language. Everything adds up to give the performer a sense of wholeness where all the parts connect or relate to one another.

In my research I am trying to better understand how the different elements of new media can contribute to create a rich space for experience to take place. When elements of an interface are conceived as parts or components of a greater whole, it is easier to assign to them roles that go farther than the role their physical characteristics constrain them to. As is the case with buttons. A button can be understood in terms of an element that has to be pushed for action to take place, but if enriched by a meaningful sound, it can become a cognitive link to a familiar environment already visited. Thus the button is not understood as the artifact that I push to go somewhere but as a memory link to an already familiar place. This 'greater role' of the object creates contextual relationships between the different elements of the interface that together build a setting for experience to take place.



The Experience of Flight

1 This new media interactive project was an attempt to take the idea of "place" (the physical environment at the Wright Brothers Museum Memorial) and represent it as "place as experience" in a digital environment. The design of the space focused on allowing the visitor's imagination, memory, and time lapse as important factors in the perception of place as experience.



CityScope: Emotions as Experience

2 Cityscope explored information organized in an 'infinite' plane where the center of the plane contained authoritative voices and the periphery, discovered only by 'being lost,' contained subjective opinions. Being lost was not necessarily a negative experience; it allowed the discovery of individuals' personal opinions and experience.

# Rosan Chow

Ph.D. Candidate  
Information Design

What role can design thinking play in the research of HIV prevention among adolescents? Can images be research instruments and if yes, how? What sort of information can be collected from a human centered design approach to research with images as the main instruments? These are the questions that I seek to answer in my doctoral dissertation.

Taking a human centered design approach, working closely with both design and psychology faculty, I have identified that the verbal-based research instrument so dominant in the social research tradition is inadequate to get to the 'internalized logic' that mediates adolescents' sexual behaviors. The 'internalized logic' is the unaware knowledge that adolescents have and is not easily made explicit. And I shall hypothesize that images can be used as research instruments to help reveal the hidden knowledge. Revealing this hidden dimension will make target communication more effective.

Images function like a language, a code that fixes relationships between signs and concepts. Images carry messages and meaning only when the author and reader of messages share the same code. The codes or rules that readers use to interpret images are learned socially and culturally, like any language. Therefore, although meanings are not inherent in images, we can 'find' in images concepts, ideas and emotions that are represented and circulated through this sign. Images carry denotation and connotation which are the "the general belief, conceptual framework, value systems of society," according to Stuart Hall. To ask readers to articulate what certain images mean to them is to ask them to attach meanings to images, revealing their frame of reference or schema. To make the frame of reference explicit is to tap on the 'internalized logic' that is not easily recognizable and accessible, even to readers themselves.

From two small-scale preliminary studies using images as the main research instruments, I have found that participants were able to choose images to represent some abstract concepts. And the fact that there were clusters of consistency in what they saw implies that there are indeed some shared cultural meanings among participants—that groups of people read images in similar ways. This point is especially relevant to audience segmentation for mass communication. Participants were also able to talk about an abstract concept such as love by looking at images with greater relative ease. The images may be functioning as a tool for recall or a trigger for schematic references. By verbalizing what meanings they gave to the images, the participants revealed what terms like love, femininity, masculinity, insecurity, and safety mean to them. In brief, images can help participants elicit information more readily than verbal communication alone. I shall further hypothesize that since words are abstract and images are concrete, using images as instruments results in visual information that is more helpful to a communication designer. Although words can be translated to visuals, these visuals may not match what adolescents find meaningful. Information generated through visual research instruments will help bridge that gap.

# Graphic Design

The Department of Graphic Design seeks visually sensitive, verbally articulate, and socially aware students who wish to apply their artistic and academic skills to the design of visual communications in printed and/or electronic formats. Successful students will have a history of seeing and making as evidenced through visual examples, writing which reflects upon the social and cultural implications of design issues and objects, and strong academic performance.

## Bachelor of Graphic Design Courses

### FRESHMAN YEAR

DF 101 Design Fundamentals Studio  
DF 102 Design Fundamentals Studio

### SOPHOMORE YEAR

GD 201 Graphic Design Studio I  
GD 202 Graphic Design Studio II  
GD 210 Imaging for Graphic Design I  
GD 310 Imaging for Graphic Design II  
GD 217 Type I  
GD 317 Type II

### JUNIOR YEAR

GD 301 Graphic Design Studio III  
GD 400 Advanced Graphic Design Studio  
GD 410 Imaging for Graphic Design III  
GD 200 Graphic Design Theory and Practice  
GD 417 Type III  
GD 342 History of Graphic Design  
Design Elective

### SENIOR YEAR

GD 400 Advanced Graphic Design Studio  
GD 400 Advanced Graphic Design Studio  
Design Elective

## Graphic Design Graduate Courses

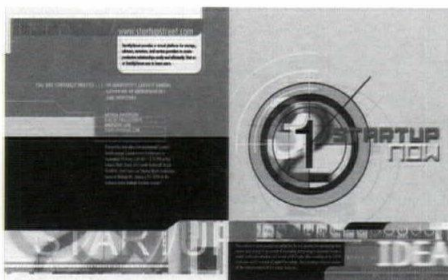
GD 501 Graduate Graphic Design Studio I  
GD 502 Graduate Graphic Design Studio II  
GD 503 Graduate Graphic Design Studio III  
GD 517 Advanced Typographic Systems  
GD 518 Advanced Typographic Expression  
GD 570 Theory in Practice: Graphic Design since 1945  
GD 571/DDN 771 Design as Cognitive Artifact  
GD 572/DDN 772 Design as Cultural Artifact  
GD 573/DDN 773 New Information Environments  
GD 580 Special Topics in Graphic Design History  
GD 581 Graphic Design Final Project Research  
GD 588 Final Project Studio in Graphic Design  
GD 592 Special Topics in Graphic Design  
GD 610 Special Topics in Graphic Design  
GD 630 Independent Study in Graphic Design  
GD 676 Special Project in Graphic Design  
GD 685 Master's Supervised Teaching  
GD 690 Master's Examination

# Kelly Cooper

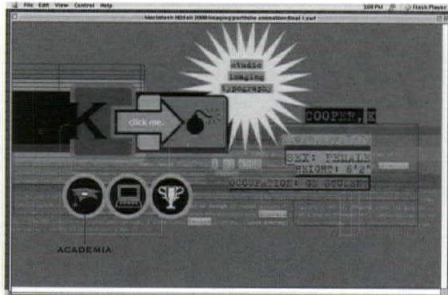
Junior  
Graphic Design

Studying graphic design amidst the engineering and computer science masses has earned me the label of 'right-brainer' among my peers in the Scholars Program. Personally, I despise the term. If there is one quality that I aspire to in a career of design, it is certainly that of the dual-hemisphere designer, or one who works consciously from both sides of the mind, embracing both strategy and impulse. It is this notion that has driven me to excel in areas of academia outside of a traditional design curriculum. It provides me with a 'safety rope' while I venture into the subjective realms of creativity and aesthetics. For in design, there are no right or wrong answers, no set equations or formulas to apply for consistent results; and this can be daunting. Conversely, this is precisely why I adore the field. What finer challenge can one set for oneself than solving a problem that has infinite solutions?

1

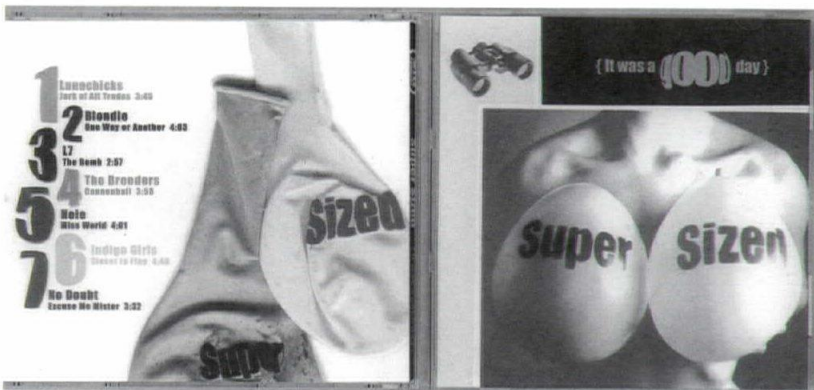


3



I strive to project a strong cognitive effort in my work. Much like Rand's theory of form and content, my idea of a successful design is a work that resonates on both an aesthetic and intellectual level. With the growing propensity of any person equipped with a PC to call himself or herself a graphic designer, it is imperative for students in the field to recognize and practice strong concept. I believe that a strong command of the language, both verbal and visual, is an absolute necessity for any good designer. On that note, it has become a personal goal for myself as a student of design to hone the intellect along with the eye.

