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SOUTHERN ARCHITECT



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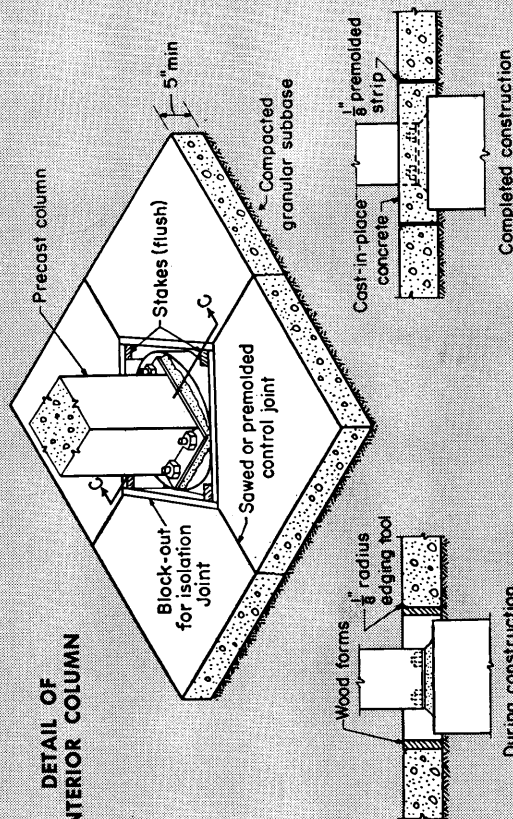
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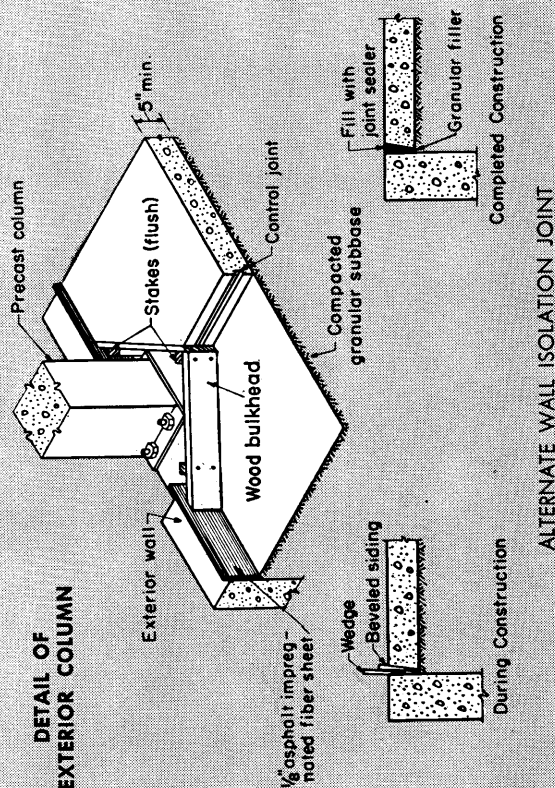
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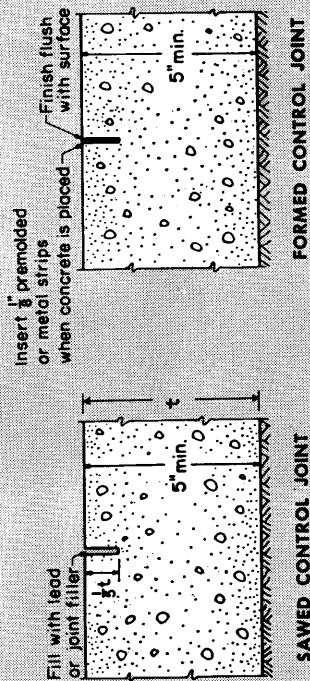
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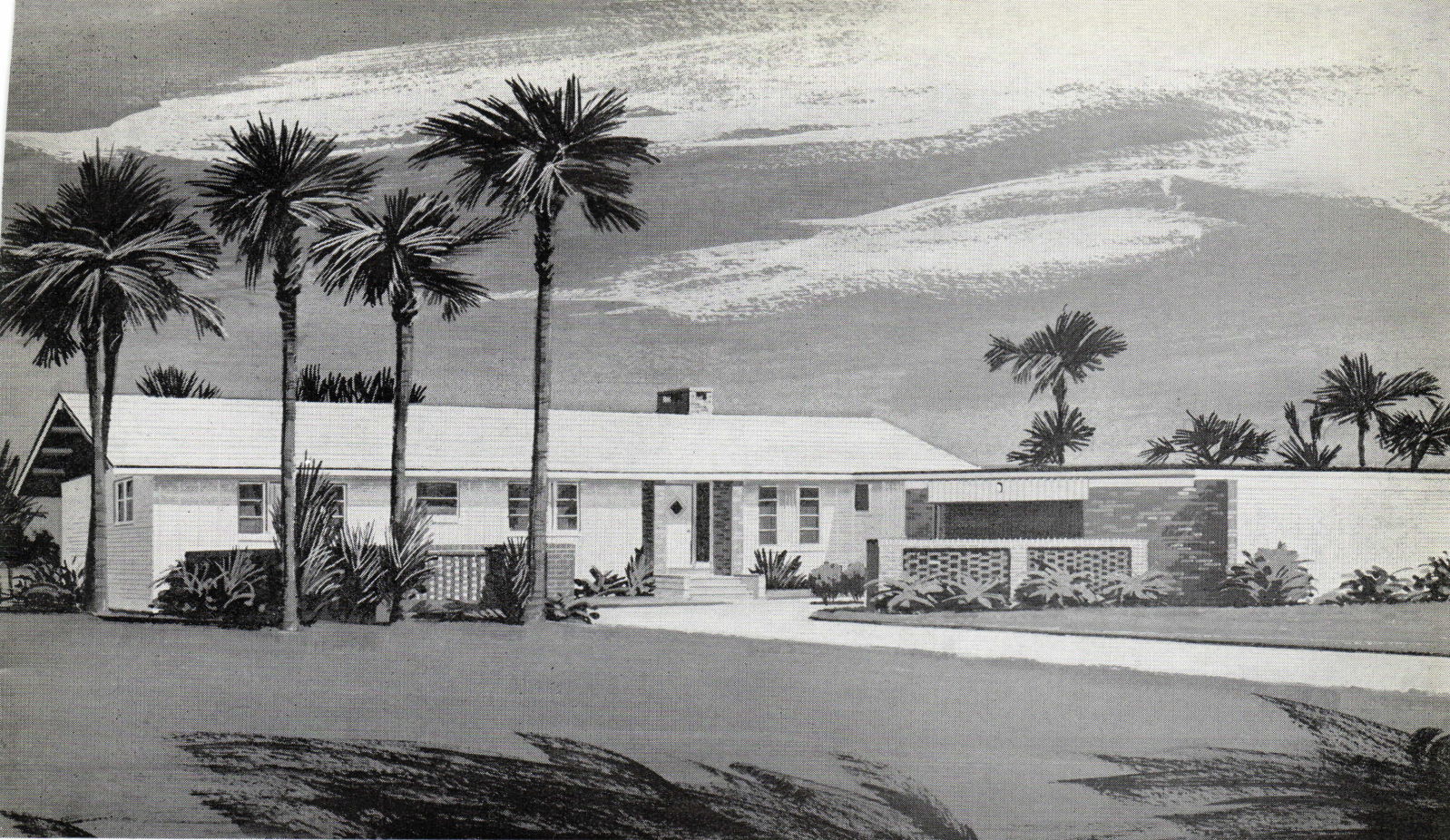
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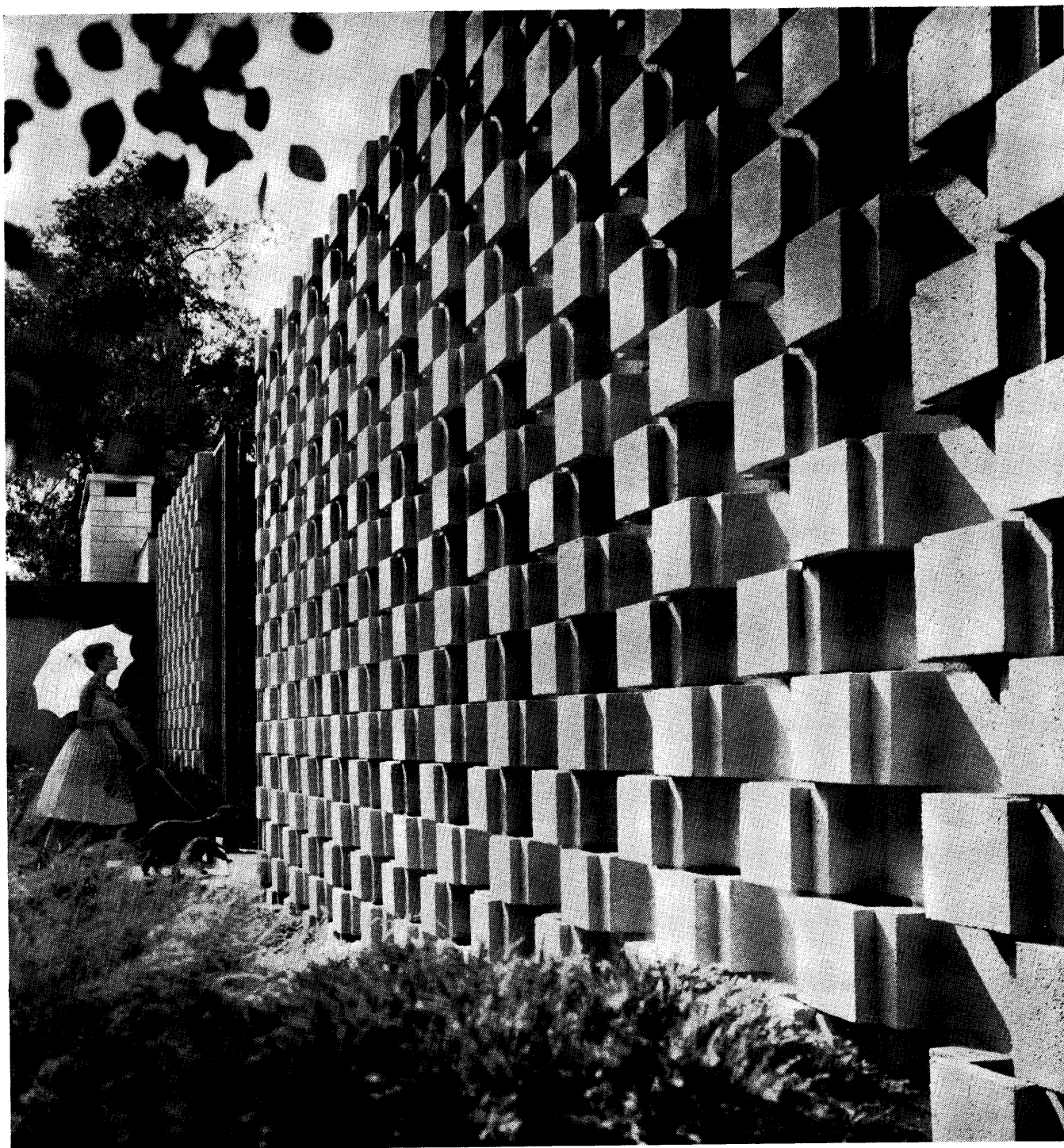
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Arthur Gould Odell, Jr., FAIA

