

NC STATE UNIVERSITY



COLLEGE OF DESIGN **news** SPRING 2002

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Design Guild

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

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advancement director

Catherine Lazorko

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designer

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

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COVER The "essence of America" was on her mind when Lindsay High, an art and design sophomore, created a hand-loomed weaving in cotton with 11 wire stars symbolizing the eleventh of September.

CONTENTS

DEAN'S MESSAGE

- 2 Reason and Reflection in Design

OUR DESIGN COMMUNITY

- 5 Design Guild Award Dinner
6 Distinguished Alumnus Richard Green
6 Planned Giving
7 Product Fair
8 *Looking Back*

UPDATES

- 18 Alumni and Friends
20 Faculty
21 Students
22 In Memoriam
Duncan Stuart and John Reuer
24 College Life
26 Commencement Address



PHOTO OF DUNCAN STUART BY BILL BANLEY



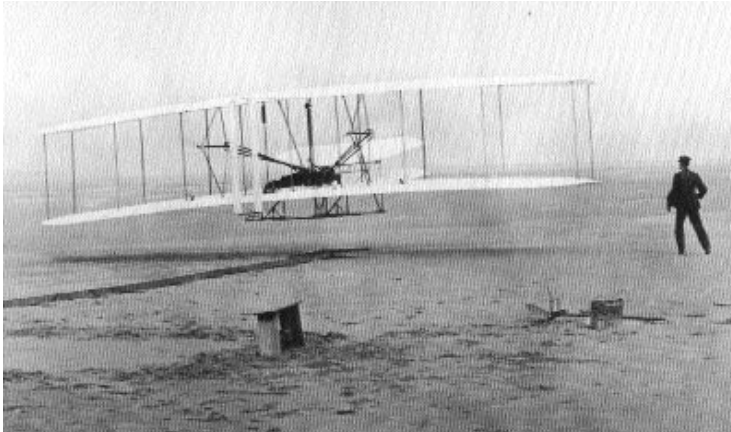
DIMITRI GUIDENOV

CONTENTS

FEATURES

STORIES BY CATHERINE LAZORKO

- 8 Filling the Void
10 Tuesday Morning
11 A Time for Teaching and Learning



Reason and Reflection in Design

Events shape the progress of human understanding. The act of design is entwined with the experiences gained from these events. Through a fortunate series of arrangements resulting in a vivid photograph, we are able to witness the very moment that humankind left the earth in powered flight. The progress of humanity was forever transformed by this event. The dunes of Kill Devil Hill, Kitty Hawk, North Carolina, remain charged with the memory even as the site has been surrounded by contemporary development. Perhaps what so charges the moment is that it is the

summation of human dreams beginning with mythology including stories such as Icarus and his wings fastened with wax, and the real speculations of Leonardo da Vinci for flying machines. Long before Orville Wright left the ground on that first powered flight questions of hubris and propriety were the subject of intense discourse. The flying machine succeeded through the deliberate and reflective design process. The jubilation of the accomplishment celebrates the human intellect as much as the machine. The accomplishment of Wilbur and Orville Wright affirms the

human will to achieve knowledge and understanding of the human condition.

It is possible to fly without motors, but not without knowledge and skill. This I conceive to be fortunate, for man, by reason of his greater intellect, can more reasonably hope to equal birds in knowledge, than to equal nature in the perfection of her machinery.

—May 13, 1900, Wilbur Wright
within a letter to Chanute

The open and free society we enjoy in western democracies owes a great deal to the accomplishment of the Wright Brothers. Not only do we understand our world differently as a result of their accomplishment but we understand the ability at our disposal to learn from each other and from the lessons of nature. The optimistic spirit of this accomplishment reflects an evolution of thought because of the Wright Brothers' persistence.

One hundred years later another event witnessed in real time forces us to reconsider certain beliefs that underpin our culture. The very symbol of our freedom and global aspirations has been used in the most murderous fashion. And it has been employed to remove the towers that came to represent our entrepreneurial spirit.

Manhattan remains charged with the memory of the horror even as the rubble is removed. We have been undeniably changed by the events of September 11, 2001. To deny reflection on these events is to deny learning. It is to deny the heightened awareness of the differences among people and their aspirations in the world. Wilbur Wright provides a window onto the methods at our disposal to derive greater meaning from what has taken our breath away. It is by the force of our reason derived from a greater intellect that we will move beyond tragedy and retribution.

The act of design depends on creativity informed by reflection. This honest process gives perspective to personal aspirations and their impact on others. It is an endeavor that requires the abundant accumulation of knowledge and experiences. The creative individual must adopt an entrepreneurial spirit to bring together disparate pieces of information. We must be inspired by the events of September 11, not dispirited by them. By the forces of reason and intellect the designer must become an intense observer and translator of experiences that evolve from the moment. The observations drawn from this event

must be honest. Certainly the nature of our culture has aspects that reflect the hubris of the wings of Icarus. The entrepreneurial spirit often finds conflict with the preservation of ancient values. We are at another starting point in the progress of human history. We have all been made vulnerable. We must enter into the discussion of how our lives will change or we will be at the mercy of change. This is a time to utilize the design process as the way of seeing to make sense of the changing patterns of life. The individual who undertakes this approach will translate events into meaningful lessons.

Have you reason? I have. Why, then don't you use it? When it does its proper work, what more do you require?

—*The Meditations of Marcus Aurelius*

Our task is to seek out the reflections and reasoned process of many individuals on the events of September 11, 2001. We must focus on the perspectives of many to derive meaning in the face of brutality. The intensity of our search will determine the substance of our response. The void in the sky has become a symbolic beacon for reason.

Marvin J. Malecha, FAIA, Dean



DESIGN GUILD ANNOUNCES WINNER OF ANNUAL AWARD

Thomas Sayre will receive the annual award of the Design Guild at a dinner to be held March 16 at Exploris in downtown Raleigh. The award recognizes contributions to design in the Southeast.

studies with sculptor Robert Howard at UNC, Sayre was sculptor-in-residence at the University of Michigan in Ann Arbor for three years and spent one of those years also studying at Cranbrook Academy of Art. He then

Thomas Sayre, Raleigh sculptor and designer

served as a designer for PUSH (Play Units for the Severely

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

Handicapped), a program begun in the mid-1970s as a non-profit national project of Pi Kappa Phi fraternity. The project was meant to provide handicapped children with a play environment to stimulate learning.

Among his works are the *World Wall* and its 1.1 million marbles at Exploris (the location of the annual award dinner) in Raleigh; *A Place In Time* (above left), a sculpture at a Raleigh high school commemorating the life of a student killed in an automobile accident; *Wings Torn Off*, a dance set collaboration with choreographer Shin-Chin-Yu at the Taipei Theater in New York City; *Gyre* (lower left) at the North Carolina Museum of Art; and others across the Southeast and United States, as well as abroad.



Your invitation has arrived!

Please find your invitation to the Design Guild Award Dinner enclosed in this issue of the *news* magazine. Tickets are \$85 per person. If you are interested in sponsoring a table or tickets for students, please call the College of Design Advancement Office at 919/515-8313.



Architect Richard Green, FAIA (B.Arch. 1968), was honored as NC State University's Distinguished Alumnus from the College of Design in October 2001. The university celebrated at a white

He has served as a lecturer, architectural and urban design critic and thesis advisor at Harvard University and has also lectured at Princeton, the University of Southern California, Notre Dame, NC State University,

RICHARD GREEN AWARDED DISTINGUISHED ALUMNUS



linen luncheon; the design community gathered after hours for wine and brie.

"Here is an exceptionally talented architect whose work has been widely recognized for its importance," said Dean Marvin J. Malecha, FAIA. "He has made significant contributions to the conduct of architecture with a wide variety of clients. He has always been generous with his time when it comes to students and interns, and he has been a regular visitor, lecturer and design instructor at the College of Design, helping to introduce an innovative model of case study education."

