

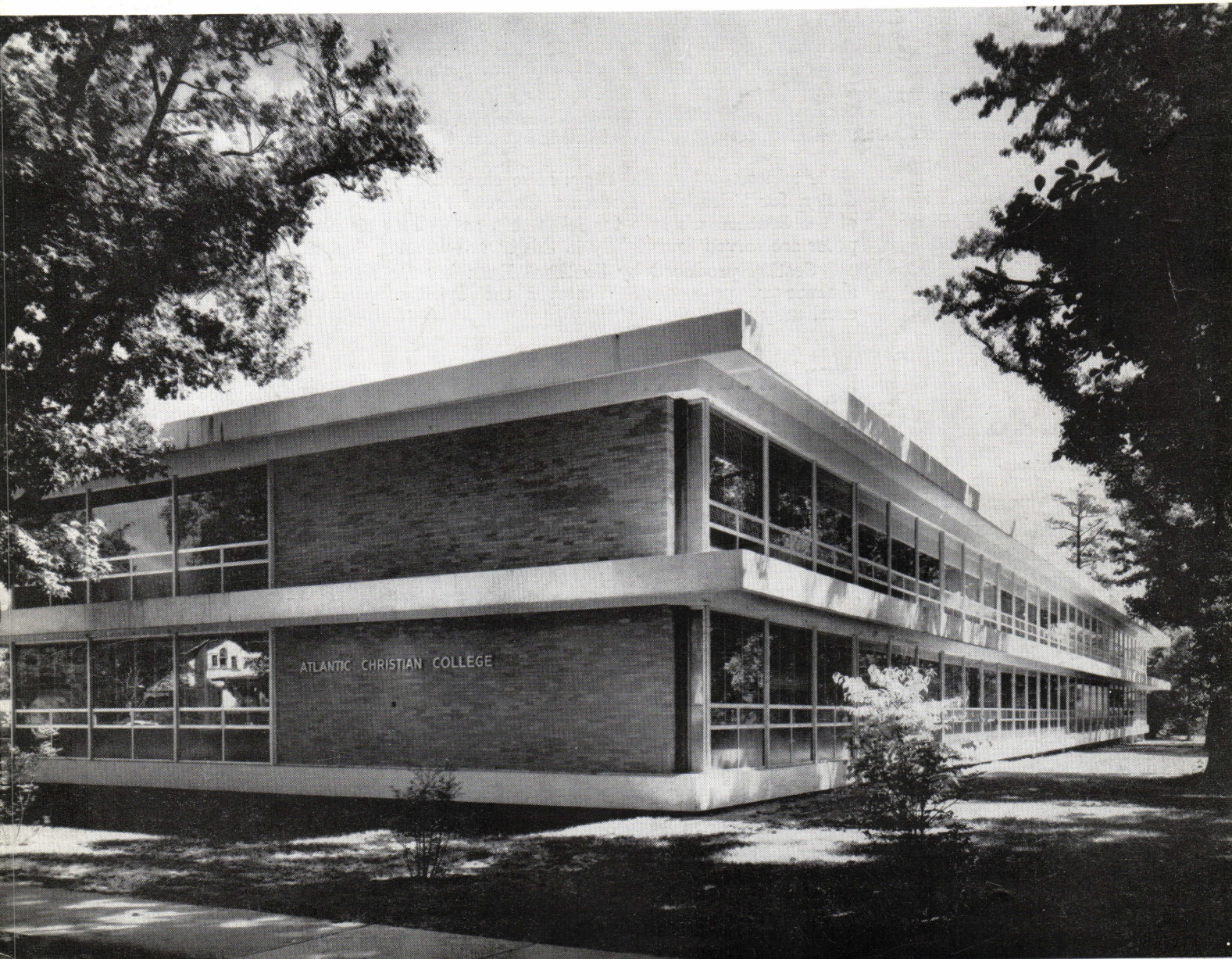
SOUTHERN ARCHITECT



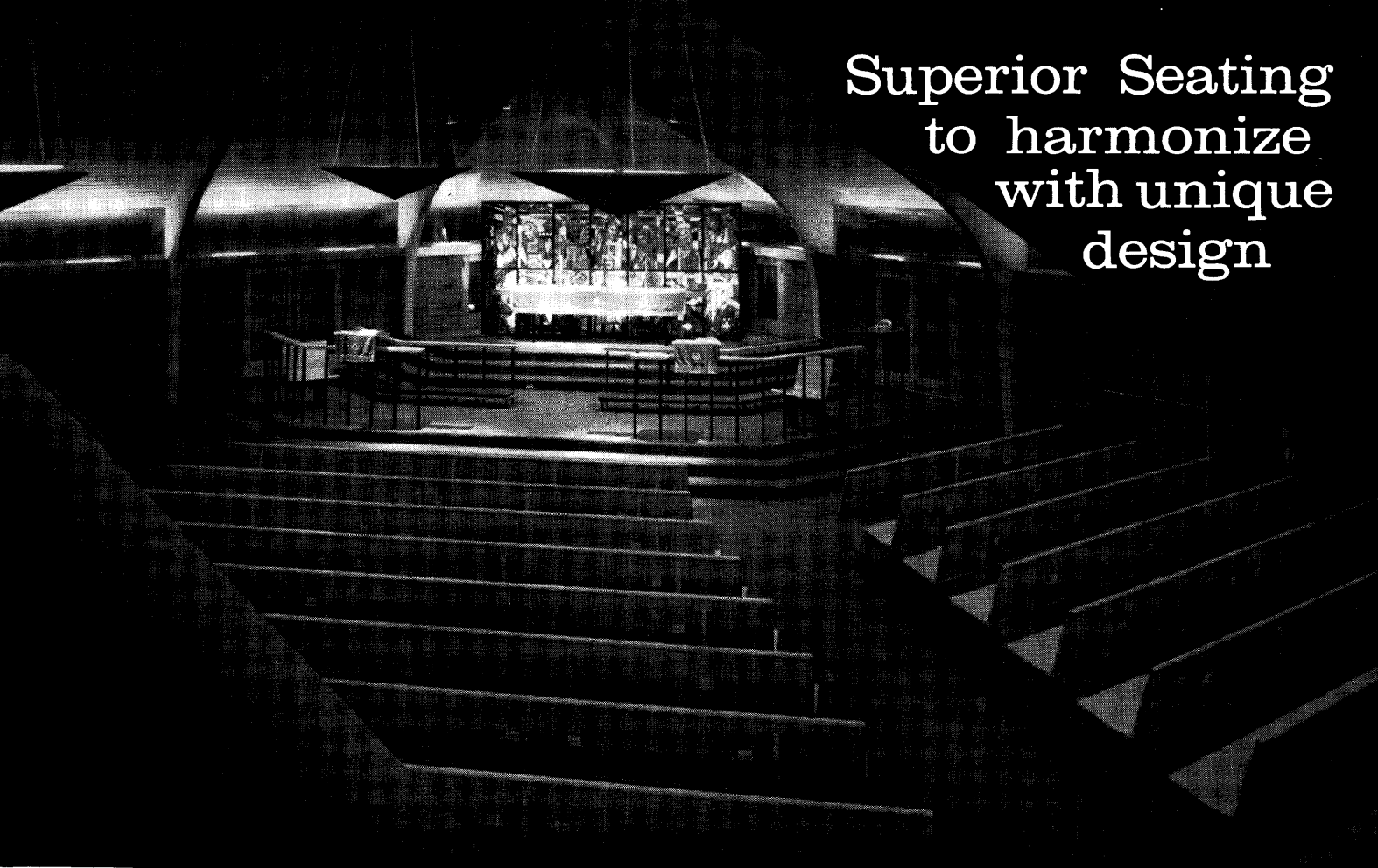
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COLLEGE BUILDINGS

APRIL, 1961



CLASSROOM BUILDING — ATLANTIC CHRISTIAN COLLEGE



Superior Seating
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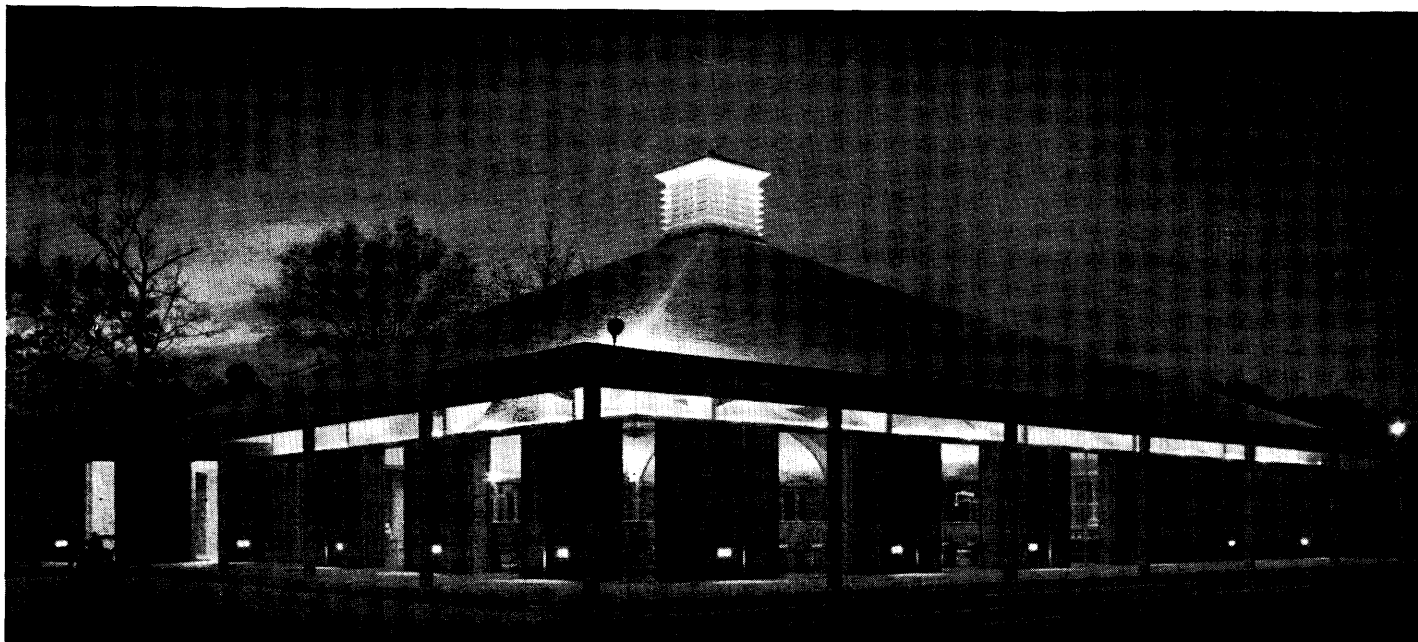