PRESIDENT-ELECT OF THE AMERICAN INSTITUTE OF ARCHITECTS

North Carolina may justly be proud of her native son, Arthur Gould Odell, Jr., FAIA, who was elected First Vice-President of The American Institute of Architects at the National Meeting in Miami, May 5-9. Next year Mr. Odell will become President, the first southerner to hold the office since the founding of the organization 106 years ago.

A. G. Odell, Jr., known to his many friends as "Gouldie", was born in Concord, N. C. in 1913. He studied civil engineering at Duke University and received a B.A. in Architecture at Cornell University in 1935. During 1935-36 he studied architecture at Ecoles des Beaux Arts in Paris. Mr. Odell heads the firm of A. G. Odell, Jr. & Associates of Charlotte, one of the largest architectural firms in the south.

A former President of the North Carolina Chapter of The American Institute of Architects, Mr. Odell has served on a number of national AIA Committees and Juries, and was South Atlantic Regional Director of the AIA 1959-62.

Mr. Odell is married to the former Johnny Walker of Charlotte where they reside with their three children.

Elected President of The American Institute of Architects was J. Roy Carroll, Jr., FAIA, a partner in the firm of Carroll, Grisdale & Van Alen of Philadelphia, Pa.



TAJ MAHAL

Man cannot control the spontaneity of his reactions to the garden or landscape, life responds to life without necessary understanding.

LANDSCAPE ARCHITECTURE

By Warren Edwards and Richard Bell

Richard C. Bell Associates

The Landscape Architect creates exterior spaces almost exclusively as the Architect creates interior ones (and exterior spaces as a by-product). The range of these areas of work too often narrows to the point of excluding all other facets of a broader common problem. This defeats the purpose of the existence of the two.

There are few gardens or man made landscapes that are without architectural reference. It is obvious that the palace of Versailles served as an excuse for the garden. It is also true that the cathedral of Chartres represented the aspirations of a people and anything aside from the structure was extraneous. We are, however, primarily concerned here with what can be called humane environments, in a different time. In a time of careless and studied brutality to the human body and in a time when man's hopes and aspirations are near to being equated to the stomach.

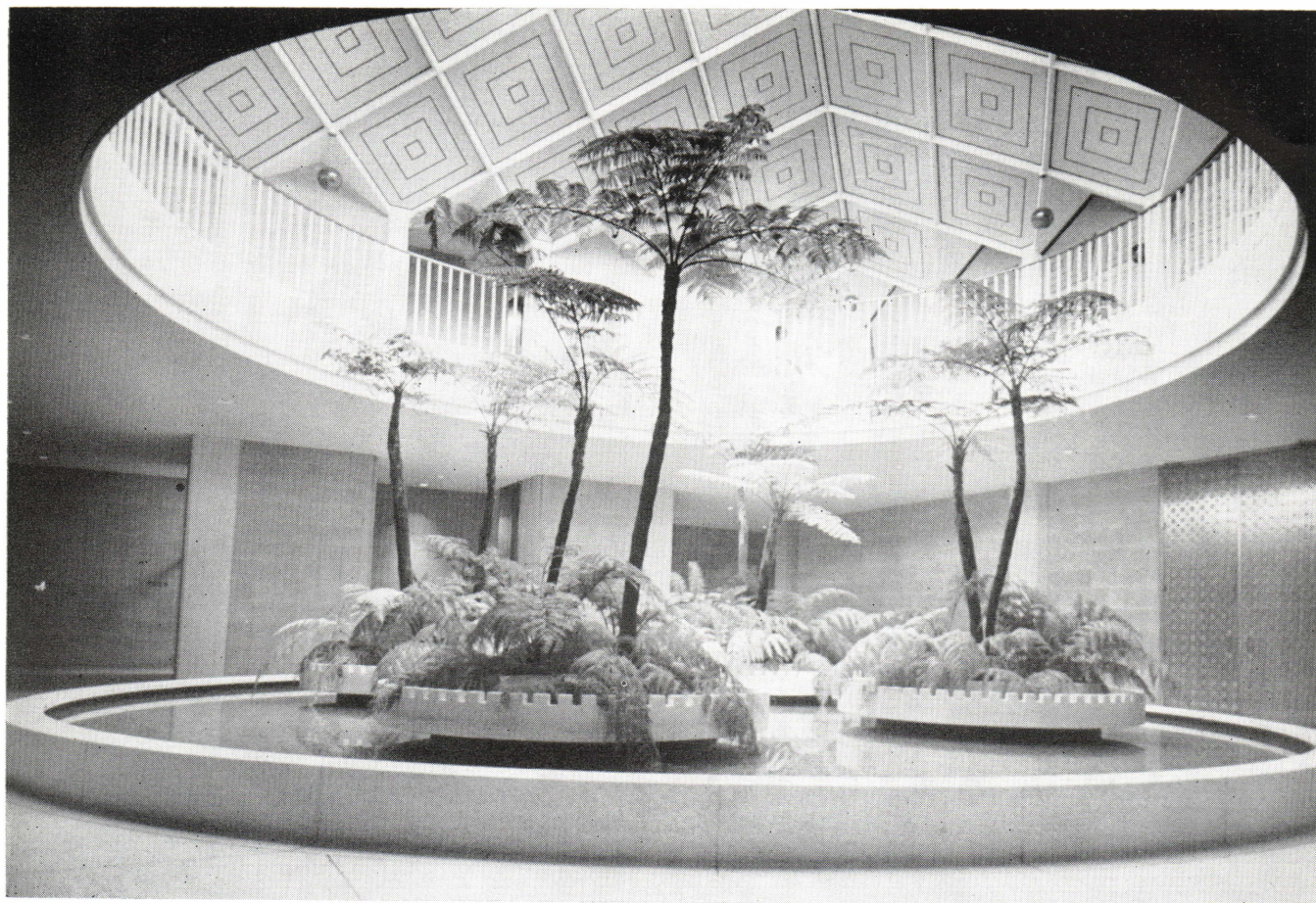
When man is supplied with only material things he is reduced to an organism which feeds on itself. Techniques have corrupted our souls. This is not a criticism of techniques as such, but of the way we have placed our trust and lives in them. We cannot live by techniques, they must be guided by man for man, and the understanding of their use has no real source in the techniques. They are our tools to help us realize our inner selves. As an antidote, or balance, we must choose a new romance. The romance of humane environments, not the Baroque of man's insignificance, of man lost in a world of endless roads and stormy clouds. But as Narcissus saw beauty mirrored in the water, so we must find the beauty of the individual soul and create an environment equal to what we have seen reflected.

