

Brooks Hall

N.C. State University

Raleigh, North Carolina

Winter, 1994 | 95

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School of Design

news

*Published twice a year by
The School of Design Foundation,
Inc., a private nonprofit corporation
established to solicit support
for the students, faculty and
programs of the School of Design.*

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*This is the first issue of a
redesigned **School of Design
News**. Over the next several
months the School will be bringing
together all of its printed material
within a new visual identity
program. We welcome your
reactions and comments about
this publication in addition to
submissions of alumni news items.*

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Dear Friends,

It has been my great pleasure this fall, on behalf of the Design Foundation, to welcome Dean Marvin Malecha to the School of Design. Nearly 250 alumni, students, faculty and friends of the School gathered at a reception in the Brooks Hall courtyard in late September to greet him officially. At the Foundation's fall meeting in October, Dean Malecha began to outline the goals of a strategic plan for the School and expressed a commitment to meeting alumni throughout North Carolina and the United States.

At its business meeting, the Design Foundation elected Jim M. Harrell to be President and Michael Tribble to be Vice President/President-Elect. Jim is President of Triad Masonry Materials in Greensboro. Mike is President of Tribble Byrum Associates in Charlotte and is a 1967 graduate with the Bachelor of Architecture degree. With this letter, then, I would like to formally welcome Jim as President. I know that, with his leadership, the Foundation will continue to provide service and support to the School of Design.

Finally, I would like to thank all of the donors whose contributions supported the School of Design during the last fiscal year. The School continues to attract the best and the brightest students at N.C. State. We greatly appreciate your commitment to design education of the highest quality.

Sincerely,



DOUGLAS M. BENNETT
President



Douglas M. Bennett is Director of Finance for Turner Steiner International in New York, New York. Bennett graduated from the School of Design with a Bachelor's degree in Architecture in 1970.

"IT REMAINED FOR HERACLITUS, AN IONIAN OF EPHEBUS, TO TRY TO HARMONIZE THE CONFLICT... HERACLITUS SAW THAT ALL PHENOMENA, AS PERCEIVED BY THE SENSES ARE PERPETUALLY CHANGING AND NEVER REMAIN LONG THE SAME. CHANGE THEN, AND NOT HARMONY, HE DECLARED, WAS THE PRINCIPLE OF THE UNIVERSE... BUT AT THE CENTER OF ALL, CONTEMPLATING THE ETERNAL MUTILATION OF THINGS, STANDS THE REASON OF HUMANS; AND THIS REASON HE IDENTIFIES WITH THE DIVINE ELEMENT OF FIRE, OUT OF WHICH THE WHOLE UNIVERSE SPRINGS." FROM: *HELLAS* BY C.E. ROBINSON

Marvin J. Malecha, FAIA, was appointed Dean of the School of Design in August of 1994. The following is a copy of the speech which Dean Malecha presented to the School community on September 2.

beginnings

I share these remarks as I begin my responsibilities as Dean of the School of Design at North Carolina

State University. The opportunity for such a beginning is an honor that comes infrequently during a career. I am appreciative of my selection for this position. I have been openly welcomed by everyone at the University and especially well received by faculty and staff of the School as I have prepared to move my family to Raleigh. I look forward to becoming a member of this very special community. Trust and respect are earned by hard work and results. I intend to earn the trust and respect of this community. The N.C. State design community has a rich tradition that is placed in the stewardship of a fine faculty and staff community. I have been equally impressed by the students I met as I was being considered for this position. There are alumni anxious to assist with the progress of the School of Design. All the elements are in place for great things to happen.

It is reasonable for the School community to expect me to begin my career at the School of Design by articulating the intentions that form a way of making decisions and the challenges that I see before the School.



Intentions

Intentions guide action. These underlying motivations when reflected upon collectively define the operational philosophy of an individual. Reflection unfolds intention enabling the individual to articulate the choices that define a way of life within a career. In the mythology of Ancient Greece the ability of the individual to engage in self reflection is symbolized by the gift of fire. Prometheus

brought this essential element of life to humans to compensate for the greater physical attributes of other animals. Intentions are the essential fire within the individual. They combine ability with opportunity forming scenarios for action. Intentions fire beginnings by defining the ends.

The intention to teach and to nurture

The most sacred responsibility of an individual is to pass along the legacy of human accomplishment. Each of us has the responsibility to teach and to nurture the following generations. I begin with this premise. There is nothing more fragile than intellect. We must all protect those who are in pursuit of beauty. This intention underlies all that we do within design education.

The intention to act with conscience

Our actions have social and environmental implications. This has been the lesson of our century. Design and the actions that surround the design process can not be oblivious to this reality. Our lives together in this design community must be equally moderated by this reality.

The intention to value diversity

A culture of diverse intellectual traditions forms the foundation of a healthy learning environment. Diversity in nature is the insurance against extinction. Ecosystematic analysis has clearly demonstrated the necessity of a diverse plant and animal culture for a healthy environment. The ability we have to freely consider and debate alternate ways of seeing will develop within us the thinking eye defined by Paul Klee.

The intention to delight in change

The design process facilitates change. Through change healthy reassessment informs our actions. We should value this opportunity rather than fear it. Valuing change allows us to have a measure of control over it rather than to be helplessly propelled along. Resisting change is futile. We must delight in change, even seek it out. This

is an opportunity for us to consciously design our situation.