**Southern
Desk
Company**

Hickory, North Carolina

*Friendship Lutheran Church
Taylorsville, N. C.*

*Abee and Biggs, Architects
Hickory, N. C.*



SOUTHERN ARCHITECT



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APRIL 1961
VOLUME 7
NUMBER 4



IN ORDER TO SAFEGUARD LIFE, HEALTH AND PROPERTY

"The only reason they went there was to get away from discipline and authority—a chance to blow their tops." That's what we read in the papers at Eastertime about the college crowd at Fort Lauderdale. Except for the matter of convention and consideration for law and order maybe there are some of our adults who would like to turn "Beatnik" too. Is it emotional instability, as many put it, or is it an immature reasoning and the lack of consideration of the rights of others?

There are many citizens of North Carolina who are not in favor of the automobile inspection bill as requested by Motor Vehicles Commissioner Ed Scheidt because of their unwillingness to subject themselves to a slight inconvenience for the safety and protection of others. As Mr. Scheidt points out, we already have laws regulating the inspection of "elevators, airplanes, and even food establishments", and he could have added that we have laws regarding the inspection of buildings and their construction. Enforcement of existing laws by the physical inspection of the plans and buildings is both a tremendous and all but impossible undertaking. Is it not far better that we place the preparation of plans for public and commercial buildings solely in the hands of men and women dedicated to the profession of architecture?

It is in the interest of safeguarding life, health and property that our laws demand that any person practicing architecture in this state must have the equivalent of a college degree in architecture from an accredited five-year architectural school, serve

a three year apprenticeship under the supervision of a registered architect and satisfactorily pass a three-day written examination.

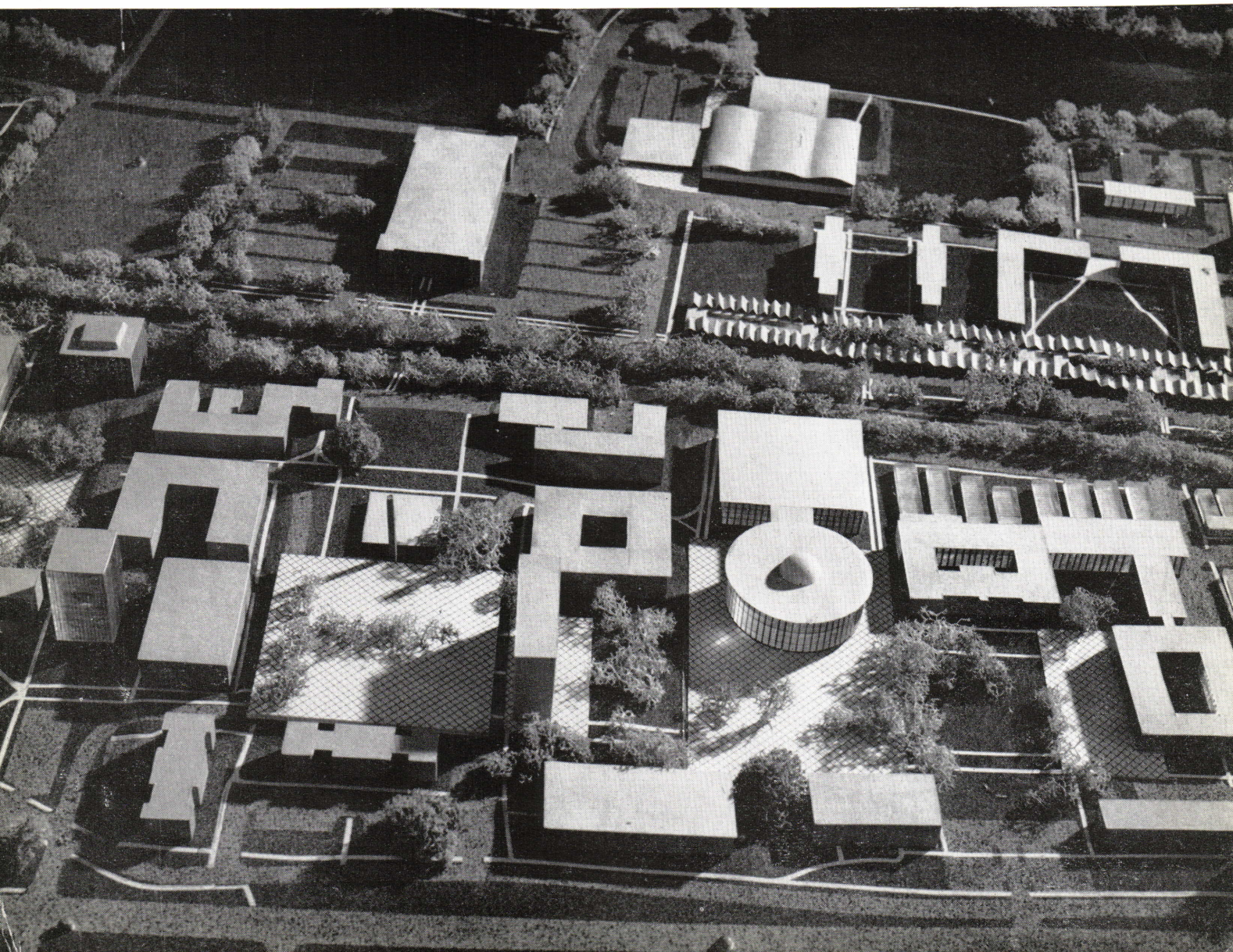
A person should have the right to prepare plans for his own use for a building to be occupied and used by himself, such as a residence or a farm type building, but not for a building into which the public is invited as a commercial building or buildings of public assembly such as schools, churches, auditoriums, theaters, coliseums, and other public buildings. Are there degrees of casualty when consideration for life and health and property begin and become involved? During the unusually severe weather of the winters of 1959 and 1960 there were an unusual number of building failures due to the snow and ice. There was a possibility of loss of 3,000 lives involved in the occupancy of these collapsed buildings designed by incompetent, non-qualified persons. In matters of so great concern can anyone put selfish interests and gain before consideration for the lives and health of others?

