

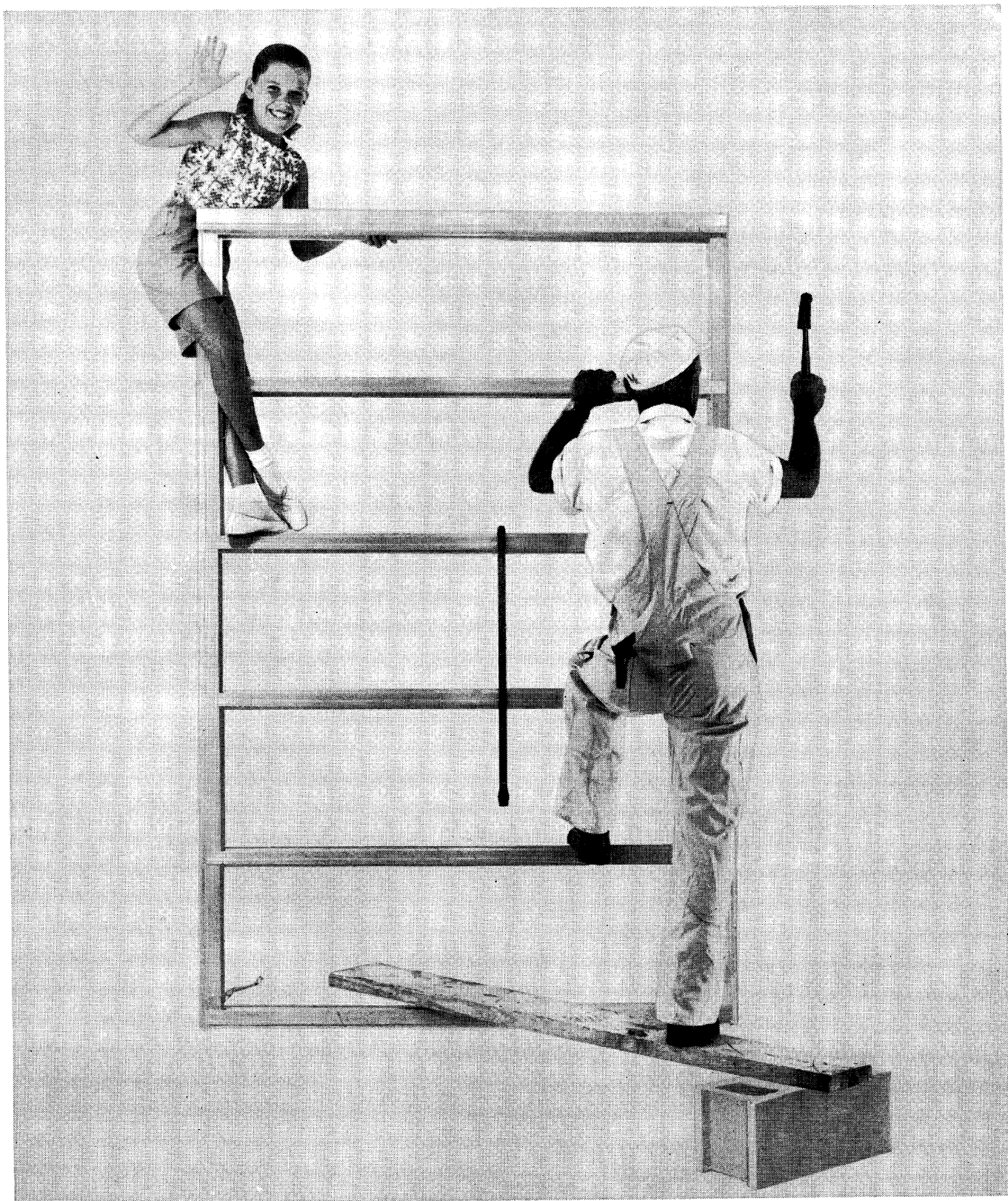
SOUTHERN ARCHITECT



PUBLISHED BY THE NORTH CAROLINA CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS

AUGUST 1962





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SOUTHERN ARCHITECT



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Cover photograph — *The Lutheran Church of the Holy Comforter, Belmont*
photo by Frank J. Miller

AUGUST 1962
VOLUME 9
NUMBER 8



Early this year the "First Conference on Aesthetic Responsibility" was staged in style in the Grand Ballroom of the Hotel Plaza in New York City. This conference was well attended by Architects, the public and the press.

The conference plan had the blessing and support of the Board of Directors of the Institute; and based on this support the New York Chapter of A. I. A. appointed a Design Committee, which planned and produced this all day conference on "Aesthetic Responsibility". This conference was purposely planned to give the well informed layman the opportunity to ask the Architect "Who is responsible for ugliness"?

The A. I. A. Journal for June 1962 carries a complete presentation of this conference covering the majority of short talks presented. It should be noted that of nineteen panel speakers in this New York Conference, only one speaker was an Architect and he spoke as an educator. Check your June issue of the Journal and read the report on this conference, if you haven't already done so.

Because of the good reception this New York meeting received by the public and the press, other chapters across the country are setting up conferences on this subject. Not to be outdone here in North Carolina, we have the opportunity to participate in a similar undertaking.

On October 18, 19 and 20, just two months from now a conference on "The Responsibility of Aesthetic Quality" will be held at the North Carolina Museum of Art in Raleigh. Our Chapter has been asked to participate in this conference, and I sincerely hope that our membership will support this undertaking on a statewide basis with as many of our members as possible attending the conference in Raleigh.

We are all aware of the many problems confronting us as Architects today in striving for a better Architecture. Aesthetic Quality is just one of them. In October you will all have the opportunity to meet and express your views and discuss this subject with other interested persons.