The intention to value the artifact

To seek beauty, to work for its realization and to nurture it when we find it is our charge. This intention gives us purpose as we conduct the affairs of the School. Ultimately we are judged by our ability to do and make.

The intention to treasure the individual

Each of us is endowed with unique qualities that determine how we will assimilate new information and how we will reflect the opportunities presented to us. Each person must be allowed to be unique, not bound by preconceptions or limited by fear of character depreciation. Education must be directed at the well being of the individual.

The intention to remain open

I believe that a design community flourishes when it is conducted in an open atmosphere. Good ideas come from many different directions. It is important to value the part every member of the community; staff, faculty and students, has in its well being. Openness relates to the right of an individual to have access to information. However it also relates to the responsibility of every member of the community to accept a role within it. Openness, as a way of acting, is essential to nurturing a productive design community. The lessons of the necessity of openness should inspire our efforts to enhance each other's good work. Not the least of the lessons is what we become when we are open to many ideas.

"Man is not himself only, not solely a variation of his racial type in the pattern of his immediate experience. He is all that he sees; all that flows to him from a thousand sources... He is the land, the lift of its mountain lines, the reach of its valleys... " From: Mary Austin, *The Land of Journey's Ending*, 1924

Challenges

A number of challenges are before us. These challenges will structure how we will move forward. Clearly we must be prepared to address them to be considered vital members of the community.

The School must be a vital member of the University community

If we wish to be valued within the University community we must seek to be fully engaged in every aspect of its conduct. This includes accepting a role in the general education of every student on campus as well as seeking to achieve the same standard for the design of the campus environment as is expected in every other academic discipline on campus. As members of the academic community we will be rewarded for our scholarship just as we are appreciated for the artifacts that are the result of the creative process.

The study of design and the needs of the community must be interwoven

Many new challenges confront the designer in a global society. Social and environmental concerns provide the framework for the participation of the school in a broad context extending far beyond the limits of the Campus. Our challenge is to step out of the protected environment of the studio into the communities that need our contributions.

The study and practice of design must exist in a symbiotic relationship

The practice of the design disciplines and the reflection and preparation that relate to them lie along the same continuum. Each represents a distinctly different manner of structuring our thoughts and yet one cannot exist without the other. Alternately each serves as a kind of conscience for the other. The issues of the profession such as management and marketing, professional liability, and professional services affect the quality of design and must be introduced into professional education. The reflective aspects of education with particular em-

phasis on ethics and precedent as well as the creative process present the opportunity for improvement of the design professions. The study and practice of design share the assumption that the artifact is the test of our ideas and aspirations. There is no doubt that we are about doing and making. This undeniable urge is moderated by the maturity that reflection brings to the endeavor.

The School must address the new technologies of design education and practice

Design education and practice are undergoing radical change due to the technological advances that characterize our time. It is imperative that these new technologies be fully utilized within the School. We should expect that new instructional methods will be introduced into design education and be open to new forms of design products that will evolve from these new tools. Distance learning and CD ROM technology will certainly affect the assimilation of knowledge. Electronic media is already changing our perception of the classroom. The academic environment must explore these new tools for learning as a means to cope with an ever more complex societal context for design. The reality of design practice already demands individuals prepared for computer assisted practice. The paperless office is already a near reality. The sophisticated client expects the designer to be computer literate. The impact upon the delivery of design services is profound. There is no aspect of design practice that has not been fundamentally transformed by the technology of the late twentieth century. Such change at the foundation of practice requires an equivalent response within the University. Together we must study the implications of this transformation. A comprehensive program including curricular assessment, faculty and staff training programs, and increased accessibility to state of the art equipment, underlies the ability of the School to address these new technologies.

The School must be prepared to be accountable for its programs and activities

The splendid isolation of the academy is a concept of

the past. Today we are visited by accreditation groups, related professional offices and organizations offer comments upon the effectiveness and preparation of our alumni, and there are rigorous University review procedures. There is a growing demand among the public for the accountability of higher education. We must be prepared to address this expectation with a culture of evidence that demonstrates our value to society. This can only be accomplished by chronicling the success of our graduates and by being responsive to the environmental and social issues before society today using the unique capabilities of the design professions. Clearly, we are being called upon to be good citizens. Social and environmental concern underpins the work of the early modernists in the design movements of the early twentieth century. Design, it was believed, was the key discipline for the survival of the planet and the human race. We should welcome the demand for greater accountability as an opportunity to demonstrate the essential nature of our Discipline.

A Way of Doing

The intentions I have articulated define a course of action to meet the challenges before our school. This way of doing must be rooted in the design process we all know well, and on which we can build with confidence. The first stage of the design process is defined by enthusiasm and passion for our subject. During this time we must allow many ideas to flourish. Certainly not every idea will succeed but every idea is worth investigating as it may lead to other fruitful paths. We continue design with a thorough submersion into the subject area. This is a time for listening and study combined with reflection before action. For a community such as the School of Design it means we must take the time to share our aspirations as well as understand the legacy we have inherited. Given the preparation of the first two stages, we will be ready to formulate a larger concept of the school that will structure our actions. Rene Descartes, in the text *Discourse on Method*, stipulated that concepts

should be stated in terms general enough to define a framework for understanding and yet specific enough to structure action. The design process is dependent upon many iterations. We construct and reconstruct our ideas many times over. Each time we draw a little closer to the solution. I expect that this will be our working attitude in the School. We must bring many ideas along at the same time, that address a matrix of concerns, relating to the many activities of the School. Clarity and strength of concept will make this School a stronger community.