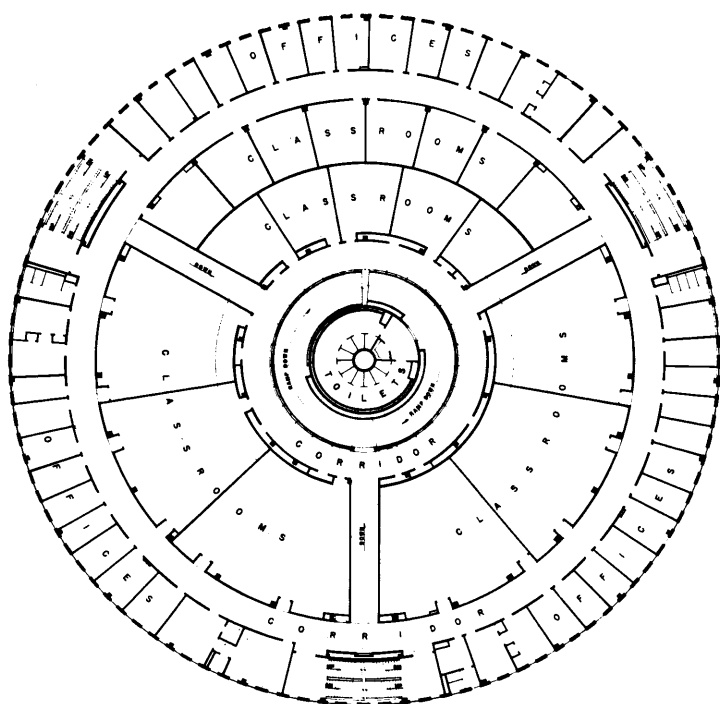
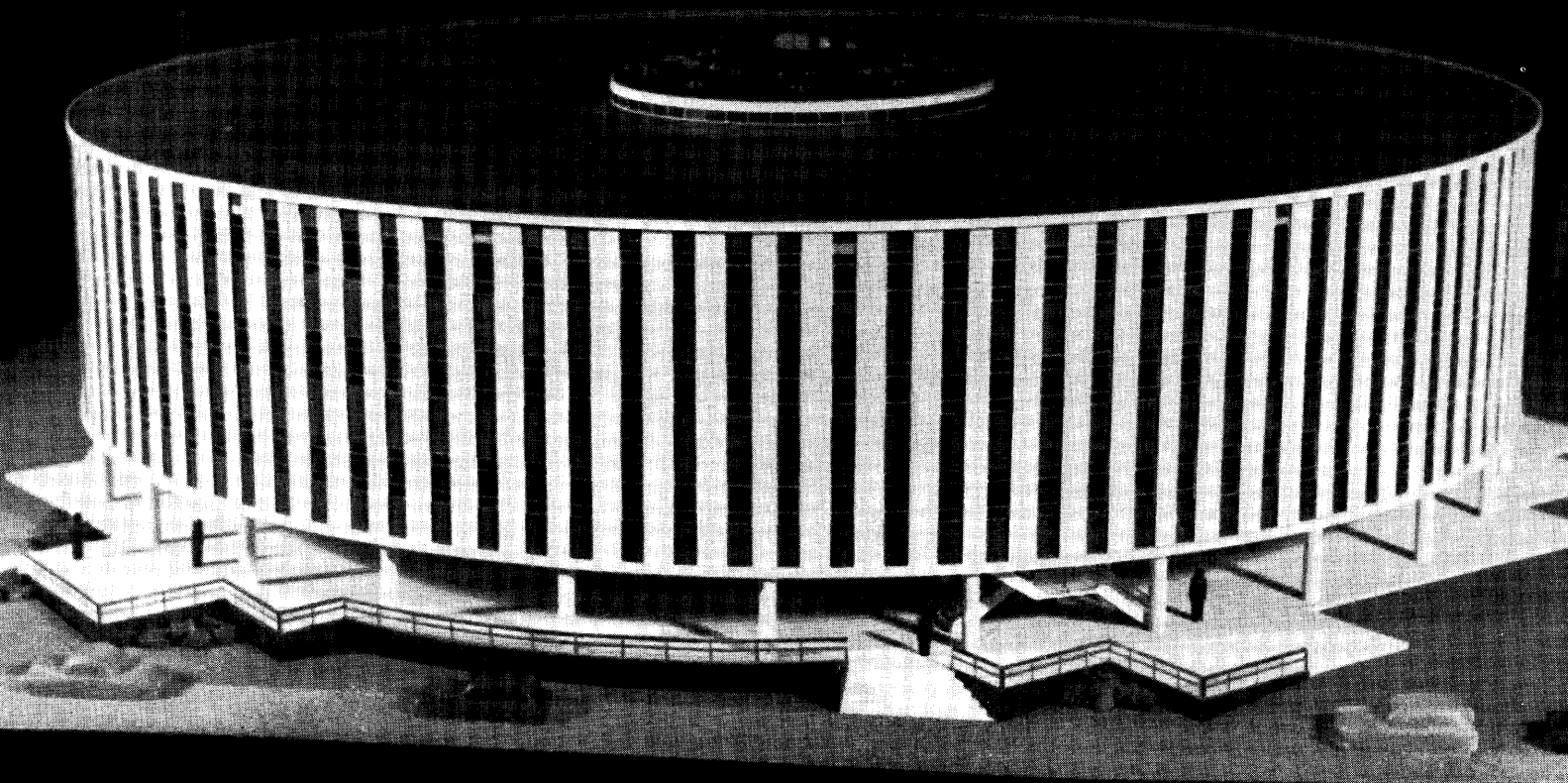
It is with the above in mind that the architects are asking our Legislators to clarify the laws governing the practice of architecture in North Carolina; to prohibit the preparation of plans by persons not duly qualified, that the people of North Carolina may be assured of the concern for the life, health and property of the individual as our great state advances toward a "new day" in education and industrial growth.

President, N. C. Chapter, A.I.A.

COLLEGE BUILDINGS

N. C. STATE COLLEGE CAMPUS PLAN—HARRELSON BUILDING RIGHT CENTER





TYPICAL FLOOR
SCALE 

HARRELSON HALL

N. C. STATE COLLEGE, RALEIGH

Architects:
Holloway-Reeves and E. W. Waugh

Consulting Structural Engineer:
Ezra Meir & Associates

Consulting Electrical Engineer:
L. E. Wooten & Company

General Contractor:
T. A. Loving & Company

The need for this building was developed from a complete, long-range study for N. C. State College, based upon a 20-year period from 1958 to 1975. In the physical plan, it was determined to create an academic campus with an "undenominational" general classroom located at the student population center, and as nearly as possible in the geographic center. Once the location and type of structure had been decided upon, it was necessary to face the problem of designing a building capable of handling the changing teaching methods and the increasing shortage of experienced instructors.

Three major considerations in the approach to this building were: first, the building should provide a quantity of large lecture rooms; second, a number of smaller classrooms where personal faculty-student contact could be maintained; and third, office space in close proximity to classrooms for faculty and department heads. It was decided that the logical solution was to develop the complex into two elements, one as a building complex of lecture rooms and offices, the other a grouping of smaller classrooms. Thus, the project evolved into a three-story circular building for the lecture room-office complex and an adjacent four-story square structure for the other, to be built at a later date.

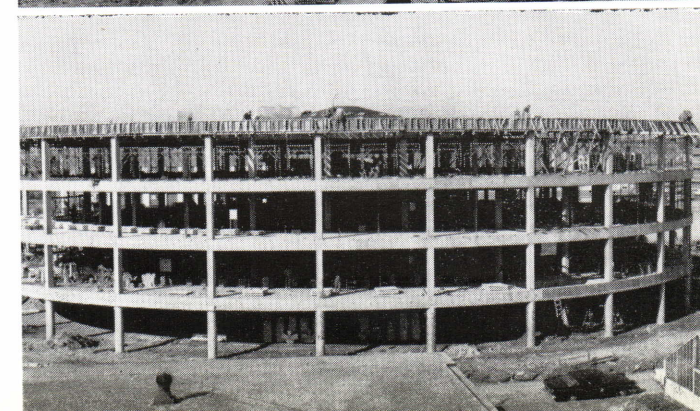
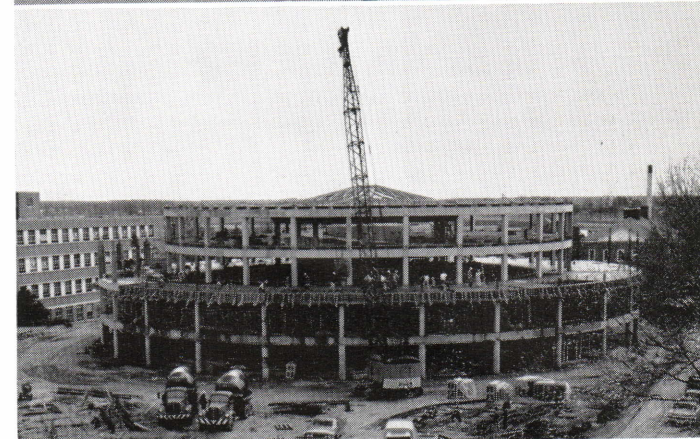
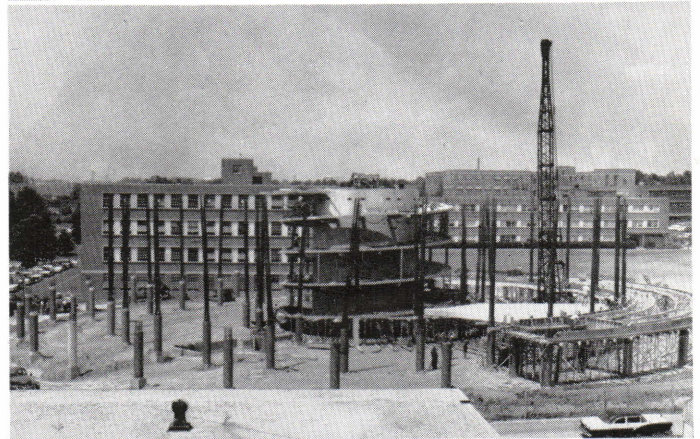
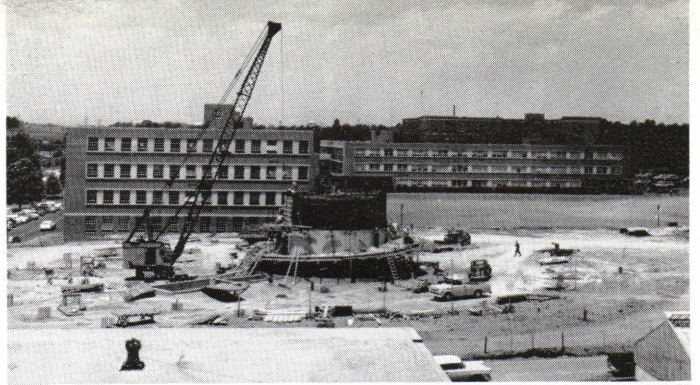
In the instruction of large groups, flat floors offer a disadvantage and sloping floors present a problem in corridors and an excess of floor space. The circular building was developed to overcome these problems and was designed as a series of stacked "soup-plate" forms for floors at each level. The outer rims are flat to accommodate offices and faculty toilets on the periphery and a circular service corridor. Inside this corridor, the floors slope toward the center and contain the lecture area. The floors at the inner portion of the lecture area flatten to provide an inner, shorter in circumference, circulating corridor. The inner flat portion also provides flat space for the lecturer.