Churches



NCAIA

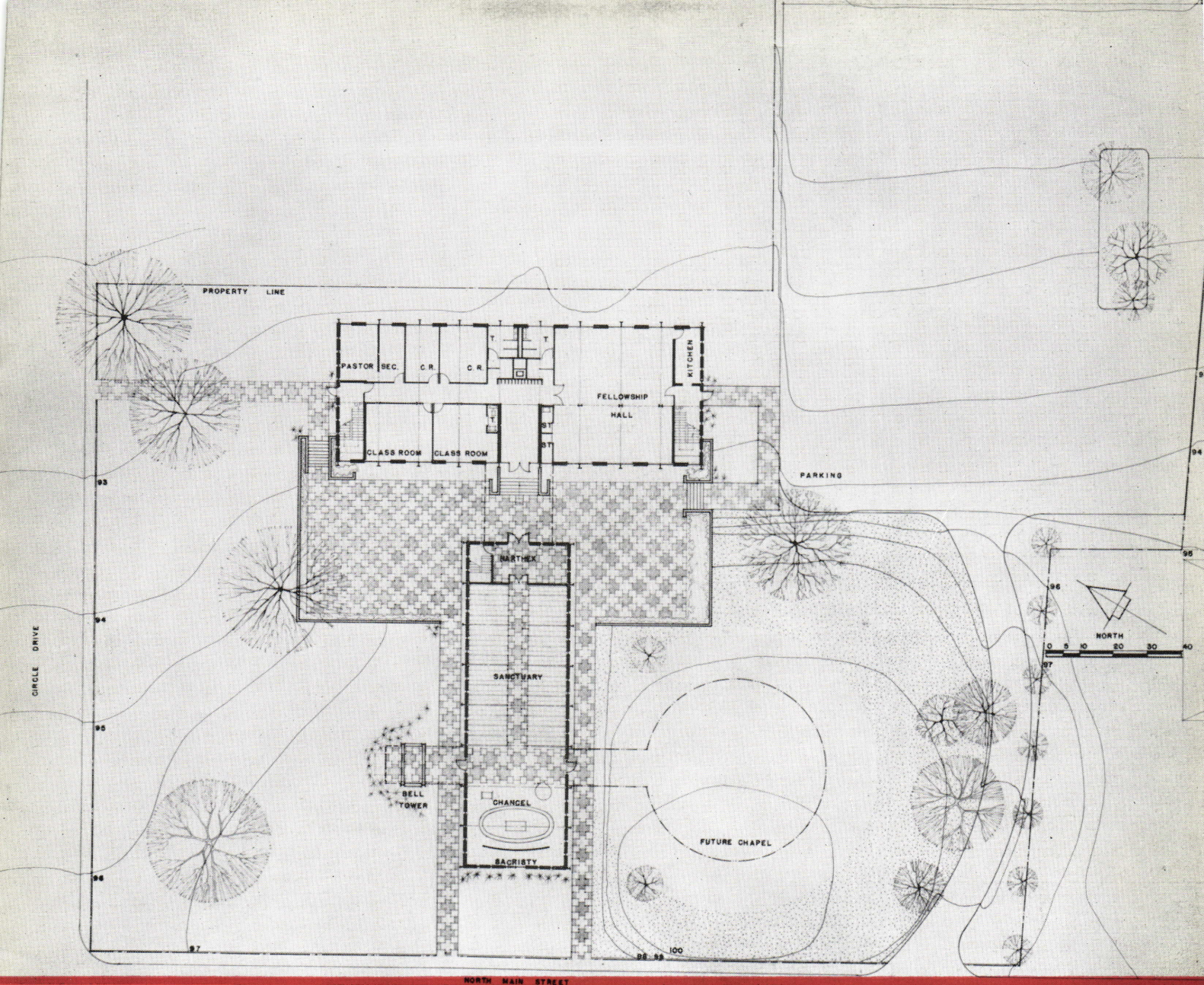
AWARD OF MERIT

1962

owner:
The Lutheran Church of the Holy Comforter
belmont

general contractor:
Laxton Construction Co., Inc.
charlotte

photographs:
Frank J. Miller



**THE LUTHERAN CHURCH
OF THE
HOLY COMFORTER**
belmont

architect:

A. G. ODELL, JR. & ASSOCIATES

charlotte

The stipulations of the program were a sanctuary and an educational building with consideration given to the location of a future chapel. The site near the center of town is on the Main Street in a residential area of large distinguished homes.

The structure for both buildings is of exposed steel painted deep umber brown with cavity walls of warm white brick for both exterior and interior faces. The campanile is also painted deep umber brown and supports fifteen bronze bells and a cross of gold anodized aluminum.

The staggered brick panels are linked by narrow panes of stained glass. The dorsal of brocade fabric and carpeting in the Chancel were used to

give added elegance to the altar area. The organ and choir loft and space for robe storage are above the Narthex. Black, gray and white concrete were used in the paving pattern.

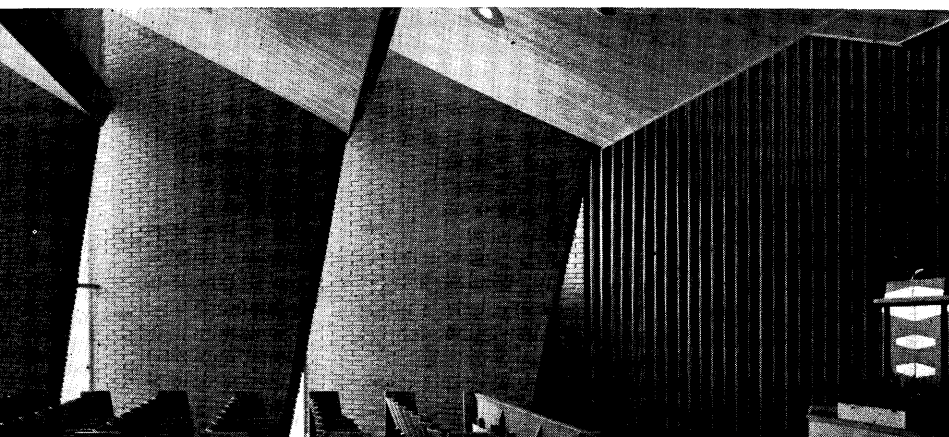
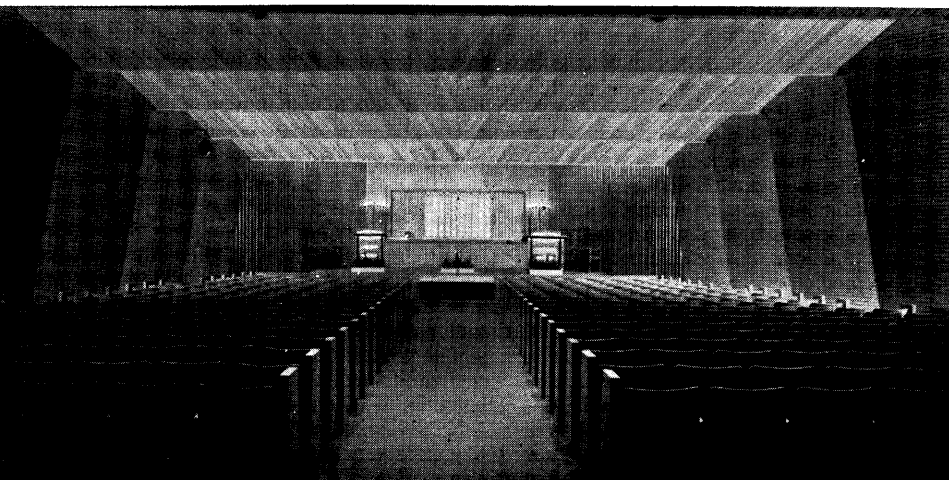
There is a covered area connecting the Narthex and the educational building. The second floor of the educational building has additional classrooms and toilet facilities. Both buildings are heated by a forced hot air duct system. The sanctuary is air-conditioned.

Many of the large existing trees were preserved to enhance the setting and give contrast to the bold lines of the buildings.