2



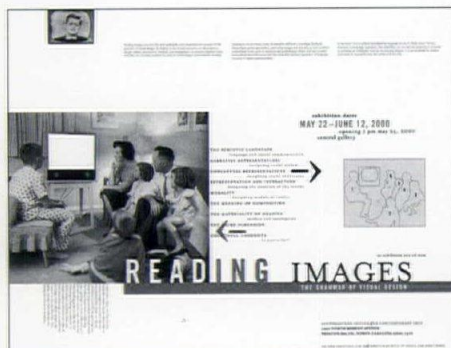
23

- 1 Cover and inside spread for the "Start Up Now!" Conference schedule of events
- 2 CD design for a compilation of female rock bands titled "Super Sized"
- 3 Personal Web interface

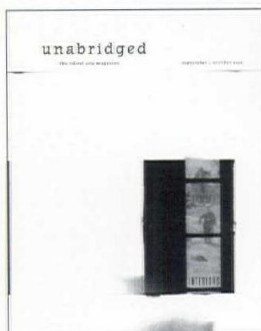
# Geoff Halber

Junior  
Graphic Design

I found NC State College of Design in a kind of roundabout way. Following high school in my home state of Maine, I set my sights on Portland, Ore. I studied for a year at a small liberal arts college called Lewis & Clark College. After some time alone cross-country, some meandering and pondering, I discovered that what I wanted was not only a well-rounded education in the liberal arts, but also a specialized degree in graphic design.

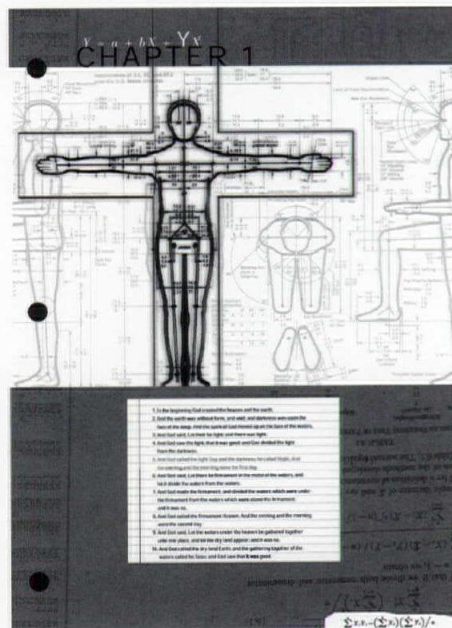


1



2

I decided to transfer. I went home to the University of Maine to build my portfolio and find a design school that would offer me the chance to incorporate English literature with graphic design. One of the beauties of the College of Design is that it is a part of a larger university. It gives students the opportunity to discover fuller and richer perspectives outside of design, and coincidentally, influential of design. I came to the College of Design to immerse myself in this.



3

- 1 Poster for "Reading Images Art" exhibition
- 2 Cover for *Unabridged*, a stylized literary magazine
- 3 Poster interpreting the Bible in a modern context

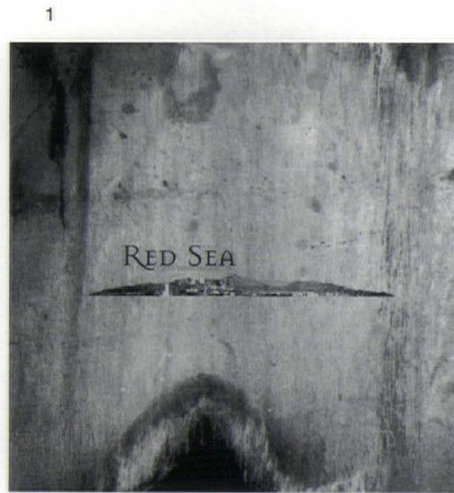
Good design seems to develop through thoughtful ideas and awareness of cultural surroundings, among others, so it makes sense that immersion into the influences of the academic university would be beneficial. Other design schools do not have these same opportunities. What those students design and learn is limited by a one-sided curriculum of visual and structural thinking. A wider spectrum of education dedicated to more abstracted ideas toward philosophy, culture, and art with design synergizes the two modes of thinking into better resourcefulness. I believe that a liberal arts education is a vital source for not only learning to write and think more clearly, to be more subjective and objective of the world in an effort to better it, but also for stimulating a person to ponder and to grow individually. Fused with design, the liberal arts, that seemingly old-fashioned canon of reading and writing, becomes the foundation of knowledge from which to think more intuitively about design and to draw inspiration for design. It inspires us to be more thoughtful and contemplative people. It inspires us not only to find beauty in a well-designed building or typographically harmonious book, but in theater, in art, in music, and in writing. And with these, with a life surrounded around the liberal arts, we design with a better sensibility of the standards and values that we develop from the liberal arts.



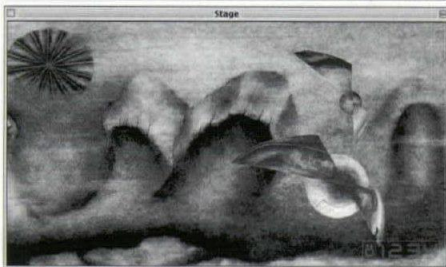
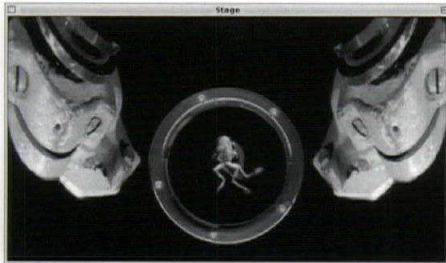
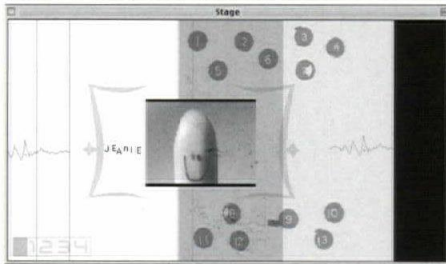
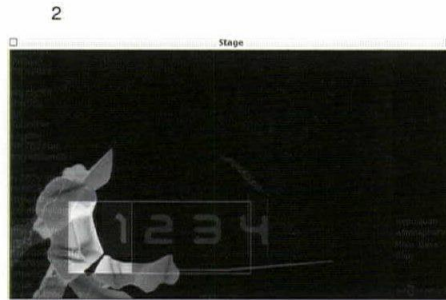
# Nader Hussein

Senior  
Graphic Design

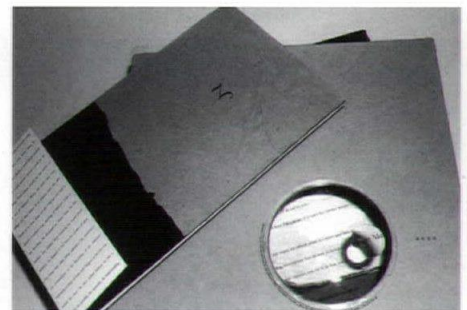
My work at the graphic design department ranges from print design to multimedia experiences. I am interning with a graphic design firm in Raleigh as I complete my final year at school. Other areas of interest include archeology and marine ecology. For the past two years I have been involved with a National Geographic-sponsored archeological dig in Aqaba, Jordan. My role in this project is graphic design and illustration. Currently, one of my senior projects is a book that documents the coral reefs of the Red Sea using on-site research and underwater photography.



1 "Red Sea: Coral Corrosion": A book documenting the slow deterioration of coral reefs in the Red Sea. Information and research done on site with the help of the Red Sea Marine Peace Park—a joint, Arab-Israeli effort to help stop the deterioration of the reefs and improve the quality of the aquatic environment.



2 "Kepulauan": A study of human reaction and interaction with unexplored and unpredictable virtual worlds. The purpose of the project was to create a user interface that serves as a navigational system throughout the interactive piece.



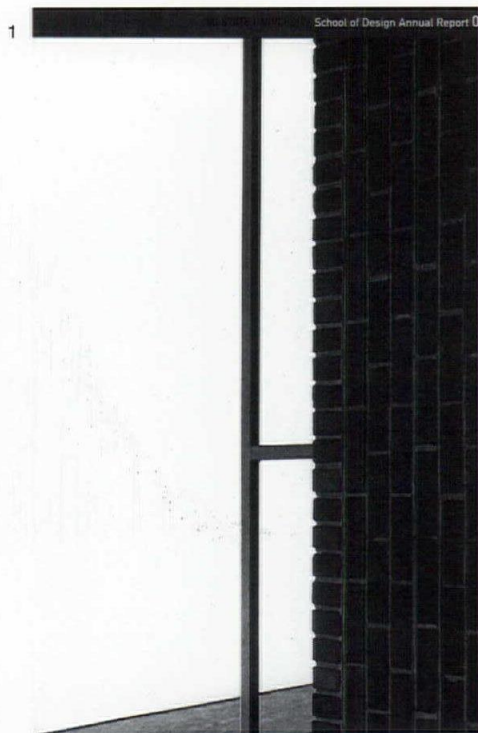
3 "Spinoza": A project involving book and package design. The contents revolve around Spinoza, a lens maker and philosopher from the 1600's. The book was designed to be read with the help of the lens, causing the reader to become intimate with the typography. Also included is fish fossil and cards with various quotes by Spinoza.