Green is chairman and president of The Stubbins Associates Inc., a design firm in Cambridge, Mass., that serves clients internationally. Since 1968, Green has designed many of the firm's award-winning projects including the Treasury Building in Singapore. Among his awards for excellence in design is the 1972 Rotch Traveling Scholarship.

Arizona State University, the National University of Mexico and numerous other institutions. In addition, he has served on many regional and national design award juries.

Green received a Bachelor of Architecture with honors from NC State University in 1968 and was a Loeb Fellow in Advanced Environmental Studies at Harvard Graduate School of Design from 1978–79. Green will serve as speaker for the May 18 commencement ceremony of the College of Design.



CATHERINE LAZORKO PHOTOS

College of Design faculty, alumni and friends gathered for a Triangle area reception to honor 2001 College of Design Distinguished Alumnus Richard Green, FAIA (B.Arch. 1968), on Oct. 25, 2001, in Raleigh. The reception was hosted by Pearce Brinkley Cease & Lee, including Irvin Pearce, AIA (B.Arch. 1968), Douglas Brinkley, AIA (BEDA 1974), H. Clymer Cease, AIA (BEDA 1974), Jeffrey Lee, AIA (BEDA 1975), Donna Francis, AIA (BEDA 1978, M.Arch 1984), Mac Nance and Kathleen Thompson, SDA.

Planning for the Future of the College

Does the future of the College of Design figure into your plans? Planned gifts will serve as vital resources to ensure the future of high-quality design education at the NC State College of Design. Many alumni and friends have chosen different types of planned gifts to benefit design students to come.

The most common type of planned gift, will bequests, provide a means to document a commitment to the future of the NC State College of Design without diminishing assets available to the donor in his lifetime. Any gift included in your will to the College through the NC State Foundation will be fully deductible from your estate as a charitable gift and may be stated as a percentage of your estate, or as a specific amount. NC State development staff can assist you and your advisors by providing appropriate language to assure your gift will be used according to your wishes. Informing NC State about your bequest plans assists the College in long-range planning and qualifies you for Pullen Society membership.

For more information about bequests or other types of gifts to the College of Design, please contact Design development officer Jean Marie Livaudais at 919/515-8320 or Joan DeBruin at 919/515-9076. For a general overview, call to request the newly-published *A Guide to Giving to NC State*.



Building a new relationship

Donors and students connect

About two dozen students gathered at the Belk Rotunda in Brooks Hall in November 2001 to meet the people who support their education. After introductions and refreshments, the special friends of the College of Design were invited into studios for in-depth sharing of projects and aspirations. Pictured here: Architect Charles Boney Jr. chats with scholarship recipient Russell Williams; scholarship recipient Heloisa Fiasco shows her latest studio project to Jim Langlois of Odell Associates; and Dwayne Bryant of Triangle Brick Co., center, visits in the studio with scholarship recipients.



Jay Peterson (B.Arch. 1959), who chaired the Design committee for the successful *Campaign for Students*, has arranged in his will to endow the Peterson Scholarship. Please consider joining Jay and many other alumni and friends who will leave a legacy to the NC State University College of Design.



CATHERINE LAZORKO PHOTOS

LOOKING BACK

Does anyone recognize these reclining designers or the class project? The photo is printed courtesy of the NCSU



Libraries Special Collections Department, but unfortunately there was no information provided on the historical photo. Design students today are still making furniture. Sara Queen, an architecture senior, designed and built a chair of bent plywood and steel rockers for Professor Vince Foote's furniture making studio.

In last issue's *Looking Back*, we received several responses from 1950s architecture alumni, including Bruno Leon, Jeff D. Brooks III and John T. Caldwell, who helped identified the student team that worked with Buckminster Fuller. According to Leon, the project was to design an automated cotton mill using the oct-tet space frame and geodesic dome. We circled Ralph Knowles, not Augustus Moore. Others pictured with "Bucky" were Jeff D. Brooks III, Ligon Flynn, Al Cameron, Ralph Knowles, Richard Leaman, Bruno Leon, T.C. Howard, John Caldwell, Forrest



Coile, Paul Shimamoto, Fred Taylor and Sherman Pardue. Thanks to all of you who responded to that wonderful photograph.

If you can help tell the story behind the top photo, we'd love to hear from you by email at design@ncsu.edu or write NC State University College of Design, *news* magazine, Campus Box 7701, Raleigh, NC 27695.

Product Fair set for April 8

The Design Guild will host a Product Fair on April 8 in Brooks Hall.

Chaired by Frank Werner, a member of the Design Guild Executive Committee and marketing director for Adams Products Co., the Product Fair allows students to talk one-on-one with representatives from allied design industries. Here they may learn about new products and innovations that designers use in everyday practice.

All Design Guild members at the partner level or higher will have the opportunity to exhibit a booth at the College of Design for a minimal fee of \$100. The Design Guild welcomes new industry representatives to join the Design Guild and participate in the Product Fair.

Exhibitors may separately sponsor lunch presentations of their products for students and professionals in classrooms. A reception and evening lecture by architect Will Bruder will offer an opportunity for Product Fair exhibitors to mingle with design professionals. Bruder is the featured speaker of the Harwell Hamilton Harris Annual Lecture.

For more information on participating in the Product Fair or joining the Design Guild, please contact Jean Marie Livaudais at 919/515-8320.



Filling the void

Some suggest leaving the site as a memorial park. Others say the best memorial would be to defiantly put the towers of the World Trade Center back up just as they were. As the College of Design faculty and alumni discuss the future for New York City, professional opinion mixes with weighty emotion.

Raleigh's *The News & Observer* printed a letter on the topic on Sept. 22, 2001, from architecture Professor Peter Batchelor: "The World Trade Center was, and is, a significant contribution to American technology and city building. It should be rebuilt. Perhaps in doing so Americans can demonstrate to the rest of the world that we remain firmly committed to the principles upon which this nation was founded, and that we cannot be beaten into submission."

However Craig LaCaruba (MLA 1978) says most people might not be prepared psychologically to return to towers as tall as the originals. LaCaruba escaped on Sept. 11. For nearly eight years he worked as a resident consultant for the NY-NJ Port Authority on the 72nd floor of One World Trade Center, the first tower to be struck. As part of a transportation design team, LaCaruba now is partici-



Designers discuss future of NYC skylines

pating in the enormous undertaking to rebuild tracks, stations and terminals in or near the area of the former WTC site.

"This was essential commercial landscape," LaCaruba said. "The loss is equal to or exceeds all the office space in either Miami or Atlanta. I am sure that it is an objective of the forces that are re-imagining lower Manhattan to rebuild some form of tower complex to recover such a staggering loss of office space."

Richard Green, FAIA (B.Arch. 1968), agrees that tall buildings make economic sense in dense urban areas. His concern lies with providing increased safety in the buildings including better exits and stairwells, and durable framing. "We need more research of fireproof materials because the problem was not the structural integrity—it was intense heat."

The towers, built between 1966 and 1973, were an imposing sight climbing 110 floors—a startling 1,350 feet—into the city skyline. Green had visited them often, usually as a guest of Windows on the World. As a designer of tall buildings, including the 770-foot Temasek Tower of Singapore, Green held a special appreciation for their



A range of response to the 9-11 attacks was communicated in recent artistic works, including the sketch of the Statue of Liberty by Dean Marvin Malecha, a memorial fountain by design student Willy Tufts, an illustration depicting shock and sorrow in New York City by first-year design student John O'Dowd, and a photograph of Ground Zero by architecture senior Dimitri Gudgenov.

magnificent size and strength. “There is certainly strong symbolism,” he said. “Tall buildings are a sign of prosperity, client aspirations, the pinnacle of success.”

But this symbol of American superiority, its excess and wastefulness, was impressive only due to its sheer size—not its architectural significance, says Paul Tesar, professor of architecture. “Yet one cannot look at this from a purely formal and aesthetic point of view any longer,” he remarked. “It has taken on entirely new symbolism.”