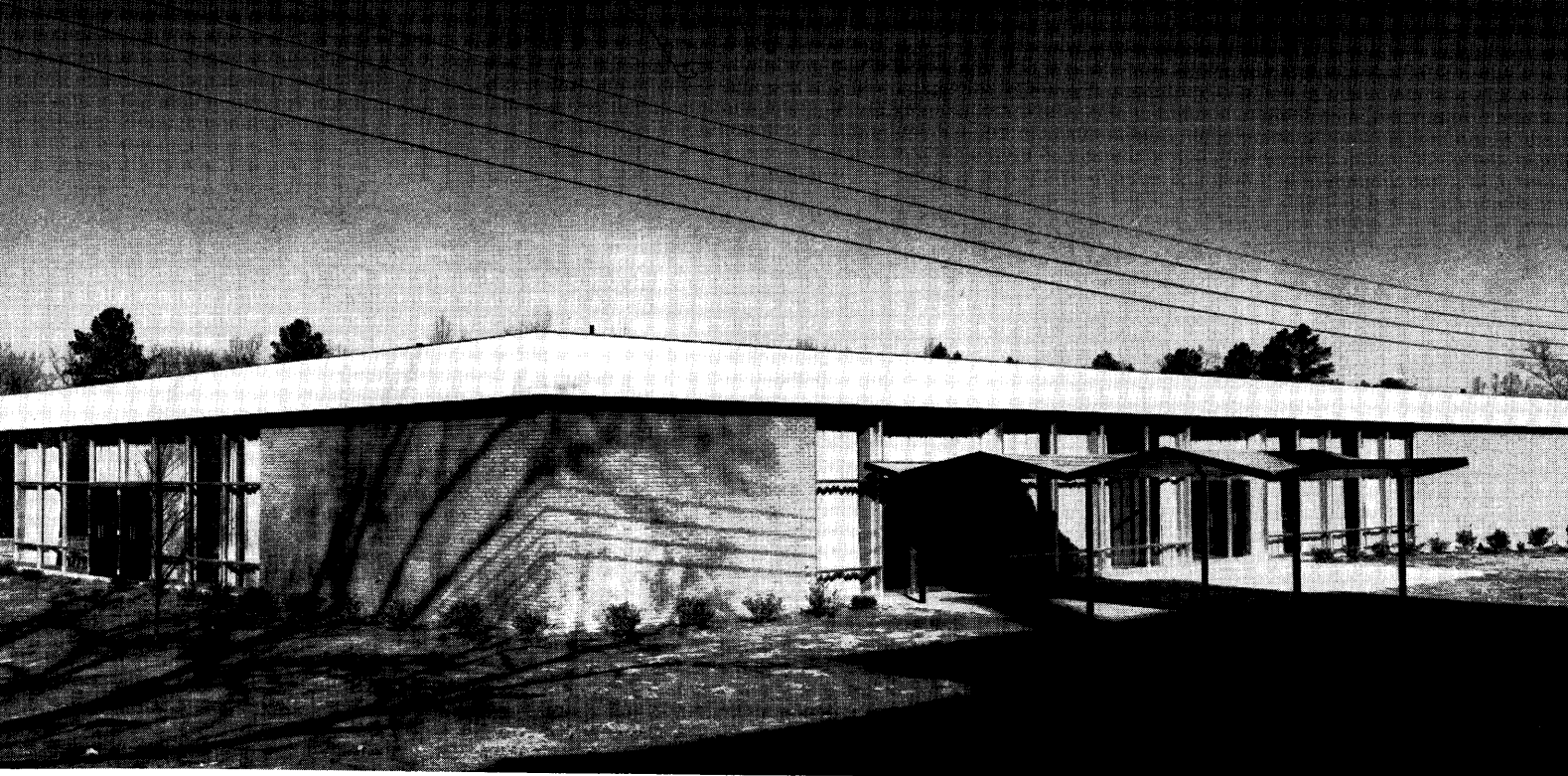
The building's center is pierced by a 12-foot wide spiral ramp which winds around a center cylinder where the student toilet facilities are located around a mechanical core. A 56-foot diameter dome covers a student lounge area at the top of the mechanical core and provides natural light through skydomes for the ramp. The ramp opens onto the inner corridor which is connected to the outer corridor by three radiating corridors. These are terminated by stairways.

The concrete-framed circular building was developed on free-standing columns to afford easy access to the spiral ramp and the three peripheral stairways. With the exception of members normally fabricated especially for any project, there are no special items of manufacture required for construction.

External wall covering is limestone. As the circumference is over 600 feet, flat segments approach a true circle. Inside the circular partitions are masonry block except the center core walls are reinforced concrete and the core is designed and employed as a structural column.

Maximum student seating is approximately 1,500 per floor.





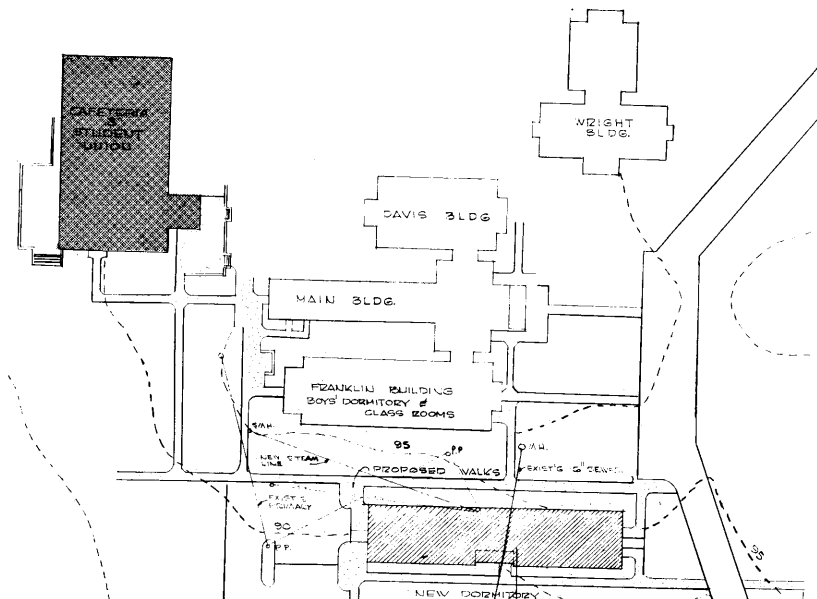
The Benjamin Duke Cafeteria Building at Louisburg College, Louisburg, N. C. was built to replace an old wood frame building that had served for many years as the college dining hall.

Louisburg College, a rapidly expanding Junior College in Eastern Carolina, has a master plan for development, and the Benjamin Duke Cafeteria is the first unit to be built under this program of development. It serves as dining hall, and partly as a Student Union until a permanent Student Union can be built.

The building is rectangular, 81 feet wide by 157 feet long, one story, with partial basement. It contains a Student Dining Hall, seating 250, a Faculty Dining Area and a Private Dining Area, separated by folding partitions. In addition, there

is a small Book Store, a Snack Bar for Students, lounge, kitchen and Rest Rooms. The finest modern equipment is used in the Kitchen, and meals are served cafeteria style.

The structure of the building is concrete columns with steel roof framing, Tectum roof deck with built up roofing, cavity brick exterior walls, exposed brick and block interior walls, terrazzo floors, tiled rest rooms and acoustical plaster ceilings. The building is completely air conditioned, with mechanical equipment located in the partial basement. Heat is supplied from the college central heating system. A focal point in the Student Dining Room is the tile mural wall designed by Russell Arnold, head of the Art Department of Atlantic Christian College, who was also responsible for the selection of colors for interior and exterior decoration.