Closing

The gift of reflection symbolized by the fire of Prometheus is an apt reminder that it takes more than opinions to build a temple of learning. Such a serious endeavor requires conviction fueled by passion. There are many forces at work in society and in the environment that shape our responsibilities as designers. We are an interdependent community with the ability to make a substantial contribution to the survival of the ecosystem and the welfare of the human race. I hope to be a passionate and productive member of the design community at N.C. State. I believe this will be possible if I respect the many talents that are in the faculty, staff, and student community and work to build upon the many accomplishments of the School. I delight in this opportunity for change in my life and I value the privilege of serving in the position of Dean. I hope we will have a long and productive working relationship. I have abstracted a sentence from a letter by Beethoven that I believe defines the possibilities for working relationship.

“Goethe I have told, how much I think that applause affects people like us, and that we want to be listened to with the intellect of our equals...sentimentality might suit the others but music has to strike fire from the flint of a person’s mind.” From: a letter by Ludwig van Beethoven

I look forward to those moments when we strike fire from the flint of each others minds. 🌟



Students and alumni gathered in the courtyard to welcome Dean Malecha at a reception September 29.

p a s s a g e (s)

by Kermit Bailey

In April, a delegation of 31 faculty and staff members from NC State visited Ghana to develop collaborative study and exchange programs with three Ghanaian universities. Chandra Cox, Glenn Lewis, Marianetta Porter and Kermit Bailey represented the School of Design on the trip.





ix months after traveling on an educational mission to Ghana, West Africa, the word “passage” resonates as particularly descriptive of my journey. Having only a limited amount of previous international travel experience, I am first mindful of the physical notion of passage—(1) *bodily movement from one place to another*. As an African-American in Africa for the first time, perhaps of more personal meaning is passage in the metaphysical sense—(2) *change/progress,transitioning of the mind from one condition to another*. Passage(s) serves as a framework for remembrance—an opportunity to reflect, analyze, and attempt to answer...

P A S S A G E (3)

That which happens or takes place between persons.

ACCRA, GHANA—DAY ONE. The people of Ghana enthusiastically welcomed us to our place of accomodation. They were happy to see us and we equally to see them. After an exhausting fourteen hour flight from the states, my body suggested sleep but my eyes and mind were far too stimulated to consider such.

Accra engages all the senses.

Equipped with a sense of adventure, I immediately set out on foot with the accompaniment of two colleagues to navigate the local community. In Accra, the capital of Ghana, the experience of community is an intense, almost surreal-like phenomenon. There seemed to be hundreds of people outside pursuing everyday activities in a brisk harmonious balance. There were women carrying items (unknown to me) atop their heads, street vendors offering goods, and cars I haven’t seen in years flashing by.




As a first-time African-American visitor, I was enveloped with a sense of spiritual connectedness. Unescapable to my consciousness (and expectation), the people all looked like me. I was (am) African, “passing” unnoticed—until....one of my colleagues was beckoned for conversation. They were on to us, knowing we were not African (ethnically yes, culturally questionable). “Black Americans” no doubt, it seemed I could hear someone say. Perhaps it was our quasi-American swagger that now seemed aesthetically out-of-step that revealed our dual cultural identity. Or maybe it was an even more certain trope: the ever-present bookbag/camera bag we all fashioned as part researcher, part traveler. The young men were curious about us, and after a few seconds of social ambiguousness we reciprocated by engaging in friendly interchange. Conversation and dialogue are very important in Ghana. As an African proverb reflects, even the poorest man can use his tongue to defend himself. Everyone spoke English, only the intonation was different. In a very unspoken way of proud recognition of kinship we discreetly compared skin color, lip shape, nose size and even haircuts.

P A S S A G E (4)

Permission, rights, enactment of law by a legislative body.

One of the most memorable aspects of Ghana is the genuine friendliness of its people. Each Ghanaian seems to greet you with a smile of welcome which is sometimes accompanied by the verbal acknowledgement of “hello brother/sister”. Children in Ghana are most delightful, full of good cheer and for a few pieces of taffy will wish you the blessings of heaven. The traveler to Ghana need not seek help for any everyday task, help finds you. Occasionally this casual acceptance of hospitality means entering into a social agreement



upon which optional compensation is expected—a “dash” (a small amount of cash/”cedis”). It was under these circumstances that we met Robert, a native Ghanaian, twenty-five to thirty years old who took a special interest in being our unofficial tour guide. Before and after our visits to local universities during the day, Robert was most helpful in mediating cultural, social, and geographic needs. Around this time I began to realize that our seemingly innocent casual relationship with Robert was also a commentary on the relationship of power and economics. After several days of unwittingly using the “power” of our American dollars it had “almost” seemed natural for him to offer help with only a “relatively” meager expectation of compensation. It now seemed all too obvious to me that the remnants of past colonialism in Ghana are still “very” evident. I could not help but to wonder if some part of the Ghanaians seemingly “natural” graciousness and willingness to assist (serve) was residue of a colonial era. This was a very emotionally unsettling thought and I hoped that I was wrong. Perhaps of even more disturbing consequence is the fact that we (African-American and non-Africans all over the world) by significantly underpaying for services and goods “in” Africa contribute to the perpetuation of economic colonization. So with this in mind, think twice before you buy that cute little Kente-styled dress in JC Penneys this fall—yes it’s “out” of Africa. We can not be certain if it is in fact “from” Africa—or more importantly what part returns.

