

SOUTHERN ARCHITECT



PUBLISHED BY THE NORTH CAROLINA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

APRIL 1964



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APRIL 1964
 VOLUME 11
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SOUTHERN ARCHITECT



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Cover photo: *Interesting roof line over entrance to a summer residence, Linville, N. C.*



Governor Sanford has shown a great deal of foresight in tackling the problem of urban growth in the Piedmont Crescent before it gets out of hand. The Crescent is that area stretching from Gastonia to Raleigh. In actuality, this fast growing area forms an arc extending from Greenville, South Carolina, upward to include Martinsville and Danville, Virginia, down around Raleigh and Durham, and west to Greenville again. North Carolina's five largest cities lie in this area. It is one of twenty-one urban regions in the United States and the fifteenth in size.

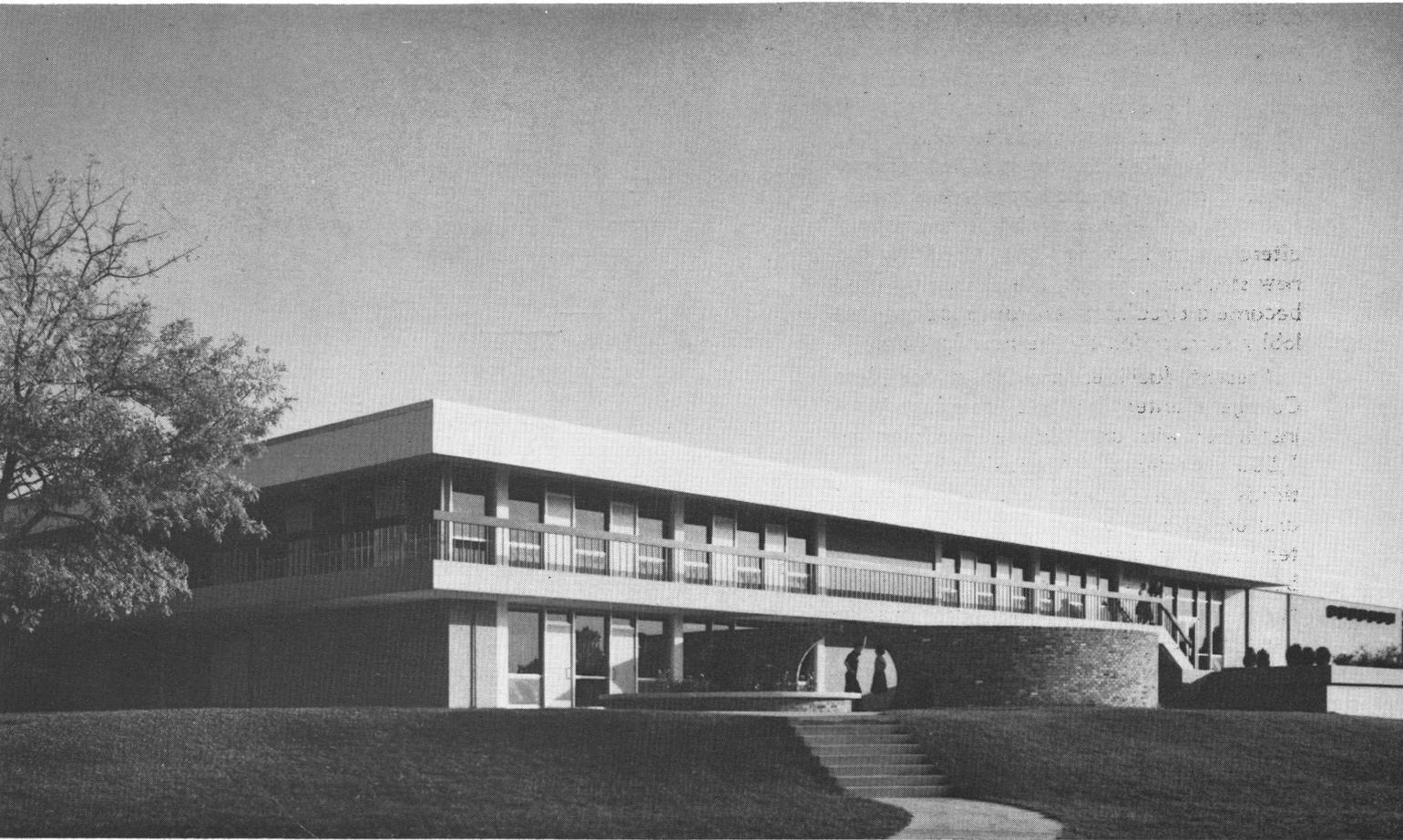
At present, approximately one-third of the state's population lives in the Piedmont Crescent and researchers say that within twenty years over a million people will be added to this area. It is estimated that three-fourths of these will settle between existing cities. It is easily seen that this pattern of growth can quickly get out of hand, creating all of the problems of urban blight that have developed in the great megalopolis extending from Providence, Rhode Island, southward through Washington, D. C.

Governor Sanford has announced plans for appointing a committee of one thousand people, representing the various

communities throughout the Crescent area, to work on the problem of preventing urban blight in this fast growing region. It is intended that this committee be broken down into community committees made up of active civic leaders from each locality. The Governor has assured the public that the best professional advice will be obtained to define the immediate and long range objectives of regional planning in the Crescent.

As professional men with aesthetic training, architects can play a major role in the important work of regional planning. Representatives of the Chapter have called on Governor Sanford to offer the services of both the Chapter and our individual members. The Governor seemed appreciative of the initiative shown and has asked for any suggestions that we might have on the establishment, organization, and functioning of the Crescent Committee of One Thousand. The Chapter is working on this and our thoughts will be passed along to the Governor. I am sure that each one of our members will do his part when called upon and will take the initiative where necessary to assist in this giant undertaking.