# Mike Josse

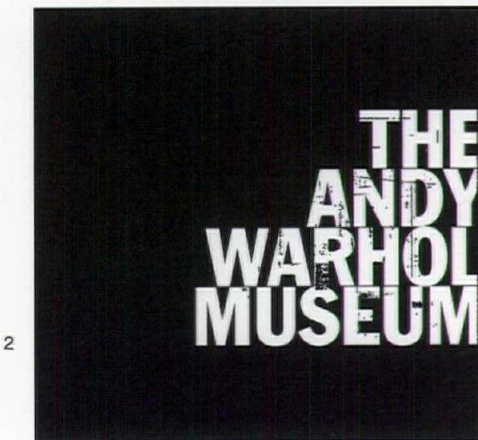
Senior  
Graphic Design

One day a few years ago-near the beginning of my college career-I was standing in line at a Burger King with my dad. He studied the menu for a while and then tapped me on the shoulder and pointed up at the menu. "So, does a graphic designer do that too?" Not without a tiny bit of apprehension, I replied yes. Because the realization was a double-edged sword: on one hand I realized that I could very easily get a job doing graphic design for Burger King restaurants if I wasn't careful, but on the other, I realized that graphic design was indeed everywhere. I think it was that moment that turned on the engine for me; after a while I thought about designing things all the time, and a while after that I figured out I was completely in love with graphic design.

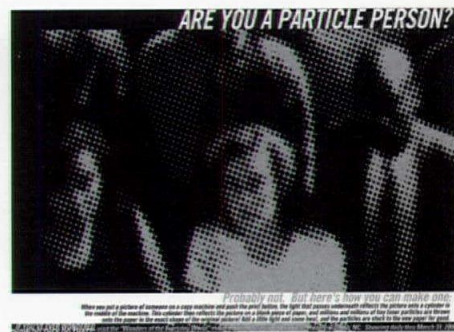
26



School of Design Annual Report 01



It's not an easy thing to admit-having a love affair with your college major. But it's true. The time I spend thinking about design has eclipsed all five senses and has changed the way I live. Every day is a new lifetime, design means seeing the world for all the combinations of functionality and beauty it has to offer. The more I study, the more I observe, and the more I create makes me sure that I'm in it to stay. It's a simple goal I have ahead of me: to make the world a more beautiful place, if only through one project, with one client, in one day. Because if a menu at Burger King can inspire me to understand what I find beautiful in the world, then I hope I can create something that inspires other college students, wide-eyed and eager to someday be in love with graphic design themselves.



- 1 2000 Annual Report design for the College of Design
- 2 Graphic identity manual for the Andy Warhol Museum
- 3 Poster describing how a copy machine produces images from a series titled, "How do they do that?"

## Landscape Architecture

Landscape architecture is a broad interdisciplinary field. Through the application of artistic and scientific principles, landscape architects design parks, gardens, playgrounds, and other components of urban neighborhoods. Landscape architecture work aims to invigorate and contribute to creating a healthy and vital environment for people as well as enhance rehabilitation, conserve natural resources, and support living ecosystems. The profile of an ideal student for the profession of landscape architecture is one who is creative, socially conscious, ecologically aware, committed, inquisitive, curious about cross-cultural issues, receptive to learning, and interested in the visual arts.

### Bachelor of Landscape Architecture Courses (five-year program)

#### FRESHMAN YEAR

DF 101 Design Fundamentals Studio  
DF 102 Design Fundamentals Studio  
ARC 141 History of Design I  
ARC 142 History of Design II

#### SOPHOMORE YEAR

LAR 400 Landscape Architecture Studio  
LAR 400 Landscape Architecture Studio  
LAR 430/430L Site Planning/Lab  
ARC 232 Structures and Materials  
Advised LAR Electives

#### JUNIOR YEAR

Required Swing Studio  
LAR 400 Landscape Architecture Studio  
HS 211 Ornamental Plants I  
HS 212 Ornamental Plants II  
Design Elective  
LAR 221 Intro. to Environment and Behavior  
LAR 457/457L Construction Materials and Methods

#### SENIOR YEAR

LAR 400 Landscape Architecture Studio  
GD 400 Advanced Graphic Design Studio  
LAR 433 Native Plants in Environmental Design  
LAR 444 History of Landscape Architecture

#### SUMMER SEMESTER

Landscape Architecture International Studio

#### FIFTH YEAR

BLA Final Project  
Design Elective

### Landscape Architecture Graduate Courses

LAR 500 Landscape Design Studio  
LAR 510 Graphics for Landscape Architects  
LAR 511 Community Design Policy  
LAR 512 Landscape Resource Management  
LAR 513 Social Factors Analysis in Site Planning  
LAR 515 Advanced Community Design and Development Control  
LAR 521 Values, Theory and Methods of Landscape Architecture  
LAR 530 Advanced Site Planning  
LAR 533 Plants and Design  
LAR 551 Ethics of Professional Practice in Landscape Architecture  
LAR 564 Management and Marketing Techniques in Community Design  
LAR 565 International Landscape Architecture Design Studio  
LAR 573 Historic Preservation  
LAR 574 Landscape and Townscape Conservation  
LAR 575 Development Planning  
LAR 576/ARC 576/DDN 776 Community Design  
LAR 577/ARC 577/DDN 777 Sustainable Communities  
LAR 578/DDN 778 Ecological Design  
LAR 579/DNN 779 Human Use of the Urban Landscape  
LAR 582 Special Topics in Landscape Architecture  
LAR 630 Independent Study  
LAR 679 Final Studio Project  
LAR 685 Master's Supervised Teaching  
LAR 690 Master's Examination  
LAR 697 Final Research Project

# Michael Hasenmyer

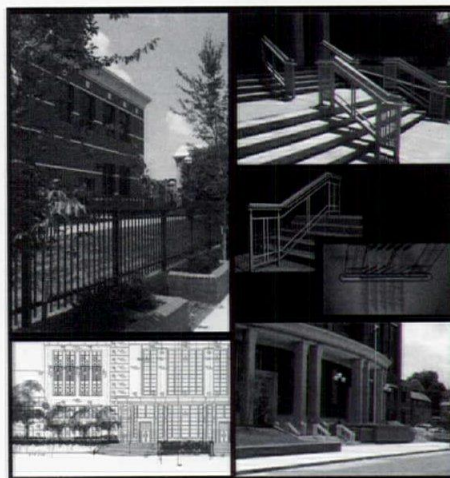
Master's Candidate  
Landscape Architecture

I am currently pursuing a master's in landscape architecture and a future doctorate in design. My primary interests lie in environmental cognition and virtual design studies and how they can be applied towards a greater understanding of design environments. Since graduating with a BSLA and practicing as a landscape architect and recently becoming licensed, I have recognized teaching as the best use of my talents, education, and experiences. Attending NC State University will allow me the time and resources to concentrate on my specific interests, while working in a challenging and creative environment. Currently I am a teaching assistant for site planning and grading. This opportunity is allowing me to work with students to expand their understanding of landscape architecture. I feel Albert Einstein said it best: "It is the supreme art of the teacher to awaken joy in creative expression and knowledge."

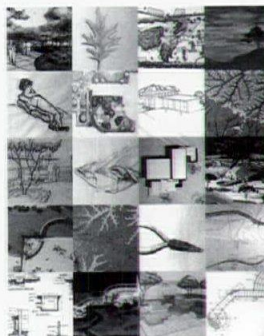
28

## Revitalization of Public Housing

As a landscape architect I have been heavily involved in the revitalization of public housing projects. These projects are unique due to their specific design criteria and need of the residents and the surrounding communities. There are several criteria to take into consideration when revitalizing a neighborhood: financial factors



1



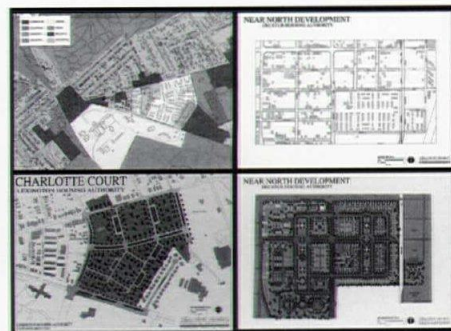
2

involved with such large projects, sociological and cultural issues that surround public housing, safety and control issues, unique time frames involved in the building process and geographic diversity.

All of these issues create unique design solutions for every site. While working as a landscape architect I have been fortunate enough to work on many revitalization projects throughout the eastern United States. These projects were done for the Housing Authorities of Lexington, Ky., and Decatur, Ill.

## United States Courthouse, Covington, Ky.

The Federal Courthouse structure was located in the center of the Covington Business District. The complex encompasses an entire city block. Stringent safety measures concerning the site had to be addressed due the central location and accessibility of the building from all sides.