P A S S A G E (5)

A journey, especially by water (6) a hall or corridor which is an entrance or exit.

Toward the end of our journey, the days of bus travel and normal stresses of group organization began to take its collective

toll. For the most part, the educational mission members were prepared. Our minor logistical inconveniences in context seemed quite trivial. To survive in Africa is to endure. Compounding our trivialities was the emotional rollercoaster we sometimes reluctantly rode.



There is pain and progress, all within one eyespan in Ghana. As a graphic designer and ethnographic researcher, I wanted to capture this human essence (with camera and video). However, out of respect for the privacy of my colleagues, some moments only remain for the Gods to enjoy. I now realize that through the lens of my camera, I was subconsciously trying to detach/insulate myself from the vulnerabilities of my own emotions.

Perhaps no greater symbol of pain and progress exist than the well-preserved Elmina Slave Castle. Built in the fifteenth century by the Portuguese the castle remains as a harrowing reminder of the legacy of slavery—a symbol of past and present, beginnings and ends, African and African-American. To visit Elmina Castle is to re-envision humanity at its worst. To feel the pain of mother and child forever stripped apart, to touch the stone tinted brown by the essence of life, to smell death thickening the air, to hear the rage of the ocean as unwilling harbinger to countless lives. Elmina is one of the worst places on Earth.... But in a paradoxical way, Elmina served a very necessary cathartic function for me. I know the struggle for the African did not begin with me and may not end with me (though I can try). I have hope for humanity. To be human is a “learned” function. This is clearly within “our” capacity. ¶

Kermit Bailey (see photo on page 9) graduated with a Master's degree from the School of Design. He is Assistant Professor in the Graphic Design Department. Prior to entering design education, Kermit worked as a publication designer and as a designer for the University of North Carolina at Greensboro.



THE HARWELL HAMILTON HARRIS LECTURE SERIES

was established by the School of Design Foundation from an endowment left by Mr. Harris' estate. Through the creation of this Lecture Series it will be possible to remember an extraordinary, gentle man who taught architecture in the School from 1962-1975, but who continued to touch the lives of students, faculty, and alumni until his death in 1990.

Mr. Harris' career began in his native California in the 1930's and it was here that he was to establish his reputation through a variety of small, yet exquisite, projects. Per-

Harwell Hamilton Harris

haps this early work reached its culmination in the completion of the Weston Havens House in Berkeley in 1941. In this glorious house, Harwell was to bring together harmoniously structure, light, space, view, site, materials, and construction to craft a building that, in 1956, was cited by the A.I.A. as one of the best buildings of the previous one hundred years. In the early 1950's, he moved to Austin, Texas to become the Director of the newly formed School of Architecture at the University of Texas. While he had taught previously as a visiting critic at various schools this was his first permanent faculty position. It was during this tenure as Director at UT that Harwell was to hire a group of young educators who were to become known as "The Texas Rangers". This group of faculty under Harwell's leadership

was to make UT's School of Architecture one of the most progressive in the country. Five years after moving to Austin, in an effort to return to full time architectural practice, he moved to Fort Worth. Then, finally at the age of nearly 60, Harwell was persuaded by Dean Henry Kamp-hoefner to move to Raleigh.

At N.C. State, Harwell was a teacher revered by students. While this was the time that the younger generation was attacking modern architecture, Harwell provided a voice of calm and asked that the students in their work truly examine the cir-

cumstances of the situation in which their building was to exist. Even though he was far removed from the place that had shaped him, he also was to continue a small, but distinguished practice.

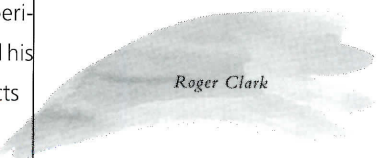
As Professor Robert P. Burns has said, "Harwell Hamilton Harris was one of those rare architects who influenced countless numbers of his peers through both his teaching and his practice. His words and example offered hope, encouragement, and inspiration across a half century to an emerging generation of architects. Harwell was one of a very

small group of American architects whose work was deeply expressive of its time and place, but was free of the prevailing fashions of twentieth century architecture. He created an architecture rooted in the American landscape, drawing inspiration from its setting and the native materials he found, and speaking eloquently of shelter and repose." He believed that architecture is "not the art of books or of classrooms, but the art that proceeds from the very fiber of things." ❧

Lecture Series

THE FIRST HARWELL HAMILTON HARRIS LECTURE was presented by Joseph Esherick of San Francisco, California. Mr. Esherick has been associated by critics like Vincent Scully with a group of architects that includes Harwell and William Wurster who form a bridge between early California architects, like the Greene brothers and Bernard Maybeck, and later generation architects like Charles Moore, Fay Jones and perhaps even Antoine Predock. Each of these architects is interested in the particulars of the place in which they build.