S. Scott Tucker, Jr.



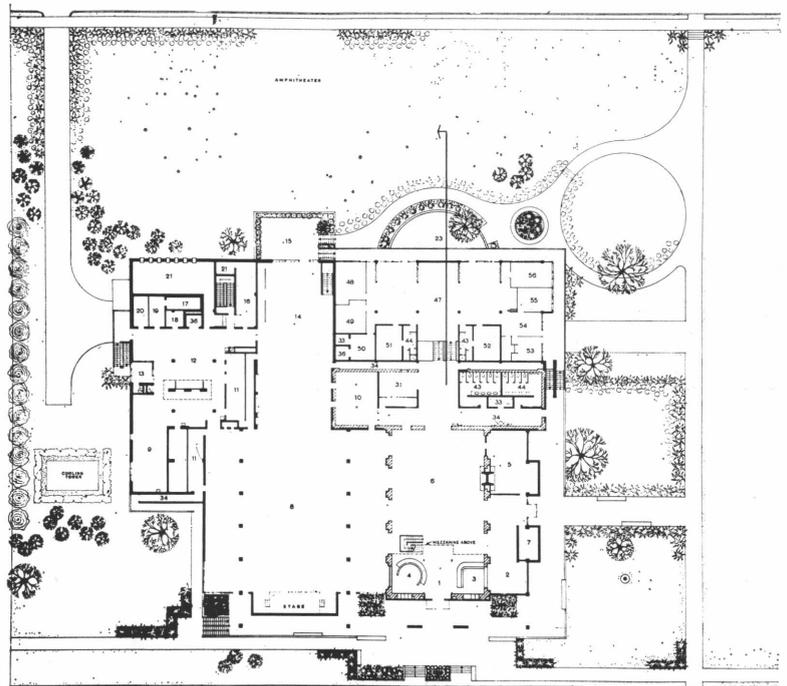
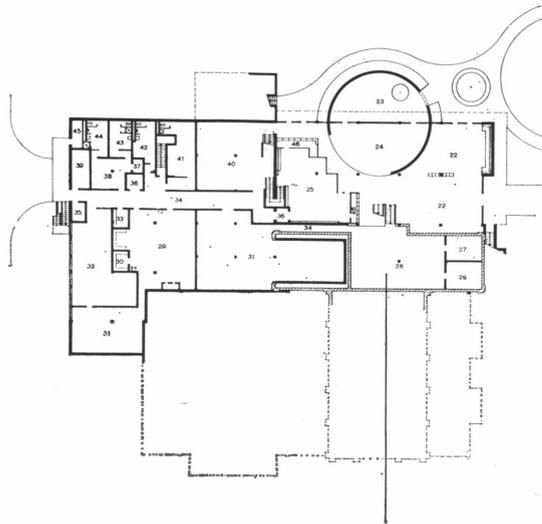
**VOIGT R. CROMER COLLEGE CENTER
LENOIR RHYNE COLLEGE**

hickory

The Lenoir Rhyne College master campus plan and its resultant long range traffic patterns dictated the location of a multi-purpose College Center at the site of an existing dining hall. The usable portions of the existing building were in excellent condition and considered too valuable to destroy. Hence, the final design solution was made to exploit the present building to the greatest advantage. The dining area proper was therefore retained with a minimum amount of alteration and simply "enveloped" by the new structure. Thus, the old dining area became a circulatory entrance lounge and lobby surrounded by the new facilities.

Present facilities provide a complete College Center for this co-educational institution with an ultimate enrollment of 1,500 students. Approximately two-thirds of the students are "on campus" and one-third are commuting. The Center houses a dining area for the student body, faculty, visitors and for community functions. Movable panel partitions are used in the dining area to subdivide into miscellaneous areas. In addition, recreational, social and general activities areas are included along with a student supply store and campus post office. Maximum flexibility for varied and changing needs has been provided.

Construction is fire resistive, utilizing steel and reinforced concrete in all new work and retaining existing exposed wood trusses and roof construction in the old dining hall. Exterior walls are of concrete, brick and stucco with aluminum windows and doors. Interior materials used include terrazzo, ceramic tile, quarry tile and wood floors; brick, tile, plaster and hardwood walls.



LEGEND

- | | |
|---------------------|-------------------------|
| 1 LOBBY | 29 DISHWASHING ROOM |
| 2 MUSIC LOUNGE | 30 DISHWASHING STORAGE |
| 3 INFORMATION | 31 MECHANICAL EQUIP. |
| 4 COAT CHECK | 32 KITCHEN STORAGE |
| 5 FACULTY LOUNGE | 33 JANITORS CLOSET |
| 6 MAIN LOUNGE | 34 CORRIDOR |
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| 10 PRIVATE DINING | 38 EMPLOYEE LOUNGE |
| 11 CAFETERIA LINE | 39 TRASH ROOM |
| 12 KITCHEN | 40 BOOK STORE STORAGE |
| 13 OFFICE | 41 WAITRESSES |
| 14 SNACK BAR | 42 WAITERS |
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| 16 SNACK BAR LINE | 44 MEN'S TOILET |
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| 22 GAMES LOUNGE | 50 SUPPLIES |
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| 25 BOOK STORE | 53 CHAPLAIN |
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| 27 ELECT. DISTRIB. | 55 DIRECTOR |
| 28 GAME ROOM | 56 STUDENT GOVERNMENT |

**VOIGT R. CROMER COLLEGE CENTER
LENOIR RHYNE COLLEGE**

hickory

architects:

CLEMMER & HORTON ASSOCIATES

hickory

associate in charge of design:

James R. Washburn, Jr., AIA

structural engineers:

Ezra Meir & Associates

raleigh

mechanical engineers:

J. M. McDowell & Associates

charlotte

electrical engineer:

John C. Bolen

charlotte

owner:

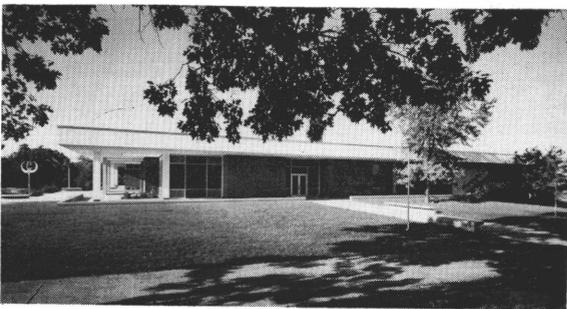
Lenoir Rhyne College

hickory

general contractor:

Hickory Construction Company, Inc.

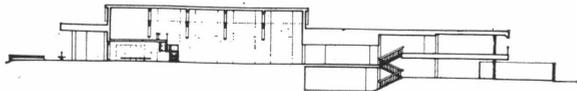
hickory



photographs:

Frank J. Miller

hickory



The site for this building is located approximately eight miles from midtown Charlotte. The total site contains approximately twenty-two acres. Initially the Air Lines reserved five acres for the first phase (the Computer Building) of the total complex. This land fronts on a well traveled road, scheduled to become one of the City's new circumferential roads. It adjoins excellent residential and commercial property.

The complete Reservations Center will probably consist of three buildings. The first structure, destined to play the most important part, is the Electronic Computer Building. This building was designed specifically to house the large computers and the staff which will operate and maintain them. The owner desired that the building express the computer functions, be aesthetically clean, attractive, and parallel the quality and service attributed to Eastern Air Lines. Since the UNIVAC computers are serviced and cooled primarily from overhead, a large amount of equipment and working area is required directly over the computer room. The large penthouse with its many and varied louvers, openings and doors, is screened on all sides. The windowless computer area below is in contact with the glazed office areas. The building is designed for expansion to the east.