The ruins of the foundation, the only remaining footprint of the towers, may offer the best solution to a memorial, Tesar suggests. Above the memorial, a tall structure could be resurrected. New York’s loss requires something similar to the Vietnam Memorial. “It’s sort of an anti-monument, a gash in the Earth,” Tesar said. “In that sense it’s more moving than any monument that sticks out from the Earth. It symbolizes what was lost.”

Whatever structure is chosen, New Yorkers should become intimately involved in the project, he said. When Tesar was a young boy living in Vienna, Austria, at the end of World War II, he vividly remembers purchasing a roof tile to assist with the rebuilding of St. Stephan’s Cathedral. “To this day, I know that one of the tiles was one I contributed.”

One New Yorker, Jeffrey Resetco (M.Arch. 1998), says the towers have become like eerie ghosts of a city’s psyche. His mind routinely fills the empty space in the skyline. Impacted directly by the attacks, Resetco helped lead the move of Gruzen Samton Architects to 320 W. 13th St. after its former offices were destroyed from the fire of Tower 2, which was only 150 feet away. No one was injured in the blaze.

“The impact to the skyline is tremendous,” Resetco said. “To leave it void would leave a hole forever. We have an opportunity now to add to this great city’s architectural portfolio. A memorial has to be an integral part of the design, making a connection, a thread that reminds us.”



DIMITRI GUDGENOV



TUESDAY MORNING

Artists search for meaning in apocalypse

People died. Our hearts broke. The towers crumbled. The Pentagon ripped. Life changed forever in America.

On September 11, 2001, the design community struggled to make sense of the chaos that unraveled when hijacked airliners plunged into the Pentagon in Washington, D.C., the twin towers of the World Trade Center in New York City and a field in Pennsylvania.

Jason Carpenter (BID, BAD 1997) and brother Michael Carpenter (BID 1999) were inside their apartment two blocks from the south tower when the first plane struck. “The lights flickered a little, and I didn’t think anything of it,” says Jason. He looked out the window and saw papers flying, gray plumes of smoke gorging the sky. “It didn’t make much sense to me at the time.”

Inside One World Trade Center, the staircase was slippery and filled with choking fuel vapors as Craig LaCaruba (MLA 1978) made his 1 hour and 15 minute descent from the 72nd floor. “What saved countless thousands was the fact that we had no idea what the hell was going on in the real world. We had no idea that One was a candlestick, or that Tower Two was struck.”

Then the second plane hit. “That one made an incredible noise,” recalls Carpenter. “It was a roaring, buzzing sound with a huge explosion.” The apartment building swayed and

Design students produced many works following the attacks on America, including the charcoal illustration of grief by Christopher Barry Williams (this page), the painted and stitched textile *Tuesday Sky* (opposite page, left) by Peg Gignoux, and Jessica Orr’s *Eyes*, which features the first stanza of “The Second Coming,” a W.B. Yeats poem.



the lights went off; the Carpenters thought it would collapse. “We grabbed our wallets and ran.” By the time they reached the Brooklyn Bridge, the tower crumbled.

Back in North Carolina, Peg Gignoux, a graduate student in industrial design, was working in her Carrboro textile studio, listening on National Public Radio to the events unfold. Endlessly. Explaining her work that evolved, emotions return for the New York native: “I kept thinking about all the people pulled out of the sky without any transition in time, and all the people on the ground walking around and not being able to process that they’re gone.”

Tuesday Sky exalts in a glorious, crushing blue, all the souls that were lost on what began as a beautiful fall morning. The layers of fabric are stitched, painted and tacked on a grid, then stretched so that the top layer is forced open, releasing more than 100 star-shaped flowers of intriguing design. “They’re all different; some holes are black meaning there is a soul that was saved and released,” says the artist. Gignoux works intently, stitching and carving into the fabric, still listening to the radio. She is driven to produce several of these memorial hangings so that all the souls are accounted for. These memorials are her gift to New York.



A time for teaching and learning

In Qatar, a tiny Persian Gulf nation on the eastern border of Saudi Arabia, Karl Burkheimer (BED Arch. 1988) was preparing for fall classes when the terrorists attacked America. With his wife, Martha Lewis (BED 1987), he teaches at a college of design arts administered by Virginia Commonwealth University. After the attacks, American faculty members were approached by strangers on the streets to offer their condolences.

“I think this is a time for teaching and learning,” Burkheimer said. “I believe that cross-cultural education is so important, not to homogenize the world but to look at the world, to try to understand the issues that create such problems and horrors, and to seek solutions. Artists and designers have the ability to teach people to see, to feel and to act. We must teach and learn more.”

The next issue of the *news* magazine will explore the College of Design’s study abroad programs including those in Ghana and Prague, as well as its aspirations for new studios and research opportunities to gain a larger perspective on design in the world.



It is the beginning of the fall semester. At the College of Design, profes-



sors Martha Scotford in graphic design, and Charles Joyner and Dana Raymond in art and design, elicit student

response to the events of Sept. 11th. "We must speak through our medium," Joyner tells his students in a project state-

ment for Mixed-Media Studio. Privately, he adds: "It's a way to start the healing." Raymond assigns the design of a peace monument or memorial after students research existing memorials, including those at Hiroshima and Oklahoma City. At the presentation of a proposed waterfall

monument with the names of those who died etched on frosted glass,

someone asks, "Will you include the terrorists?"

"All of their ideas went from glittery to gray and black," fibers faculty mem-

ber Vita Plume says. Professor Susan Brandeis nods in agreement: "Ideas took a turn; they were much more reflective and willing to grapple with a harder emotion. They're raw, more vulnerable."

Gignoux is producing more creative works than ever. This is a mission. "I can't make decorative work right now." Using a sewing machine purchased from the garment district of New York, Gignoux creates a related work in metal screen, canvas, glue and raised letter forms. This was created on a grid, like Manhattan, with the letter forms rising high off the page. "It pricks at you when you touch it; it can hurt," she warns. But you hold it in your lap and draw her words in.



Students in art and design Professor Dana Raymond's sculpture studio (top) discuss their concepts for 9-11 memorials, including a sculpture (in foreground, top) by Matthew Salo, a garden memorial discussed by Heather Difilippo (middle) and a participatory memorial by Mary Musson that would produce bracelets (bottom) from the steel of the fallen towers. The *Generation Apathy* bumper sticker was created by Ginny Howell in graphic design Professor Martha Scotford's studio.

SETH TICE-LEWIS



We move
gingerly now.
Our minds
scorched
with the abrupt loss
of our emotional landmarks.
Towers taken.
Defenses decoded and
derailed.
We move carefully now.
Our steps heavy with grief.
Grief too deep
to safely bathe in.
We move warily now.
Our dreams
rewind and replay the nightmare
while we sleep.
Providing us
with no assurance
that
we will ever move
Easily again.

The poem titled "REHAB" by industrial design graduate student Peg Gignoux is contained within her exhibition book, a stitched and painted work of screen, canvas, glue and raised metal type.

Photographs of New York City featured throughout this issue were taken by architecture senior Dimitri Gudgenov who photographed and taped narrative from passersby as part of his personal documentation of the City after the Sept. 11th attacks.

Responding to tragedy on deadline

***USA TODAY* Managing Editor for Graphics recounts hellish day**

Richard Curtis (BPD 1972) has worked for 29 years in information news graphics including the last 20 at *USA TODAY*, covering exciting and terrible happenings—but no event impacted him as profoundly as the attacks on the World Trade Center and Pentagon.

“I heard the explosion and saw the plume of smoke,” said Curtis, who was desperately trying to get to work at the newspaper’s headquarters in Arlington, Va., when a hijacked airline struck the Pentagon. After 3-1/2 hours in detoured, five-lane traffic, he finally was able to park and walk to the newspaper’s 30-story office building that overlooks the Pentagon.

“This threatened me on a personal level, and I felt an urgent need to know where my wife and kids were—

and whether they were safe,” Curtis said. “My wife works at a public school, and some of her children had parents killed in the Pentagon.”