Joseph Esherick knew Harwell and spoke fondly of watching and experiencing the construction of the Haven's House. Although he was to spend his entire professional career in the Bay Area of California, in many respects Mr. Esherick's career was very similar to Harwell's. Mr. Esherick has distinguished himself in both education and professional practice. He was a long time and revered member of the University of California at Berkeley's architecture faculty and was to serve as the Chair of the Department of Architecture. In honor of his lasting contribution to architectural education, he was awarded the Topaz Medallion, the highest honor that the Association of Collegiate Schools of Architecture and the American Institute of Architects can jointly award to an architectural educator. In practice he was a founding member of the architectural firm of Esherick, Homsey, Dodge, and Davis. That firm has received the AIA's Firm Award which is awarded annually to a firm for the body of work it has collectively and



Roger Clark

consistently generated. Finally, in 1989, Joseph Esherick received the AIA's Gold Medal, the single highest honor given to an individual for contribution to architecture.

Mr. Esherick's lecture, to a standing room only crowd that included students, faculty, alumni, local professionals, and members of the Design Foundation Board, traced chronologically his career from beautiful wash drawings from his student years at the University of Pennsylvania to his most recent work. He showed and unabashedly discussed some of his most recognizable work, like the series of houses at Sea Ranch, the Cannery, and the Monterey Bay Aquarium, as well as more obscure projects. It was refreshing to hear not only of successes, but also of failures, difficulties, and experiments that were not fully successful as intended. Mr. Esherick's presentation matched his work. It was quiet yet strong, subtle yet clear, serious yet with humor, and delightful yet humble.

Mr. Esherick, in a manner consistent with Harwell's beliefs, questioned those who seek beauty for its own sake. As he has stated elsewhere, "no successful architecture can be formulated on a generalized system of esthetics, it must be based on a way of life." Through example after example he conveyed the importance of knowing both the spoken and unspoken needs presented by each project. Evident, too, in his work was the desire to not approach each project based upon general laws, but rather to search for the particular nature of each individual problem. Thus, for instance, windows in his work are sized and placed from studying the interior space, not from a series of exterior elevation studies.

The primary material that Mr. Esherick crafts is space that is rendered through time in natural light. His purpose is to discover the realities of people living in and using space. His concern is to know the site as the opportunity for creating place.

Interestingly, though almost 80, Joseph Esherick is still active and vibrant. He no longer teaches regularly and he only on occasion performs the role of critic with his firm, but he is very involved doing pro-bono work in the inner city. His only regret is that he did not involve himself in similar activities at a younger age and he urged everyone to do so. ❀





len MacNeill

the Suburbi

by Barbara Wiedemann



Sometimes

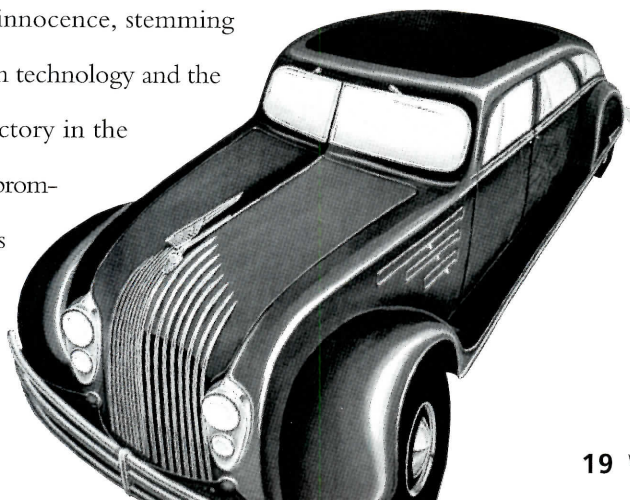
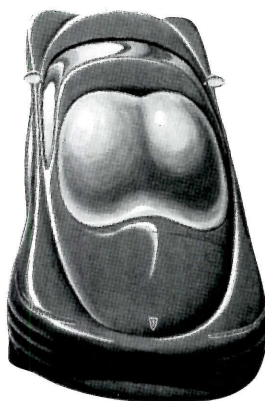
mothers can be the best PR agents around! Just ask Ben MacNeill, a third year student in the School of Design's environmental design program. In September MacNeill put the finishing touches on *the Suburban*, a large-scale mural which graces the David

O'Neil Chrysler dealership on Capital Boulevard in Raleigh.

The project, a 583-hour labor of love which is MacNeill's most elaborate project to date, sprung from a conversation MacNeill's mother had with the general manager at the dealership where she bought a jeep two years ago.

In bold, primary colors and sweeping, energetic lines, MacNeill's mural illustrates a 70-year span of Chrysler automotive history. The artwork captures a number of Chrysler models in great detail as they seemingly charge their way through an industrial, urban landscape, devoid of human life. MacNeill's bright palette and organic rendering of industrial forms reveals an interest in the work of American muralist Thomas Hart Benton and the evocative surrealism of Salvador Dali.