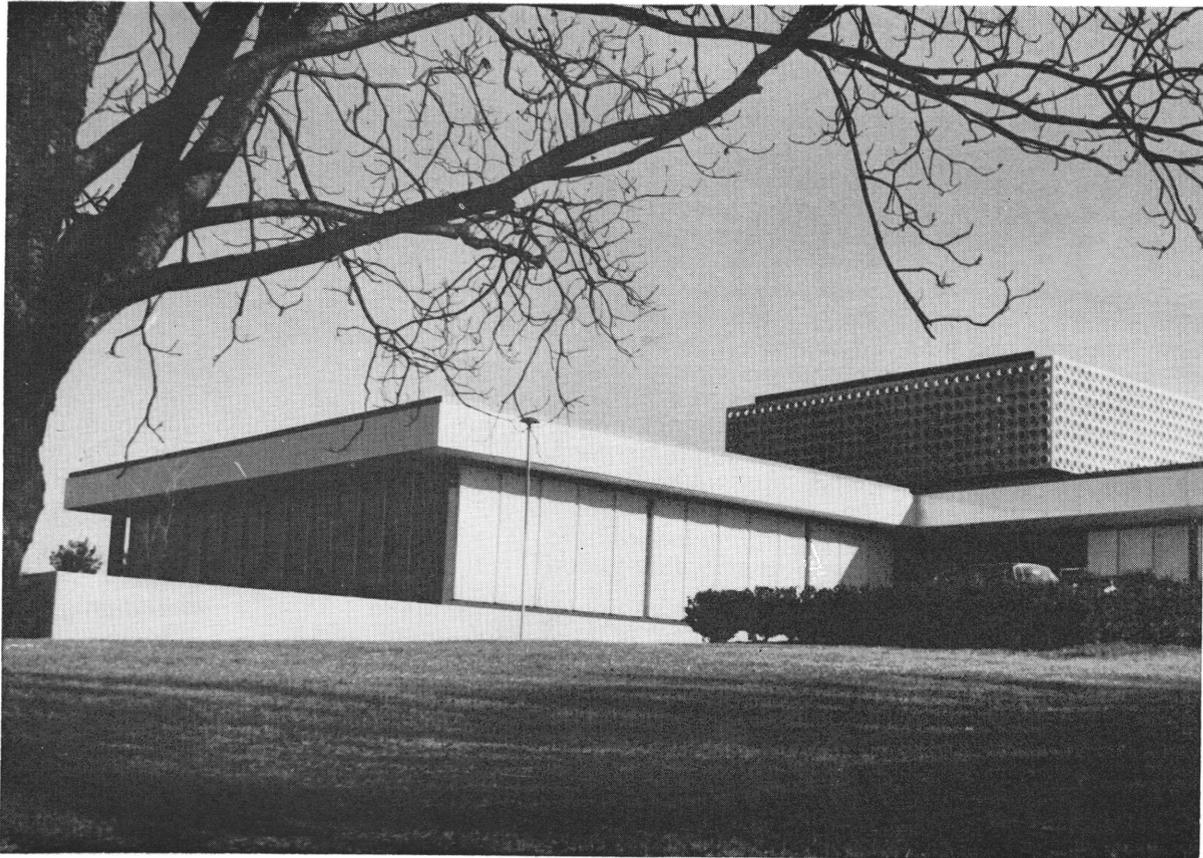
The structure of the building is made of precast, prestressed concrete and is expressed by the dark grade beams, columns and overhead beams. In contrast to the dark frame, the exterior skin is of concave, precast, exposed white quartz aggregate panels. These panels were used on all areas except the office areas, which have solar gray glass.

Interior partitions, most of which are movable, are metal. Ceilings in most of the building are fissured mineral acoustical tile. The computer room proper (which becomes a display area) is highlighted by a luminous ceiling.

The ultimate "campus plan" permits the desired functional separation. Direct physical connection of the Computer Building and adjoining buildings is not required. Separate parking facilities for these buildings are connected by drives.

The mechanical system consists of year 'round air conditioning with supplementary radiation. A separate air-conditioning system for computer equipment has duplicate standby compressors to assure continuous operation. All mechanical equipment was designed with extra capacity for future expansion. The electrical service has two separate sources of power from remotely located sub-stations with underground service to a vault adequate for future expansion. Lighting is supplied, generally, by recess fluorescent fixtures complemented by incandescent accent lighting.





**EASTERN AIR LINES ELECTRONIC
COMPUTER BUILDING**

charlotte

architect:

J. N. PEASE

charlotte

designer:

J. Norman Pease, Jr., AIA

project architect:

J. O. Raley, Jr., AIA

consulting mechanical engineers:

Air Research Associates

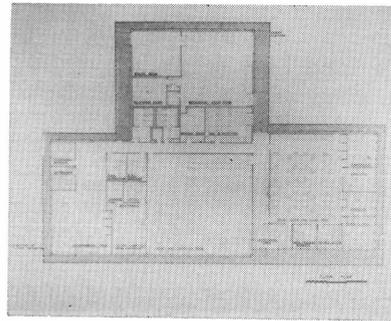
owner:

The Eastern Corporation

general contractor:

Southeastern Construction Company

charlotte



THIS SUMMER RESIDENCE, LOCATED ON THE LINVILLE GOLF COURSE

is owned by the semi-retired president of a nationally known electrical manufacturing corporation with home offices in Elizabeth, New Jersey.

The owners permanent residence, in Maplewood, New Jersey, is a three story Georgian residence of excellent exterior design. It is furnished throughout with authentic antiques, worthy of the exterior.

The owners wanted to build a warm and cheerful summer residence, for occupancy from May through August. This summer residence was to be a complete change from their permanent residence, and take advantage of all possible views of the mountains and the Linville Golf Course.

Since both of their daughters are married the house was designed to fit the owners needs on the main level. The lower level, which contains two Bedrooms and Baths, was designed to fit their Guest's needs. Servants are generally available locally; therefore, only one Maid's Room was included in the original design, with provisions for an additional Maid's Room in the attic if needed. This room has served as an additional Guest Room since servants have been available.

The Living Room is large enough for entertaining, and a twelve by forty-four foot raised Terrace is located just outside this room. From the Living Room and Terrace there is a view of the 8th and 9th greens, the 16th green and fairway, and the 17th tee of the Linville Golf Course.

A screened porch with open beam ceiling is located off the Dining Room. This porch is furnished for lounging and dining, and affords a view of the 16th green and fairway.

A Studio, located adjacent to the Master Bedroom, serves as a private sitting room for the owners, as well as a place to pursue their hobby of painting. The Master Bedroom is entered through the Studio. Separate Dressing Rooms and Baths with a connecting shower are located off this room. Private balconies are located off the Studio and Master Bedroom.

The lower level Bedrooms are light and airy and do not imply a basement location. A Terrace and garden area is located off these rooms.