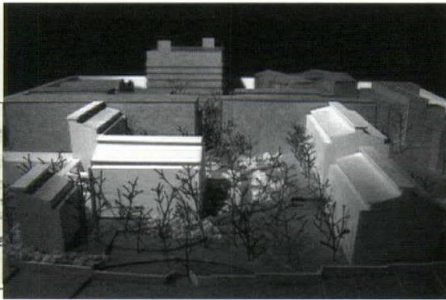
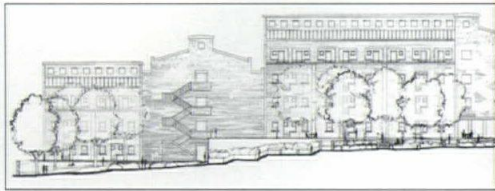
3

- 1 U.S. Courthouse, Covington, Ky.
- 2 A photomontage of various projects and renderings
- 3 Revitalization of public housing

# Elke A. Kaiser

Master's Candidate  
Landscape Architecture

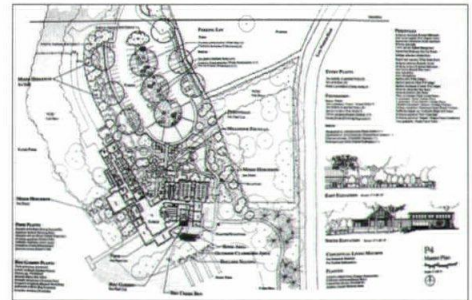
Growing up, I was fortunate enough to travel throughout Europe to visit my extended family. I recognized early on that European towns and communities have a strong sense of place and connection to the land. As an undergraduate I studied biology as a naturalist. Though this field addressed people's impact on their



1 Riddick Lot Design—Model and elevation of design concept for housing and a mixed use plaza. Design Partners: Heidi Shifrin and Jessica Godwin (Masters Candidates Architecture), and Mandy Phillips (BLA Candidate)

environment, it did not offer solutions to how people and their surrounding environment could co-exist. I chose to pursue a master's in landscape architecture because it provides me with a creative approach for designing with a sense of place while integrating and preserving our natural and cultural landscapes. The projects I have enjoyed most have been designed in collaboration with architecture and horticulture students because each discipline's contribution creates a more holistic and integrated design.

2



2 Yates Mill County Park—Educational Resource Center emphasizing sustainable design and use of native plant communities to attract wildlife. Design Partner: Phyllis Richardson (BS in THL)

29

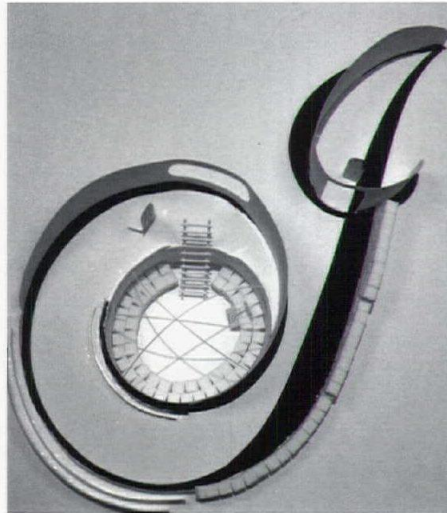
# I. Joanna Massey

Master's Candidate  
Landscape Architecture

I entered the School of Design with a bachelor's in biochemistry, a master's in environmental science and engineering, three years of experience in the field of environmental consulting, and three years of experience in non-profit management. My interest in Landscape Architecture is primarily grounded upon its blend of science, engineering, and creative expression into one, very diverse field. The multitude of directions offered by the field intrigues me. From private to public sectors to research and teaching, the field allows many options for employment and specialization. My specific interest in the field is sustainable design, including parks, children's environments, and urban revitalization.

30

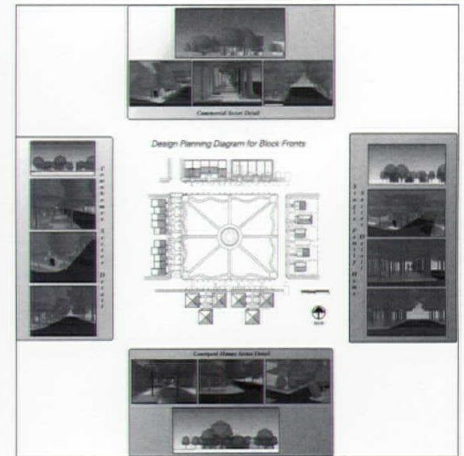
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## 1 Landscape Design Studio— 3-Dimensional Letter J

The objective of this project is to expand the student's understanding of three-dimensional space. Select a letter, consider it the 'plan' for a space, develop a program for the space, and three-dimensionalize the letter to meet the objectives of the program. The Anasazi kiva was used as a precedent for the design.

2



## 2 Introductory Design Studio—City Block

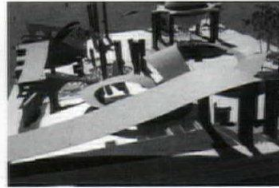
The objective of this project is to design a square block of land in a city. This city block is centered on a city park that is bounded by four sectors: commercial, single family residences, townhouses, and courtyard homes. The topography is essentially flat and parking areas are located behind the houses and buildings as well as on the street.

# Ilisa Sokolic

Master's Candidate  
Landscape Architecture



Majoring in environmental studies at Rollins College in Winter Park, Fla., I became interested in several aspects of planning—cultural connections, environment, sustainable development, conservation and preservation. I didn't know precisely what I wanted to do, but I did know I wanted to influence the process of



In this project we were assigned to use the letters of our name to create various spaces for children to play. These photos are of the sketch models for the design of a child's water yard.

development by linking society and nature. It wasn't until the final semester of my undergraduate education that I even heard of the term "landscape architecture."

I was introduced to landscape architecture during my senior project while designing a green space plan for the town of Winter Springs, Fla.

My interest in ecological and community design has evolved in the studio and through College of Design seminar courses. I have been inspired by work with Professor Robin Moore at the Natural Learning Initiative to construct and research model child development yards. Following are some projects I have worked on in the MLA program.

# Anna Kristine Revington

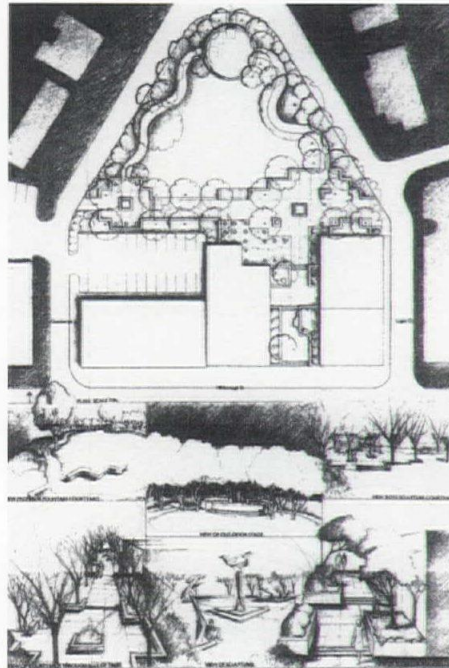
5th Year

Landscape Architecture

## 1 Alumni Quad Design University of North Carolina at Charlotte Competition

This project was a design competition for a one-acre site on campus that was intended to serve as a commemorative space for the university's alumni. Inspired from old photographs of the people and places of North Carolina, this design was intended to capture the essence of the state through use, forms, and materials. It is placed on a steeply sloped site, surrounded by the library,

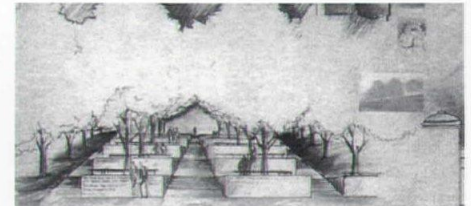
student center, and basketball stadium. This area is an important courtyard and connector space on campus. The design provides intimate and grand places for alumni to gather. Through careful site analysis, it accommodates student use and relates to the surrounding buildings.



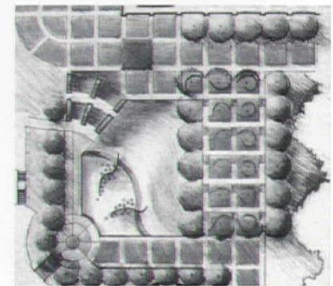
1

## 2 The Hillsborough Street Sculpture Garden

This project, located in the neighborhood behind Hillsborough Street and across the street from NC State's English Department, was intended to provide a forum for the arts and diverse cultures associated with the university. Artwork, sculpture, outdoor dining, coffee and sandwich shops, bookstores, arboretums, and an outdoor stage for performances draw students and visitors into the park. The plaza is designed for the needs of the students, faculty, and staff of NC State, as well as the residents of the surrounding neighborhood. This is a lively area, animated at night and allowing for a variety of uses.



2



2



The Department of Art & Design seeks students with high motivation in artifact making, craftsmanship, a broad view of the world through life experiences, and a genuine, longstanding interest in some aspect of art and design. An ability to explain and critically evaluate work, to work within conditions of ambiguity, and a willingness to collaborate and share ideas are traits of an excellent Art & Design student.