The landscape is the most readily enjoyed of the world's beauties, and for this reason it is often taken for granted until we are deprived of it. The materials of the landscape are the instruments which build the space of our lives, and by catching their melody we can help create for ourselves and others a world which is enhanced by our presence.

The nature of our art is life. Man cannot control the spontaneity of his reactions to the garden or landscape, life responds to life without necessarily understanding and this rich enthusiasm is an aspect of our art which is an inherent advantage. It is not necessary or always desirable to have all of nature physically present; rather for keener appreciation the essences of nature, its symbols, this is remembered nature. To take these symbols and use them in combination recalls all of the constants we wish to express.

Since the nature of our art is life, plant material is a physical expression of this. We create environments composed largely of material which contains the fluid of life. A living thing has been created that will change in anticipation by the hour, day, and year; a thing never completed in the sense of being static. We are in the position of giving richness to landscapes that might otherwise be sterile and barren. Plants are refreshingly obvious and we all know what they are. Still it is their life that attracts us, their renewal and change that is life's essence. Green life from point to point, glimpsed and retreating; a scent and mental vision; a dappled shadow and the remembered forest — we have created unseen landscapes. In every memory, in every mind there is a particular series of landscapes. The plant evokes endless reactions to age, size, renewal, bloom, fruit, shade — arabesques of life. They furnish us with living sculpture that moves against the physical solidity of architecture and land which, although they may be sculptural, do not contain the fluid of life. The strength of buildings and land loses nothing in contrast with plants, rather the inherent qualities of the individual parts are strengthened as they could never be separate from one another. Appreciation springs from contrasts and is productive as sameness brings boredom and sterility. These materials must be woven as a beautiful carpet into a fabric of bold, now subtle, changing colors and textures, voids and solids. Through the medium of plant ma-

(Continued on page 11)



ROTUNDA — LEGISLATIVE BUILDING, RALEIGH

Plants furnish us with living sculpture that moves against the physical solidity of architecture and land which, although they are sculptural, do not contain the fluid of life.

terial on the land we can create those intimate and dramatic scenes and spaces which imbue the participator with a fresh exhilaration. Those spaces filled with people that know this was created for them by other men.

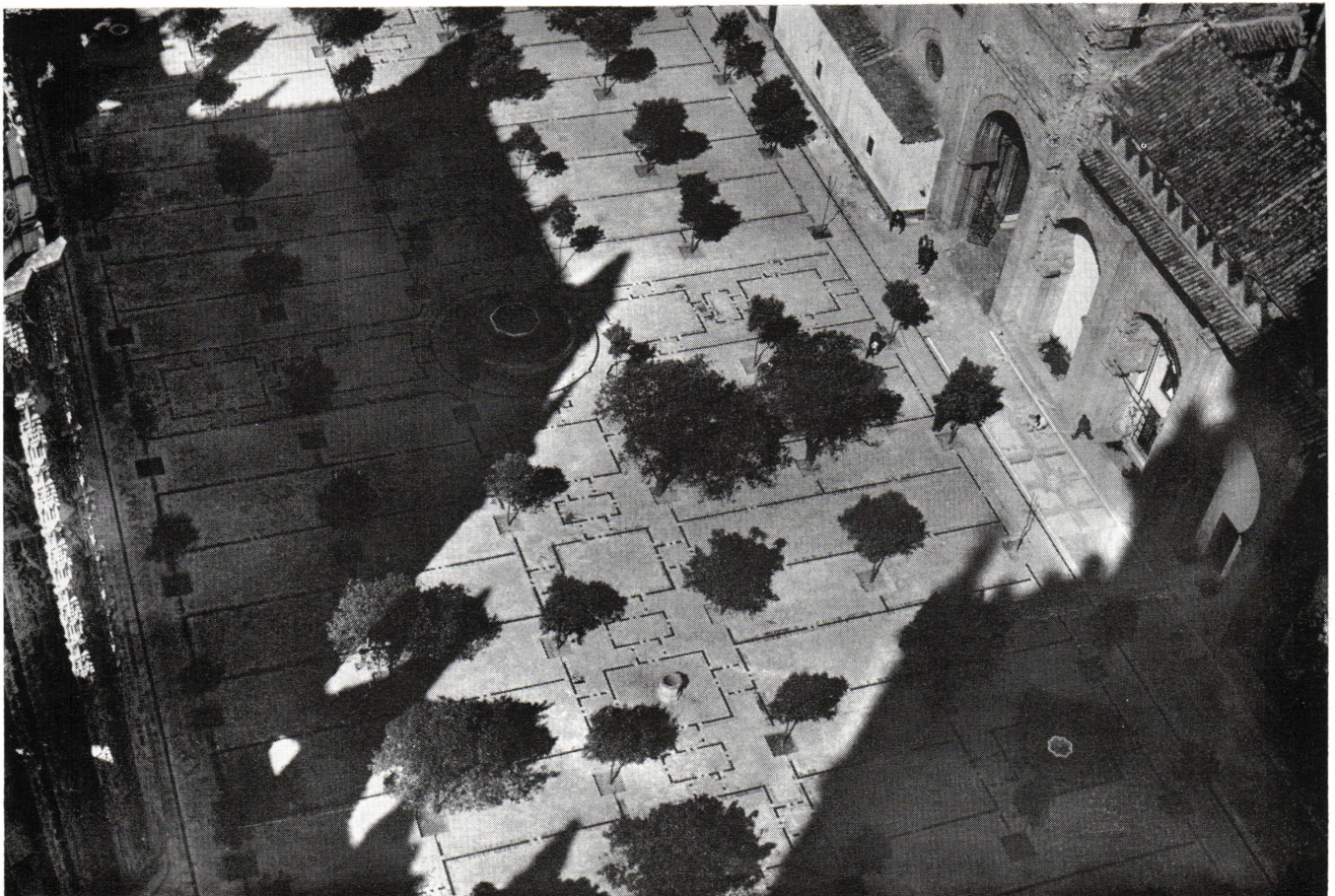
The base and foundation on which all things rest is, of course, the earth. Every building site is a small portion of some earth formation and landscape. It may be a site heavy with vegetation or none; one with existing structures to be retained; a site with one or more knolls or valleys; flat or with a steep gradient; and all the possible combinations between. The inherent qualities of the site should be incorporated in the design of the architecture. Existing vegetation, rock formations, water elements, contours should be preserved as a part of the design concept in order that the continuity of man's presence in nature not be a harmful additive. Architecture can be divorced from the land only if it is in a showcase. If it is built without thought to the land it becomes crude and, as it progresses toward completion, even brutal.