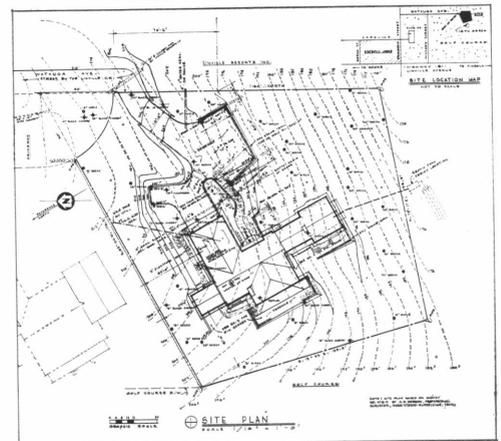
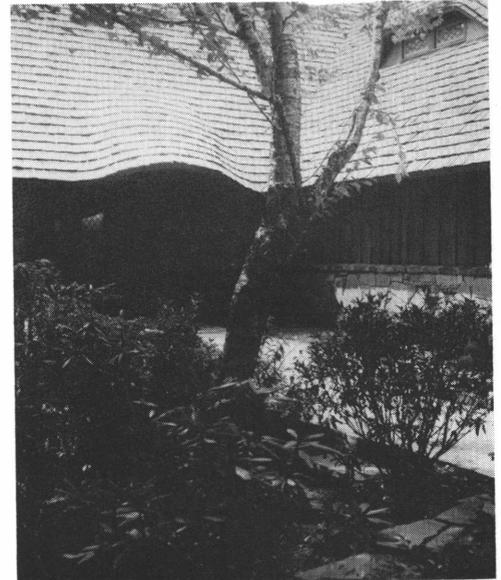
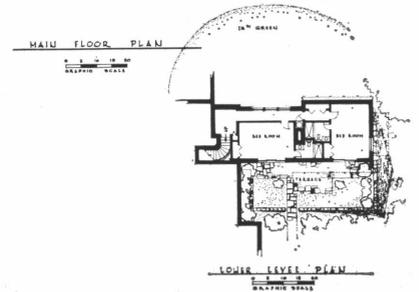
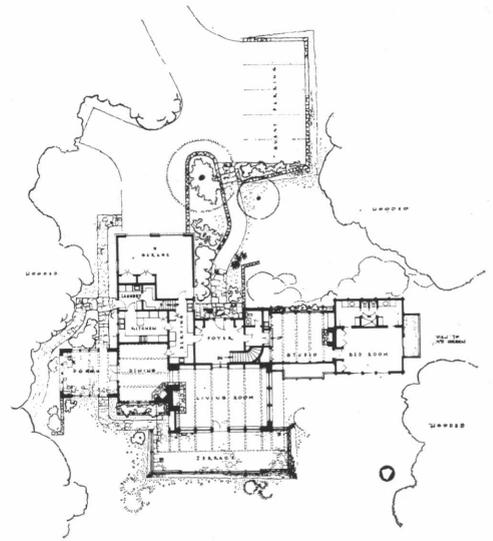
Because the owners entertain frequently, a large Serving Pantry was incorporated in the design, with one end serving as a Bar. The Kitchen, Laundry, and Pantry are separate rooms. The Garage is designed to accommodate an automobile and golf cart. The overhead door on the automobile side is operated by a remote switch located in the car.

The entire property, except for a small space at the front entrance walk and the lower level Terrace, has been left completely natural and landscaped with plants and flowering shrubs from the mountain areas close by.

The stone incorporated in the walls and terraces is a locally quarried stone in various shades of gray, rust, and brown. The exterior walls are rough sawn cypress boards applied board on board or dressed shiplapped cypress boards applied diagonally with vertical boards covering the joints to give the effect of half timber construction. The roof is thick butt, hand split, red cedar shakes which have weathered to a silver gray. All windows are casement windows with removable muntins and inside roll screens. A combination of diamond and square muntins was used to change the appearance of the windows. No muntins were used in the Living Room windows in order to take full advantage of the view of the Golf Course.

All interior ceilings and Bedroom walls are painted sheetrock. All other walls are white pine paneling with a wiped on stain. The floors throughout the house, except in the Serving Pantry, Kitchen, Showers and lower level Bedrooms, are random width pegged oak flooring. The Baths have ceramic tile floors in the shower alcoves. The lower level Bedroom floors are parquet oak flooring and the Serving Pantry and Kitchen floors are 3" x 9" beveled edge travertine vinyl flooring, laid in a herringbone pattern to resemble brick flooring.

All Kitchen and Serving Pantry cabinets and wood panel covers over the refrigerator and dishwasher doors are cherry. The Kitchen surface unit is installed in a stainless steel counter top.





SUMMER RESIDENCE

linville

architect:

THOMAS C. RICKENBAKER, AIA
charlotte

owner:

Mr. and Mrs. N. J. MacDonald
maplewood, n. j.

general contractor:

C. L. Loven Lumber Company
pineola

The owners affiliation with the Electric Industry, as well as favorable power rates, dictated that electric baseboard heat be installed throughout the house. There is a thermostat in each room, as well as a central control panel, which automatically cuts back the heat at night. In addition, lights are controlled by low voltage wiring with master control switches in the Master Bedroom and Serving Pantry, and an intercom system pipes music to each room. The Serving Pantry contains an automatic ice maker, built-in blender and mixer, refrigerator, freezer, dishwasher and disposal. The Kitchen contains a double oven with exhaust, surface unit with exhaust hood, refrigerator and disposal. Hot water is furnished by two 80-gallon electric water heaters.

The site slopes approximately 30' from the north to the south side, at the point where the house is located. The natural slope was utilized by locating the Guest Bedrooms and Baths on the lower level. It was necessary to cut out approximately 5' of stone at the north side of the lower level and fill approximately 5' at the south end of the lower level. The natural slope was maintained on the east side in order for the existing trees and flowering shrubs to remain undisturbed.

The house generally followed normal lines of construction, except that an unusual amount of framing was required for the roof in order to achieve sound construction for the desired large roof areas.