MacNeill began work on the project in April of last year, after negotiating fee and subject matter with dealership owner David O'Neil, whom the artist refers to as a "patron of the arts in the Medieval sense of the word." After more than a month of detailed research of the history of Chrysler Corporation, in which he was assisted by the dealership, MacNeill was ready to begin. He sketched and planned until he was ready to paint a detailed, small-scale model of the mural. The model helped him to prepare for the production of the 32' by 12'-foot showroom floor mural, as did his past experience creating murals for The Lollipop Tree candy store and the Raleigh Athletic Club. The piece was finished on September 19th. MacNeill writes, "This mural encompasses the nostalgia and fierce optimism that thrived in America following the second World War. Life at this time reflected a blissful innocence, stemming from blind faith in technology and the United States' victory in the global arena. The promise of this era was tremendous; no problem existed



that the miracle of manufacturing could not solve, nothing to obscure the shimmering horizon of the future.”

Since completing the mural, MacNeill has worked on a number of paintings on canvas under the guidance of the Design Department’s Lope Max Diaz. “Intellectually, he is very engaging. He questions everything and challenges me as a painter,” Diaz told *The Raleigh News & Observer* about his student. MacNeill also credits local artist and Sanderson High School art teacher, Bob Rankin, as an academic force behind his work ethic and his ability to organize ideas and carry them through. It was in Rankin’s high school art classes that MacNeill began to seriously draw and paint the industrial themes which continue to dominate his work.

Finishing up his third year of the Environmental Design program, MacNeill plans to continue painting on canvas and on walls, and hopes to go on to a graduate program in painting, preferably in an urban environment such as New York or Chicago. His parents encourage his plans and continue to display his work at a studio in their home. No doubt the artist’s mother will have a busy future as an artist’s rep as her prolific son continues to express his ideas in paint. ❧

The School of Design gratefully acknowledges the individuals, firms, companies, and foundations who made contributions either to the NCSU School of Design Foundation or to the NC State Annual Fund for Design in 1993-94. Space limits this listing to donors of \$100 or more; however, we appreciate the generous support of all our alumni and friends.

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The Harrye B. Lyons Design Library gives special thanks to the 1994 School of Design Graduating Class. With their support, the Library has purchased "Norman Foster: Buildings and Projects, Volumes 1, 2, and 3." Foster is the winner of the 52nd AIA Gold Medal. A bookplate has been placed in the book commemorating the donation. The Library will also purchase an up-to-date atlas for the reference section.

The Sonora Desert Pavillion at the North Carolina Zoological Park in Asheville earned several prestigious awards this year with the help of three School of Design alumni. The FWA Group Architects, which designed the Pavillion, is pleased to recognize the work of the late **Gus Anastes** (BArch, 1967) as Partner-In-Charge; **Joseph Jones, AIA** (BArch, 1983) as Project Architect; and **Edward E. Evans** (BEDL, 1969) as Project Landscape Architect. The Pavillion, which recreates the natural habitat of the southwestern desert, won the 1993 Governor's Award for Excellence; a national Award for Program Excellence from the American Association of Botanical Gardens and Arboretas; and the 1994 North Carolina Chapter of the American Society of Landscape Architects Award for Excellence.



Jeana Aquadro (BEDV, 1979) received a Presidential Award for Design Excellence for her design of the Cooper-Hewitt National Design Museum (Smithsonian Institution) catalog *Keys and Locks in the Collection of the Cooper-Hewitt*. The 1994 award was presented in a White House ceremony officiated by President and Mrs. Clinton and by Jane Alexander, National Endowment for the Arts Chairman. Aquadro received an MFA from Yale in 1984 and pursued an active career in professional practice in New York City. She is currently a Professor of Graphic Design at the Savannah College of Art and Design.



Thomas Baum (BEDP 1986) has been accepted to and begun work in the Executive MBA program at the Kenan-Flager Business School at the University of North Carolina at Chapel Hill. An industrial designer at Raychem Corporation, he and his wife reside in Fuquay-Varina.



Marley Carroll (BArch, 1962) head of design at Odell Associates, is the 1994 recipient of the Kamp-hoefner Prize, the most prestigious architectural award in North

Carolina. Administered by the N.C. Architectural Foundation, the award was endowed by Dean Henry Kamphoefner and is given annually to an architect whose body of work "...furtheres the development of the modern movement..."



The 1994 North Carolina Chapter of the American Society of Landscape Architects Professional and Special Awards Program has announced this year's recipients, which include four School of Design alumni. The Award for Excellence went to **Edward E. Evans** (BEDL, 1969) and The FWA Group for their design of the Sonora Desert Pavillion at the North Carolina Zoological Park. **Susan P. Little** (MLA, 1974) and Robb Harrison of Little and Little in Raleigh received an Honor Award for their OutDoor Classroom project. Merit Awards went to **Dennis E. Pitts** (BEDL, 1973) of McNeely Associates in Raleigh for his Oak View Restoration project and to **Vince Zucchini** (BEDL, 1973) of Vince Zucchini Associates in Southern Pines for his Southern Pines Locator Map project.



The work of **Frank Golley** (MRPD, 1969), partner of CokerGolley Limited, an Atlanta packaging firm, has been published in a book showcasing corporate image design. **LETTERHEAD AND LOGO DESIGN: Creating the Corporate Image** was published in June by Rockport Publishers and features letterhead that CokerGolley designed for Clark Brothers Fruits and Vegetables. The book is available internationally and includes selected pieces that best represent the latest and very best in letterheads and logo design. Golley's firm recently received a merit award in the first annual Beverage Packaging Global Design Awards presented by *Beverages World* magazine.