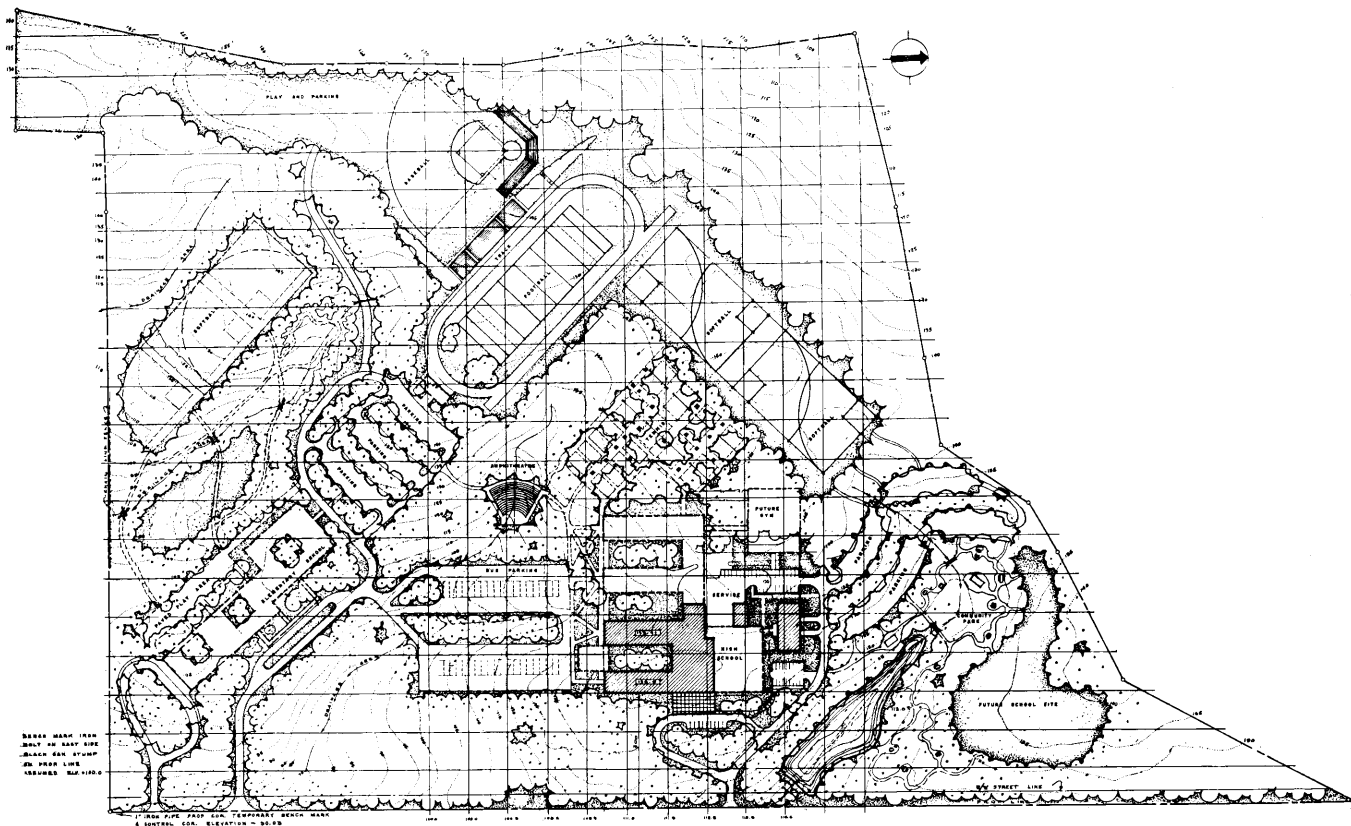
As architecture continues to fill the voids surrounding existing buildings and as architecture is added to the landscape in locations not previously occupied, the problem will increasingly become one of exterior space. This can either be designed or resultant. Our confinement through land scarcity will engage architecture in a deeper consideration of this exterior space; this will mold it and be molded by the architecture. The interior spaces

will more often result from exterior ones and the two will become one unit. Separate entities within a single frame.

The elements of nature provide us with an opportunity to replenish depletion of our inner selves caused by the demands of our lives. To seek total escape would show a sickness of our inner selves, but to escape temporarily is to come back stronger than before and equipped within ourselves to create environments in which others might find the refreshment for which they long. The Landscape Architect and Architect through day to day work, are in touch with the fundamental concepts and elements to which man's deep longing draws him. For this reason their source of renewal is always present and through it they can create for others the humane environments that would satisfy man's hunger for the eternal. Since these are constant man can find himself, identify himself, and know immortality with time. Too often man feels today is separate, distinct and apart, having no link with time before or after. This cannot be true. Today is a link and no more, in time. We are a part of a stream of man. We will add to what has come to us and pass this on to those that follow.

The masterpieces of man's creation are the products of his eternal struggle with himself and his world. They reflect the contest of all men through time to achieve peace within themselves, to realize completeness and thus serve as ideals that stimulate others to find an equally universal expression for themselves. Let us aim at the eternal beauty.

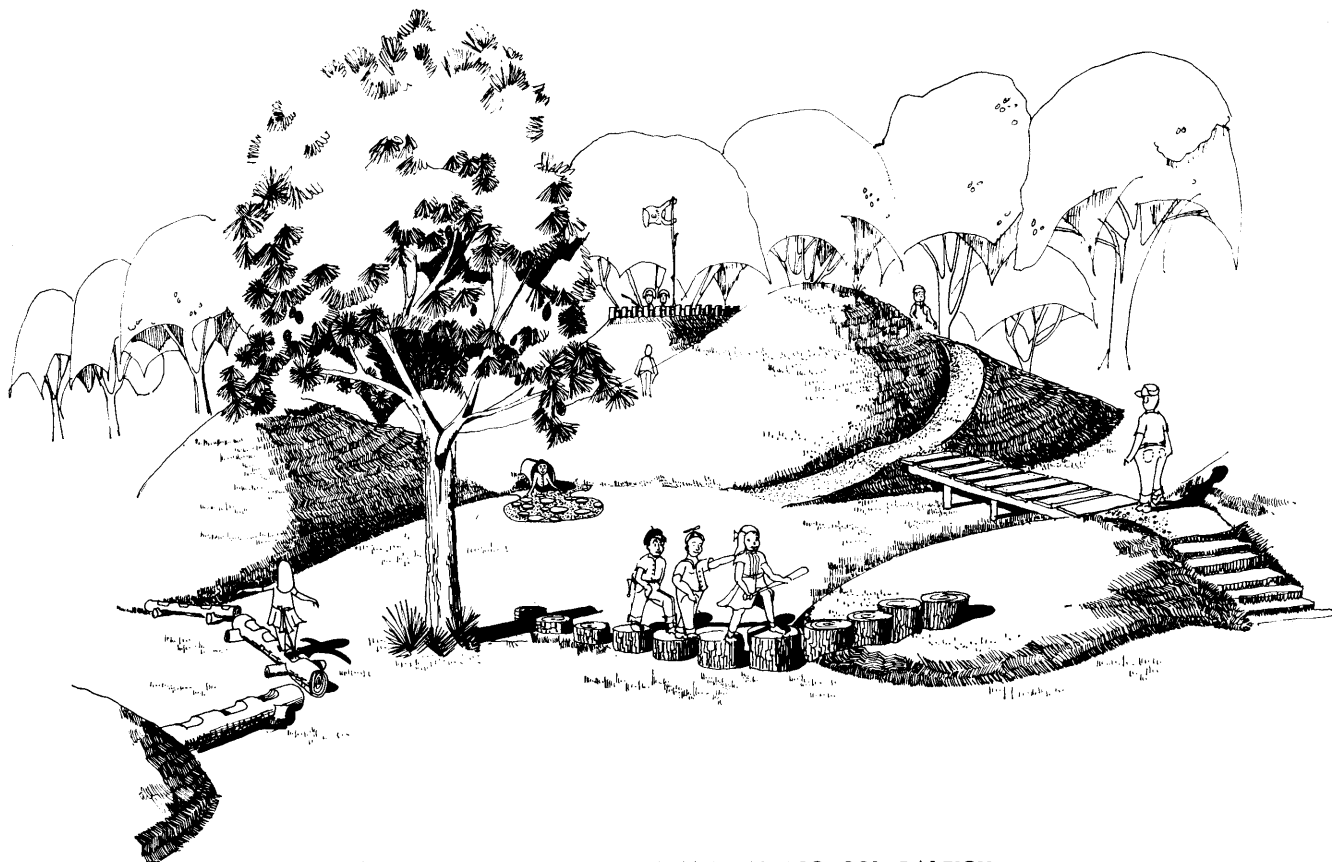




MASTER PLAN — SCHOOL SITES — ORANGE COUNTY

The strength of buildings and land loses nothing in contrast with plants, rather the inherent qualities