THE ROLE OF THE CRITIC IN ARCHITECTURE

An address to the North Carolina Chapter AIA

by Douglas Haskell, FAIA

Editor of ARCHITECTURAL FORUM

First of all, I think that the architects are the ones that create the critics and have to create the critics, and not vice versa. Some of the critics are architects, some are not. Mr. Lewis Mumford is not trained as an architect and has certainly gone far in repute in the field of criticism. Secondly, the critic's appropriate function as a daily role should be to assist in the creation of architecture, and the primary way in which he would do this would be to help to disseminate knowledge and appreciation on a broad front, and especially on those fronts that create clients. Because, speaking of clients, there's another way of speaking about it, turn your road into opportunity and you have the thing that creates a culture. Well, this is counter to a well-grounded impression among many architects and among many critics. Now I think this architect creating critics takes place often down the road, from the bottom where appreciation should begin to be taught to school children who will ultimately grow into clients; then the middle where we must try to train up some good newspaper reviewers in place of the usual run of real estate writers (I've deleted the word from my text there); and then to the top, which I suppose means historically broadly grounded and philosophically thinking people like Mumford.. So the architect not only creates clients direct, he also in the end has to create the only kind of critic it can help him to create — opportunity. Now this may sound like a heretic statement, and you wait until Sybil Moholy-Nagy hears that I said that. But, my observation has been that, contrary to the general impression among the public, a critic like Mr. Mumford learned his architectural guidelines from architects primarily. He may in more recent years have written heavy tomes that drip scorn on our entire civilization. He does seem to have known how to draw up the indictment against an entire nation, and an international one, and is capable on occasion, was capable, of giving fatherly advice to Frank Lloyd Wright. Just the same, this always seemed to be occurring in the company of a certain group of excellently top-notch architects. They were men like Clarence Stein, Henry Lord, Adolph Meyer, Frederic Eckerman, Whittaker Lewis, and the editor of the AIA Journal, and the likes of those. They were the garden city architects, the social conscience architects, the men who finally did see to it that America did get housing and an attempt at better cities. Now, just in case you may not be aware of

it, the work of a brilliant young critic like Mumford was two-fold. On the one side, he wrote books like "Sticks and Stones" which fired up other young men like myself with a lifelong enthusiasm for architecture and society. On the other hand, the group I spoke of used him to put eloquence and organization and also to document special government reports and other literature that went out to the public. This was a potent crowd; they were potent in working with a strong group of liberal businessmen, and they were potent with a string of remarkable New York state governors. And the training of this kind of a critic was in the direction of a feed-back assisting action. I like to emphasize this view of a critic because I think that it is lost track of so often on all sides. I once read an editorial in Forum "Our Criticism with Statesmanship," and I would say that statesmanship in behalf of this great art is the aim, and criticism is an instrument towards it. I think Mr. Mumford has obscured this in his later years by taking one critical attitude that I do not agree with. He stated that a man writing criticisms (plural) cannot really have friends among architects because friendship could sway his judgment. I think that that is something that needs a lot of interpretation. Also he says that he keeps his distance for another reason. He fears that listening to the architect's own story of what the program was in any special instance would open up his sympathies to too many possible alibies for shortcomings. Now, I think the road of these two conclusions which I think are wrong seems to me to lead to especially false consequences, because a critic who does not look at the program simply makes the architect seem responsible for everything. And while this is very flattering to the architect and credits him with a degree of omnipotence which is one reason I think Mumford is such a popular critic with the profession because underlying there is always the implication that the profession has control over the entire situation, I think that it leads to confusion in areas which are becoming more and more important because the time has come when we have to sort out who did what, because many times the architect's not being able to get through the kind of job he might like is not owing to a shortage of design ability on his part. It is owing to his not being able to get himself in a position where that design ability can come through, and this is something

which a critic who has never engaged in the game is hardly likely to be aware of.

Let's say that I'm an architect and I design a garage, and I find that I get heavily criticized, and it turns out that the critic has a phobia against riding in automobiles. This is, I'd say, a mixed-up situation. Now as to the friendship side of it, when I read Mr. Mumford, I like him very much better when he speaks with deep insight about a friend like the late Matthew Nowicki, who designed your famous cattle-judging pavilion at Raleigh with the important participation of Mr. Deitrick. And I like that much better than the highly scornful remarks made by Mr. Mumford about Eero Saarinen's Yale hockey rink, which Mr. Mumford did not seem to realize, from my standpoint, was simply Nowicki turned inside out — a suspension roof hung from the center of the ridge instead of from the periphery. As to the curvatures and what they are, the amount of logic in either case was about equal—impeccable or peccable. So his scorn did not seem to me to be indicated.

It has always seemed to me that, for example, Saarinen, whom Mumford did not cultivate, was treated with the most cruel misapprehension of what was the architect's own aesthetic program and aesthetic purpose. He was accused by Mr. Mumford of wavering all over the place because he did not create a style which he would consistently follow so that one building after another would be recognizably of the same vintage as of the case of Mr. Mies, or as Saarinen as I knew from having been a close friend and had violent arguments with him in consequence thereof, knew what he was after, which was in a different direction.

There are many, many different games that get played as architecture, and I don't know of any one critic adequate to say that only one or two or three of these games are legitimate. There is a certain workmanlike level at which there should be a fair amount of agreement and criticism. A corner is skillfully turned or it is not skillfully turned; a building is properly set on its base or it is not properly set on its base; things like that. But when you get beyond that, you are in a place where purposes are widely divergent in a rich society, and I think that the beginnings of criticism probably are that you try to take the man's own word, as Pope did in literature, as to what he was trying to do and first follow through there. See how well he did within his own terms, after that you are entitled to say whether you think that those purposes were worthy purposes in your opinion. This seems to me a fair procedure in criticism.

A critic can write objectively about a friend. It requires fortitude and integrity on both sides. On Frank Lloyd Wright, whom Mumford loved, he could say illuminating things including points of disagreement, a special moment of truth for the critic. Now, in saying that architects produce critics and that critics should be frequent participants in the creative process, perhaps I am really distinguishing between two roles of the critic and perhaps two kinds of critic where we have been lumping them together as one. Perhaps the critic whose primary objective is to write history has to be entirely cold, aloof, disinterested, and bent only on appraisal. I have not personally tried that out, but I have had very illuminating conversation with

Sir John Summerson who is a two sided man, capable not only of a great deal of aesthetic discernment, but now interested in writing the history of architecture in terms of what has happened.

Now as to the workaday critic, the other kind, foe or friend, he is a man of his time rather than an historian, keen judgment is not enough, because he is living at a time when ideas are developing, and I think that he has a sufficient store of knowledge and philosophy to judge without examining the program and the thought process of the architect, is presumptive. In an area of developing thought and feeling and readiness to learn from architects who work with reality at first hand, it is essential not to stand back and pretend to be a know-it-all. There is one thing about architecture that Paul Valery brought up in an essay — this conversation in Heaven in which Plato, in which Socrates was saying he would like to return to earth and be an architect instead of a philosopher, the question was "Why". He said that a philosopher's duty was to bring doubt on all convictions, examine them, take them apart. He said an architect had no choice whatever but to make a statement, not just to build a building because that's building, to make a statement, that's architecture. No choice whatever, but to make a statement under the circumstances, against the obstacles at hand, and with no out, no possibility in the end to alibi with talk, because the building is going to be the thing in the end which will do the talking.