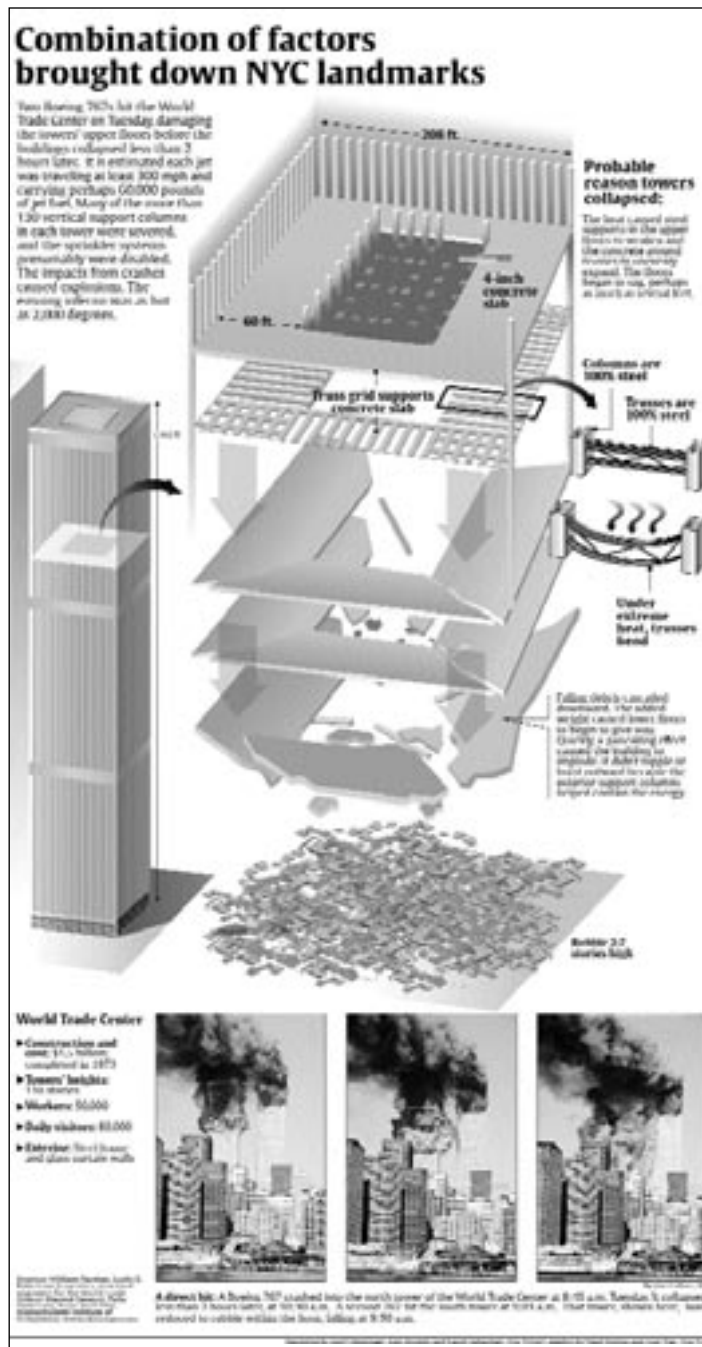
Curtis moved through what he calls a hellish day inside a newsroom that was not only responding to the biggest story in decades but a rumor that another jetliner might strike its own offices, which are situated along a flight path to the Washington-Dulles Airport. In spite of the pandemonium, Curtis headed the effort to organize the visual information. Putting out the next day’s paper, oftentimes a frantic task, was the only familiar part of that Tuesday. As managing editor of graphics and photography for *USA TODAY*, Curtis leads a staff of 55 photographers and graphic artists.

“Our role is to display information in

such a way that people can access it easily, turning it into knowledge and wisdom,” he said. Resource files depicting diagrams from the Trade Center bombings eight years prior, as well as graphics detailing a story on renovation of the Pentagon, proved invaluable. And then the photographs started coming in.

“I didn’t sleep well for weeks, and none of us did who had to go through thousands of these images from the attacks,” Curtis said. “When you’re in the media business you can usually turn it off, but this was far more difficult. Still, you knew you had to come back the next day and do it again.”

In retrospect, Curtis believes the media performed responsibly in its coverage of the Sept. 11 attacks,



USA TODAY graphic illustrating the factors that led to the collapse of the World Trade Center.

“Information design

should make obvious

the path that readers

should follow without

hesitation or confusion,

just as effective architec-

ture provides for obvious

paths through buildings.”



—Richard Curtis (BPD 1972)
USA TODAY
Managing Editor
for Graphics

although everyone tired of watching video clips of planes plunging into the twin towers of the World Trade Center. *USA TODAY* published its largest-ever front page photograph of an airliner striking one of the towers. The image extended over nearly the entire page under the headline: “Act of War.” It did not print photographs that day of people jumping from windows.

“The design of information is similar, if not the same, in many ways to designing buildings, landscapes or products,” Curtis said. “People confronting information need to know pretty quickly where the front door is, just like a building, and they need to come away with at least a subconscious appreciation that information designers have mastered the space for their benefit, just like an architect has mastery of three-dimensional space, and that design has added value to their experience. Information design should make obvious the path that readers should follow without hesitation or confusion, just as effective architecture provides for obvious paths through buildings.”

At press time for the *news*, the United States was dropping bombs in Afghanistan and reacting to increasing cases of anthrax and potential bioterror, especially among targeted legislators and national media (Curtis says security measures at his workplace have tightened considerably, and some mail handlers now wear rubber gloves and masks).

Last November, *USA TODAY* headquarters relocated to Tysons Corner about 15 miles west of Washington, D.C., a move that was planned several years earlier. Whatever transpires in months to come, Curtis believes his own life is forever changed. Busier, for sure. An unfortunate reality is that the media benefit when terrible things occur. News sells. Curtis noted that nearly 4 million copies of *USA TODAY* sold on Sept. 12, 2001, up from the usual 2.5 million daily circulation.

“Part of us aches over our success during a time like this.”

ASLA PRESIDENT'S INSTALLATION DELAYED FOLLOWING TERRORIST ASSAULT



He wasn't yet president when landscape architect Rodney Swink (MLA 1978) of Raleigh made what he called "the single most difficult decision I have ever had to make on behalf of ASLA during all of my years as a member."

Swink and his fellow officers voted unanimously to cancel the American Society of Landscape Architects' annual meeting that would have occurred in Montreal, Canada, on Sept. 24. With that decision, Swink cancelled his own gala presidential installation.

Despite the difficult beginnings resulting from the Sept. 11, 2001, terrorist attacks, Swink as ASLA president hopes to successfully propel the organization forward. Founded in 1899, the ASLA is the professional association representing 13,500 landscape architects nationwide.

"This recent tragedy has reinforced the important role landscape architects have in shaping this country," he said. "All of us have seen the people gathering in the great parks of New York City and in open spaces across the nation during this crisis,

coming together for vigils, to set up emergency centers, leaving memorials to people lost in the attacks. Landscape architects are directly responsible for creating these places that are both versatile and enduring."

Swink directs the North Carolina Main Street Program in the state's Department of Commerce. He is responsible for leading downtown revitalization and development efforts statewide. His award-winning work has resulted in more than \$600 million of new investment in Main Street community downtowns since 1984 when he became director. In 1998 Preservation North Carolina presented Swink with the prestigious Robert E. Stipe Professional Award, stating "perhaps no other individual in this state has been called upon by so many communities with an urgent cry for help to assist in saving that community's historic fabric."

Swink has a long history of community involvement including serving as chair of the Raleigh Appearance Commission when it tackled billboard regulation, initiating its citywide landscape ordinance and improving its street tree program. He is a founding member of the board of Scenic North Carolina and has served on several other advisory boards such as Preservation North Carolina and the North Carolina Downtown Development Association.