The objective was to design a sanctuary to be added to a structure consisting of an auditorium, which is now converted to a social hall; lounge, classrooms and kitchen. The sharp angular quality of the built-up roof was achieved by the use of simple A-trusses framed off the top of one to the bottom of the next, giving a sawtooth effect on the exterior and a warped ceiling. The steel framework and masonry walls enhance the same quality which relates the structure with the site. The dull red flecked with white, Norman sized brick combine with the tall, slender vertical panels of translucent white plastic to give strength and privacy, yet admit the play of light and shade from outside. The glow of light from the translucent, horizontal panels in the ceiling is picked up by the warm, stained wood ceiling, carried forward on the copper toned wood screens to the silvery sepia tones of the altar. The floor is concrete with a tweed carpet of black, purplish blue and azure.

The landscaping emphasizes the dramatic quality of the land and the tall pine trees.

A feature article on the Beth Israel Synagogue by Jane Hall of "The News and Observer" staff, Raleigh, won the 1962 NCAIA Press Award.

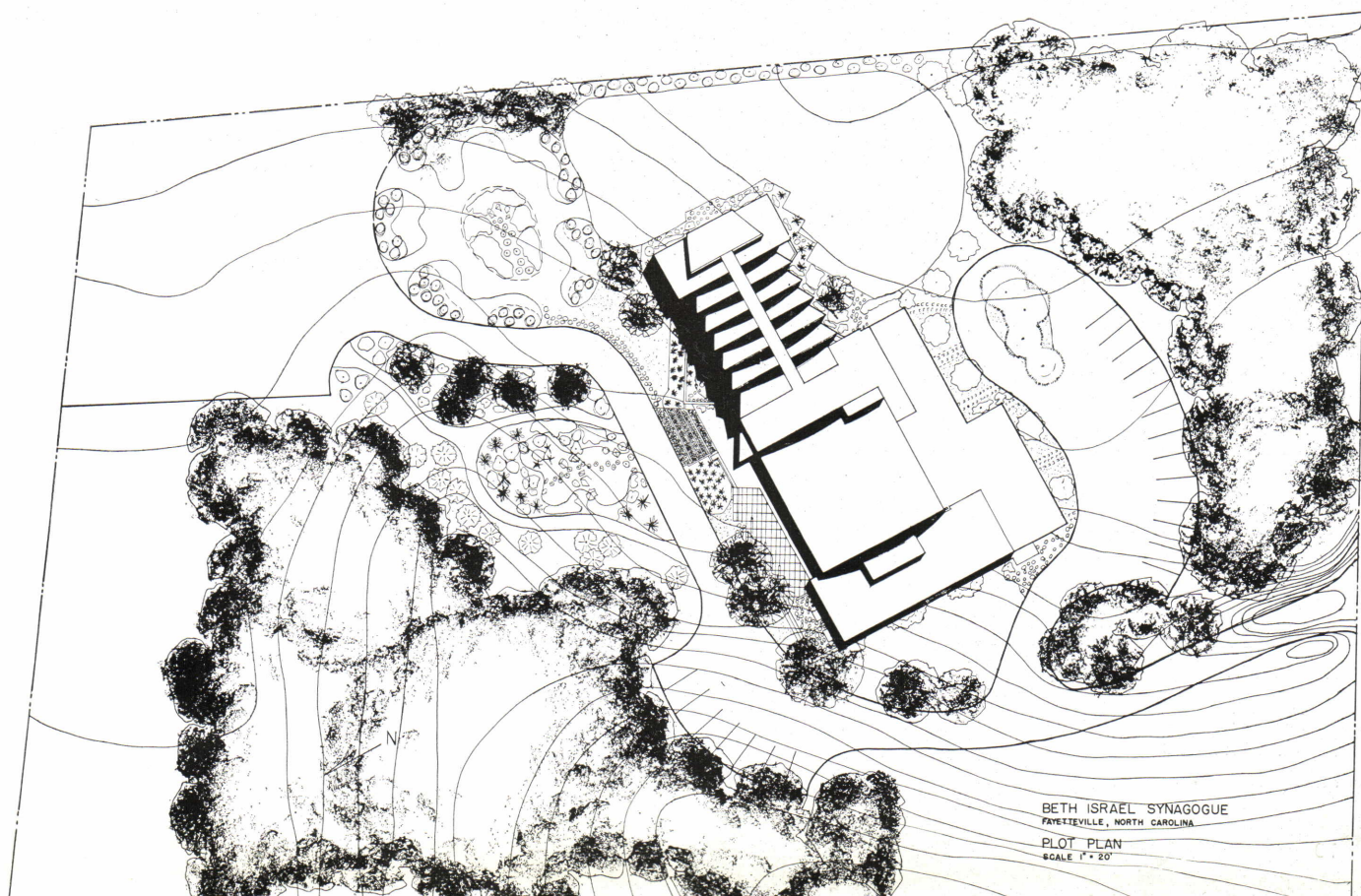


BETH ISRAEL SYNAGOGUE
fayetteville

architect:
LOEWENSTEIN-ATKINSON,
ARCHITECTS, AIA
greensboro

landscape architect:
Rae Turner
greensboro

general contractor:
H. S. Lewis and Sons
fairmont





THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS

harkers island

architect:

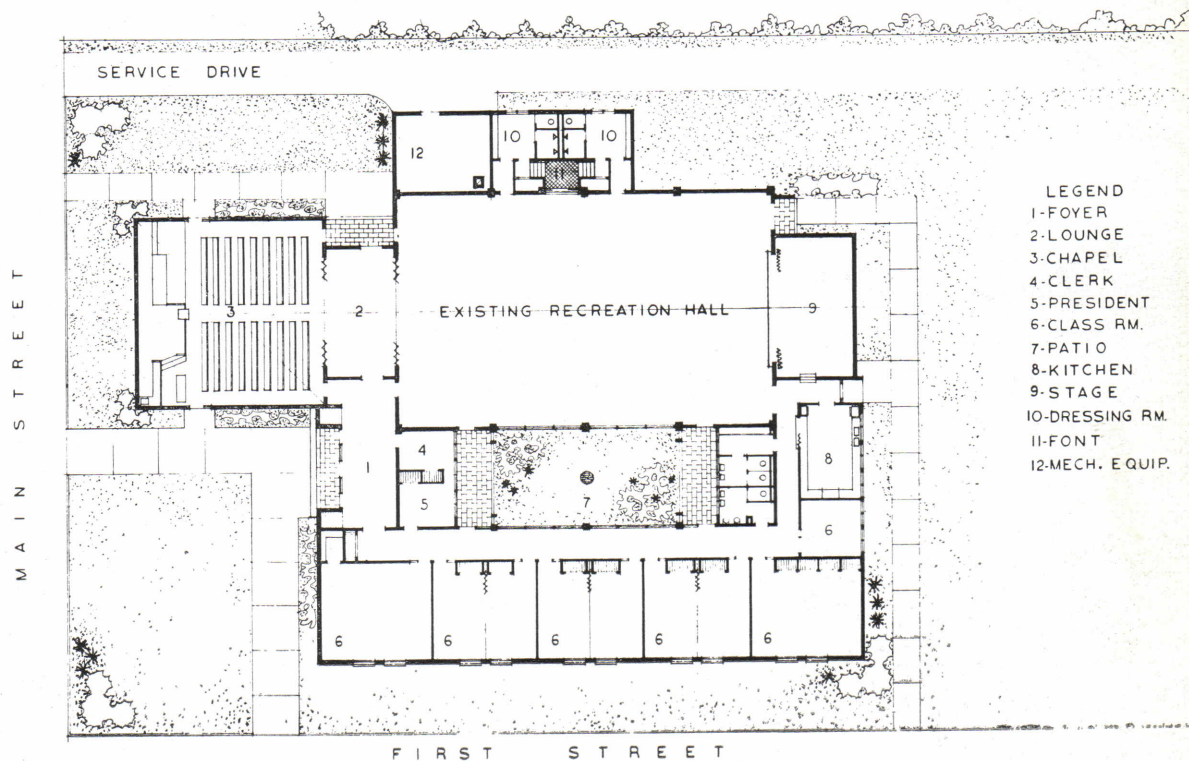
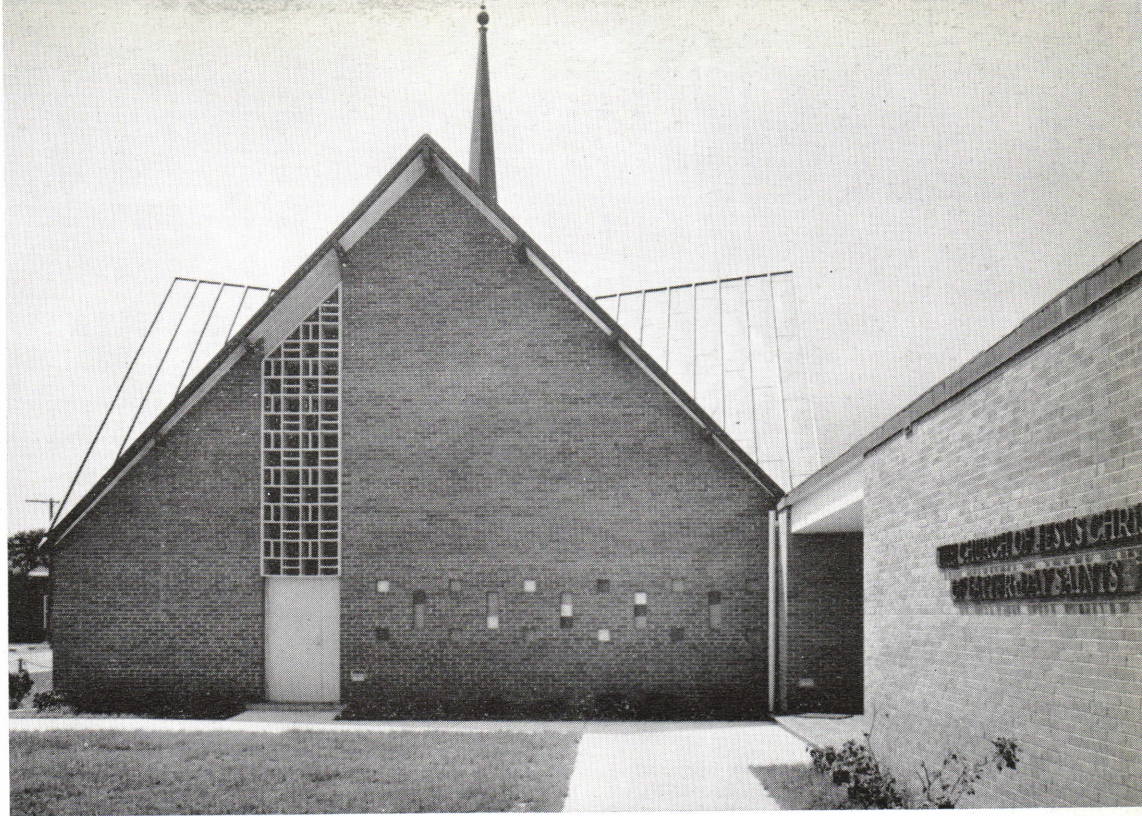
STEPHENS AND CARDELLI, AIA

new bern

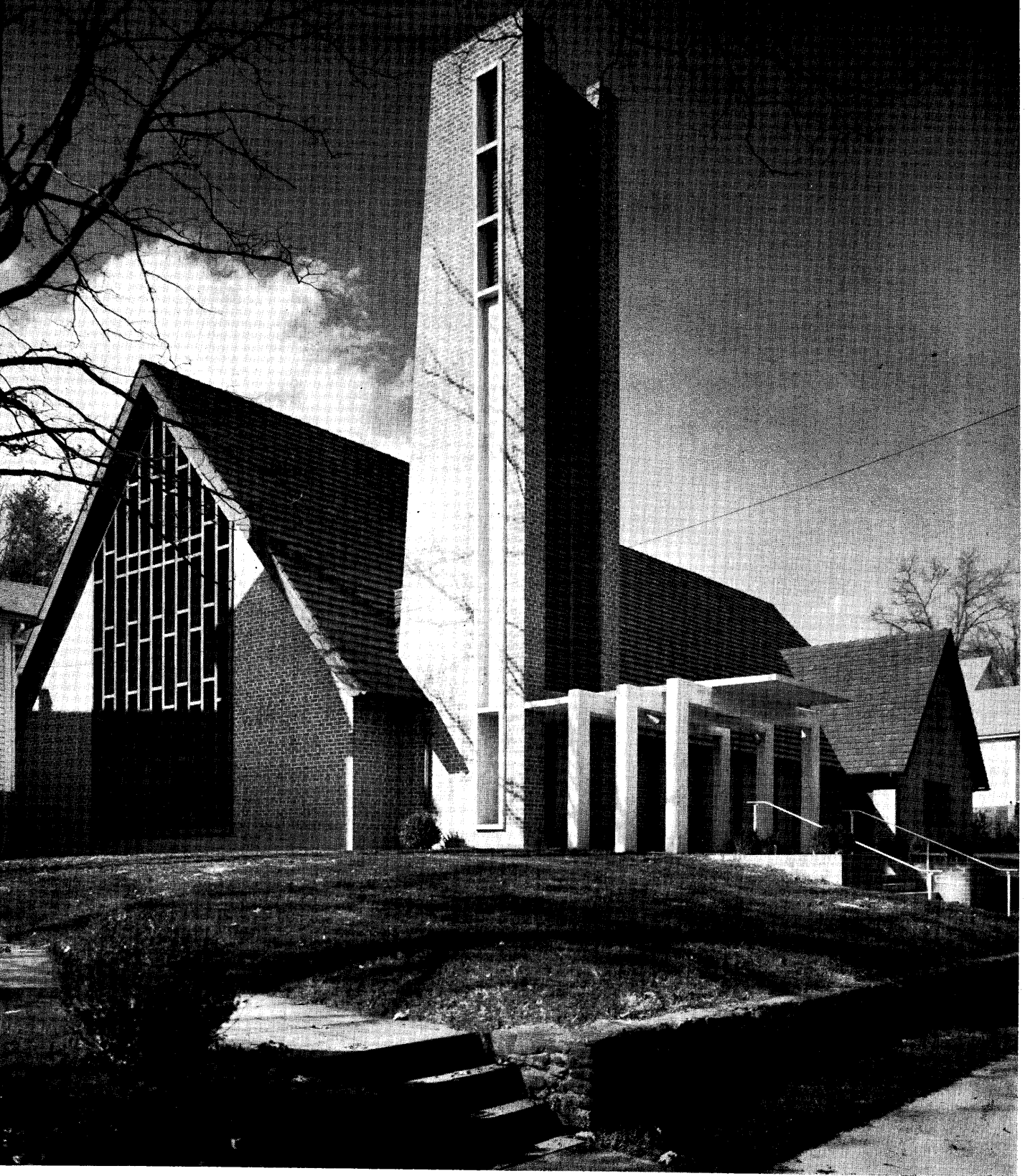
engineer:

H. L. Buffaloe

raleigh



Building was constructed by members of the church under the supervision of a member of the Church Building Department, Salt Lake City, Utah.





BLACK MOUNTAIN PRESBYTERIAN CHURCH
black mountain

architect:
SIX ASSOCIATES, INC.
asheville

general contractor:
W. B. Dillard Construction Company
sylva

photos:
Rodney McKay Morgan - Photolog



GARDNER PHOTOGRAPH

HIGHLAND METHODIST CHURCH HICKORY

architect:

HARRELL & CLARK, AIA
hickory

mechanical engineer:

Atkinson-Burrows & Associates
hickory

structural engineer:

Ezra Meir & Associates
raleigh

general contractor:

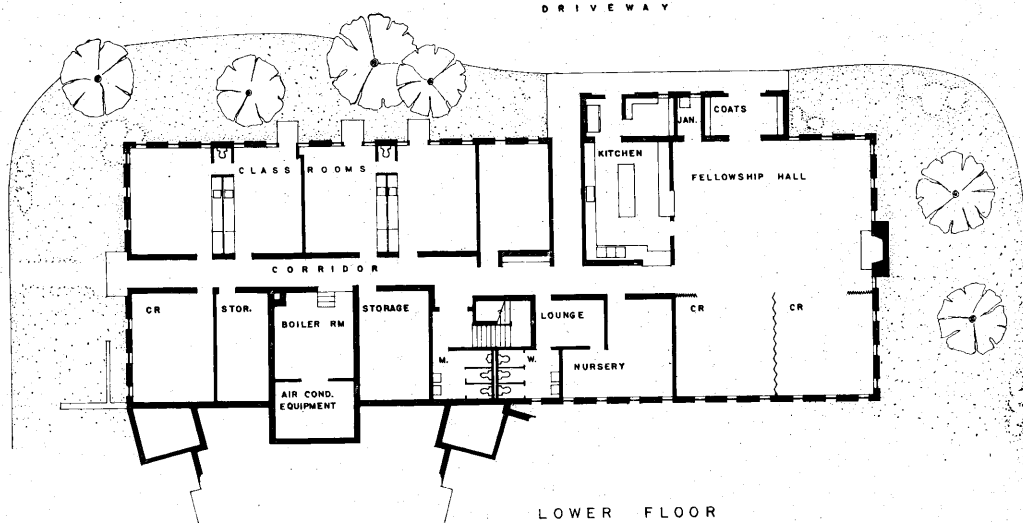
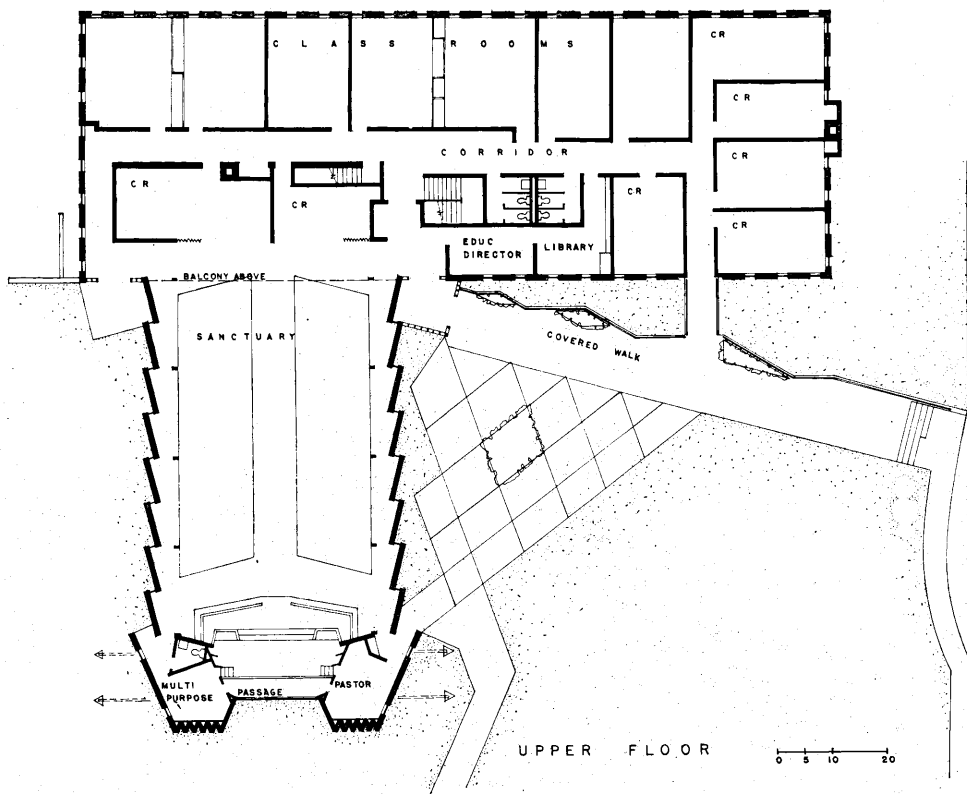
Burke Lumber Company
morganton

Situated on a lovely site that slopes to a stream, this contemporary church has a tranquil beauty achieved at very reasonable expense. Complete facilities for a congregation of five hundred are provided. Brick with southern pine arches and ceiling are the dominant materials.

The Mosaic glass window, designed by the architects, is the focal point of the sanctuary. Brilliant colors of red, orange, yellow and blue are used in a rather abstract pattern symbolizing the three crosses on the hill.