### Bachelor of Art & Design Courses

#### FRESHMAN YEAR

DF 101 Design Fundamentals Studio  
DF 102 Design Fundamentals Studio

#### SOPHOMORE YEAR

Studios  
ADN 281 Basic Drawing  
GD 310 Imaging for Graphic Design II  
History of Art & Design History

#### JUNIOR YEAR

Studios  
Design Electives  
ADN 418 Cont. Issues in Art & Design

#### SENIOR YEAR

Studios  
ADN 428 Art & Design: Theory and Practice  
Design Electives

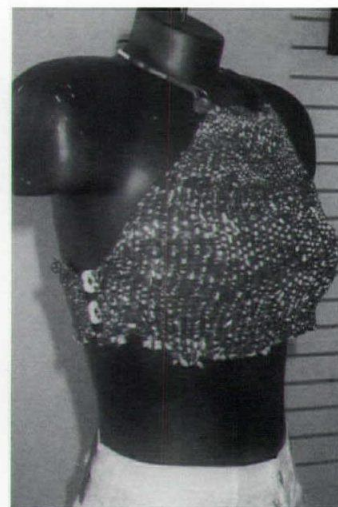
# Chrissy Wai-ching Leung

Junior  
Art & Design

The means justify the ends.



2



3

1 "Ya Fana": Green vest w/pastel square.  
Cotton, silk, vinyl, printed comic, sewn  
and glued.

2 "Water Means Peace": Water-comic girl on  
beach. Watercolor paint, colored pencil,  
ink pen.

3 "Musik": Musik-audio tape halter top. Woven  
audio tape, tape spools, headphones.

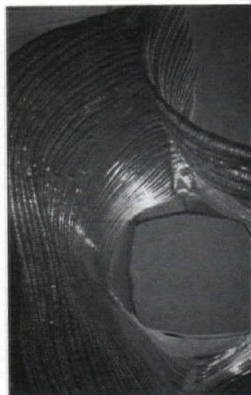
# Maggie Stone

Senior  
Art & Design

One of the most intriguing conceptual challenges in design is to create by overcoming what seems impossible odds. In design fundamentals, I learned not to be limited by what I initially conceived as an unreasonable solution to a problem. I learned not to eliminate an idea because it seemed impossible to accomplish.



1 Weaving with the impossible: water.  
2 Details.



As I have become increasingly infatuated with the world of weaving and fiber arts, I have had the opportunity to explore “the impossible” within fibers. When assigned the project of weaving with unusual materials, I decided to explore weaving with an element that seemed impossible: water. In order for this to be accomplished, the water had to be contained while taking a linear form, similar to the role that yarn plays in a woven structure.

I contained the water in lengths of plastic tubing with plugged ends. When woven into a structure with a polypropylene yarn warp, the water in the tubing shifts and moves, giving the fabric a life of its own. This unusual combination of materials creates fluid, three-dimensional forms that continue to amaze me. I have discovered something that will intrigue and challenge me for the remainder of my education and life as an artist.

# Timothy Kiernan

Senior, Double Degree in Art & Design  
and Mass Communication

## Documenting the Dream

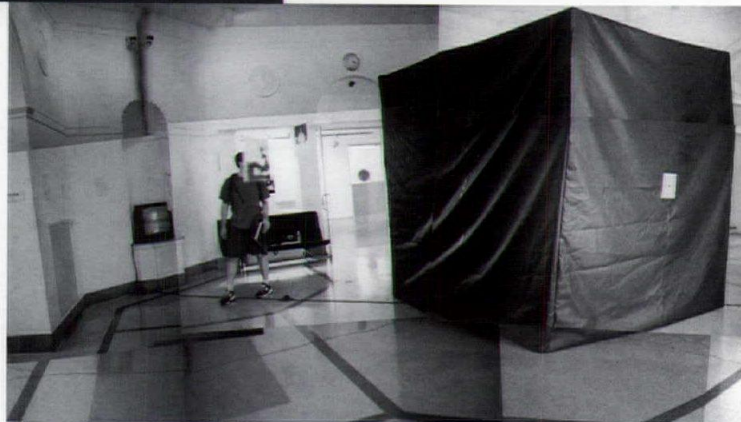
*Have you had any dreams lately?*

As I asked this question, I opened the shutter of my pinhole camera and listened as each person remembered and recounted a recent dream they had. When they finished speaking I closed the pinhole camera and quickly went into the darkroom to develop the photograph of the interview. After repeating this process many times, I had a collection of not only unique stories of the subconscious mind, but also fluid and dreamlike photographs to accompany them. These artifacts became merely one part of a much larger installation I completed in my Illustration and Fiction writing studio. The installation gave me the chance to illustrate the elusive nature of the dreaming mind and explore our relationships with our own dreams in the waking state. Upon completion of the installation, which centered around a giant pinhole camera with the dreamphotos floating in space and the dream interviews on the walls, I was the one now being asked the question:

*What is in the black box?*



2



- 1 A Positive Dreamphoto
- 2 A sense of the space
- 3 A Negative Dreamphoto

# Greg Lindquist

Senior  
Art & Design

My project "A Simple Understanding" was completed for an Intermediate Art & Design Studio in illustration and writing during the spring of 2000.

1 "Grandfather with Birds"

*Perhaps, you might say, that I am in search of posterity, family lineage, an ancestry long forgotten.*

2 "Arrowheads"

*Together we found three arrowheads. Grandpa, one knee to the ground, sifted the three jagged pieces of stone in his hand, running the sharp edges over his rough palms and fingers. Holding my palms upturned, he dropped them into my shaking hands.*

3 "Mother"

*Slowly I am beginning to see through your set of weathered and worn eyes. With each day, I am beginning to understand. I am gathering pieces to a puzzle, chiseling stars from the night sky, and tucking them safely under my pillow at night.*

Each image is a 20" by 28" acrylic stained plywood panel.

1



2



3



This project took the form of seven images and seven letters written from a 15-year-old boy, Elliot, to his mother, who had sent him to live on his grandparents' farm in the dairy land of Wisconsin. My intent was to examine the complexity of relationships between Elliot and his mother, and Elliot and each of his grandparents. I wanted to link letters to a sense of place, a sort of space between both the physical and psychological. For Elliot, letters proved to be a place of retreat, cogitation, and introspection. Elliot's letters also proved to be a vehicle for healing, for both himself and his relationship with his mother. By staining plywood for the corresponding images and thereby accentuating the richness of the grain, I wanted to express the rough feeling within the grandparents' farm.

I am a senior, completing dual degrees in Art & Design and language and literature through the Da Vinci Scholars Program. The focus of my studies has been in painting, illustration, art therapy, and fiction writing. I am particularly interested in where art intersects literature, in the realms of psychoanalysis and creativity. As part of my studies, I am interning at the Lucy Daniels Preschool where I assist in providing cognitive, social, and emotional support for atypically developing children.

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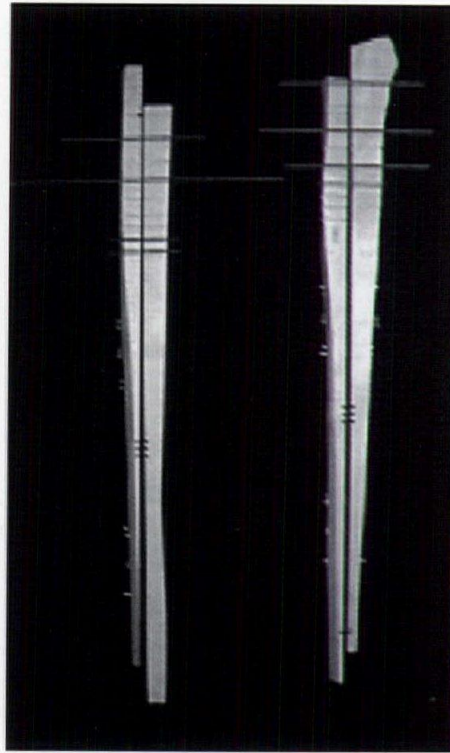
# Jérémie Michael McGowan

Senior  
Art & Design

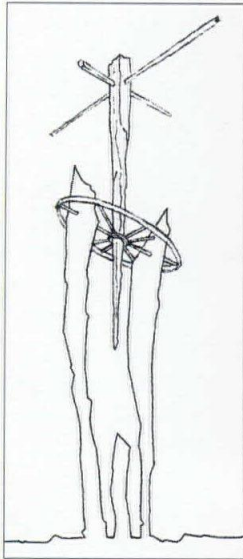
## Myth-Maker for the Millennium

I designed an independent research project titled "Myth-Maker for the Millennium" as the final component of my unique and challenging undergraduate education in Art & Design. Traveling from June 1999 until August 2000, I retraced the traditional raiding paths of the Vikings (through France, England, Ireland, Scotland, Norway, Sweden, Finland, Estonia, Denmark, and Germany) and the consequent spread of Norse mythology. My path was a journey inward as well, exploring the role of the artist-designer as the myth-maker for modern cultures. Both physically and conceptually, this journey parallels the archetypal "hero-cycle," inherently involving the departure, the discovery, and the return.