Swink serves as a visiting lecturer and as a member of the Landscape Architecture Advisory Board for the College of Design.

alumni & friends



Karl F. Burkheimer (BED Arch. 1988) and **Martha Lewis** (BED 1987), a married couple, have accepted positions as assistant professors of design at Virginia Commonwealth University-Qatar College of Design Arts in Doha, Qatar. This tiny Islamic country of about a half million people is located on a peninsula in the Arabian Gulf, bordering Saudi Arabia and the United Arab Emirates. Burkheimer is setting up a woodshop and teaching interior design courses while Lewis is teaching graphic design at the college of design arts for women.

Susan Curtis (MGD 1998) served as one of seven distinguished jurors in the Interactive Design Annual, an international design competition of *Communication Arts* magazine. Curtis is a design director at Giant Step, a Chicago-based competitive web development agency where she's been building and managing marketing, B2B and B2C web solutions for two years. She has grown and managed teams of junior designers on a variety of projects and accounts, including marketing and branding initiatives for Procter & Gamble and B2B and B2C projects for Allstate.

Dennis Freeland (M.Arch. 1994) was hired by New City Design Group PLLC of Raleigh as project manager. He has more than seven years of corporate, commercial and institutional experience.

Richard Green, FAIA (B.Arch. 1968), was honored as NC State University's Distinguished Alumnus from the College of Design in October 2001. Green is chairman and president of The Stubbins Associates Inc., a design firm in Cambridge, Mass., that serves clients internationally. Green will serve as speaker for the May 18 commencement

ceremony of the College of Design. For more about this story, see page 5.



Susan Measell Hatchell (M.Arch. 1982) was elected Fellow of the American Society of Landscape Architects. The prestigious national honor was given

to 18 landscape architects in 2001 for outstanding accomplishments in the profession. Hatchell is president of Susan Hatchell Architecture & Park Design in Raleigh. She is a visiting lecturer for the Landscape Architecture Department and also serves on the NC State University Landscape Architecture Alumni Advisory Board.



Nathan Isley (B.Arch. 1988), AIA, is an architect and urban designer practicing in his native Durham. His interests in historic preservation and urbanism have led

to his involvement in the creation of the Central Park neighborhood in downtown Durham, the Historic Preservation Society of Durham, and Durham Area Designers, a group that is educating the public on the importance of urban design and the creation of authentic neighborhoods. Nathan is a managing principal at Isley, De Luca, Isley, Hawkins, Inc. He served as president of AIA Triangle during 2001.

Robert T. Jackson (B.Arch. 1979) of Virginia Beach, Va., has taken top honors for his work on a new pediatric rehabilitation unit at the Children's Hospital of the King's Daughters in Norfolk, Va. Jackson's work was cited for excellence in the health care category by the publication *Building Interiors* in the maga-

zine's annual Design Awards Program. Jackson is employed by Hayes, Seay, Mattern & Mattern.

Joyce Watkins King (BEDV 1979) of Raleigh, corporate marketing manager for FMI Corp., spearheaded the introduction of *The Punchlist*, an electronic publication that won first place in its category from the Society for Marketing Professional Services for the Built and Natural Environment. King accepted the award on behalf of FMI at the society's national conference in Orlando, Fla., in August 2001. The newsletter is targeted to construction project managers and field level managers. It grew from 2,000 to more than 12,000 subscribers in the first 18 months.



Geoffrey Lardiere (BPD 1973) has opened a gallery in a restored historic home in Ephraim, Door County, Wis., where he exhibits and sells his paintings. Most of his work is produced in the off-season at his home in Naples, Fla. The former Florida State University professor is in the Art in Public Places collections of Miami-Dade, Orlando, and the Florida Art in State Buildings Program of Tallahassee.



John Martin (BEDA 1985), **Shlomi Kagan** (BEDA, BID 2000), **Matthew Konar** (M.Arch. 2001) and **Jianxin Hu** (Ph.D. 2002) are participating in the design of a significant residential building

in the heart of Boston's Fenway district. The 500-unit Fenway Mixed Use Project occupies more than 587,000 square feet, incorporating a ground level of retail shops and restaurants,

three levels of below grade parking and an open-air courtyard. The alumni work at Elkus/Manfredi Architects of Boston, a firm that provides architecture, master planning, urban design, interior architecture, space planning and programming services in the United States and abroad.

Kent Muirhead (M.Arch. 1986), AIA, vice president of Cannon Design in Baltimore, and Peter Batchelor, FAIA, architecture professor, are co-chairs of the AIA's Dundalk Urban Design Assistance Team. The team held a workshop in Dundalk, Md. last fall to assist with town planning. The Baltimore suburb was planned under the leadership of Frederick Law Olmsted Jr. in 1918 using the principles of Garden City planning: curvilinear streets, mixed housing densities, and a planned community center. Historic Dundalk reflects the Olmsted vision for community planning during the World War I era, a vision that launched a national focus on town planning.



Rodney Swink (M.Arch. 1978), FASLA, was elected president of the American Society of Landscape Architects (ASLA). Swink is director of the North

Carolina Main Street Program in the state's Department of Commerce. He is responsible for leading downtown revitalization and development efforts statewide. He is a founding member of the board of Scenic North Carolina and has served on several other advisory boards including Preservation North Carolina and the North Carolina Downtown Development Association. ASLA has 13,500 members. For more on Rodney Swink's installation, see page 17.



John "Jack" E. Wyman (B.Arch. 1961), an architecture professor at Ball State University in Muncie, Ind., is the first recipient of the Award for

Faculty Excellence. The annual award is named for Charles M. Sappenfield (B.Arch. 1956), an alumnus and former faculty

member of the College of Design. It recognizes dedication, commitment and service to Ball State's College of Architecture and Planning, where Sappenfield served as founding dean. The two alumni have remained close ever since their teacher-student connection at NC State University.

Scott Phillips (BEDA 1996, B.Arch. 1997) relocated to the Washington, D.C., office of SmithGroup in May 2000. He was recently involved in an AIA-DC pro-bono study for expansion and addition to the Dr. Martin Luther King Jr. Library. The study was featured in the March 2000 issues of *Architecture* magazine and *Architectural Record*.

& friends

Hanscomb, a U.S.-based international construction consulting firm with offices in 34 cities worldwide, has opened a second North Carolina office in the Research Triangle Park. The new office responds to an expanding client base including project management of the parking deck and infrastructure improvements at Raleigh-Durham International Airport. Hanscomb opened its Charlotte office in 1989.

Holnam Inc. has become Holcim Inc. to reflect its branding as one of the world's most successful global cement companies. "Hol" was derived from Holderbank, the town of Switzerland where its parent company was founded, while the "cim" comes from ciment, the French word for cement.

Send us your news

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

SKETCH DIARY

Thanks to our alumni who responded to Dean Malecha's solicitation of travel sketches, including **Steve Cofer** (B.Arch. 1984) of Raleigh, who offered "east end columns" at the Dulles International Airport (far left). Sharing the dean's love of Tuscany is **Kenneth Moffett** (B.Arch. 1969) of Knoxville, Tenn., with his quick study of a street in San Gimignano (below). Do you have pen and ink travel chronicles to share? Please send them to *news* magazine, NC State University College of Design, Campus Box 7701, Raleigh, NC 27695.



faculty



Gail Borden won a prestigious Graham Foundation Grant for his forthcoming book titled *NASCARchitecture: The Positioning of Suburban Space*. His topical research focus on "suburbia" has been discussed prominently in recent media including an authored feature article in *The Independent* of Nov. 1, 2001, and an NPR interview Sept. 1, 2001. Borden also won a high commendation in the International 100% Rubber Design Competition in the category of art and interior.



Susan Brandeis will participate in the exhibition "Technology as Catalyst: Textile Artists on the Cutting Edge" Feb. 15 to July 28 at the Textile Museum in Washington, D.C. Her work combines digital and hand processes, surface design and weaving. The works are thematic composites in which small details of special gardens and landscapes from different points of view are layered together.

Laurie Churchman will participate in a panel discussion Feb. 20–23 at the College Art Association conference held in Philadelphia. Her presentation is titled "Parallel Journeys to Rediscovering the Maker," which will be included in "The Craft Ideal" session.