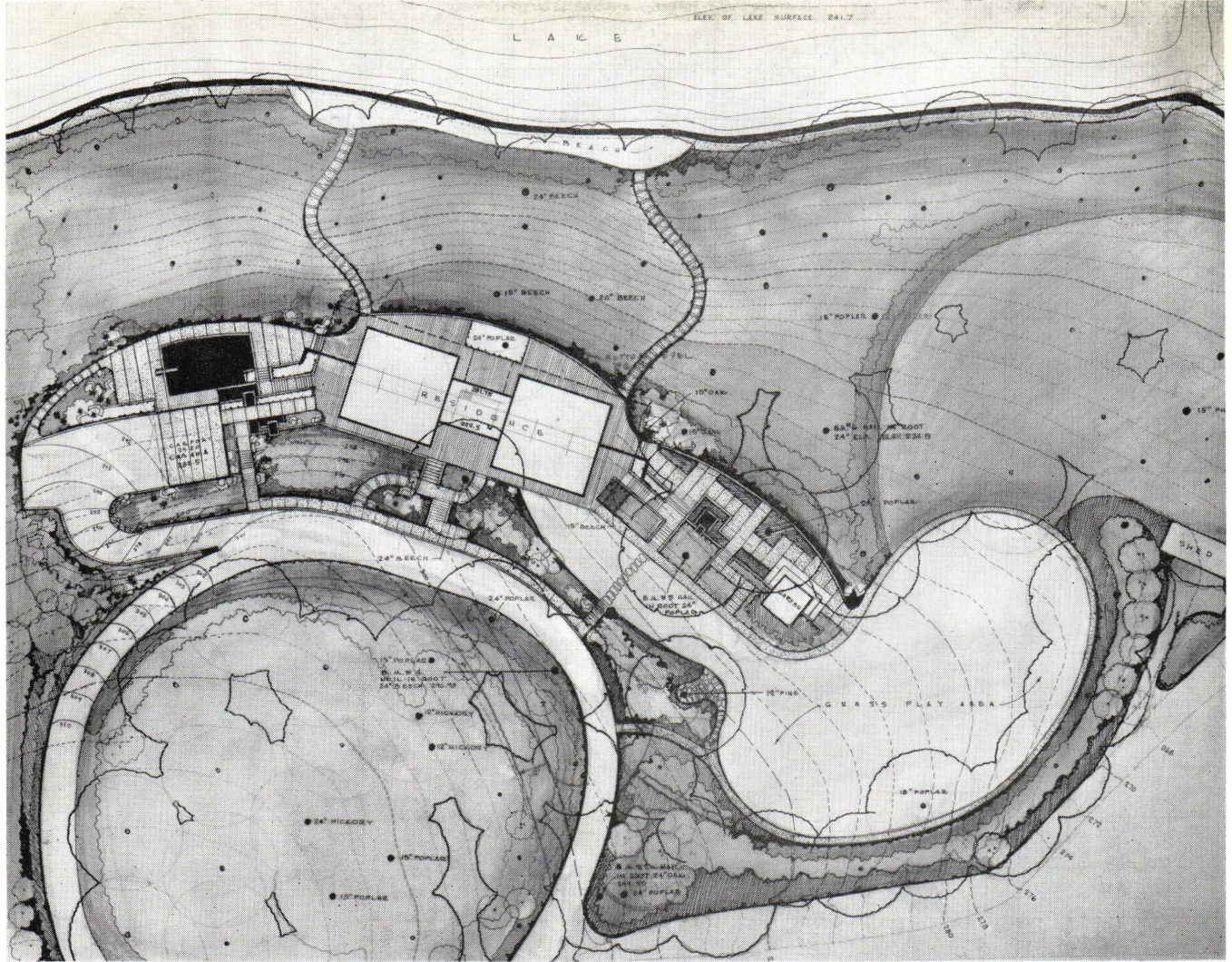
of the individual parts are strengthened as they could never be separate from one another.



CHILDREN'S PLAY AREA—ELEMENTARY SCHOOL, RALEIGH

In every memory, in every mind there is a particular series of landscapes. The plant evokes

endless reactions to age, size, renewal, bloom, fruit, shade — arabesques of life.



RESIDENCE – RALEIGH

The inherent qualities of the site should be incorporated in the design of the architecture.



One of three of the identical courtyards in Monkegaardskolen, showing the varied uses of planting and paving as well as relatively inexpensive sculptures copied in concrete.

Architect: Arne Jacobsen (Photo: Struwing)

DENMARK'S

COURTYARD SCHOOLS

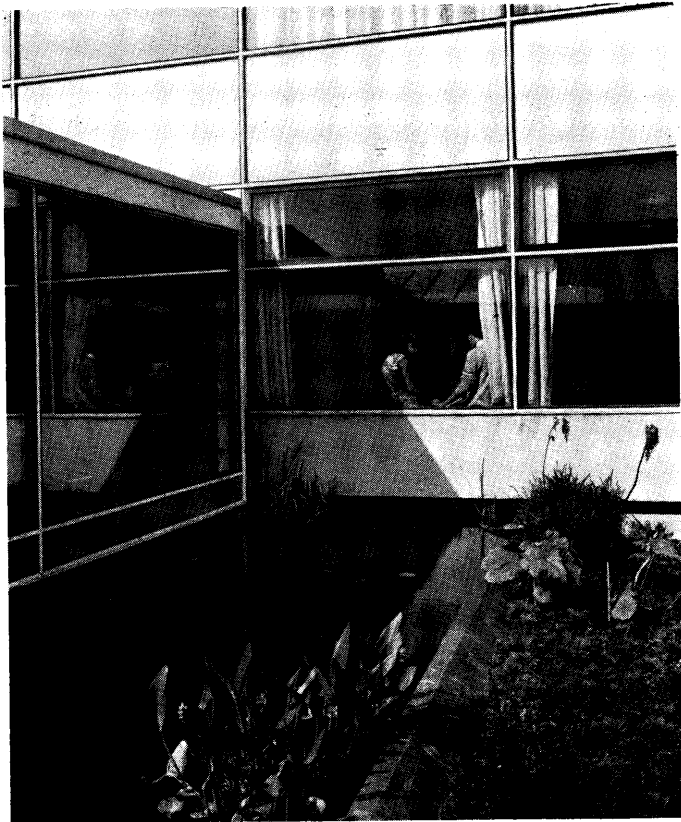
By C. M. Sappenfield, AIA

Denmark boasts some of the world's best landscaped schools. In these schools the enclosed courtyard is a recurring design parti. The most trend-setting Danish courtyard school is Architect Arne Jacobsen's 12-years-old Monkegaard School with its 16 small courts and several larger courts.

Historically, the courtyard is not new to Denmark — the traditional farm is composed of a yard surrounded by barns or outbuildings on three sides and the farmhouse on the fourth side. The courtyard is a proven way to close out winter winds and collect scarce sunlight.

In today's Danish school the courtyard serves the function of decentralizing a large group of classrooms, allowing good cross ventilation, assuring every room an intimate view, allowing a protected place for children's activities. Certainly the landscaping of Danish schools is influenced by the availability of landscape gardeners and a temperate climate. Nonetheless, good landscaping is nurtured by a climate of public opinion which demands for its children a well-planned visual environment.