Busy with producing, the architect himself has not always time enough and sometimes he has not word ability enough to do all this on his own behalf. And besides, when he does it, he is subject to some accusation of self pleading. The critic here has a role of interpreter, but that interpretative role should be that of a participant in the overall strategy of architectural statesmanship. It may be that we need different names for these two different aspects of architectural comment. In the matter of training of critics, I think a substantial part of the responsibility for the profession lies with the daily press. Rare indeed are the Grady Clays, the Ada Louise Huxtables, the George McClures, and others on newspapers giving warm support for architecture with understanding. I think that even Time magazine, as a weekly press with its over-exuberance on its head in some directions, deserves some recognition here.

Two or three times I have participated in events in which a School of Architecture made common cause with a School of Journalism (Have you had them here in North Carolina?). I admit this process is tough and slow because these newspaper men are horses not easily led to water, let alone having them drink. They are almost proud of being uneducable, since any attempt at education applied to them looks to them like an effort at propaganda. They are always looking to see, "What does he want out of me?" Generally the best surface theme with which to get something like that started is a theme something like urban renewal, which has a sound that is tough and practical, and then architectural design can be eased in in a manner that does not have the newspaperman, proud of his toughness, ashamed of being caught in an intellectual enterprise. It ought to be eased in with specially prepared analytical material. The hope would be

that a few of the writers would stop and look and get a few points on their way to the drinks and pinochle.

Once when I put in a lot of time as one of a group offering such a joint venture in New York, my assignment was to take a crowd through various kinds of community areas. These were carefully picked because each one made an architectural point, the arrangement being either especially good, or one that showed common mistakes especially flagrantly. I had the advantage of Grady Clay being a member of the group, the brilliant editor on the Louisville Courier-Journal. But in spite of all that, I cannot say that the success was more than minute, except that I have been greatly heartened since coming here because lo and behold the Charlotte Observer was represented by Mr. Connor and he seems to have absorbed a real enthusiasm for the general theme—area. Now, psychologists say that you make no impression at all until you have managed for the first time to get across your listener's threshold. Most newspapermen have high thresholds, and you have to try climbing over them several times. This may be the reason why an English student said that one British professor had nothing against your doing something new, he only had something against your doing something new for the first time. And a comfort is that you may reach the threshold the second, third, or fourth try, and once you have, you may have obtained the necessary readiness to listen always.

Now I believe with all the countless chores the architect has to do for free, it really is necessary to devote a certain amount of time to getting the notice of critics near and far. I think I'd be rather unashamed about that if I were an architect. But to that tough problem known as educating the public—On that score I can speak best always from personal experience. I had a call two or three years ago which is turning out to be a very interesting episode to me. It came from the Art Department at Oberlin College, my old Alma Mater. Would I come to a summer seminar session with high school art teachers? Would I come there and show them in a single lecture how to get their dear little students trained up to make better clients for architecture? More than that, would I help those art teachers get their youngsters trained up so that when they grew up they would become better citizens in behalf of making the entire cities more beautiful? "Aha," said I, "and by the way just how much do those teachers know?" Well, they had the usual stuff and they're getting a quick refresher course with highlights on the Parthenon and Chartress Cathedral. "Aha," said I, "by the way just how much time do they have with the kids to devote to architecture?" "Not much," was the truthful answer. "All right," said I, "I'll take it because it's quite impossible; if I fail, I can't be blamed." Never did I work so hard on any other single assignment. The intellectual discipline of this was really wearying. I figured out that the only thing that these teachers might be able to teach those youngsters was an appetite for seeing the most rudimentary aspects of the elements of architecture all around. Well, I spent a long time thinking just how much one could eliminate from the things that go into architecture and still have the idea of architecture sufficiently intact not to

distort it for the beginner and set him on false trails. I ended by telling those high school teachers that I feared they could not get across to their young very well with a Chartress and Parthenon beginning. If they talked about these, they would only confirm those future citizens in the firm belief that architecture is something distant, distant perhaps by seven jet hours, distant by probably seven centuries, not something in a little town in Ohio. I said that we must find a way to open the eyes of these youngsters to what in an Ohio town they could see that was basic to architecture all around them, indoors and out-of-doors.

I even found myself with an intellectual problem straightening out the misstatements the greatest architects have made about what architecture is. I had to knock out Le Corbusier's silly definition of the correct and magnificent play of masses in sunlight, or whatever his phrase was, which is nonsense, because that's a sub-topic of architecture, inescapable, highly important, but not the primary inner essence, because that's the furniture aspect of architecture. Buildings are furniture under the sky in a city. In addition to being architecture inside of them, they are outwardly furniture; and he was talking about them only as furniture, which is reducing the idea of architecture. He didn't mean it, because he shortly afterwards followed with a statement "remember that the outdoors is a space as well as the indoors", and there he was on the primary topic. So I acted for the time being as if space, qualified by light, and treated with measure, was all there was to it. I thought if I could talk of that I would not mislead anybody, even though the education would be far from complete. Not even structure was in this approach. I found my authorities all the way from St. Augustine and Lautche for support of these contentions.

Then I showed them slides of the sort of environment that does occur in an Ohio town in one way, maybe in other ways elsewhere, indoors and outdoors, largely outdoors. In the first place, I had to analyze space experiences so that they would be a little easier for a youngster to understand, because I find that generally speaking when space is discussed, it's the feminine type of space that people are talking about—the space enclosure—the room, the court, the square, all these are the feminine type of space, the space which is enclosed. I've found also that there is at least one other type which is the masculine type of space, which is space that clusters around a space magnet, the Washington monument, for instance, which focuses attention from all around to the center of a space which spreads centrifugally out from it instead of centripetally towards it. The church steeple, the obelisk, and then those things gradually grow together until you get colonnades where you really are beginning to get a merging between these two. Now, I had these in a very simple manner, because first of all, pictures showing the kinds of surface that you might walk on, the materials of the surface under your feet, the patterns, the slopes, the steps, the enhancement by flowers, fountains, outdoor furniture, indoor furniture. This is the bottom of your space, the base of your space. And there were slides showing all sorts of differences alongside you, around you, in front of you, behind you; walls, single columns, colonnades, even whole walls

of signs. The biggest laugh I got was while putting on Times Square and St. Peters Square in parallel projection—St. Peters Square in Rome. And I would ask what the difference was and thereby get them sufficiently abstract in their thinking so that they would say, they would realize the difference was primarily a difference in the surface treatment of surrounding surfaces of a space, in all plaster and stucco, and on the floor of this outdoor space the great fountains. In Times Square banners all around in intensest color with jazz in the sign patterns and jazz in the lighting tempo. Both of them good time places of a very different sort.