BENJAMIN DUKE CAFETERIA BUILDING

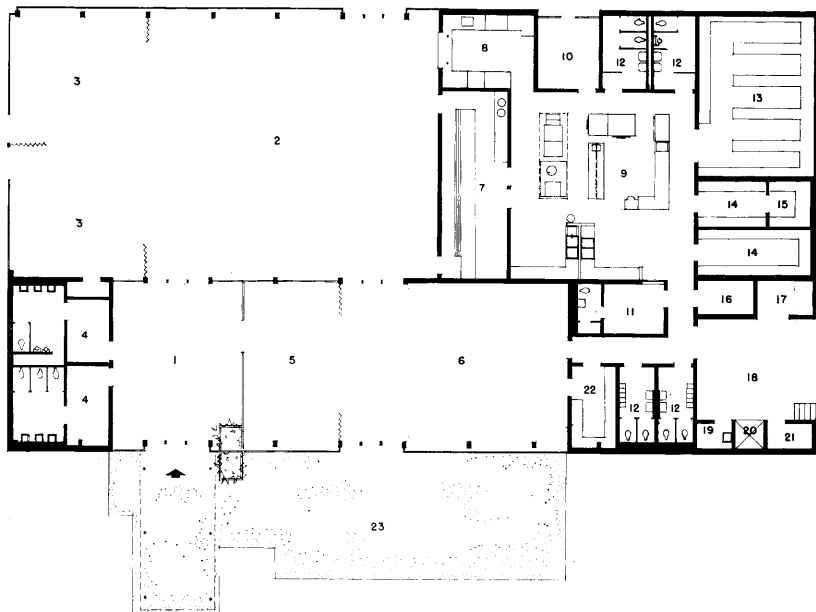
LOUISBURG COLLEGE, LOUISBURG

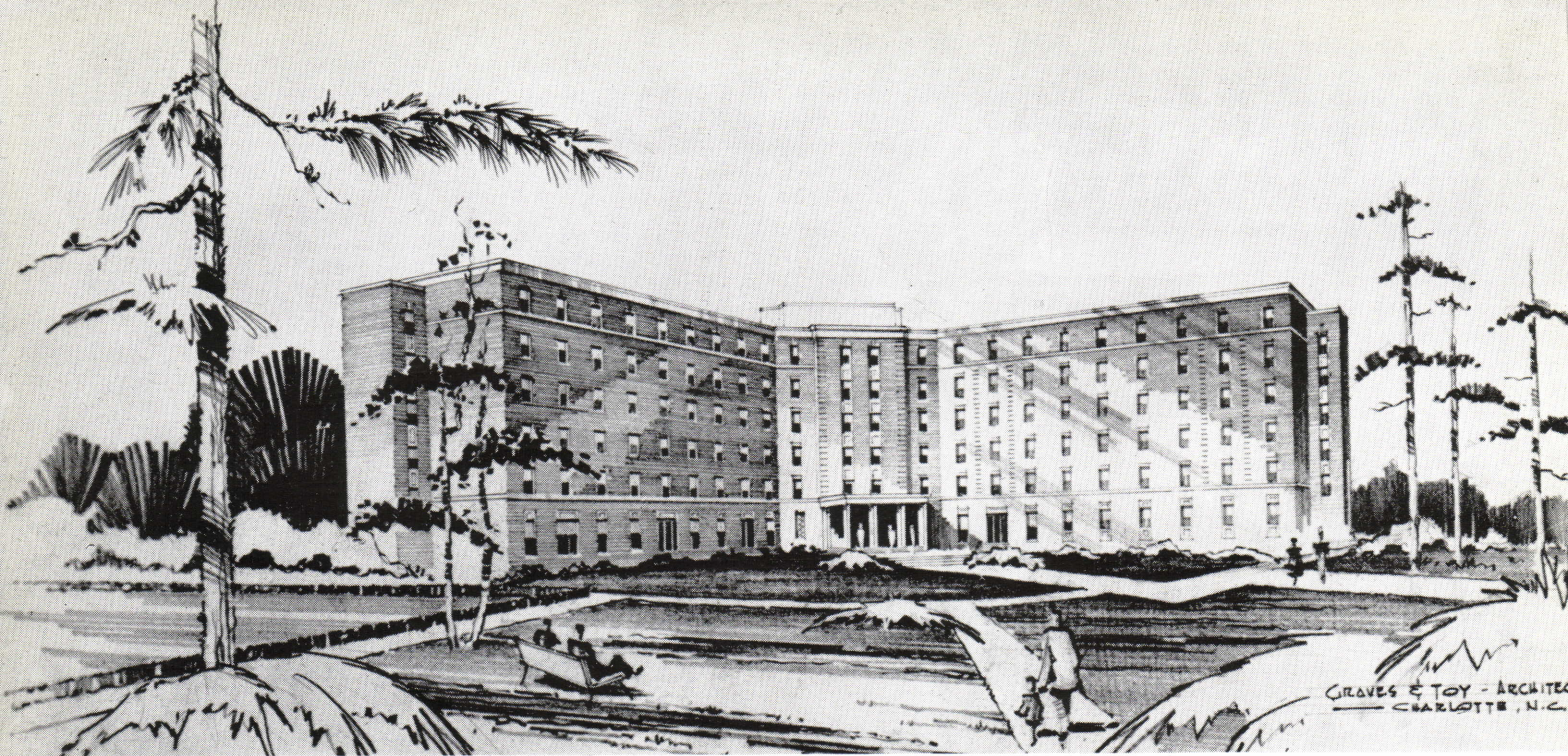
Architect:

Harles, Edwards & Associates

General Contractor:

William C. Vick





J. C. B. EHRLINGHAUS BURTON CRAIGE DORMITORIES

UNIVERSITY OF N. C., CHAPEL HILL

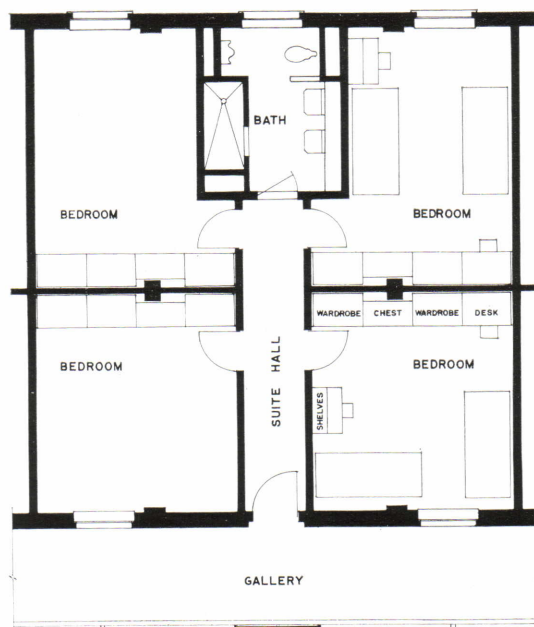
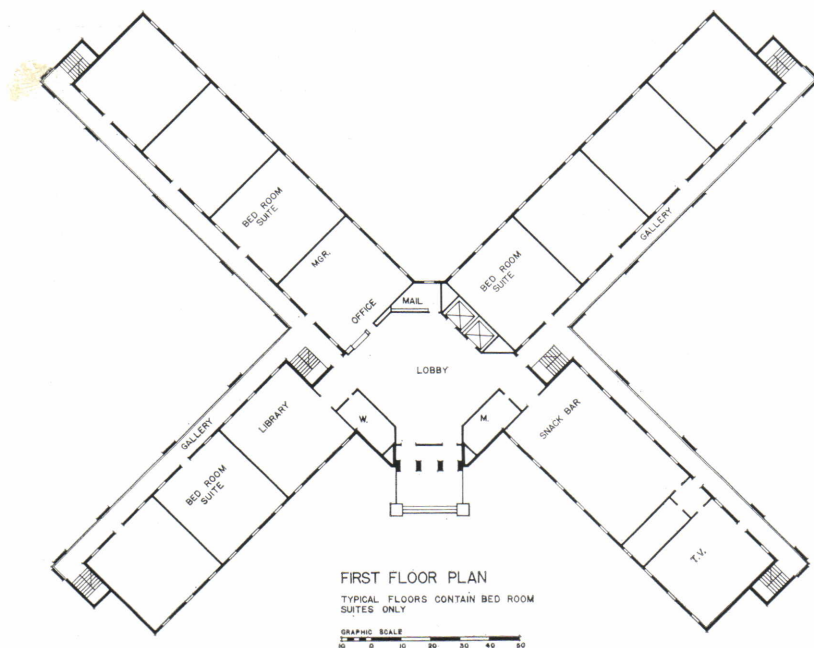
Architect: Graves & Toy

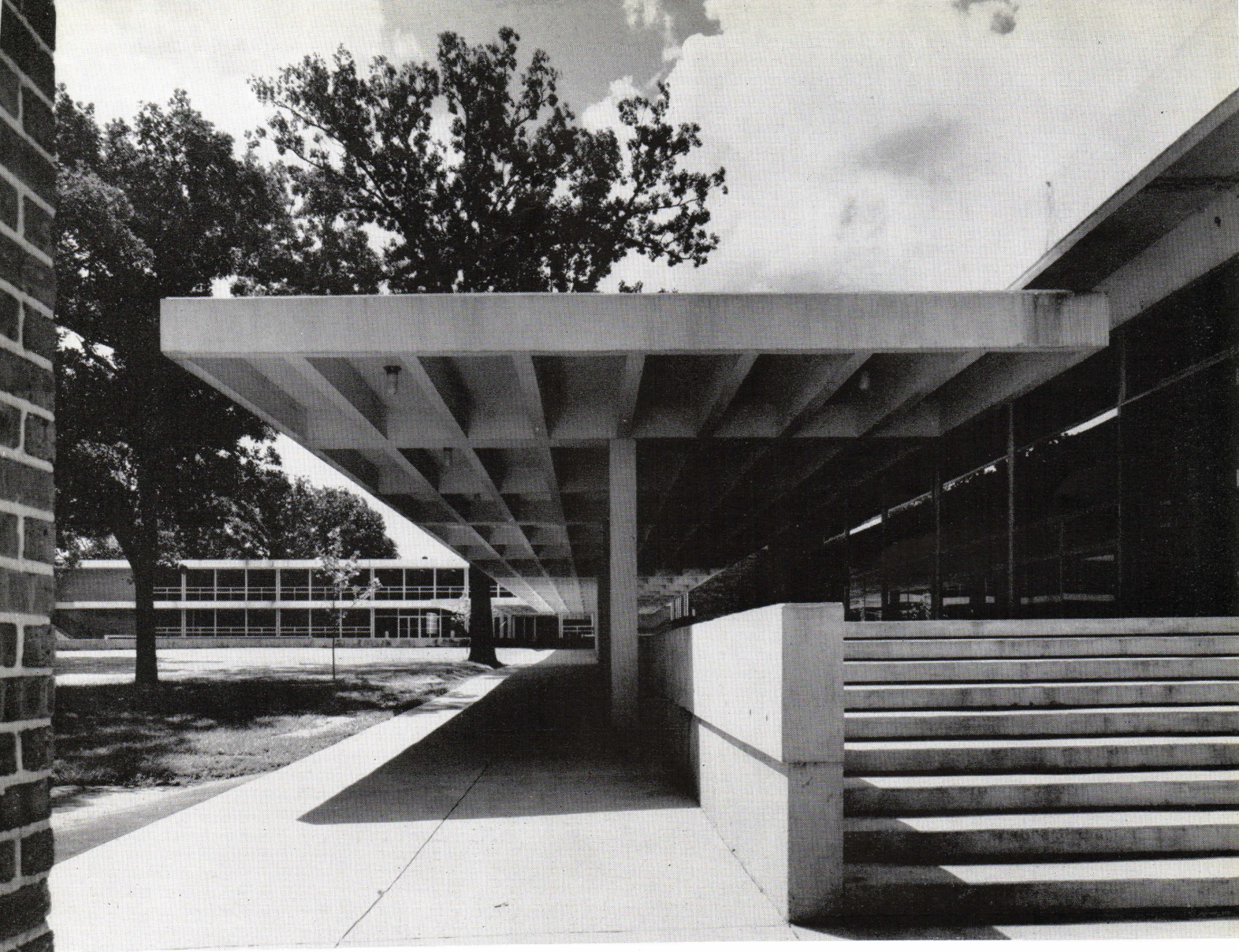
Engineer: T. C. Cooke

The ground area at the University for dormitory construction is limited. The topography and the limited area of the available sites dictated the use of multi-story buildings to meet the projected growth of student enrollment. Ehringhaus Dormitory will house 732 men and Craige 700 men.

The two buildings are identical, except that the top floor of one wing of Craige is omitted. The basic unit of the plan is the 8-men Bedroom Suite with open galleries. The center core contains two 5-men Suites per typical floor.

The buildings are minimum floor area using the 8-men basic unit and with other required areas included.