Robbin Gourley (BEDV, 1974; MRPD, 1978) combined both her design and culinary talents to write *Cakewalk: Loving Spoonfuls from a Southern Kitchen*. Gourley's cookbook was published in October

by Doubleday. Her collection of family recipes are highlighted with Gourley's own watercolors. One of Gourley's favorite recipes, *Very Moist Chocolate Layer Cake*, was recently written up in *Saveur*, a premier culinary magazine.



Several alumni, as employees of NBBJ Sports, played a prominent roll in the design of several World Cup facilities across the United States. **Jeff Harkey** (BArch, 1987) as Project Architect, **Scott Crow** (BEDA, 1985) and **Cynthia Burris** (BEDA, 1989) as drafters and assistants, all worked on the Foxboro facility. **Melissa Holshouser** (BEDA, 1989; BArch, 1990) worked as drafter and assistant on the JFK

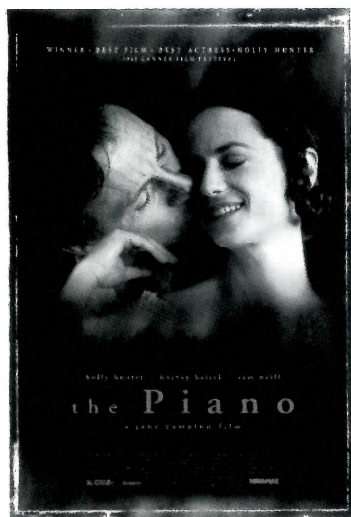
(continued on page 24)

alumni
UPDATE

Stadium facility in Washington, DC, and **Ron Criss** (MARCH, 1993) worked as drafter and assistant for the facility in Detroit.



Tim Kirkman, (BEDG, 1990) is working on an advanced degree in film at The New School for Social Research in Manhattan. He also works for Miramax Films, where he is responsible for designing posters and other promotional materials for films including *The Piano*, *Strictly Ballroom*, *Clerks* and *Passion Fish*.



Susan P. Little (MLA, 1974), **Rodney L. Swink** (MLA, 1977) and **Linda Lee Jewell**, (BArch, 1970 and a former faculty member) have been invested into the Council of Fellows by the American Society of Landscape Architects. Little is a partner in Little & Little, Landscape Architecture and Land Planning; Swink is director of the North Carolina Main Street Program in the NC Department of Commerce; and Jewell is a consulting partner with Hayter, Reynolds & Jewell of Raleigh a partner in Freeman & Jewell of Berkeley, and a member of the faculty of UC-Berkeley.



The design career of **Angela Medlin** (BEDN, 1991) was recently featured in *Esteem*, a magazine for African-American women. Medlin, a textile designer for Adidas America in Portland, Oregon, designs the line of Adidas for basketball, tennis, and ballet apparel.



James T. Quinn (BArch, 1955) was elected Vice President of the National Leased Housing Association. Quinn is the Director of Rental Programs for the North Carolina Housing Finance Agency, which has furnished funding for more than 20,000 rental units for low- and moderate-income tenants in North Carolina.



K.C. Ramsay, AIA (BEDA, 1976) has joined Henningson, Durham & Richardson, Inc., as Eastern Regional Director of the Science & Industry Program. HD&R specializes in the design of health care, justice and science and industry facilities.



Herman Miller, Inc. donated mahogany and veneer panels worth \$50,000 to the School which will be used by the shop in the development of studio projects. **John Ritter** (BEDP, 1991; MRID, 1993), at the company's Sanford office, was a key influence in securing this generous donation.



Edward D. Roberts III (BEDG, 1993), is Art Associate at *American Scientist* magazine published by Sigma Xi, The Scientific Research Society in RTP, NC. Roberts assists the Art Director in the design, illustration and layout of the magazine, and his message to current SOD Graphic Design Students, "... all those critiques and 'over-nighters' do pay-off ... hold fast to [your] dreams."



DEATHS

Gus R. Anastes, AIA (BArch 1967), died May, 1994, in Charlotte after a yearlong battle with cancer. Anastes, a partner with The FWA Group, designed the Farm Credit Service Building in Monroe and managed the design of the Woodfield Corporate Center in Charlotte. He had experience in designing manufacturing facilities for Alcan Building Products, Intertech, Groz-Beckert and GTE Sylvania.



Jeff Hewins (BEDV 1976). died this past summer. Hewins, a cabinet maker, was an active member of the Lopez community in the state of Washington. As one resident stated, "A work of love, a work of art. His is a legacy of friendship and furniture."



James Felix Kluttz (BArch, 1960) died October, 1994 at Rowan Memorial Hospital. Kluttz practiced architecture in Rowan County for 35 years. He was a veteran of the U.S. Army and a member of the American Institute of Architects and Immanuel Lutheran Church in Concord, N.C.



Chandra Cox of the Design Department received the Provost's African-American Professional Development Award for Academic, Administrative and Scholarly Achievement, North Carolina State University, 1994.



The Design Department's **Lope Max Diaz** was honored with a solo exhibition of his work at the Mint Museum of Art in Charlotte, North Carolina.