Laughter is the most wonderful start toward new ideas. Again I would show them scenes of interior spaces, whether ceilings good and bad or such things as lights and skylights, for instance the difference between the way light comes into Yamasaki's McGregor Hall in Michigan and the way it comes into the Alhambra, the two buildings having certain elements otherwise parallel. In the case of the Alhambra, it all bounces back and you have black interior space against white exterior space with subtleties in the black, and in the case of the other one you have the light flooding in from the top; a very different emotional experience. These are things that youngsters can get hold of right away faster than a grown-up. With this kind of an approach, I have found that architectural schools have been interested in this same lecture and so have grown-ups in museums. Especially they liked it after getting talks about the effect of existentialism or zen on modern architecture. The biggest faith I have in it is that it starts youngsters at an impressionable age looking with just enough analysis in their approach to know that they are looking at—that empty thing, space, and that it is full of life and light; and from there on, once you have that appetite developed, you are ready after that to take them into the more difficult, more technical subjects of structure, etc.

Now I think that in other respects we've been a little delinquent because I have seemed to notice a greater and greater antagonism growing up between architectural critics and the general public within the last decades. I can't say that I blame architectural observers for this, but it isn't wise as statesmanship.

I can imagine a treaty being made with the architects and the people interested in the environment of America on one side and the advertising people on the other side of the table which might run something like this. We make a deal. You take off all those ineffectual, good-for-nothing, scattered signs that you put accidentally along the curves, etc. of the highway every few miles, obscuring the scenery and making somebody, if possible, take another road if he is civilized. In return for that, we let you put up a magnificent tower every five or ten miles where you all get together and have your stuff whirling around. All the money that's made by cheap builders these days is made by manipulating the income tax and putting up the building as a mere incident. And that's the trouble. That's another thing we have to study because, and I'll quote because I think I'm running overtime which is unaccustomed to me, I couldn't

agree more with Mr. Odell about the necessity for the architect to study these financial manipulations, have somebody in the office that does that. I had a class like that at Columbia for a couple of years; all the best students hated it. All the best design students thought it was degrading to them to be bothered with this. But Pei and some other very significant architects have put architecture on a new road by coping with it, learning how you get out of a situation like that some better architecture. You first have to understand this whether you're going to reform it, try to reform it, or whether you are going to work with it, which is what you sometimes have to do, because the architect is the man who has to work here and now in a given situation and can't appeal to history or sneak out of it the way a critic can by wishing something.

So this, too, has to be studied and in that spirit. I found the greatest difficulty in getting architects who had Pei's secret to talk to my class. I had some architects to talk to them whom I would like to kick around the block after they talked. The only thing these architects seemed to be interested in was being prostitutes to these people and showing these people how to save more money. I remember asking one of them, "Look, did you ever propose something that cost more? Tell us how you put that over." No, he didn't have any examples like that. This is a field we have to study, this is manure we have to shovel preparatory to raising a crop, and it's in that spirit that I'm in favor of it. And Mrs. Moholy-Nagy can scream at the top of her lungs that art does it all and that the appeal of art is immediate, and I say nonsense.

The appeal of art only comes to cultivated people and the chance to do art is very critical, and criticism should help in that chance whether inside the profession or out. I think in the end it is you who create the critics and not the critics who create you. Thank you.

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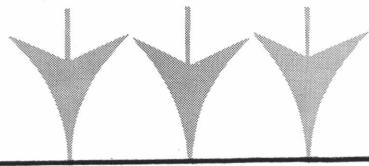
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S. Scott Ferebee, Jr., AIA, President of the N. C. Chapter has recently announced the appointment of the following to serve as Commissioners and Committee Chairmen for 1964.

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Albert L. Haskins, Jr., Commissioner

Committees and Chairmen:

Nominating, F. Carter Williams
By-Laws, Elizabeth B. Lee
Resolutions, James L. Beam, Jr.
Institute Fellowship, Anthony Lord
Chapter Manual, William W. Dodge III
Southern Architect, John T. Caldwell
Conventions, Archie R. Davis
Section and Council Organization,
Charles H. Wheatley
AIA Tower, Jesse M. Page, Jr.

Commission on Professional Practice,
James C. Hemphill, Jr., Commissioner

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Specifications, Howard K. Olive
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Exhibitions, Arthur R. Cogswell, Jr.

ROGER B. DAVIS

It is with sincere regret that we announce the death of Roger B. Davis, AIA, of Durham. Mr. Davis passed away on Tuesday, March 10, after a brief illness. At the time of his death, he was President of the Durham Council of Architects.

Mr. Davis was a member of Duke Memorial Methodist Church. He was affiliated with Marion A. Ham and Associates, architectural firm of Durham. Services were held at Mt. Moriah Baptist Church on Thursday, March 12, with burial following in the church cemetery.

Surviving Mr. Davis are his wife, Mrs. Neta Davis of the home; two sons, Roger C. Davis of Charlottesville, Va. and Bryant S. Davis of Chapel Hill; and one daughter, Mrs. Harry Pritchard of Danville, Va.

The North Carolina Chapter AIA extends sincere sympathy to the members of his family.

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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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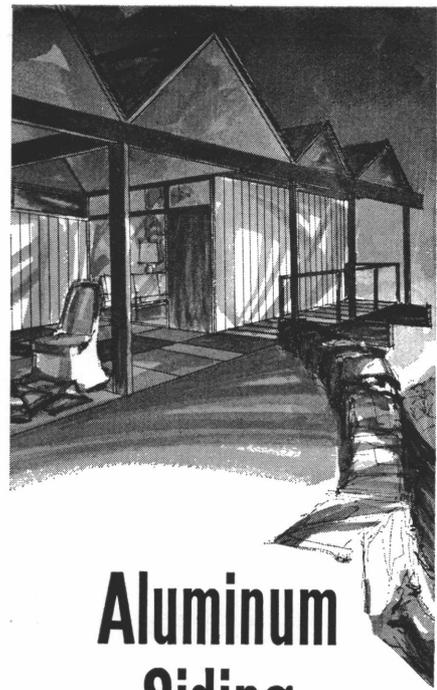
Members of the North Carolina Association of Professions installed Dr. John Kernodle, Burlington physician, as their new president at the annual meeting held in Burlington, Saturday, March 14. Officers installed with Dr. Kernodle included Dr. Earl L. Knox, Raleigh veterinarian, vice-president; William W. Dodge III, AIA, Raleigh architect, secretary; and Robert G. Bourne, Raleigh professional engineer, treasurer. T. C. Cooke, engineer of Durham, is retiring president of the group.

U. S. Senator B. Everett Jordan, luncheon speaker said that the Association of Professions is the type of organization which "can perform a great service in lessening government control over our every-day lives." Senator Jordan stressed the need for local interest in mutual problems to forestall more government control. Professional groups, he believes, should lead the way and allied professional groups joined for mutual benefit could be more effective.