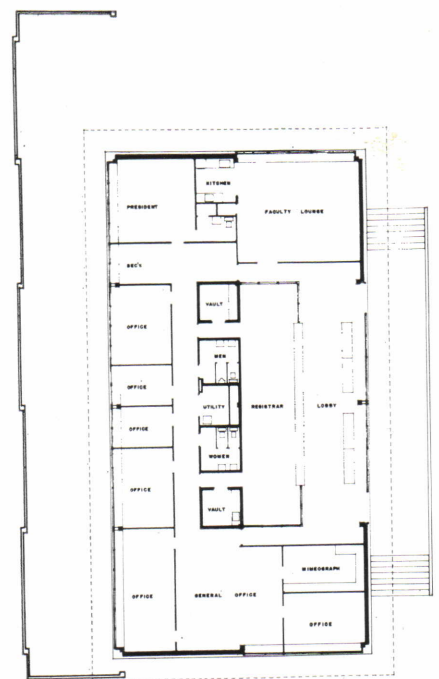


Atlantic Christian College

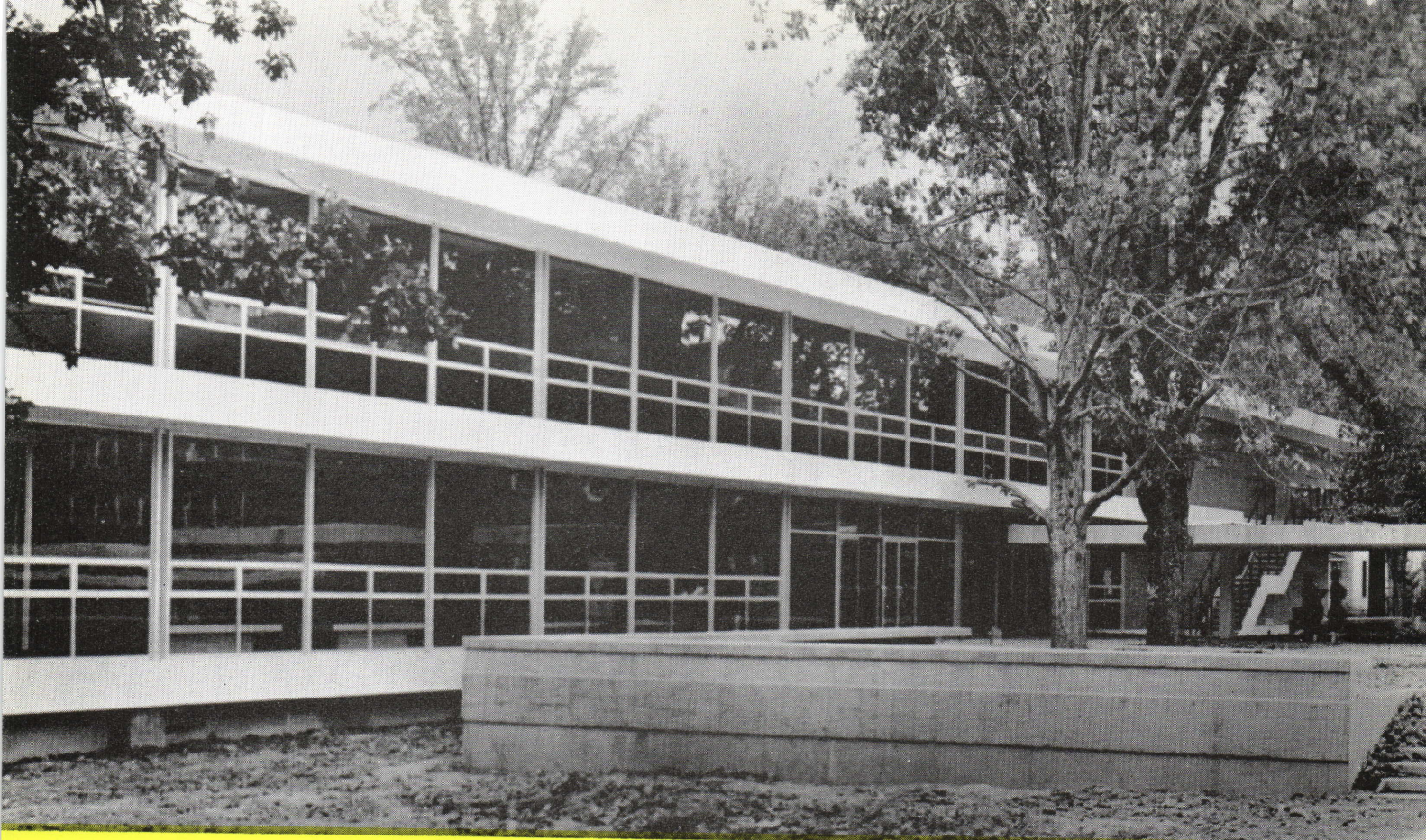
NCAIA
NCAIA

AWARD OF MERIT
AWARD OF MERIT

1961
1961



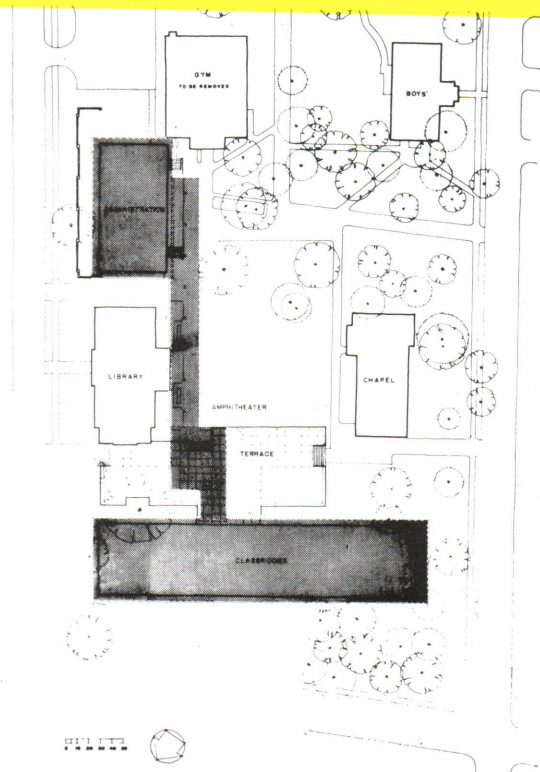
Administration Building

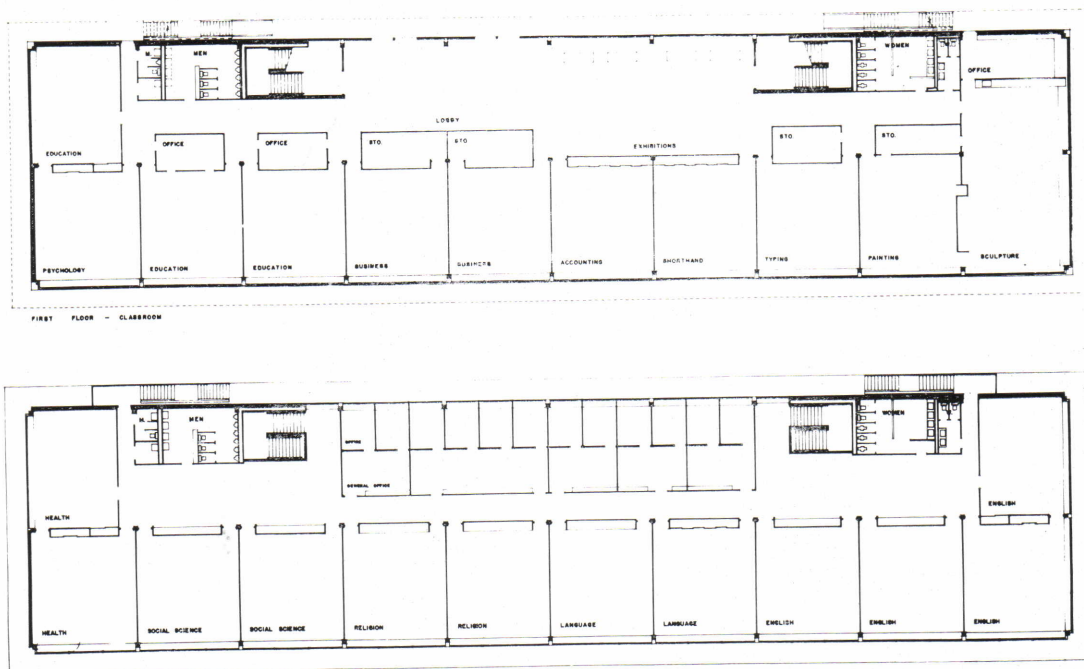


NCAIA

AWARD OF MERIT

1961





Classroom Building

ADMINISTRATION & CLASSROOM BUILDINGS

ATLANTIC CHRISTIAN COLLEGE, WILSON


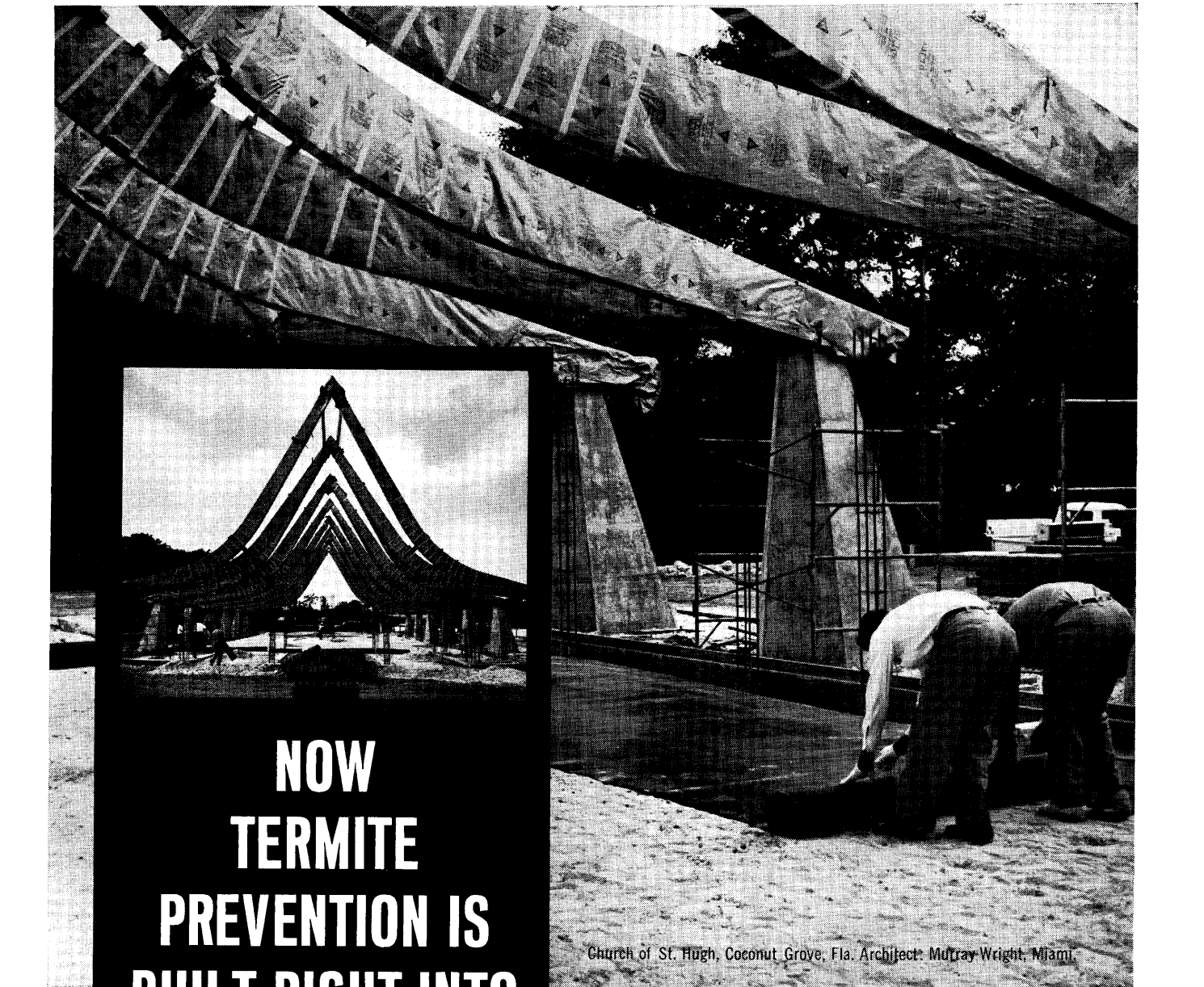
Architect: G. Milton Small, AIA
 Design Consultant: Horacio Caminos
 Structural Engineer: M. E. Uyanik
 Mechanical Engineer: T. C. Brown
 General Contractor: Laxton Construction Co.

These two buildings are the beginning of a long range program to change a small school of non-descript delapidated buildings to a large modern college plant. The first step was a master plan which called for the removal of several buildings and the reorientation of the building groups from outward facing on a minor street to inward facing on a new interior court. The immediate project was to remove a condemned main building and provide space for administration and classrooms for liberal art courses. The main requirement of the owner was for inexpensive, permanent, flexible space whose appearance would give the campus an environmental lift.

For a growing school it was decided that all the classrooms should be similar in size for flexibility and that small offices should be provided for the professors with each department having a large adjacent group office for instructors. The art department studios are separated only by wood partitions and cabinets so that this area can become three

classrooms when a Fine Arts building is built in the near future. The lobby was designed as a between-classes meeting place with benches and as an exhibition space for the art department. Because it is the one large space on the campus, it has also been used for banquets and dances. The exterior raised terrace and the inner court which replaced a gravel service drive and coal pile were designed to be used as an amphitheater for large gatherings such as commencement, and a fund-raising banquet has even been held under the covered walkway where it was protected from a light shower.