Nilda Cosco, education specialist at the Natural Learning Initiative, was invited to share information with landscape architects at Sveriges Lantbruks University (SLU) in Alnarp, Sweden, Nov. 19–30, 2001, on designed outdoor environments for children. The Natural Learning Initiative is a research unit of the College of Design. Researchers at SLU Alnarp are involved in projects concerning healing gardens and restorative environments. Cosco currently is reviewing incident reports before and after renovation of outdoor play areas from a child care center; preliminary findings show fewer accidents in renovated environments.



Chandra Cox illustrated her first children's book, *Christmas Makes Me Think*, which was written by Tony Medina and published by Lee and Low Books of New York. Cox has illustrated the story with colorful mixed-media collages. The young narrator of the story realizes that Christmas is really about community, people coming together and helping each other. His thoughtfulness leads to a magical celebration of the real spirit of Christmas.

Meredith Davis has been appointed to the accreditation commission of the National Association of Schools of Art and Design. Her two-year appointment will involve reviews of all visitor reports and studies for schools undergoing accreditation in art and design.

Lope Max Díaz and **George Bireline** participated in "The Artists of Raleigh," an exhibition at the Fayetteville Museum of Art from November 2001 through January 2002.



Haig Khachatoorian served as a guest juror of the international BraunPrize competition in Kronberg, Germany, in September 2001. A jury of four members assessed the 381 entries received from participants in 40 countries to select five finalists. Guest jurors, including Khachatoorian, then evaluated the projects during the BraunPrize Forum and chose the winner from these finalists.



Dean Marvin J. Malecha, FAIA, has been selected as a Distinguished Professor by the Association of Collegiate Schools of Architecture (ACSA). He becomes one of five professors nationally this year who have received the distinction. The College of Design now has four faculty members who hold this distinction, possibly the highest number of any architecture school in the nation. Malecha earned a Bachelor of Architecture from the University of Minnesota and a Master of Architecture from Harvard University. He was recognized as the 1980 Rotch Traveling Scholar. He continues a consulting practice while teaching and serving as an academic administrator. In June 1999, Malecha was presented the Alumni Distinguished Achievement Award from the University of Minnesota, College of Architecture and Landscape Architecture.



Dana Raymond will present the sculpture "HORSE SCALE" in April at the LUMP Gallery on South Blount Street in Raleigh. In March, he will exhibit sculpture at Fayetteville State University in a North Carolina University System Sculpture Consortium Faculty show.



Dr. Fatih Rifki was elected vice president of the Architectural Research Centers Consortium Inc. at its annual meeting last November in New York City.

ARCC is an international consortium of academic research centers. A paper that he co-authored, "Architecture and Landscape: Their Relationship, Interaction, and Mutual Effect Explained through Urban Territoriality," was published in the Proceedings of the ACSA West Central Regional Conference held in Kansas City, Mo., in September 2001.

Henry Sanoff was awarded a Fulbright Senior Specialist grant to teach for two weeks in early September at the Universidad Nacional De Ingenieria, School of Architecture in Lima, Peru. Sanoff lectured to students and faculty in architecture and urban design in the area of community participation in the design process. Students applied participatory techniques to a project conducted on the university campus.

Scott Townsend will work with the Jelenni studio at Hradcany Castle in Prague this spring. He will further his research into narrative approaches to interactive media in collaboration with Czech writers such as Milan Kundera, Josef Skorevecky and Ivan Klima. "What I am interested in is the ability of many Czech authors to create a regional identity in the face of almost constant usurpation by other cultures and languages," Townsend says.

Dr. Nancy White (MLA 1991), landscape ecologist with the College of Design's Community Growth Strategies Initiative, has been appointed to the Technical Advisory Committee to the North Carolina Sedimentation Control Commission, which establishes rules and priorities for the Division of Land Resources within the North Carolina Department of the and Natural Resources. White holds a Ph.D. in forestry and a master's degree in landscape architecture from NC State University, as well as a bachelor's degree in political science from UNC-Chapel Hill.



After seven weeks of researching the lives of area farm workers, Mexican culture and North Carolina agriculture, a team of architecture students designed and constructed a shade structure for Stacy's Greenhouse in York, S.C. Students who built the structure under the direction of visiting assistant professor Bryan Bell in fall 2001 are **Belinda Borelli, Josh Brady, Monica Carney, Jason Dufilho, Joel Horne, Brian King and Tan Pham**. In a related project, another student team created a seating and shade unit for a soccer field in Sampson County, N.C. The field is a popular recreation spot outside a local church for Mexican migrant families. Students involved were **Luke Buchanan, Trevor Dourzsak, Sydnor Elkins, Molly Guinan, Jeffrey Marxreiter, Daniel Moskop and Marci Perry**. Several sponsors helped make this project possible.

Luke Buchanan, an architecture senior with a minor in art and design, exhibited paintings and photography in his "Transient Stills" show at the Humble Pie in Raleigh during November 2001.

Geoff Halber, a double major in graphic design and English, was selected to become a member of the Honor Society Phi Beta Kappa in fall 2001. His election recognizes superior achievement in scholarly pursuit of liberal studies. Last spring, Halber was awarded a national merit scholarship of the American Center for Design.

Landscape architecture student **Shawn A. Hatley** secured an NC State University Undergraduate Research Award for the

spring 2002 semester. Under the direction of Dr. Robin Moore, Hatley will investigate approaches in which water values and water conservation practices can be effectively taught to visiting students in kindergarten through eighth grade, teachers and families.

Art and design students **Harriet Hoover, Teague O'Malley, Kris Daddonna and Kilara Little** received scholarships from The Lucy Daniels Foundation to attend "Me and My Baby: Identity and Creativity," an annual conference held last November in Cary, N.C. The conference explores topics of psychoanalysis and creativity. In spring 2002, Professor Susan Toplikar will co-teach a special topics seminar with Lucy Daniels, a clinical psychologist, titled "Our Problems as the Roots of our Creative Power."

The work of graphic design students **Emily Jones, Jennifer Newman, Emmett Byrne, Charlie Earp and Matthew Pelland** will be featured in a forthcoming book by Elizabeth Resnick, chair of the Communication Design Department at the Massachusetts College of Art in Boston. The students submitted works created in a class led by Associate Professor Kermit Bailey.

Halloween was a BASH

A TV crew from NBC-17 turned out for the college's annual pumpkin carving event sponsored by the Design Council student group. Students are now preparing for their traditional spring event, the Beaux Arts Ball slated for April 20. For information, call Sara Queen at 919/832-4787.

in memoriam



Duncan Stuart, untitled lithograph, 1945

Duncan Robert Stuart May 17, 1919, to November 1, 2001

Remembering a man who built geodesic domes and harpsichords, made paintings and calculated the limitations of space ...

It was standing room only in the Brooks Hall Belk Rotunda on Dec. 17, 2001, when friends of the late Duncan Stuart assembled to share memories of a beloved professor, one described by many as a true Renaissance man.

Those who attended the gathering received a beautiful, printed remembrance generously designed by Lane Atkins (BPD 1972), creative director at BBDO Miami. Should you wish to receive a copy, please call the number below.

Duncan Robert Stuart was a painter, mathematician, designer and co-founder of the School of Design at NC State University. While honored with numerous awards and recognitions, Duncan's compassionate influence upon close friends and family, as well as generations of young design students spanning three decades, is perhaps his most memorable achievement.

Duncan was born in Des Moines, Iowa. He attended the University of Oklahoma, Chouinard Art Institute and Yale University on a Weir Scholarship. He left Yale when World War II broke out to join the war effort as a cartographer. Following the war he took a position in the Art School at the University of Oklahoma.

Duncan's life included a mosaic of achievements. As a painter, his works were exhibited across the country at galleries that include the Metropolitan Museum of Art, the Whitney Museum and the Chicago Art Institute. Later, he began investigations into mathematics, particularly geometry, which led to collaboration with Buckminster Fuller to develop geometry that supported the geodesic dome. His geometric studies were presented in a lecture series at Harvard, and later works traveled throughout the country as part of a Smithsonian exhibit.