Twenty-two classrooms include two which can be opened to the Sanctuary for large crowds and two which can become part of the Fellowship Hall thus doubling its size.

The choir is located in the balcony to focus attention to the Chancel.



Aesthetic Responsibilities of the Church

By Dr. David W. Barry

The First Conference on Aesthetic Responsibility was held in New York, Apr. 3, 1962 under the auspices of the Design Committee, New York Chapter, American Institute of Architects. The Conference was conceived for the purpose of inspiring community activity to fight our country's ugliness. Over 500 persons from government, business, the arts, and the architectural profession were in attendance. One of the statements made at the conference was that pertaining to the responsibilities of the churches. This statement, by Dr. David W. Barry, Executive Director of the New York City Mission Society, follows:

In 1960 the building of churches in the U.S.A. passed the billion-dollar mark for the first time in history. The institutions of religion are one of the most pervasive architectural forms in America, urban, village, and rural; by the most recent count, there are 319,000 churches and congregations counting 115,000,000 members—64 percent of the population—of whom about 50 million actually attend services of worship each week, plus numerous other activities. All trends are upward—membership, finances, buildings and activity—and have been ever since the depression of the nineteen-thirties.

In discussing the aesthetic responsibility of churches, there are two basic facts to be borne in mind. The first is that religious activity is far and away the most universal form of voluntary expression of the people of this country, even in a supposedly secular age. Nothing remotely approaches the church as a vehicle through which people express voluntary effort, leadership, commitment, fellowship and aspiration. And the second is that of all contemporary institutions, the church and synagogue are especially supposed to be saying *something*, something deep and fundamental, about the nature and destiny of man.

There are technical religious symbols, that cannot be dealt with in a brief presentation; an excellent article on the meaning of symbols by the theologian Dr. Julian Hartt appeared in the December 1961 issue of *Architectural Forum*. Rather I want to direct this discussion to the special contributions religious groups seem peculiarly able to make to ugliness in our modern world.

The first and by far the most frequent negative contribution churches seem able to make to community aesthetics can be summed up in one word: irrelevance. Too, typically, the task of the church to say something architecturally about the nature and meaning of man's life is a task that is neglected or presented in obsolete forms. I saw a perfect example last week in promotional literature I received from a seminary set in the busy heart of a large urban center. There was an architect's ren-

dering of the new chapel to be built on the seminary grounds, less than a block, incidentally, from the point where John Dillinger was shot, and the chapel design said only one thing: "I remember New England and its village green." To give such a message to young men being trained to be the spiritual leaders of our mass, urbanized, industrialized, planet-orbiting America seems little short of tragic, but it is a typical illustration of most approaches to religious architecture. Similarly, a few years ago, when our City Mission Society decided to undertake the first church building in Manhattan in the new style of urban ghetto called the public housing project, and approached several architects to find out what they would conceive as a building to house a spiritual fellowship in such a mass impersonal setting, we were distressed to find architect after architect whose buildings could only say visually: "I remember New England" or "I remember the small churches of Rome." Only after considerable searching could we find an architect imaginative enough to say in bricks and mortar: "Here is a spiritual home for you who are imprisoned by this great urban machine and seeking answers."

I don't mean to lay the mediocre and conventional style of so much church architecture entirely or even primarily at the door of the architects. The deeper responsibility is that of the church, which educates its people so superficially that the typical lay reaction to any experimental church design presented to them is "But it doesn't look like a church." And I think there is a real movement underway today, among churches and church architects, to reintroduce meaning into religious architecture.

The other great contribution of organized religion to ugliness and mediocrity is a simple one: *parsimony*. The financing of religious structures is voluntary; it depends neither on taxes nor on prospective profits, and the committees who plan the buildings are composed of people who know they must dig down in their own pockets to pay for them. Thus the desire to glorify God in architecture is strait-jacketed by the nagging question: how much will this cost me?—and the pocketbook often looms larger than God. There is literally no yardstick by which to measure the cost of religious construction in human history; for the medieval villages in Europe or the Mayan cities in Yucatan, the buildings that glorify God were obviously the most important construction enterprises in the economy. Relatively speaking, Americans try to get by as cheaply as possible, with sites that are too small, architects as inexpensive as the A.I.A. will permit them to become, and buildings tailored to the estimates of the

reluctant fund-raising committee. There are, of course, exceptions, but the typical church of the past two decades is one that finds it has underbuilt and must devise makeshifts which are uncomfortable, unaesthetic, and often expensive.

The other major contribution of religion to ugliness is related to this same prevailing parsimony. We over-use and abuse the buildings we have, especially in older sections of the city; we notoriously allow the city authorities to wink at violations because they are presumably in the service of God; we fail to maintain property in repair, to paint and clean, to landscape, to do the normal house-keeping that citizens with pride in their community ought to do.

I can take you any Sunday to crowded services of worship that are in shocking violation of the laws of health and safety in this city, and we don't even pay off the building inspectors — rather they seem to get an inner glow of righteousness from failing to enforce the laws. Similarly, we fail to replace our old structures with new or remodeled ones when the use changes with a changing population.


This too is changing. There is a new attitude of responsibility among church executives, who are beginning to say: "If there are houses of worship we cannot maintain in decency and safely, we will not maintain them at all." And here and there, even in the ugliness of the slums or the different ugliness of mass housing, there are beginning to appear houses of worship that visually speak to man's inner dignity and his aspirations, that say all men are children of one God. And I hope and pray these are signs of the future. END.

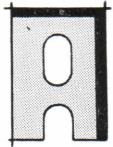
NEW REGISTRANTS

Having successfully completed examinations, the following were registered as architects by the N. C. Board of Architecture in ceremonies at the Hope Valley Country Club, Durham, on July 21:


Gareth Annas, Statesville
James M. Clark, Jr., Wrightsville Beach
Arthur R. Cogswell, Jr., Chapel Hill
Stephen H. James, Charlotte
William B. Little, Charlotte
James H. Lupton, Jr., Doraville, Ga.
Jesse J. Peterson, Jr., Jacksonville, Fla.
O. Earl Pope, Jr., New York
L. Sumner Winn, Jr., Chapel Hill

SHAPES
coves - caps - jams




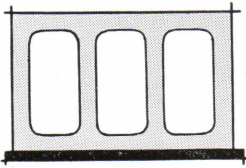


exact
dimensions




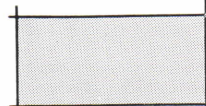
COLORS
field - accent - trim



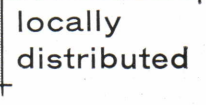


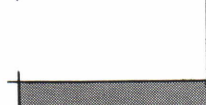
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manufactured