Speaking at the morning session was Hugh Brenneman, Executive Director of the Michigan Association of Professions. He explained the problems and accomplishments of the Michigan Association, which has been organized for approximately five years. Mr. Brenneman's enthusiasm for the Association and the growing participation of professional groups in Michigan was most encouraging to the North Carolina group. Through his active experience in his home state, he was able to answer many of the questions which had been discussed by the local group.

During a business session, the application for membership by the North Carolina Pharmaceutical Society was presented and approved. Wives attending the meeting with their husbands were entertained by the Holiday Inn and the Women's Division of the Burlington Chamber of Commerce.

Members of the North Carolina Chapter AIA attending the meeting were S. Scott Ferebee, Jr., Albert L. Haskins, Jr., B. Atwood Skinner, Jr., Robert L. Clemmer, William W. Dodge III, and Betty Silver, Executive Secretary.



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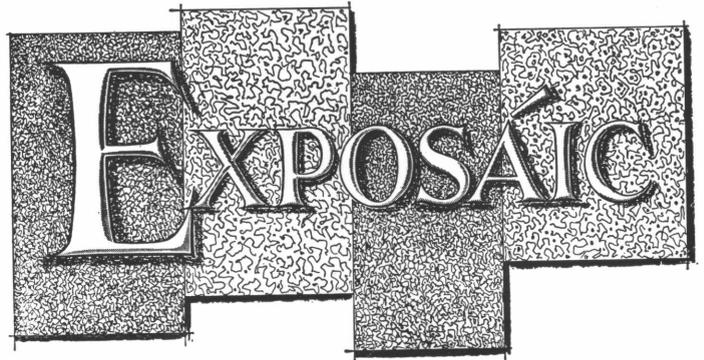
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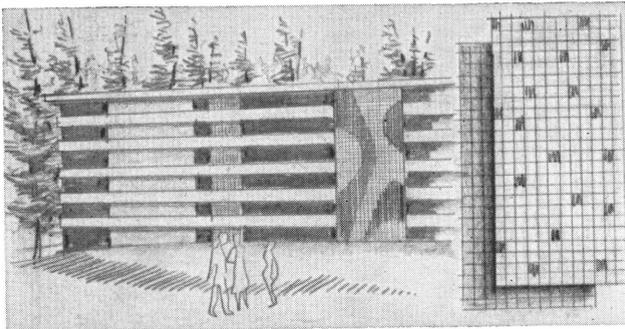
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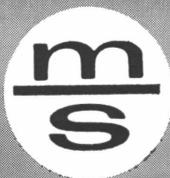


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MAY 5: Durham Council of Architects,
Harvey's
James A. Ward, Acting President

MAY 6: Charlotte Section of N. C. Chapter, AIA,
Stork Restaurant No. 2
Charles H. Wheatley, AIA, President

MAY 8: Raleigh Council of Architects,
Honor Awards Dinner, 6:30 P.M.
Balentines Restaurant
Jesse M. Page, Jr., AIA, President

MAY 11: Winston-Salem Council of Architects,
Reynolds Building Restaurant
Kenneth B. Jennings, AIA, President

MAY 15: Deadline for material for June issue

MAY 15: Greensboro Registered Architects,
Maplehouse Restaurant
Thomas P. Heritage, AIA, President

MAY 22: Eastern Carolina Council of Architects,
Greenville, N. C.
Warren E. Hargett, AIA, President

JUNE 12: F. Graham Williams Co. 41st Annual Golf
Tournament and Dinner
East Lake Country Club, Atlanta, Ga.

JUNE 14-18: AIA Convention,
Chase - Park Plaza Hotel
St. Louis, Mo.

JUNE 25-27: N. C. Chapter, AIA Summer Meeting,
Blockade Runner Motel
Wrightsville Beach, N. C.

OCTOBER 29-30: South Atlantic Region AIA
Biennial Meeting,
Jack Tar Poinsett Hotel
Greenville, S. C.

NCAIA SUMMER MEETING
BLOCKADE RUNNER
Wrightsville Beach
JUNE 25, 26, 27



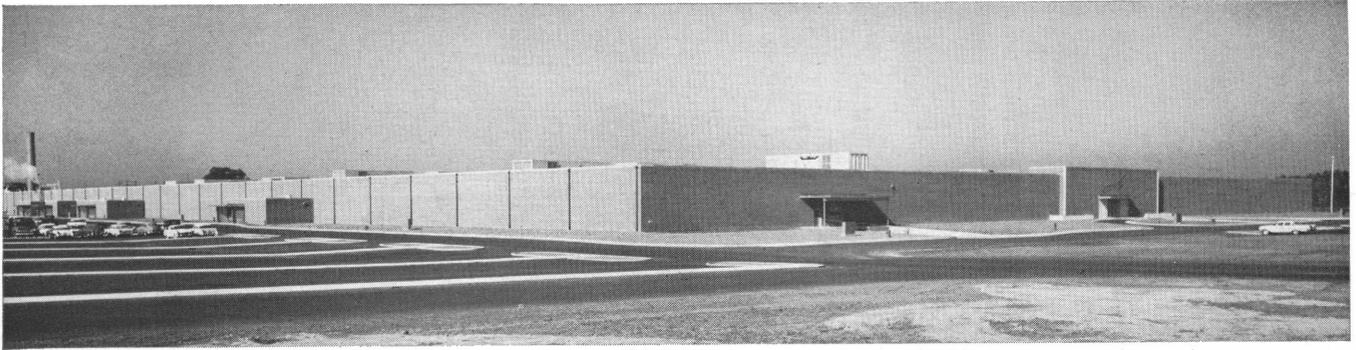
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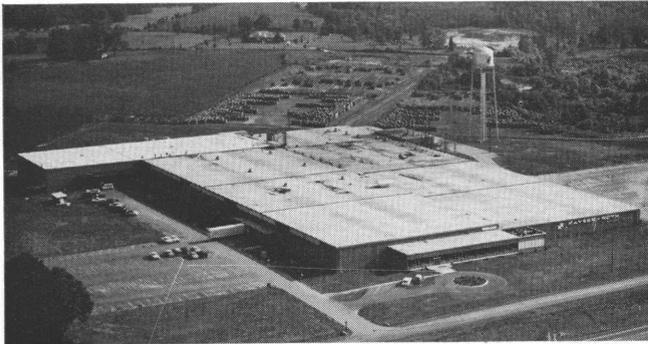


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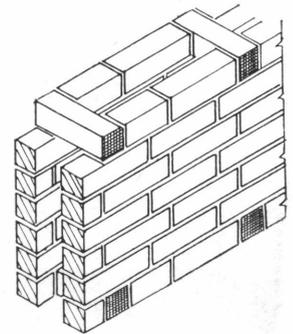
Highland Methodist Church; Harrell & Clark, Architects; Burke Lumber Company, contractors



Starmount Elementary School; Louis H. Asbury and Associates, Architects; Blythe and Isenhour, contractors



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