1



2



3



1 "Lamps," wood (birch and cedar), 36 cm x 109 cm x 4 cm.

2 "Observatory," pencil on paper, 6 cm x 18 cm.

3 "Skara Brae," Orkney Island, Scotland.

# Christopher Barry Williams

Junior  
Art & Design

This painting is an attempt to understand the link between my creations as a child and my new endeavors as a student in the Art & Design program at NC State. In a sense, I am attempting to determine an event or series of events that gave birth to my constant need to create things. One of the things that I believe played a large role in my artistic development was the construction of my childhood tree houses.



Aside from the actual construction, the tree houses were a source of inspiration to my imagination. The tree houses served as a climb to safety during my childhood. Similarly, the separation between the top and bottom of the painting illustrates an escape from the imaginative fears associated with childhood.

The painting is comprised of 35 individual canvases. The width of each canvas ranges from five inches at the top and bottom of the tree to less than one inch in the center. The entire oil painting stands eight feet tall.

# Industrial Design

The Department of Industrial Design attracts and retains excellent students who become leading industrial designers. The department seeks students who enjoy and are curious about: cultural artifacts; objects and products; mechanisms; materials and processes; inventions and innovations; technology; and marketing. These potential designers should be interested in changing their world. They should see technology as a way of improving life on many levels. They should be motivated to create objects that solve human needs and address human wants.

## Bachelor of Industrial Design Courses

### FRESHMAN YEAR

DF 101 Design Fundamentals Studio  
DF 102 Design Fundamentals Studio

### SOPHOMORE YEAR

ID 201 Basic Industrial Design Studio I  
ID 202 Basic Industrial Design Studio II  
ID 255 Cont. Manufacturing Processes I  
ID 256 Cont. Manufacturing Processes II  
ID 318 Ideation I  
ID 418 Ideation II  
ID 215 Computer Imaging In the Des. Process

### JUNIOR YEAR

ID 300 Intermediate ID Studio Series  
ID 300 Intermediate ID Studio Series  
ID 455 Human-Centered Design  
ID 415 Advanced Digital Design Process

### SENIOR YEAR

ID 400 Industrial Design Studio  
ID 400 Industrial Design Studio



# Claudia Beatriz Rébola

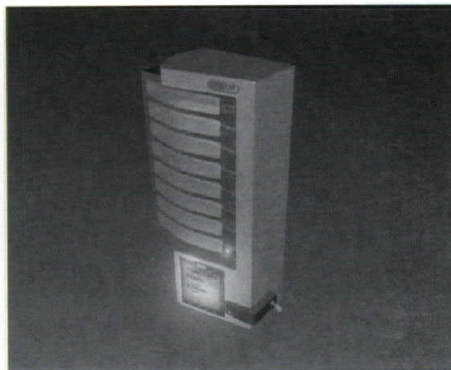
Master's Candidate  
Industrial Design

Presidential Recognition of Excellence  
Fulbright-Hays Grant

## Design is not enough

One of the first questions I am always asked is, "So, what do you do?"

After that, the second question—more times than not—is, "So, exactly what are the things you do?"



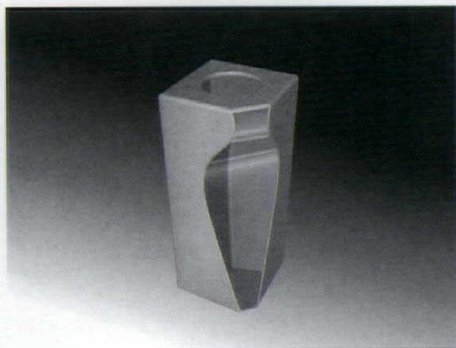
2



3



4



1

- 1 Blow-molded flower vase
- 2 Computer kiosk
- 3 Wireless communicator
- 4 Mass transit seating system

I create experiences for people through the design of products. Although we sometimes complain about plastic, we have to agree on its extraordinary elasticity. Opening or closing a Zip-Loc™ couldn't be easier, and my fingers feel with pleasure the vibration of the snap that communicates efficiency.

I am a designer of usable objects, treating time and space with the constant aim of creating new poetry in day-to-day living. I provide daily harmonious interaction for consumers by encompassing the themes of quality and service as cornerstones of personal experience and advanced awareness.

My primary objectives in life are to continue growing, both intellectually and spiritually, and to transform everywhere the language of objects. These products can impact environments, materially and spiritually, physically and psychologically, sociologically and culturally.

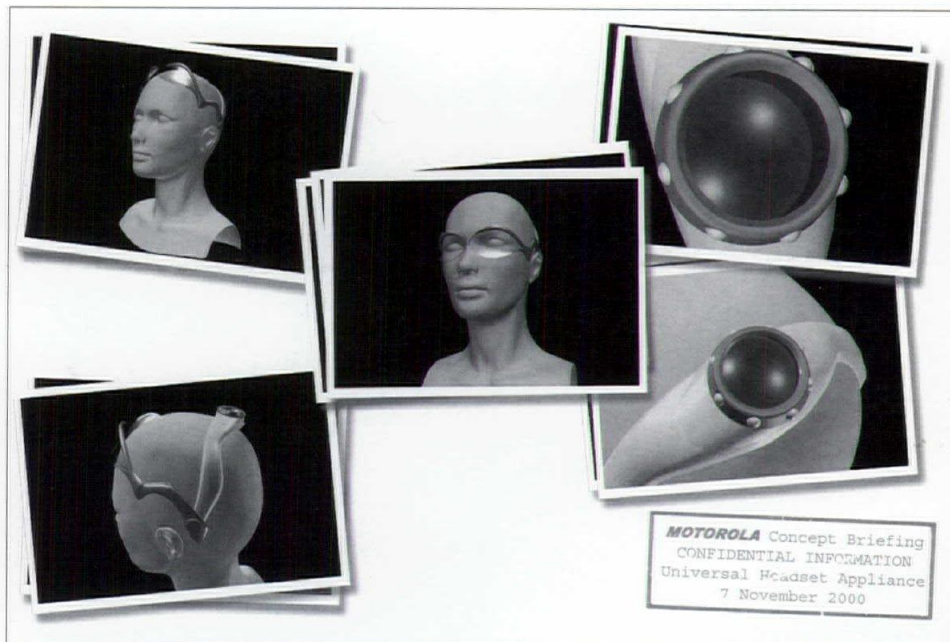
41

Touch, sight, hearing, smell and taste are all challenges affecting the design process that can be solved with a sixth sense, called creativity. This is a designer's gift to humanity.

After all, matching the complexity of human beings with the advancements of technology causes us all to think about design as a synthetic activity bringing order, intelligence and beauty to a chaotic world.