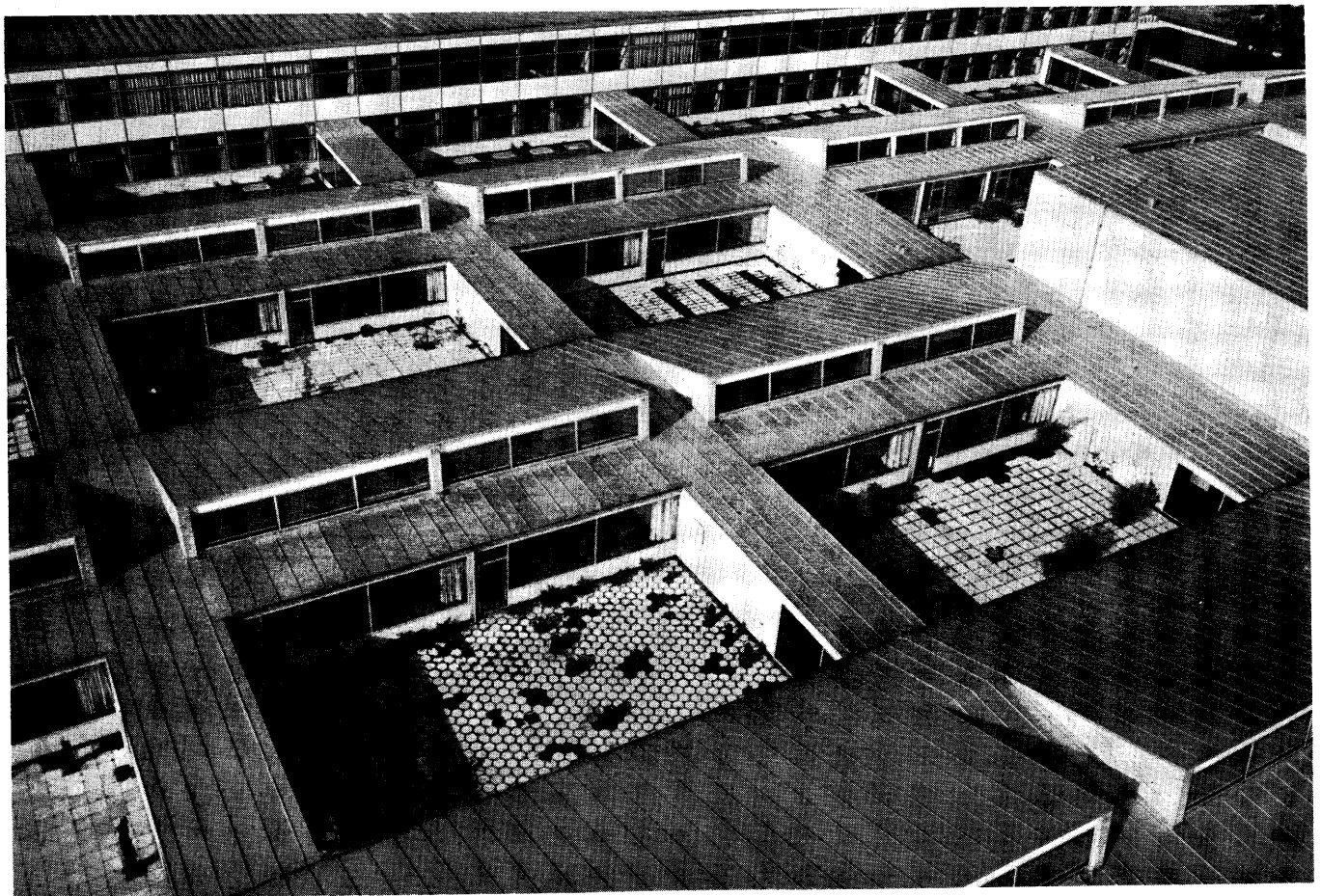
Mr. Sappenfield, Assistant Professor in The School of Design, N. C. State College, was a Fulbright Scholar in Denmark in 1960.

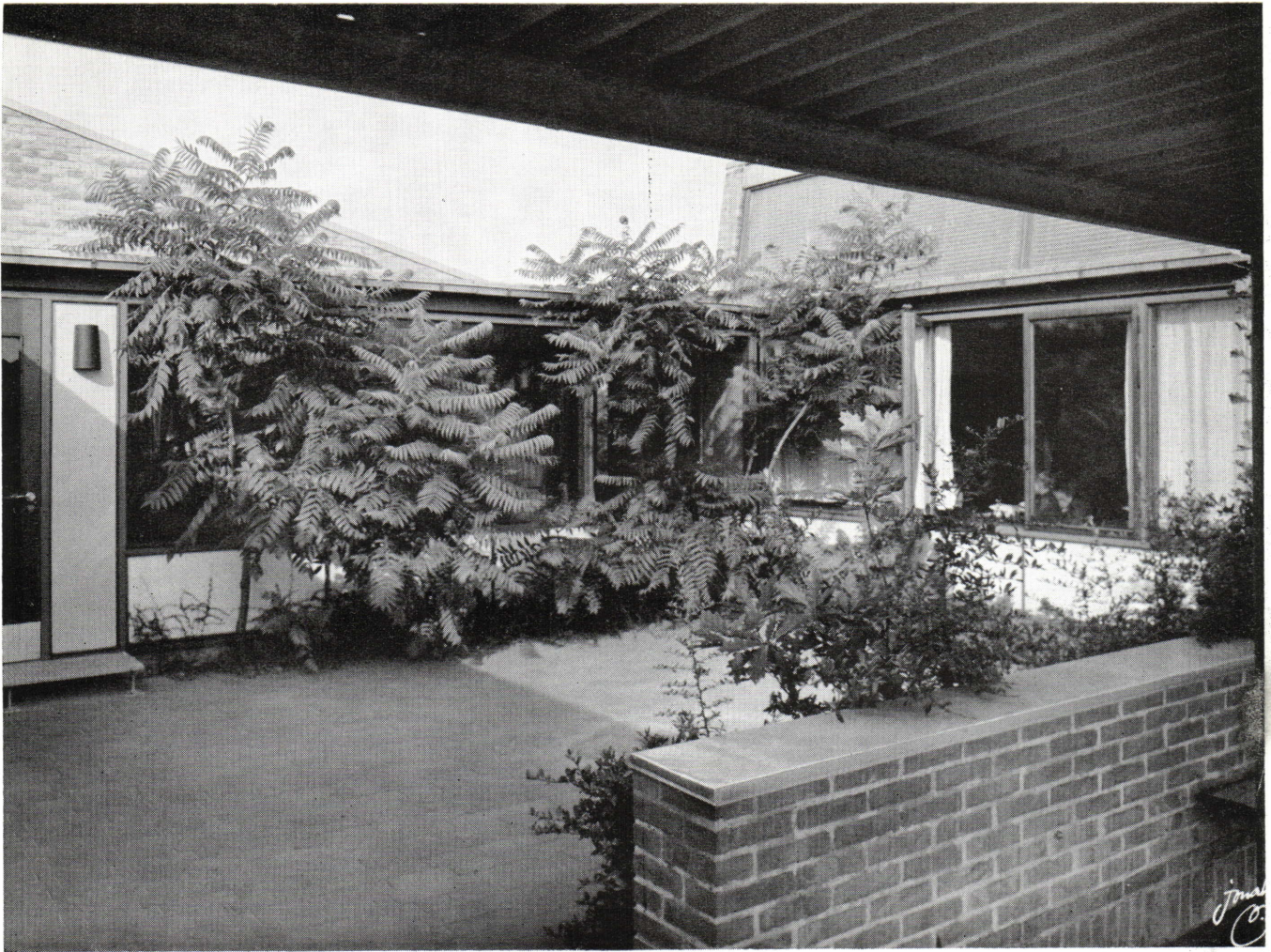


A corner of one of the three courtyards in Monkegaardskolen showing the varied planting. Architect: Arne Jacobsen (Photo: Struwing)

Air view of Copenhagen's Monkegaardskolen showing the many similar sized courts. Each court, however, is landscaped and furnished in a different way. Each court visually serves two classrooms, two other cloakroom-workrooms and two connecting corridors.

Architect: Arne Jacobsen (Photo: Struwing)





Classroom courtyard for a Copenhagen school. Every classroom has a similar court opening off a larger main court with connecting covered walkways. To the left is the entrance to the classroom complex consisting of: court, entry-cloakroom-work

space with sink and counter, and classroom devoted to study activities. To the right is an adjoining classroom which will have its own entry court.

Architects: Skaarup and Jespersen. Landscape architects: Agnete and Eric Mygind. (Photo: Jonals)

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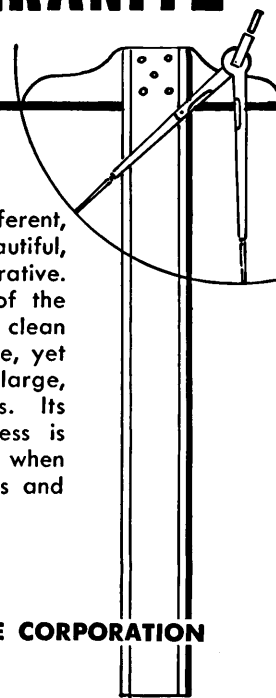
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An unusually large number of recent North Carolina State College School of Design graduates have been admitted to four of the nation's leading graduate schools of design for 1963-64 according to Henry L. Kamphoefner, FAIA, Dean of the School.

Leo J. D'Aleo (B. Arch. '63) of Jamison, Pennsylvania and W. Wilson Jones, Jr. (B. Arch. '63) of Rutherfordton, North Carolina will go to the School of Architecture at Columbia University in New York.

W. Randall Bray (B. Arch. '63) of Durham, N. C. and Richard K. Chalmers (B. Arch. '58) of Buffalo,

New York, have been accepted by Massachusetts Institute of Technology in Cambridge.