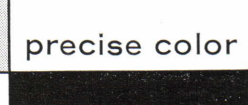



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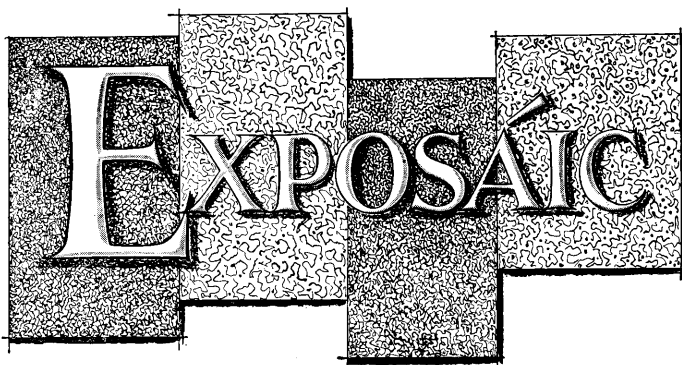


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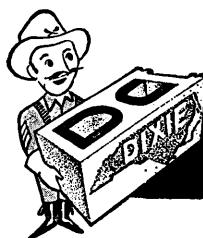
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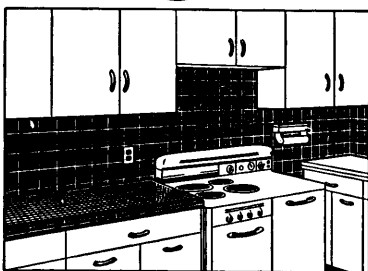
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**THE AMERICAN INSTITUTE OF ARCHITECTS
1962 REGIONAL CONFERENCE, ATLANTA, GA.
OCTOBER 25, 26, 27**

The Georgia Chapter AIA, host chapter for the 1962 southeastern regional conference, is going "all out" in their planning for an outstanding program for the three day event. Keynote speaker developing the theme of "Form and Space" will be Paul Thiry, FAIA, primary architect for the Seattle World's Fair. Discussing "Building for the Aged" will be George Kassabaum. Others on the program will be Henry Wright, new prexy of AIA, William Scheick, Executive Director of AIA, outlining the new AIA concept of expanded services, Bill Pahlman, noted designer, Charles Eames, exceptional industrial designer, and Judy Harris, AIA, a sculptor of note.

For FUN a "Beaux Arts" Ball at the Atlanta Americana, and Georgia Tech homecoming football game with Tulane on Saturday afternoon. Meetings will be held at the Architects and Engineers Institute, 230 Spring St., N.W.

With a program which promises to be as architecturally stimulating as this, there is expected to be a record turnout. Will you be there?

BRI ANNOUNCES 1962 FALL CONFERENCES

School building research, masonry practices, pre-assembled panel construction, pump and spray application of building materials, and Chicago's new Marina City provide the framework for the 1962 Fall Conferences of the Building Research Institute, to be held at the Mayflower Hotel, Washington, D. C., from November 27 through 29.

APPRENTICESHIP POSTAGE STAMP

The Postmaster-General has advised that the 4c United States Apprenticeship Postage Stamp shall be issued on August 31, 1962 at Washington, D. C.

This stamp will give the National Apprenticeship System public recognition, especially the joint apprenticeship and training committees, apprentices, and craftsmen throughout the Nation.

ERRORS AND OMISSIONS

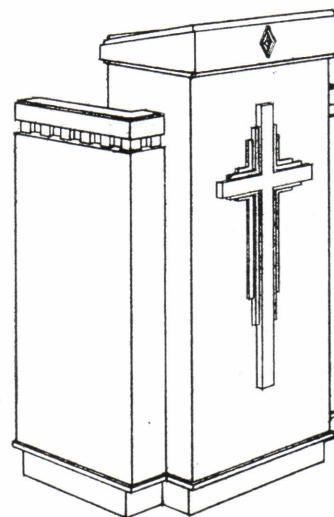
ERROR

Brad Wiggins, with his usual excess of modesty gave me billing in the title page of the July Southern Architect as "In Charge of this Issue." I was on vacation while 99% of the work was done on the July number; Brad was truly in charge and he was assisted by *Bill Nichols*, a talented young man serving his pre-registration term.

OMISSION

Ezra Meir & Associates were the structural engineers for the Men's Dormitory at Atlantic Christian College (pg. 12, 13 July SA). Ezra's firm deserves special credit for that project, because without their know-how those swingin' on nothin' stairs wouldn't have swung.

JOE BOAZ, AIA



- PEWS
- PULPITS
- LECTERNS
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- SCREENS
- CHAIRS
- TABLES

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CATALOG & QUOTATIONS ON REQUEST



PRODUCERS' COUNCIL OF THE CAROLINAS

When a busy man undertakes a new job and one in which there is a lot of work involved, he always finds good reasons. Such a man is Lawrence E. Irvine, newly elected President of Carolinas' Chapter of The Producers' Council, succeeding L. E. "Woody" Atkins.

As former secretary-treasurer, he has contributed immensely to the success of the Council. He is a factory representative of the C. F. Church - Division of American Radiator & Standard Sanitary Corp.

Producers' Council is a national organization of approximately 200 manufacturers and product trade associations with 48 chapters located throughout the nation. Charlotte is headquarters for a chapter that serves the two Carolinas. The local membership consists of about 50. It is the only commercial organization affiliated with the A. I. A. The Carolinas Chapter is made up of widely assorted interests from tile to floor covering to elevators.

The Council on a universal scale is dedicated to promote the sale and proper use of quality building materials.

Pictured above are the Council officers for the term 62-63 reading from left to right: O. T. Jones, second Vice President; R. Reagin Warren, first Vice President; Lawrence E. Irvine, President; Connor B. Stroupe, Secretary-Treasurer.

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Greensboro, North Carolina
architects: McMinn, Norfleet and Wicker, AIA
Greensboro, North Carolina*

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(See our ad on page 18)

WINDOWS

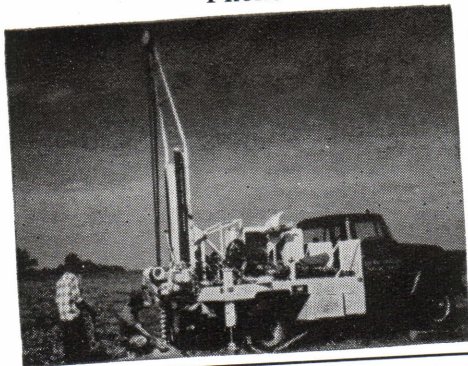
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CALENDAR OF EVENTS

AUGUST 22, 29, SEPTEMBER 5, 12, 19: Architect's
Guild of High Point,
Marguerite's Restaurant
George C. Connor, Jr., AIA, President

AUGUST 16, SEPTEMBER 20: Winston-Salem Council
of Architects, Y.W.C.A.
Cyrill H. Pfohl, AIA, President

AUGUST 23, SEPTEMBER 27: Greensboro Registered
Architects, Maplehouse Restaurant,
6:30 P.M.
Carl F. Andrews, President

SEPTEMBER 1: Deadline for material for October
issue.