## Gabriel Tootoo

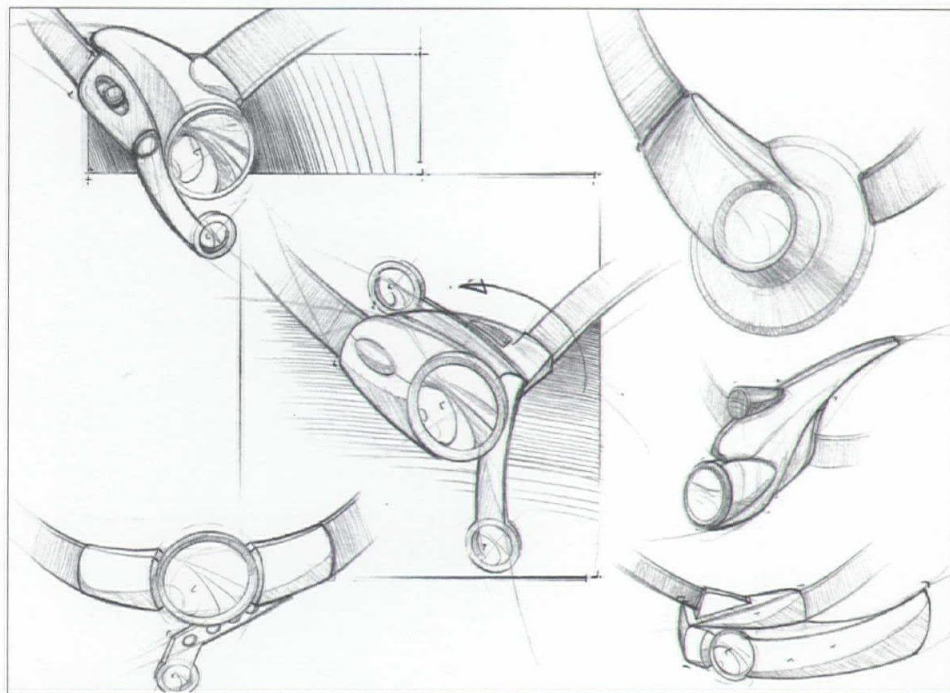
Junior  
Industrial Design



Wireless headset

## Derek Woudstra

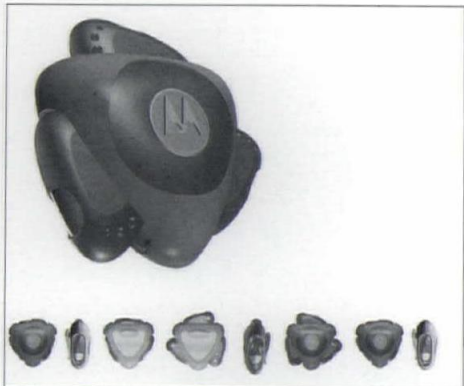
42 Senior  
Industrial Design



Strap mounted flashlight

## Patricia Ann Dunn

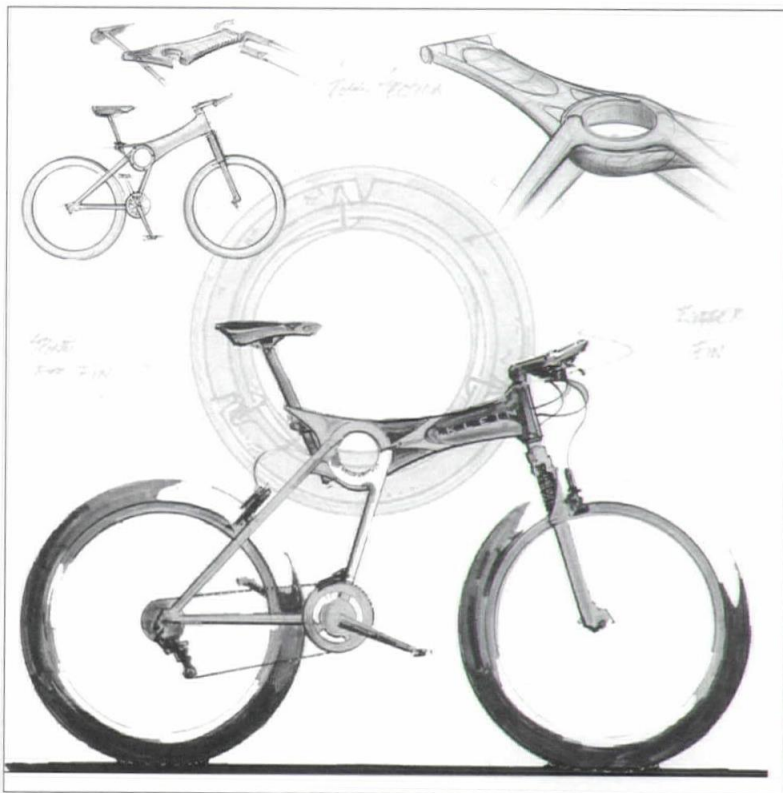
Junior  
Industrial Design



Wireless health monitoring device

## Josh Martin

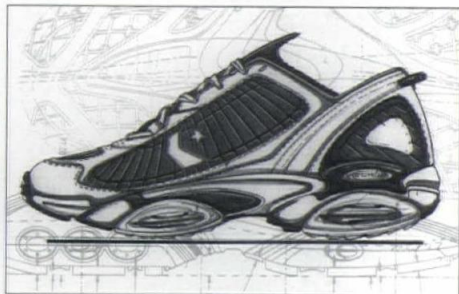
Senior  
Industrial Design



Bicycle suspension system

## Robert Fuller

Senior  
Industrial Design



Shoe design sketch

## **On design education**

The study of design is increasingly understood as a pursuit involved with collaboration and precedent. Scholarship on the subject of design thinking indicates that a greater awareness on the part of designers of what has come before nurtures creativity. Furthermore, the rapid and continual reconfiguration under way in society has infused the practice of design thoroughly. Design education, once devoted to the model of the master craftsman, must accommodate the new methods and means of the realization of work demanding of the designer the ability to assimilate the work of others as well as to understand the deeper societal meaning of the work to be produced. The master instructing the apprentice, and later directing the production of products, has been replaced by networks of individuals who interact differently at different phases of the work. The designer is sometimes in a lead position and at other times in a position led by others. The fixed steep pyramid of past organizational project structures has been replaced by a pulsating matrix of interaction among disciplines as diverse as finance, marketing, manufacturing, and distribution.

The dynamic nature of the production of work demands of the individual greater levels of competence in specific design skills, the ability to act with intellectual entrepreneurial agility, and the acceptance of responsibility for the outcomes of design action. Individuals who exhibit these traits as designers will become valued team members.

**Ultimately, the strength of a curriculum is reaffirmed by individuals who are set upon a path of continual learning.**

—Marvin J. Malecha FAIA, Dean

# BERLIN +/-

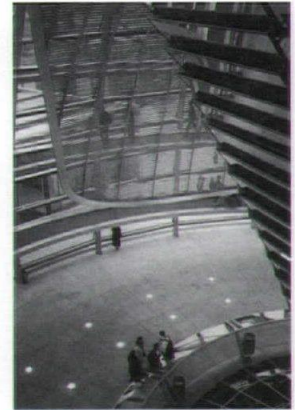
Since the summer of 1987 more than 100 College of Design students have participated in Berlin excursions led by Professor John Reuer. On-site studies in the city lasted between two and nine months, following intensive studio and seminar preparations at the College of Design.

Reuer, a native of Berlin, knew the city before, during, and after its destruction in World War II. He was appointed director of Urban Development for West Berlin in 1974. His contacts there led to a proposal for a permanent College of Design facility in Berlin in the early 1990s. Reuer's activities in the city on behalf of the College have been met with enthusiasm by influential members of German academia, government, and business communities.

These fortunate circumstances promoted College of Design students living and learning in Berlin and beyond. From the beginning, their experiences have been recorded on video tape to be edited as a revitalized student publication of the College of Design. Over the past few years, they have produced a high-quality documentary of their encounters in Berlin. Guided by historical precedents and contemporary reality, the editors formulated their focus upon prevailing opposites in all human endeavors. Thus, "BERLIN +/-" is both the film's title and a reflection of Berlin as the city of Einstein as well as Hitler.

For designers, Berlin exemplifies the critically needed essentials for lively culture, art, and design: provocation and confrontation of mutually challenging ideas and ideologies. Open and unrestricted tensions between antagonistic forces are fertile grounds for all creative efforts in the city's public life. Berlin is a European Jerusalem, harboring Christian, Jewish, and Islamic beliefs on one side and equally extreme national and humanist convictions on the other. North Carolina's official motto "Esse quam videri"—to be rather than to seem—is, in fact, a way of life in Berlin. The documentary gives an overall picture both of Berlin and of the oeuvre of J.F. Vorderwülbecke, an unconventional Berlin architect and visiting professor at the College of Design.

Editors and collaborators Eric Nichols, Luke Perry, Samir Shah, and Anne Raines, along with many other participating students, take special pride in calling your attention to the final project: BERLIN +/-.



Pre-production orders are now being accepted for BERLIN +/-

This two-hour video production reflects 12 years of student experiences in Berlin. Part Two focuses on the work of Berlin architect and College of Design visiting professor Johannes Friedrich Vorderwülbecke. This video is brought to you by College of Design students and Professor Emeritus John Reuer.

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Videos are available for \$20. To order, please complete the form below, enclose a check payable to NC State University, and mail in the inserted envelope. (For shipment outside the continental U.S., add \$5 per video.)

This is a pre-production order; please allow 90 days for the video to reach you.

Please contact Anne Raines at [abraines@unity.ncsu.edu](mailto:abraines@unity.ncsu.edu) with any questions.

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## Lectures

- March 5 **David Miller**  
Miller/Hull Partnership, Architects, Seattle
- March 9 **Victoria Vesna**  
Network artist, department chair, Design|Media Arts,  
UCLA School of the Arts, Los Angeles
- March 26 **Mary Miss**  
Land Artist, New York
- April 9 **Richard Haag**  
Landscape Architect, Seattle
- April 16 **James Cutler**  
James Cutler Architects, Bainbridge Island, Wash.
- April 30 **Glenn Murcutt**  
(Harwell Hamilton Harris Lecture)  
Glenn Murcutt Architect, Sydney, Australia

## Brooks Hall Exhibits

- February 1—March 1 **Graphic Design**
- March 4—April 5 **Landscape Architecture**  
(alumni work)
- April 9—May 4 **Art & Design**

College of Design lectures and exhibitions are sponsored in part by Design Guild Dean's Circle and Benefactor members Richard Curtis and Adams Products.

Call the College of Design at 919/515-8302 for more information about lecture times and locations.

## College Notes

Students in the campus design studio visited Harvard, Northeastern, MIT, Yale, and Rhode Island School of Design. The studio is sponsored by the university to promote new ideas for design of the NC State campus and is co-taught by Professors Mary Myers, Landscape Architecture Department; and Bob Burns, School of Architecture.