The family has asked that in lieu of flowers, those wishing to make contributions in memory of Duncan Stuart may make donations payable to: NCSU Foundation/Duncan Stuart Design Scholarship and mail to:

Advancement Office
NC State University
College of Design
Campus Box 7701
Raleigh, NC 27695-7701
919/515-8313

Donors of \$100 or more to the scholarship fund will receive a 23" x 17.5" original polyhedral drawing by Duncan Stuart. These renderings will be sent to his special family of friends until all are distributed.

John Phillip Reuer July 4, 1931, to January 16, 2002

John was an unconventional, vital and creative teacher whose dedication to students was legendary. Those who were fortunate to know him will remember him as an exceedingly generous, loyal and caring human being.—Paul Tesar, architecture professor and friend

A faculty member since 1969, Dr. John Phillip Reuer was known as an architectural historian and remembered as a devoted teacher. Reuer taught architecture seminars, special projects and studios, and the history of design, which was a required course for all design students for about 25 years. He probably touched the lives of more undergraduate design students than any other faculty member in the college's history. Each spring his classes presented a dramatization illustrating the history of architecture. He was honored as an Outstanding Teacher in 1969 and 1972.

Although most admired for his imaginative teaching, Reuer's major scholarly interest centered on urban development. Since 1980, his research focus examined the "shared dwelling," an innovative approach to housing. His exhibitions on "Shared Dwelling—Humanitation" were held at Staatsbibliothek Berlin in 1982 and at Lincoln Center Cork Gallery in New York in 1984. He published "Humanitation Plan for Village Living" in *Town and Country Planning* in 1986.

Since 1987 more than 100 design students participated in Berlin excursions led by Reuer. A native of Berlin, he 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. His most recent work there resulted in a two-hour video production, "BERLIN +/-" The video reflects student experiences in Berlin, as well as the work of Berlin architect Johannes Friedrich Vorderwülbecke, a visiting professor to the College of Design.

In his early years of professional practice, Reuer worked in Berlin with Frei Otto, who was world renowned for his tensile structures and exhibitions at world fairs. Reuer received a Bachelor of Architecture from the College of Design in 1963 and a Ph.D. from Freie Universität Berlin in 1968.



college life

Graphic Design receives accreditation

The Graphic Design Department's bachelor's and master's degree programs were accredited in November 2001 by the National Association of Schools of Art and Design. It was the first NASAD accreditation of a single department of graphic design; the organization normally reviews schools. "Visitors from the accreditation team said this was possibly the most comprehensive program in the nation," said Meredith Davis, graphic design professor and department chair. The Master of Graphic Design was accredited as a terminal degree. The Ph.D. in Design program in information design was given "plan approval," a status applied to programs that don't yet have graduates. The Ph.D. in Design is now in its third year.

LAR presents *Laying the Groundwork*

Five noted landscape architects—Mai Arbegast, Angela Danadjieva, Carol Franklin, Diane McGuire and Cornelia Hahn Oberlander—will be featured in *Laying the Groundwork*, a symposium to be held April 5-6 at the College of Design and Sarah P. Duke Gardens. The Landscape Architecture Department will host the symposium to explore a wide range of themes, the culture of the design profession, vocation and evocation of place, as well as the role vegetation serves as a manifestation of reality in a world of constant growth, change and decay. Registration is \$150 for professionals and \$75 for students. The deadline for registering is March 10. For more information, call 919/515-8340 or visit <http://www.design.ncsu.edu/groundwork>.

Design plays lead role at EDRA

The 32nd Environmental Design Research Association (EDRA) conference held in Edinburgh, Scotland, on July 3-7, 2001, welcomed a large contingency from the College of Design, which hosted the international organization's first conference 31 years ago. Presenting papers were Ph.D. students Celen Pasalar, Zeynep Toker, Umut Toker, Michael Layne and Jianxin Hu. Pasalar and Toker won awards for their research posters. Others who gave presentations include architecture Professor Henry Sanoff, who is a founding member of EDRA; Ph.D. candidate Celen Pasalar; landscape architecture Professor Robin Moore and educational specialist Nilda Cosco, both of the Natural Learning Initiative; and Mary Myers, landscape architecture assistant professor. Also present at the conference were Dr. John Tector, associate dean for academic affairs and associate professor of architecture; and Dr. Fatih Rifki, director of graduate programs.



Vita Plume, pictured at the loom, is a new faculty member in the Art and Design Department.

Weavings to be shown this spring

The Art and Design Department will present an exhibition of textile weavings April 9-30 in the Brooks Hall Gallery. Featured will be the works of Vita Plume, a new faculty member of the College of Design who previously served as head of the textiles studio at the New Brunswick College of Craft & Design in Canada; and Ramona Sakiestewa, a contemporary artist and weaver from Santa Fe.

Lectures from each of the artists will be announced. For more information, contact the Department of Art and Design at 919/515-8340.

Universal Design wins for home entry

The Center for Universal Design's entry in the Home Builder's Association of Durham and Orange Counties annual Parade of Homes in October 2001 won a gold medal. The 2,500-square-foot home built by Commonwealth Construction showcases a range of universal design, including an attractive breezeway



(pictured here) that takes visitors from the driveway to front porch. The home contains architectural products, appliances and fixtures that add convenience, ease of use, safety and extra value. It won in the \$250,000 to \$275,000 category; 50 to 70 homes were entered for judging in the contest. The center worked with the builder to introduce universal design concepts with financial support from the National Institute of Disability and Rehabilitation Research and Fannie May. Universal design is a design concept that recognizes, and attempts to accommodate the broadest possible spectrum of human ability in the design of all products and environments.

Share your case studies

The College of Design was scheduled to host an AIA Case Studies Work Group meeting in Raleigh on Feb. 6. Dean Marvin Malecha served as editor of "Case Studies in the Study and Practice of Architecture," a development checklist and submission guidelines. The booklet was issued to design schools nationally by the AIA. The intent of the collaborative effort is to develop a new body of knowledge regarding the practice of architecture through rigorous preparation of case studies. The information developed will be available to students, faculty, interns, practicing architects, and the public. For more information or to participate, call the College of Design at 919/515-8302.

Student Publication campaign continues

With more than \$140,000 raised toward the \$250,000 goal, the Publication Campaign Committee continues to invite alumni and friends to participate in this important project to establish an endowment that will support the return of the *Student Publication*. Part of the very fabric of the College of Design for three decades, the *Student Publication* made a tremendous impact on the design community and the education of countless students. If you are interested in supporting the endowment, call David Ramseur (B.Arch. 1968) at 704/525-4077 or Steve Schuster (BEDA 1973) at 919/821-8775. David, Steve, or another committee member may be contacting you!



Planting "From Here to There"

Psychiatric patients at Dorothea Dix Hospital in Raleigh planted pansies last fall at a public art project conceived and constructed by Frank Harmon, architecture associate professor; Judy Harmon (MLA 1992), landscape designer; Susan Toplikar, art and design associate professor; and Mike Cindric (M.Arch 1989), exhibit designer; with special assistance from Aaron Brumo (BEDA 1999).

The installation is the final public art project funded by the now defunct Artworks for State Buildings program that allocated a half of one percent to art projects in publicly funded building construction in North Carolina.

YOUR COLLEGE LIVES

Even if you still call it The School. To stay connected, sign up for DESIGNlife, our new electronic newsletter mailed once or twice a month. Visit www.design.ncsu.edu and link to News & Events or call 919/515-8313.



Meredith Davis, graphic design professor and department chair, addressed College of Design graduates at a commencement ceremony on Dec. 19, 2001. Davis was selected as the 2000–01 Outstanding Teacher in the College of Design and in the university. She holds a Master

of Education from Penn State University and a Master of Fine Arts in design from Cranbrook Academy of Art. Formerly a professor at Virginia Commonwealth University and principal in the firm Communication Design, Davis has taught at the College of Design since 1989.