Ho-Man Chung (B. Arch. '62) of Un-Long, Hong Kong, and Robert L. Phillips, Jr. (B.L.A. '61) of High Point, North Carolina, will attend the graduate School of Design at Harvard University.

Frederick Grieger (B. Arch. '61) of New York, New York; Duncan G. Hudson (B. Arch. '61) of Birmingham, Michigan; and Philip A. Shive (B. Arch. '63) of Scotts, North Carolina will go to the Graduate School of Design at the University of Pennsylvania.

Mr. Hudson was also accepted at Massachusetts Institute of Technology, and Mr. Shive at Harvard.

NORTH CAROLINA STATE COLLEGE SCHOOL OF DESIGN AND NORTH CAROLINA

DESIGN FOUNDATION NEWS

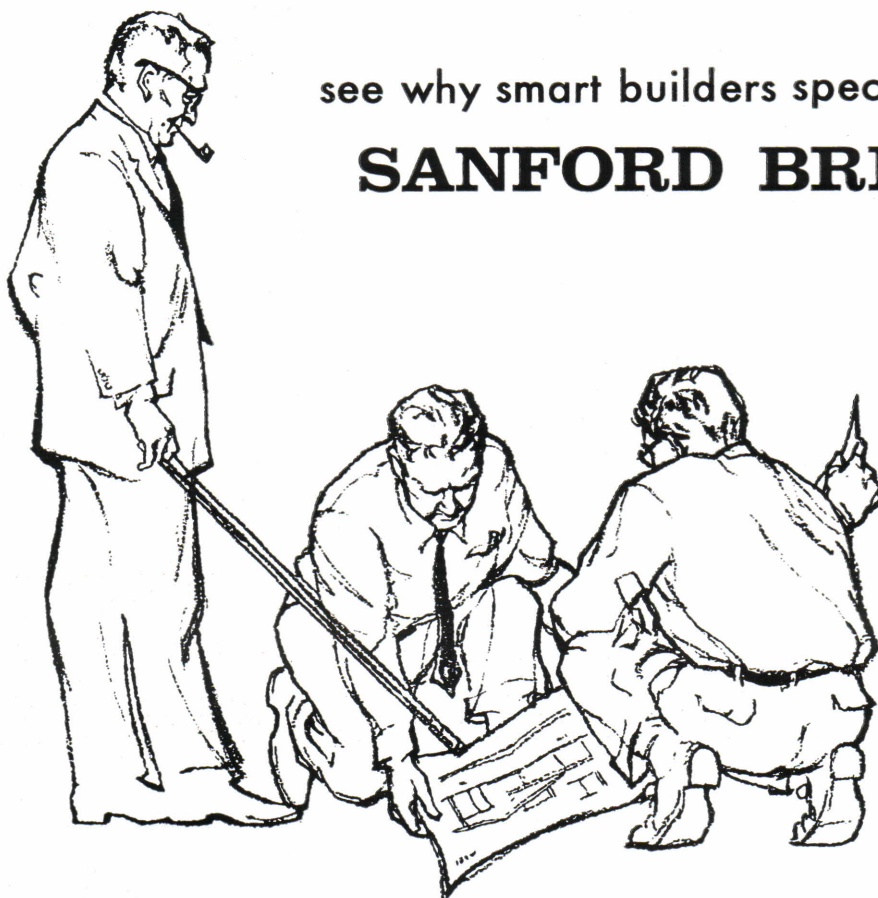
The main function of the Design Foundation is to provide funds for salary supplement purposes at the N. C. State College School of Design. These funds materially aid the School in attracting and holding high-caliber faculty members and to remain competitive with other institutions. The Architectural

Profession wishes to thank the patrons listed below and to encourage other business and industrial firms to support the Foundation program. Interested persons may write Box 5067, State College Station, Raleigh, North Carolina. The list below does not include the many architects who also contribute to the foundation.

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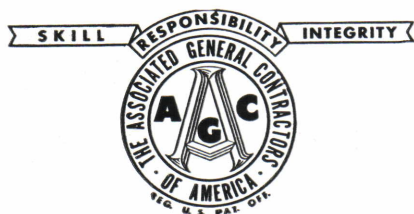


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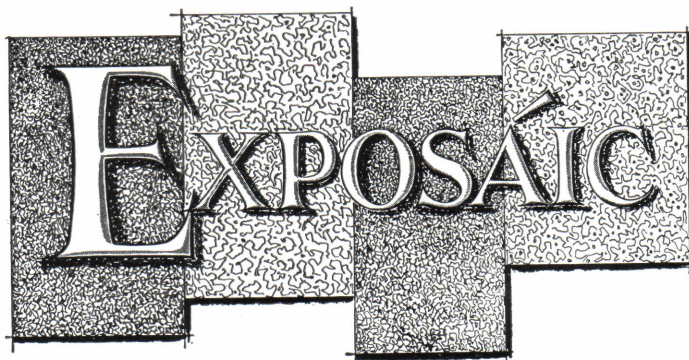
That Alternates be kept to an ABSOLUTE MINIMUM, in accordance with the report of the Construction Industry Relations Committee, North Carolina Chapter, AIA;

—and in accordance with "Suggested Guide to Bidding Procedure" established by AIA and AGC (AIA Document No. A-501).

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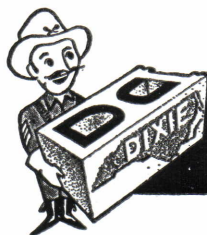
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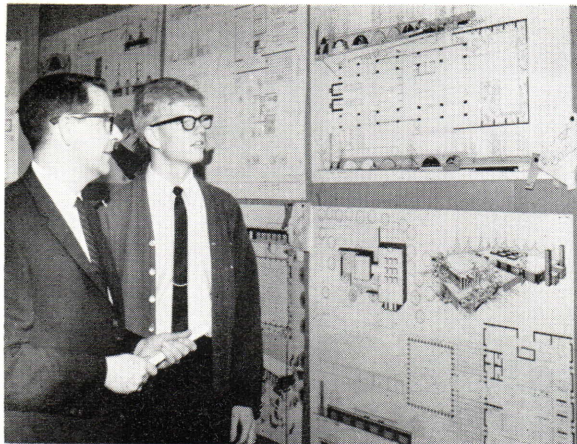
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NCAIA President Arthur Jenkins left with first place winner Gilbert Wheless, Jr.

BRICK AND TILE COMPETITION WINNERS ANNOUNCED

For the 13th consecutive year Brick and Tile Service, Inc. held a competition among sophomore students in the School of Design, North Carolina State College. The problem was a design of a small pottery for the manufacture and sale of well-designed pottery of high quality.

First prize of \$150 was awarded to Gilbert Barnes Wheless, Jr. of Durham; second prize of \$100 went to Thomas Alton Spain of Wilmington, Delaware; third prize, \$50, to Peyton Chappel Greyer, Raleigh. Also, an additional five honorable mentions of \$10 each were awarded.

A jury composed of Arthur C. Jenkins, Jr., President of the N. C. Chapter, AIA; Macon S. Smith, AIA; Richard Moore, Head of the Department of Landscape Architecture, School of Design; Brian Shawcroft, Assistant Professor of Architecture, School of Design; and Wayne Taylor, Assistant Professor of Architecture, School of Design, judged the competition on April 9, 1963.

All students participating in the competition are instructed by Lewis Clarke, Professor of Landscape Architecture; Paul Buisson, Assistant Professor of Architecture; and Joseph N. Boaz, Associate Professor of Architecture.

HIGHLANDS COUNTRY CLUB SELECTED FOR NCAIA SUMMER MEETING

On June 20, 21 and 22, the North Carolina Chapter of The American Institute of Architects will gather at the Highlands Country Club, Highlands, North Carolina, for their annual Summer Meeting. The official program will begin on Thursday evening with an Executive Committee meeting. Friday morning the Chapter business meeting and induction of new members is scheduled. On Saturday the Chapter will have an opportunity to hear an outstanding architectural photographer lecture on preparation for photographing buildings. The Summer Meeting Banquet will be held on Friday evening, and an informal dance on Saturday night.

In the way of entertainment a golf tournament is being planned and a trip to the nearby Shuler Ruby Mine to look for gems. Also available at the Club for recreation are tennis, horseback riding, fishing and swimming.

With an ideal location for a convention, it is anticipated that many Chapter members will attend.



A typical scene at Highlands Country Club — showing saddle horses and riders, ninth green with golfers and portion of Clubhouse in background.