Professor Dick Wilkinson led the first-year master's in landscape architecture students on a three-day field trip to Washington, D.C. and Baltimore. The students toured and documented various sites in and around the capital. Their sketches and presentations were combined on a CD for incorporation into future design projects.

A recent issue of *HOW* magazine lists the College of Design's Graphic Design Department as one of the top graduate schools in the country in which to study digital media. The department is also featured with only one other program in an article about Ph.D. design studies in *Communication Arts* magazine. The Graphic Design Department is now undergoing a new accreditation process for the discipline.

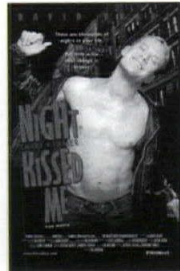
## Alumni Notes

The Urban Design Assistance program of the American Institute of Architects N.C. (AIA NC) is assisting Caswell County in providing design and planning assistance for economic and physical development issues. The program is administered through the College of Design by Professor Peter Batchelor FAIA, FAICP.

Working in both the Dean's Office and with Alumni Relations, **Jackie Robertson** has brought warmth and a smile to the College of Design community for more than 16 years. Jackie has resigned from the College to spend more time with family. We wish her well.

The Publication campaign committee, led by David Ramseur and Steve Schuster seeks your support in its efforts to raise endowment funds to bring back the *Publication*. For more information, please call Director of Advancement Jean Marie Livaudais at 919/515-8320.

NC State University Trustees have selected **Scott Ferebee** (B.Arch Eng 1948) to receive the university's prestigious Watauga Medal. The Watauga Medal was established in 1975 by the Board of Trustees to honor persons who have made significant contributions to the advancement of North Carolina State University. Ferebee will be awarded the medal at the Founder's Day event in April.



The Academy of Television Arts & Sciences honored **Tim Kirkman** (BEDV 1990) with an Emmy award nomination for writing "Dear Jesse," a feature film debut that includes footage of the 1996 School of Design reunion. "Dear Jesse," a documentary about Sen. Jesse Helms (R-NC), was released theatrically in 1998 and in 1999 made its television debut on the highly acclaimed HBO/Cinemax "Reel Life" series. Kirkman's second directorial effort, "The Night Larry Kramer Kissed Me," a screen adaptation of David Drake's Obie-winning play, opened in New York last July.

The NC ASLA 2000 Professional Awards Program recognized Cole Jenest & Stone with a merit award in planning and analysis for their work on the Liburdi Property master plan in

Davidson, NC. **Michael Cole** (BEDL 1979) and **Brian Jenest** (BEDL 1979), along with Dudley Stone, are managing principals of the firm. The firm was also recognized by the Fast 50 Awards in Charlotte as one of the region's 50 fastest-growing, privately-held companies.



De Luca



Isley



Hawkins

**Max Isley** AIA (B.Arch 1957) has expanded ownership in his firm to include **Gustavo De Luca** AIA (M.Arch 1995), **Nathan Isley** AIA (B.Arch 1988), and **J. Malcom Hawkins** AIA (B.Arch 1986). The firm has changed its name to Isley, De Luca, Isley, Hawkins, Inc.

**Rodney L. Swink** FASLA (MLA 1977) has been elected president-elect of the American Society of Landscape Architects. He assumed the office at the ASLA annual meeting in St. Louis last October.

An article by BOLT principal **Monty Montague** ISDA (BEDP 1980), "Integrating the Product + Brand Experience" appeared in *Design Management Journal* and focused on BOLT's design process and the customer experience of integrating product and brand.

In memoriam: **Donald Bruce Winecoff** (B.Arch 1953), of Winecoff Inc. Architects, Charlotte, Aug. 18, 2000.

**Andrew J. Drozda** of the David Allen Co., a friend and supporter of the College, Raleigh, Dec. 23, 2000.

## Faculty Notes

*Design as a Catalyst for Learning*, co-authored by Graphic Design Chair **Meredith Davis** was named an Outstanding Academic Book in the January 2000 issue of *Choice* magazine, a publication of the Association of College and Research Libraries. Fewer than three percent of the titles submitted to *Choice* for review are represented on the list.

In the last issue of *news*, **Margaret Kentsen-Craig** was erroneously listed as a past visiting lecturer. She was a visiting associate professor at the College. MIT press has announced that her book, *The Bauhaus and America: First Contacts 1919-1936*, will be available in paperback this spring.

**Fernando Magallanes** received a Campus Writing and Speaking Program Spring Seminar Series Award which offers enrollment in a semester-long seminar. Magallanes will join other NC State professors seeking to foster course improvements in writing. On April 19, the seminar participants will present their findings at the Showcase of Effective Practices.

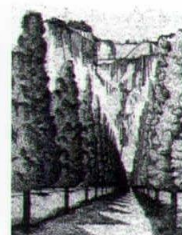
**Robin Moore**, director of the Natural Learning Initiative, delivered the keynote address, "Children Immersed in Nature: A Universal Design Imperative for the New Millenium" at the World Congress on Environmental Design for the New Millenium. Nilda Cosco, the Initiative's educational specialist, delivered an invited paper, "Creating Play Environments for All Children."

**Art Rice** and **Jay Tomlinson** presented the paper "Design Visualization Research" at the Research in Design conference at the Technical University in Delft, Netherlands.

The American Collegiate Schools of Architecture and the Fannie Mae Foundation presented the Design Program Award to **Henry Sanoff** AIA at a conference last November. And from the School Construction News

National Awards Program Professor Sanoff received the Honor Award and the Post Occupancy Evaluation Award for the design of the Davidson Elementary School, in conjunction with architect **Graham Adams** (M.Arch. 1978)

**Martha Scotford**, described as a scholar on women in design, is listed in the promotion for a new compendium on the subject published by Bard. A recent issue of *Crit* magazine has side-by-side reviews of Professor Scotford's book, *Cipe Pinellas: A Life of Design* and **Meredith Davis's** work in the book *Educating the Graphic Designer*.



Last spring, the American Institute of Architects California Council presented the Excellence in Education Honor Award to incoming

Landscape Architecture Chair **Achva Benzinberg Stein**. Stein was also recognized in a new book, *Contemporary American Landscape Architecture*. The book featured five projects designed in her Los Angeles office. Furthermore, last September she spoke at the joint conference of the North Carolina American Society



of Landscape Architects and the North Carolina Urban Forest Council, presenting international examples from her experience in the lecture "Preservation of Venerable Trees." Madeline Sutter ASLA (MLAR 1999) co-chaired the conference.

## Student Notes

Students in the Bachelor of Graphic Design Program were the only students from North Carolina colleges to have work included in the "Boom! 2000" design competition of the American Institute of Graphic Arts. The statewide competition was juried



## AIANC Awards

College of Design alumni and faculty shone at the AIA North Carolina Awards held last August at the Hilton Head Island statewide conference:

Cannon Architects, led by **Roger Cannon** AIA (M.Arch 1979) and **Susan Cannon** AIA (BEDA 1979), was awarded top NC AIA honors for two projects: their own firm office and AV Metro Production Studio. Assisting on the projects were firm members **Elizabeth Moore** (B.Arch 1992), **Chris Garris** (B.Arch 1992) and current architecture students **Jolie Frazier** (master's candidate), **Fernando Viego** (5th-year), and **Ryan Michael** (junior).

The firm of faculty member **Frank Harmon** FAIA won an honor award for its design of a sculptor's studio (also built by firm designers) and a merit award for a parish house

design. **Michael Beaman** (B.Arch 1998), **Aaron Brumo** (BEDA 1999), **Vincent Petrarca** (B.Arch 1994) and **Rob Wagner** (M.Arch candidate) assisted with the studio, while **Charles Holden** (B.Arch. 1995) and **Jeff Schroeder** (B.Arch 1996) assisted with the parish house.

The AIA Firm Award, the highest honor presented to a North Carolina firm, went to Lee Nichols Architecture, headed by **Donald R. Lee** FAIA (B.Arch 1961) and **William A. Nichols Jr.** AIA.

In recognition of his distinguished career, **Marley Carroll** FAIA (B.Arch 1962) was presented with the F. Carter Williams Gold Medal

**Phil Szostack** (BEDA 1978) was honored for his work on the Rowand residence and his firm, NBBJ, was honored for the W.M. Keck Life Sciences Laboratory at Duke University.

by Terry Swack of Boston, Sam Shelton of Washington, D.C., and Steve Sandstrom of Portland. The competing students were **Nader Hussein**, **Geoff Halber**, **Catherine Kehoe**, **Amanda German**, **Tyler Walters**, and **Jason Baxter**.

**Meriwether Hill** (candidate, MLA)

won the American Society of Landscape Architects-sponsored T-shirt design competition.

Design students made a clean sweep of the North Carolina American Institute of Graphic Arts (NC AIGA) graphic design competition. Theirs was the only student work accepted.

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Please accept our deepest apologies for any errors or omissions.