The Design Department welcomes **Patrick Fitzgerald**, a new visiting professor who specializes in digital imaging and will be teaching and conducting research during his two-year appointment with the department. He will also coordinate joint courses and research in multimedia and digital imaging with Professor James Lester of NCSU's Computer Science Department. Fitzgerald holds an MFA in painting from Cranbrook. Recently, his work was featured in "Art Expo 94" MacWorld's Best Digital Images, San Francisco, CA.



Kathryn Hardee has been selected for the 1994-95 SPA School of Design Distinguished Performance Award, and **Bill Bayley** has been selected for the 1994-95 EPA School of Design Distinguished Performance Award. The awards recognize the recipients for their dedicated and distinguished service to the School of Design.



Fernando Magallanes, assistant professor of Landscape Architecture, has been appointed as Graduate Program Director of Landscape Architecture. In Spring, 1994, he was an invited guest speaker at the Annual LABash Conference which was held at the University of Illinois. In October, he participated as guest panelist at the 1994 Annual Meeting and Expo of the American Society of Landscape Architects in San Antonio,

Texas. The focus of the panel discussion was "Diversity in the Marketplace and Workforce." While at the same conference he also participated in the ASLA *Campaign for Landscape Architecture Studies in School*, visiting a local San Antonio high school and speaking to Hispanic students about the discipline of Landscape Architecture.



Professor **Henry Sanoff**, Department of Architecture, was named International Man of the Year, 1994 by the International Biographical Centre of Cambridge, England. Sanoff's international ventures included the *Urban Design & Planning Strategies* workshop which he conducted for the Tokyo Metropolitan Government last June, a lecture called *A Participatory Approach to School Design* at the Japan-Wide Workshop Forum in Kochi, Japan, and a paper titled *The Experience of Community Action* which he presented at the International Association for People-Environment Studies in Manchester, UK. Sanoff was also awarded a grant of \$22,700 from the Design Arts Program, National Endowment of the Arts for his recent proposal, *Integrating Spatial Design Principles into the Early Childhood Curriculum*.



Susan Toplikar, Design Department, received an "Indie" Triangle Arts Award from *The Independent Weekly* for her public art project, "City Works I-VIII," installed in Raleigh's Memorial Auditorium.



Susan Wilchins was nominated to the 1993-94 Academy of Outstanding Teachers. Wilchins also participated in the International Embroidery Exhibition, Takashimaya Stores Art Galleries (Tokyo, Osaka, Kyoto, Yokohama, Japan), 1994.



faculty
UPDATE

The School is pleased to report that several masters students in Graphic Design won awards in the Aldus Flash Point Student Design Contest. In the Presentations category, **Nancy Sears** won second place and **Sean Chang** placed third. In the Publications category, **Erica Leathers** took first place and **Michelle Mar** and **Craig Premo** placed second. The students' work is featured in the *Aldus* magazine design contest issue published in December.



Two student were awarded trophies and \$1250 each in prize money for their entries in Design Emphasis, a prestigious furniture design competition sponsored by the International Woodworking Machinery & Furniture Supply Fair in Atlanta. **Bayley Wharton** (MRID) won the Seating Merit Award for his *Kanji Chair* and **Dargan Moore** (MRARC) won the Design Creativity Merit Award for his *Bird Bed*.



Ramona Bultman (MRARC), was one of three finalists from the National Organization of Minority Architects (NOMA) in the 1994 Disney Imagineering "ImagiNations" Student Design Competition. As a finalist, Bultman received a \$1,000 cash award and was treated to a week of presentations and exhibitions culminating with a day visit to Disneyland.



At the National Organization of Minority Architects Convention, four NCSU students won the NOMACLATURE contest which tested student teams on their knowledge of aspects of the Architectural Record Exam and of historical and current African-American architects. The team included **Angela Phinx**, **Tony Newsome**, **Ellen Pratt** and **Wendi Bell**.



student
UPDATE

SCHOLARSHIP RECIPIENTS

SCHOLARSHIPS

*American Institute of
Graphic Arts Scholarship*
Gina Thompson

Boney Architects Scholarship
Jason Brent Sandy

*Carolinas Ready Mixed Concrete
Association Scholarship*
James Robertson

Carolina Solite Corp. Scholarship
William S. Bryant

Ford Motor Company Scholarships
Tracey J. Turner
Anne E. Shaw

Dean's Minority Scholarship
Tina Daniels
Ellen Pratt

*Elizabeth B. Lee Endowed
Honor Scholarship*
Catherine Sherrill

Merino Family Scholarship
Thomas Bayley Wharton

N.C. Garden Club Scholarship
Matthew Dube

Pella Prize
Frederick Givens

Raleigh Hunter Scholarship
Bryant Cole
Brad Bartlett

*Ready Mixed Concrete
Company Scholarship*
Philippe A. Jentsch

*C.T. Wilson Construction
Company Scholarship*
Christopher J. Linvill

FELLOWSHIPS

Terry Alford PDA Fellowship
Amy E. DeDominicis

*American Association of University
Women Fellowship*
Ramona Bultman

William H. Deitrick Fellowship
Michael B. Burke

Harry Gilbert Fellowship
Silvia A. Calantoni
Scott Witt

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