TEACH/REACH

Teach

At the close of this academic year I will have completed 32 years of teaching in art and design. During much of this time I have maintained an active professional practice in graphic design. And for 11 of these years I ran a professional office that undertook nearly 200 projects annually, for clients such as the United Nations and the government of Tanzania, the United States Information Agency, the National Building Museum, Best Products, Reynolds Metals, and an assortment of non-profit community and cultural organizations; in other words, clients that were both design-savvy and those who never before considered design as a strategy for successful achievement of their goals. Irrespective of client sophistication, I was asked

repeatedly about shifting gears between teaching and practice. Clients assumed my life was built from two independent activities and questioned what they thought to be the redundancy of introducing each year's students to design.

In thinking about these questions I realized two things: first, the seamless relationship between practice and teaching; and second, the truly unique expectations of study and work in this discipline.

Today marks your transition from student to teacher. Every client is your student, every audience or user your pupil. You now speak for your discipline and the accumulated accomplishments of your peers and those who went before you. Choose your words and actions carefully.

For better or worse, your discussions and presentations with clients will be lessons to others about design. You are the advocate for users, the surrogate for audiences, and the historian of fellow designers' problems and solutions that inform your work. You will build not only a business relationship with those who pay for your services, but their understanding of design and the reputation of your discipline. Take care in defining the content of that lesson and the quality of that reputation.

More importantly, your teaching will take place through the ideas represented by your actions. Every design artifact is instructive, it guides by principle, example, or experience. Regardless of financial or popular success, the magazines in the supermarket checkout line teach young women about who they should be and how they should look; the architecture of city hall instructs citizens about the approachability of local government; the design of state parks shape our concept of the role of man in nature; the accessibility of tools informs us about who we value as

users; and the art we choose for public spaces enlightens communities about what we find important in life. This responsibility to teach through design, to construct meaningful messages through which culture is made tangible and understandable, is an awesome responsibility that none of us should take lightly. I believe that if you remember that the objects and places you make hold the power to teach, you will make good decisions that serve the public well. So my answer to clients who thought I had left my faculty role at the university on my way to their offices was that by undertaking a design project, they joined me in the classroom.

The students who follow you may also benefit from your teaching, from sharing your ability to imagine a preferred future and to organize the action it takes to make such a future possible. In 1992, the U.S. Department of Labor convened a distinguished commission to define key competencies that are likely to characterize successful adults in the 21st century. In doing so, they acknowledged a world of information overload, accelerating complexity, rapid change, and high levels of ambiguity in the definition of problems; a world in which the mere acquisition of facts and traditional problem solving strategies could not succeed.

The competencies identified by the Secretary's Commission on Achieving Necessary Skills are consistent with the outcomes of the education you've just received in the College of Design. Think about how different your learning in design has been from that of others in the university, about the experiences that built your confidence to accept more than one right answer, nurtured your ability to imagine that which does not yet exist, and encouraged you to be self-critical without crippling your potential to

move forward. Share the knowledge of how you became who you are.

There is a 30-year history of designers working in K–12 schools, not to recruit future professionals, but to share the pedagogy that shaped their own understanding of the world. These designers volunteer in science classes showing students how to model the human digestive system from parts found in the hardware store; they develop scenarios used by social studies teachers to illustrate how communities make decisions about the built environment; they help students envision writing through concept webs and storyboards that capture the spatial and temporal nature of the internet and movies.

With growing public concern for the quality of education, there is a narrow window of opportunity for designers to make a real difference in how children learn. By helping schools with practical strategies for meeting the goals of reform, cited in the Department of Labor study, designers can transform teaching and learning in K–12 schools. In last year's television ad for Disney's competition for "Teacher of the Year," a young student proudly described his design of an octagonal cereal box through which he learned the mathematical concepts of area, perimeter and volume. Challenged by his mastery of new skills, he proclaimed that he was moving on to the design of the spoon. Seize this moment in which the rest of world realizes you are special. While you build your careers, also build the capacity of children to imagine alternative ways of doing things. Volunteer in schools and remind yourself of what it was like to discover design.

Reach

One of the truly selfish rewards of teaching is the privilege to participate in the transformation of students across their studies in design, to step into a moving stream and watch the effect one's presence makes in the flow. Most students earning their degrees today entered the College of Design with anticipation of career preparation or simply viewed enrollment as the next logical step in lives that were structured largely around going to school. You expected to acquire knowledge, to master skills, and to gain competencies you imagined to define professional practice in design. But despite Dean Malecha's comments to you in the early orientations with the class of 2001, few of you could forecast the ways in which design education would shape your observations of the world, empower you to make change, and position you for leadership beyond the day-to-day demands of any particular job you may hold in the future. You could not imagine the span of your reach for accomplishment. This is not a platitude I offer as filler for a graduation speech. You are truly changed people and if you don't yet see that in yourself, ask your faculty. The unique experience of design education transformed you from tentative apprentices, who looked to faculty for direction, to confident collaborators engaged with faculty in speculation about how the world could be. Many of you pushed faculty beyond their comfort zone; you were streams with powerful currents.

My message for you today is that this stretch, this personal reach from follower to collaborator to leader doesn't end with your graduation. You are a "work in progress" and it will be up to you to determine whether you remain that way or freeze your stream in a moment of promise. If we look to accomplishment in design, we find a history

of people who saw no small opportunities, for whom each project was a challenge to grow and to improve the relationship between people and the physical world of places and artifacts. If determined, most of you will practice what you've learned here for another 50 years. As a graphic designer, I can tell you that thinking about that practice as being made up of 4-by-9 brochures, four-color annual reports and web sites just isn't enough to hold your interest for that period of time, and the world isn't significantly better for me having considered the mere look of those objects as my own mission. It is at those moments when you are most busy, most overwhelmed by the complexity of your assignment, most bored with the redundancy of the problem, most frustrated with the lack of vision in your client's brief that you will have to find new reasons for your choice of design that differ from those you hold now. Define challenges that matter, even if they aren't in the client's brief; find ways to turn projects into positive marks on the quality of life, not just personal marks in the reward system of professional competition. My sincere hope is that the College of Design has taught you not only to look good, but to be good, to reach broadly and deeply for that accomplishment.

I congratulate you on your success in the college and look forward to your success in life. Keep in touch, we'll miss you.

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

CALENDAR

February 4–24

Exhibition by the
Architecture School

February 22 to April 7

Juried Student Exhibition
at NC State Crafts Center

February 25

Exhibition of NC Museum
of Art Expansion

February 25 to March 17

Lecture by Thomas Phifer,
architect

March 4

Lecture by
Vincent James, architect

March 16

Design Guild Award Dinner,
Exploris in Raleigh

March 17 to April 8

Exhibition of *Laying the
Groundwork* symposium

April 4

Reception for alumni and
friends, Wilmington, N.C.

April 5–6

Symposium, *Laying the
Groundwork*, celebrates the
life and works of five noted
landscape architects

April 8

Harwell Hamilton Harris
Annual Lecture:
Will Bruder, architect

Product Fair

April 20

Beaux Arts Ball,
Artspace in Raleigh

April 22

Lecture by W.G. Clark, architect

April 9–30

Cultural Journeys: exhibition of
woven works of Vita Plume and
Ramona Sakiestewa

May 1–8

Exhibition of works by
graphic design students

May 9

Reception for alumni and
friends, Charlotte, N.C.

May 9–18

Exhibition of works
by graduating students

May 18

Spring Commencement

June TBA

Design Camp



August 23

Reception for alumni and
friends, Asheville, N.C.

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

MORE INFO All lectures will be held at 6 p.m. in Kamp-hoefner Auditorium at NC State University. Exhibitions are featured in the Brooks Hall Gallery. Guests are encouraged to verify time and location prior to events. Design Guild members at the Partner level may contact the Office of Advancement for reserve seats. For more information, call 919/515-8320.

WE MISSED YOU! Inadvertently omitted from the fall donor listing: Carolinas Chapter of the International Furnishings and Design Association at the \$2,500 level, and Irwin E. Jones at the \$1,000 level.

NC State University

COLLEGE OF DESIGN

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