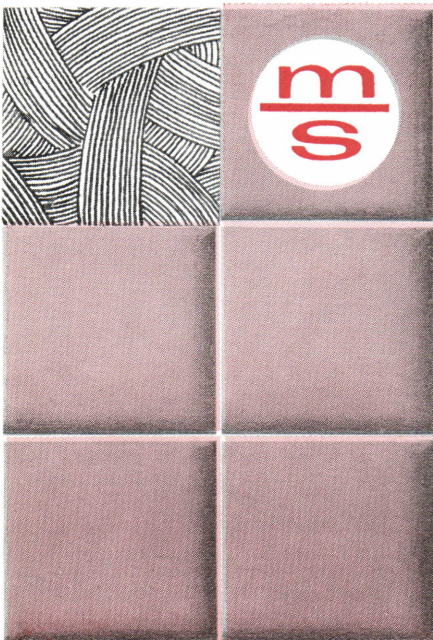


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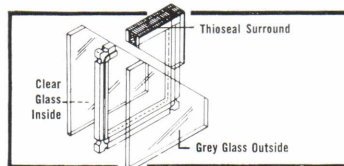


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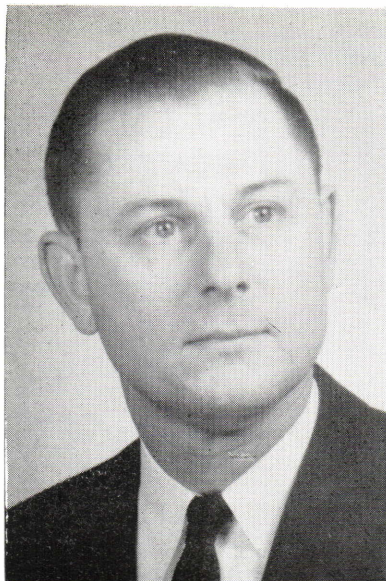
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**GODWIN
HEADS
LANDSCAPE
ARCHITECTS**

James B. Godwin of Raleigh has been installed as president of the Southeastern Chapter of the American Society of Landscape Architects.

The Raleigh landscape architect and planning consultant took office at the chapter's recent annual meeting in Charleston, S. C.

Godwin, a native of Richmond, is a 1950 graduate of State College. He has practiced in Raleigh since 1955.

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LANDSCAPE ARCHITECTURAL STUDENTS WIN HONORS

Top honors in design competition of a downtown pleasure garden for Oklahoma City, Okla., have been won by three landscape architecture students at North Carolina State College.

Kenneth Sangster, a fifth-year student from Denville, N. J., won first prize, a study trip to Copenhagen, Denmark. Second place was taken by Baxter Wayne Coulter of Raleigh and Maiden, a third-year student, and fifth place was won by David Teachout, a native of California. Coulter received a \$300 cash award; Teachout, \$100.

The design competition, known as the Oklahoma Tivoli Gardens Competition, was sponsored by the Urban Action Foundation of Oklahoma City, Inc. Purpose of the competition was to utilize the lessons of the famous Tivoli Gardens in Copenhagen, Denmark, in the design of a garden for Oklahoma City.

Judges for the contest were Grady Clay, Editor of Landscape Architecture, Louisville, Ky.; Henning Soager, managing director, Tivoli Gardens, Copenhagen, Denmark; Alan Tanaguchi, professor of architecture, University of Texas; and Stewart E. King, practicing landscape architect, San Antonio, Texas.

The Department of Landscape Architecture, one of 16 accredited curriculums in the United States, is part of State College's famed School of Design. Richard A. Moore is department head.

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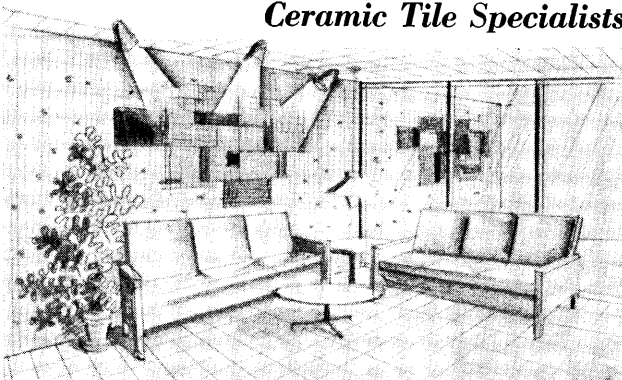
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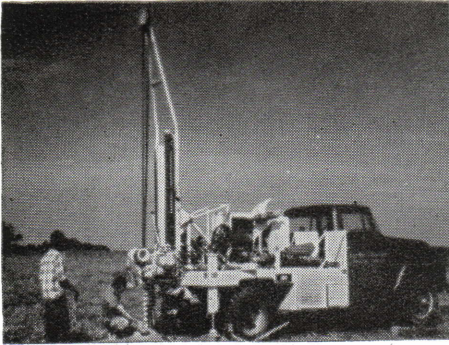
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CALENDAR OF EVENTS

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

MAY 24: Raleigh Council of Architects, Honor
Award Banquet, Balentines, 7:00 p.m.

JUNE 5: Durham Council of Architects,
Harvey's
Kenneth M. Scott, AIA, President

JUNE 5: Charlotte Section of N. C. Chapter, AIA
Stork Restaurant No. 2
Beverly L. Freeman, AIA, President

JUNE 6: Raleigh Council of Architects
Y.M.C.A.
G. Milton Small, AIA, President

JUNE 15: Deadline for material for July issue

JUNE 18: Winston-Salem Council
of Architects
Reynolds Building Restaurant
J. Aubrey Kirby, AIA, President

JUNE 20: Greensboro Registered
Architects, Maplehouse Restaurant
Carl F. Andrews, President

JUNE 28: Eastern Council of Architects
Wilmington
Conrad Wessell, Jr., AIA, President

1963 HONOR AWARDS EXHIBITION

May—Asheboro City Schools, Asheboro
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July—Hendersonville

NCAIA Executive Committee Meetings:

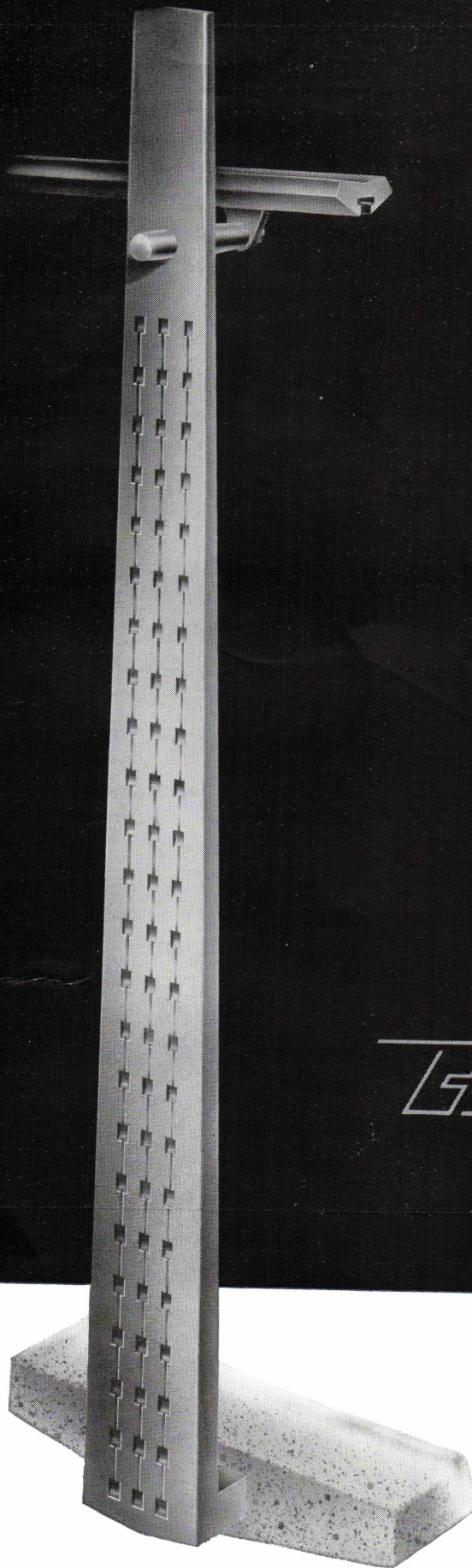
June 20; 8:00 p. m.: Highlands
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1963

NCAIA SUMMER MEETING

JUNE 20, 21, 22

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