The building construction is exposed concrete lift slab with steel columns, brick cavity walls, brick interior partitions, and intermediate "classroom" windows adapted to form a curtain wall with porcelain panels in the lower section. Heating is by steam tube radiation in the classroom building and warm air heating and air conditioning in the administration building. There is an extensive underground distribution system for steam, water and electricity.



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PERSONALITY

PERSONALITY

JAMES HARRIS PURKS, JR.

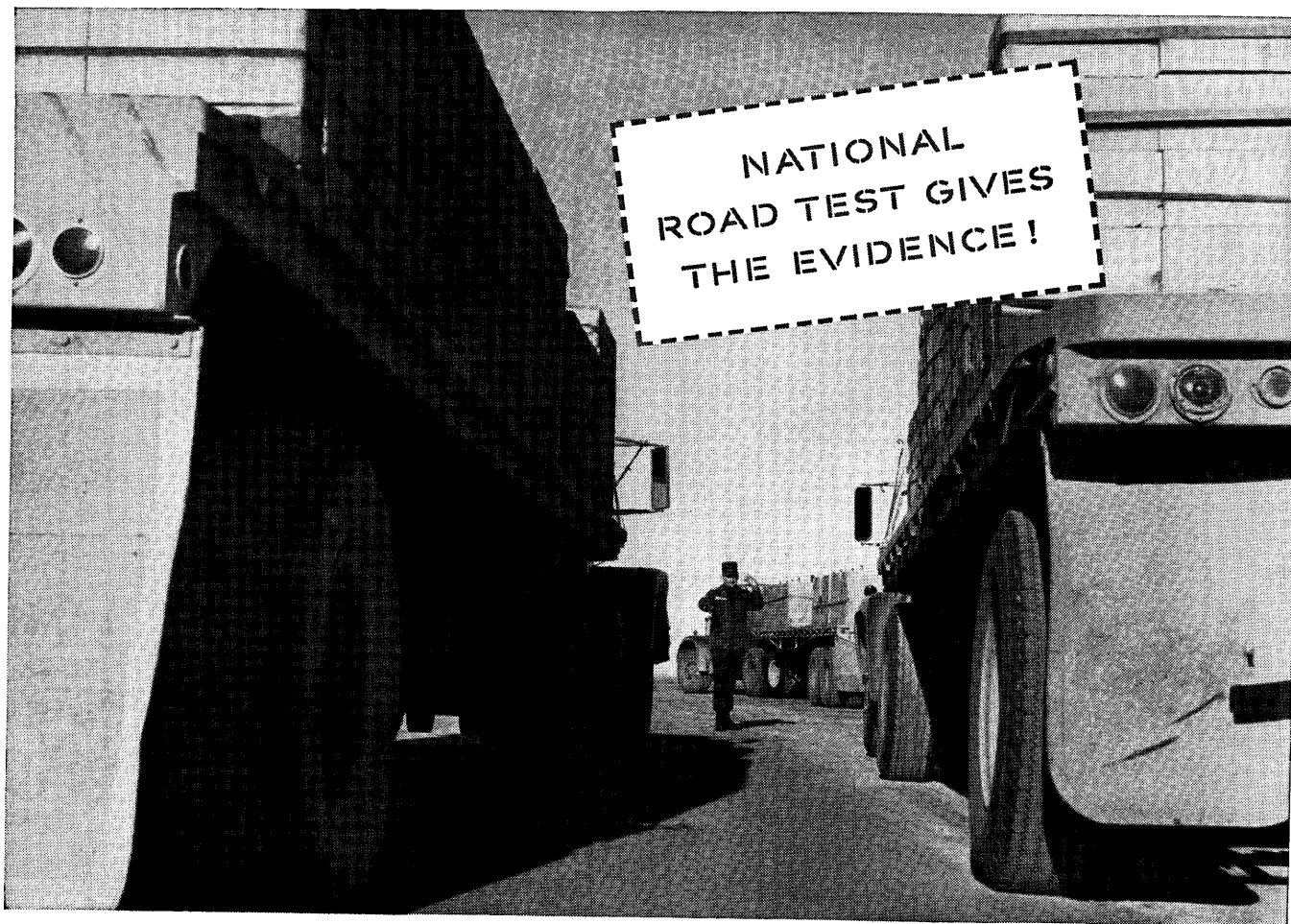
It is with much regret that North Carolina loses an able educator and administrator in the person of James Harris Purks, Jr. Dr. Purks since 1956 has been Director of the Board of Higher Education for North Carolina and in September of this year will join the faculty of Alabama College as Professor of physics and mathematics.

The coordination of the activities of the State's university and several colleges would undoubtedly be a challenging experience even for a man of Dr. Purks' ability. Aptly called a man "uniquely equipped to act as umpire for skirmishes", Dr. Purks has dealt with the many problems which have arisen with integrity and a keen sense of humor.

Prior to coming to North Carolina, Dr. Purks held positions as professor of physics, Dean of the College of Arts and Sciences and Acting Dean of the Graduate School at Emory University; Director of the University Center in Georgia; and Associate Director of General Education Board in New York City. In 1954 he was appointed Provost and Vice President of the University of North Carolina and upon the resignation of Gordon Gray, became acting President of the University 1955-56.

In recognition of his outstanding work in the field of education he has been a member of the Southern Regional Education Board, member of the original Council of the Oak Ridge Institute of Nuclear Studies and Chairman of this Council; Consultant for the Fund for Advancement of Education and Ford Foundation; and a Trustee of Emory University.

Dr. Purks attends the Methodist Church, is a member of the Sons of the American Revolution, Mason, Chi Phi Fraternity, Sigma Xi Scientific Society and Phi Beta Kappa. He is married to the former Mary Pearce Brown of Georgia and they have one son, James H. Purks III.