SEPTEMBER 5: Charlotte Council of Architects,
Stork Restaurant No. 2
J. Norman Pease, Jr., AIA, President

SEPTEMBER 5: Durham Council of Architects,
Harvey's
Robert W. Carr, AIA, President

SEPTEMBER 6: Raleigh Council of Architects,
Y.M.C.A.
William W. Dodge III, AIA, President

SEPTEMBER 10: Producer's Council Tabletop Display,
Radio Center, Charlotte

NCAIA Executive Committee Meetings:

1962	
August 18	Charlotte
October 20	Durham
1963	
January 12	Raleigh
April 27	Hickory
June 8	Fayetteville

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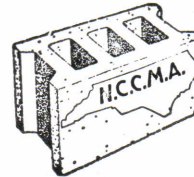
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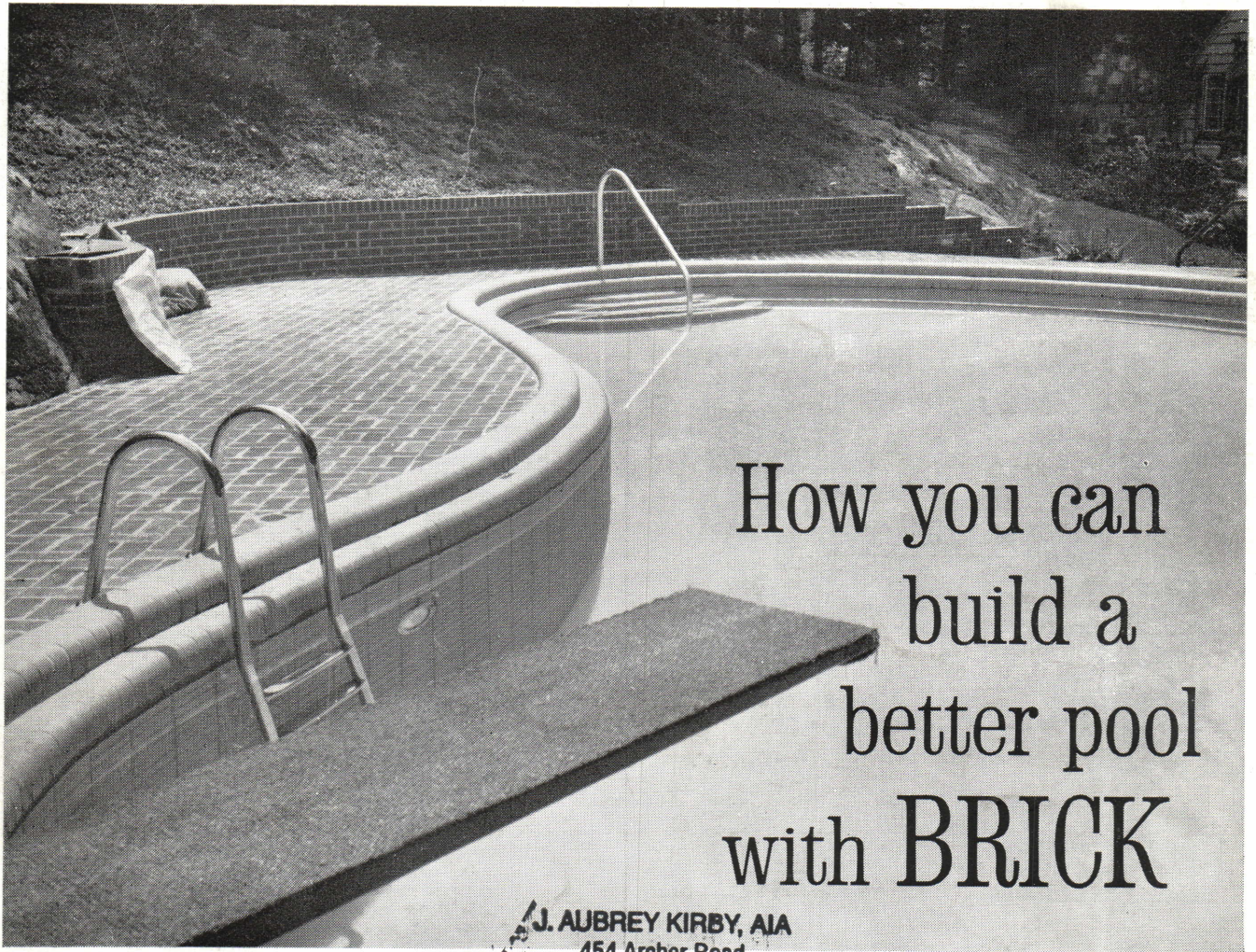
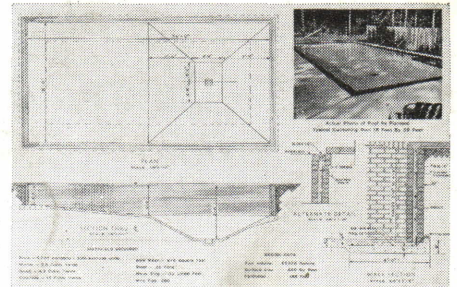
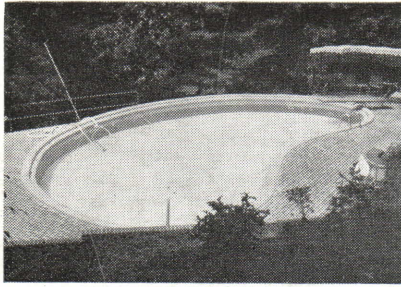
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Adams Concrete Products Company, Durham
Asheboro Concrete Products Company, Asheboro
Cape Fear Block Company, Fayetteville
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Carolina Concrete & Block Works, Rocky Mount
Carolina Quality Block Company, Greensboro
Catawba Concrete Products Company, Hickory
Charlotte Block, Inc., Charlotte
Concrete Products Co. of Asheville, Asheville
Dixie Block Co., Four Oaks
Dixie Concrete Products, Inc. of Mount Airy
Dixie Concrete Products, Inc. of Wilmington
Dixie Concrete Products, Inc., Winston-Salem
Dixon Block Co., Belmont
Gray Concrete Pipe Company, Thomasville
Gray Concrete Pipe Company, Wilson
Greystone Concrete Products Company, Henderson
H. & O. Concrete Block Company, Durham
Hoke Concrete Works, Raeford
Johnson Concrete Company, Salisbury
King Brick & Pipe Company, Burlington
Linstone Inc., Wilson
Maymead Block Company, Inc., Boone
Morehead Block & Tile Co., Morehead City
N. C. Products, Inc., Raleigh
Reidsville Concrete & Specialties, Reidsville
Rockingham Block Company, Spray
Shelby Concrete Products, Inc., Shelby
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Southern Concrete Products, Inc., Rocky Mount
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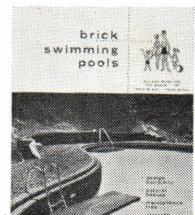
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