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11 NORTH CAROLINA CITIES — MARCH, 1961

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Carpenter	1.99	1.75	1.75	1.90	1.65	1.80	2.00	1.75	2.00	1.50	1.65
Bricklayer	2.75	3.25	3.25	2.75	2.50	2.75	3.00	2.75	3.00	2.35	2.50
Ironworker:											
Structural	3.25	2.65	2.65	1.75	2.90	2.50	2.75	2.625	2.50	2.75	1.75
Reinforced	1.82	2.25	1.75	1.00	1.00	2.25	1.75	2.375	2.50	—	1.75
Laborer	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
Mason Tender	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
Plasterer	2.625	2.50	2.50	2.625	2.25	2.00	2.75	2.50	2.75	2.15	2.50
Terrazzo Worker	2.50	3.00	3.00	3.00	3.00	3.00	2.25	3.00	3.00	1.85	—
Tile Setter	2.50	3.00	3.00	3.00	3.00	3.00	2.25	3.00	3.00	1.85	—
Cement Finisher	2.135	2.00	1.75	1.75	1.65	1.625	1.87	1.75	1.75	2.00	1.80
Lather	3.025	3.025	2.875	2.00	2.25	1.625	3.125	3.025	2.25	2.25	1.65
Electrician	3.10	2.625	2.625	2.625	2.50	2.625	2.625	2.50	2.50	2.70	1.80
Painter	1.75	1.75	1.75	1.90	1.85	1.75	2.00	1.75	1.85	1.55	1.65
Glazier	1.65	1.75	2.00	1.35	1.85	1.75	2.25	1.75	1.85	—	1.85
Plumber	3.25	2.90	3.00	2.75	2.75	2.75	2.90	3.00	2.65	1.75	2.00
Steamfitter	3.25	2.90	3.00	2.50	2.75	2.75	2.90	3.00	2.65	1.75	2.00
Roofer	1.375	1.50	1.50	1.25	1.40	1.50	1.50	1.65	1.40	1.35	1.50
Sheetmetal Worker	3.10	2.25	2.40	2.17	1.90	1.75	2.30	1.90	1.90	1.70	2.50
Bulldozer Operator	2.07	1.875	1.65	2.15	1.875	2.15	1.75	1.875	1.875	2.35	1.50
Shovel Operator	1.875	2.125	2.00	2.40	2.125	2.40	1.875	2.125	2.125	—	1.50
Crane Operator	2.49	2.125	2.00	2.40	2.125	2.40	1.875	2.125	2.125	2.00	1.50
Air Compressor Operator	1.00	1.75	—	2.00	1.75	1.875	1.50	1.75	1.75	1.00	—

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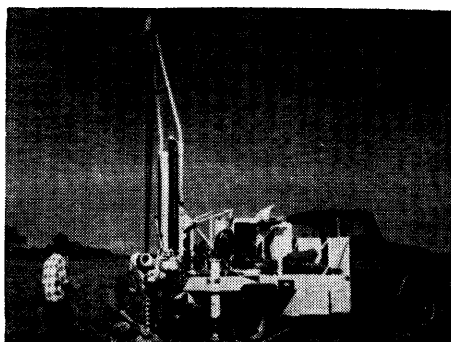
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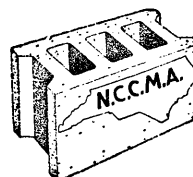
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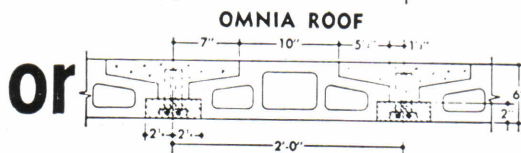
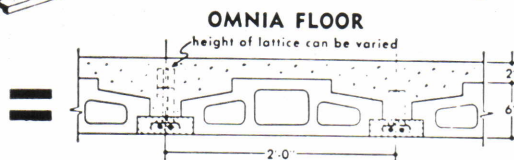
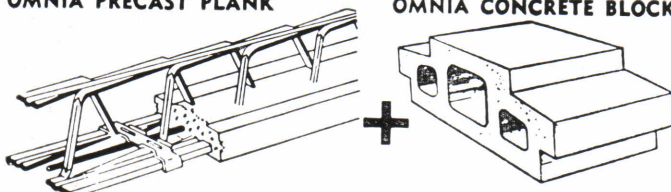
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BOOK REVIEW: THE MASTER BUILDERS

Although there has been a flood of writing about the architectural greats during the past several months, none have the clarity and simplicity of this volume by Peter Blake. This work is certainly of primary importance to the professional who has little time but, by necessity, must have a thorough knowledge of modern architecture and its great influences. Many feel that too much of little value is being written today. For example, the endless publications by and about Frank Lloyd Wright never seem to end. The complexity of his writing, the detailed analyses of his slightest and most playful whims have caused the sincere professional to read mountains of worthless words which are easily and quickly forgotten.

Mr. Blake has a faculty for simplifying and analyzing the philosophies of these architects into a truly readable and valuable lesson.

The book is divided into three main sections, each of which consists of the life and philosophies of the architectural giants of our time. All three biographies deal with the tremendous impact each man has had on architecture and all reveal the trials and tribulations of being a front-runner.

Corbu (as Le Corbusier is referred to throughout the book) is carried from his early beginnings as a native of Switzerland seventy-three years ago up to the present time when he is a naturalized Frenchman. The mile posts in his career indicate a change from an Art Nouveau rebel, into a cubist, an advocate of the International Style, and finally into one of the most original form-givers in the history of architecture. Corbu's own writings and those of other biographers have been so complex, wordy and involved, that there is little to be gained from them. In this book, however, there is a complete and detailed analysis of the thinking which led to Corbu's theory of the Modulor (and not modular design) which has influenced buildings like the United Nations in New York and countless skyscrapers, apartments and religious buildings all over the world. The most simplified statement of Corbu's theory of the Modulor and its distinction between modular coordination is worth the price of the book alone. Mr. Blake has the faculty of quickly explaining for professional consumption what we probably should have known but do not know. Corbu's life has been one major disappointment after another and it is encouraging to lesser men to realize that the big operators' feet are also made of clay. His recent work in reinforced concrete, his apartments or office buildings inevitably placed on columns or round feet (pilotis) and the sculptural qualities of his church at Rochamp are carefully explained.

Mies (as Ludwig Mies Van Der Rohe is called in the book) is a complete opposite to Corbu and Frank Lloyd Wright, who is discussed in the third division of the book. Mies has written almost nothing, makes no speeches longer than twenty words but has probably had a greater effect on the industrialized design of America than either of the others. Mies is the outstanding master of structure. His theory that "less is more" involves the careful study and restudy ad infinitum to eliminate all

unnecessary items in architecture. His steel and glass cages have been particularly adapted to the American scene and his handling of details goes down to the smallest microscopic part of his projects. His influence on the heavy commercial and industrial work in this country has been greater than any of the other masters and he has also had a major hand in reorganizing architectural education in this country. He, too, has had his disappointments and his failures but none rival those of the third giant, Frank Lloyd Wright.

Wright, who is the world's greatest architect (by his own admission), enjoyed a very full life which provided material for scandal sheets, engineering and architectural publications and educational periodicals. His lurid transgressions in the fields of love, marriage, engineering, ethics, spatial design, behaviour and architectural education, place this book in a class with the most glamorous and sexiest current fiction. The mumbo jumbo of Wright's writings and philosophies make interesting reading and can be quickly forgotten. On the other hand, his tremendous achievements in the mastery of space certainly make him the most powerful architect since the time of the Renaissance form-givers or the great Greeks.

In conclusion: biographies of three great architects clearly presented; a must for an understanding of modern architectural history.



l to r. Haskins, Mr. & Mrs. Antonius Klein, Mr. Dietrich Mueller-Hausser, Etheredge.

BUND DEUTSCHER ARCHITECTEN

On April 1 sixty German architects and their wives arrived in Raleigh for a whirlwind tour of historical and contemporary buildings. BDA is the German equivalent of the AIA.

Guided by Deitrick, Haskins, Etheredge, Kamp-hoefner, Macon Smith and Dodge, with Dr. Justus Bier Director of the Museum of Art interpreting, the group visited the Capitol Building, Arena, Catalano residence, Leroy Martin Junior High School, School of Design, and Carolina Country Club. A small party was held at the club and the group returned to the hotel for dinner.

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APRIL 23-27: National AIA Convention, Philadelphia.

MAY 1: Deadline for material for June issue.

MAY 1-13: Exhibit: "Student Sculpture". N. C. State College School of Design.

MAY 2: Durham Council of Architects, Harvey's. Robert W. Carr, AIA, President.

MAY 3: Charlotte Council of Architects, Chez Montet. R. Emory Holroyd, Jr., AIA, President.

MAY 3, 10, 17, 24, 31: Architect's Guild of High Point, Marguerite's Restaurant. George C. Connor, Jr., AIA, President.

MAY 4: Raleigh Council of Architects, Holiday Inn. Robert W. Etheredge, AIA, President.

MAY 14-30: Exhibit: Student Painting & Sculpture. N. C. State College School of Design.

MAY 16: Winston-Salem Council of Architects, Y.W.C.A. William R. Wallace, AIA, President.

MAY 16-18: Building Research Institute Spring Conferences, Shoreham Hotel, Washington, D. C.

MAY 25: Greensboro Society of Architects, Maplehouse Restaurant. Herman R. McLawhorn, Jr., AIA, President.

JUNE 15-17: Summer Meeting NCAIA; Biltmore Motor Hotel, Morehead City, N. C.

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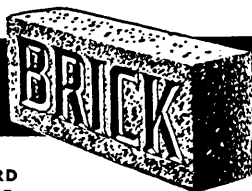
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