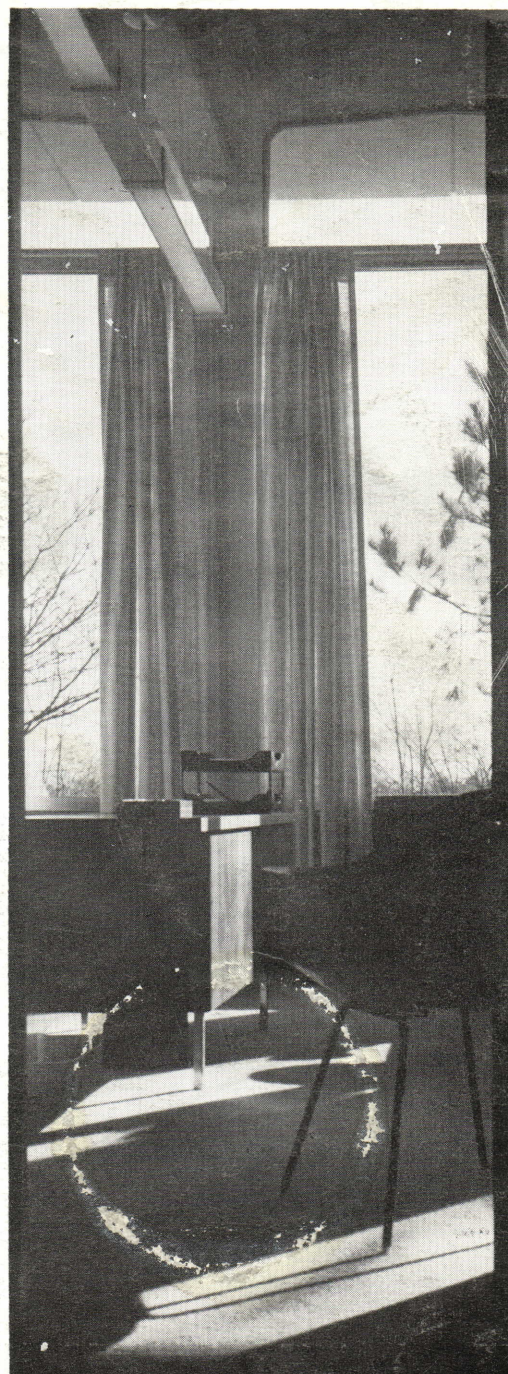


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AUGUST 1964

VOLUME 11

NUMBER 8

SOUTHERN ARCHITECT



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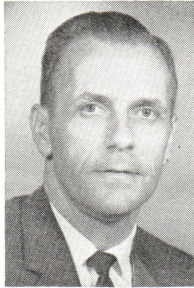
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Cover photo: Interior of Wake Forest Savings
& Loan Building. Photograph
by Taylor Lewis.



At the 1964 AIA convention in St. Louis, the proposed new Standards of Professional Practice of the Institute was approved without a dissenting vote. This was a tribute to the men who have worked so hard in the last four years to update the Standards to take care of today's changing concepts of practice without damaging the architects' professional status.

In my opinion, the new Standards of Practice is one of the best ethical codes ever written. It outlines the architects' obligations to the public, to his client, to the profession, and to related professionals. It is written in a clear, concise manner that is intended to avoid misunderstandings and wrong interpretations. The entire document is designed to maintain the architect as a professional man who is morally obligated to give his best service to society.

The new Standards represent the most intensive study ever made of the architects' ethical responsibilities. This was necessary because the Standards truly represent the reasons for our being banded together in a professional organization of architects. Through the administration of its Standards of Professional Practice, the American Institute of Architects is sole guardian of the profession's ethical status. Like the law, our Standards are subject to gradual change to reflect the changing society in which we serve.

With this in mind, the Committee on the Profession of the Institute began

studies of the new Standards in 1960. It recognized that some of the language of the existing Standards needed updating and that some additional subjects needed to be covered. After much study, it came up with the first draft of a proposed new Standards. It was sent to prominent and experienced architects around the country for comments and suggestions. These were assembled and reviewed by the committee and by the Institute Board. These proposed Standards were then used as a basis for discussion in seminars at regional meetings around the country. From the discussions in these seminars, further revisions were made and an informal presentation was made to the 1963 convention. It was decided there that another full year should be given to final studies before the Standards were presented to the convention for final approval. A final format was adopted after thorough discussion by the Institute Board at its January, 1964, meeting. With every word having received careful attention, the final form was printed and distributed for consideration by the 1964 convention. As stated above, it was approved without a dissenting vote and constituted the first full revision of the Standards in twenty years.

Members of the North Carolina Chapter should not only be familiar with the new Standards of Practice, but should make them available for examination by their clients who more than anyone else should be interested in the ethical standards of the architect.

L. Scott Tucker, 2

FACTS ABOUT THE AIA

The American Institute of Architects is the organization representing the architectural profession in the United States. It stands for a professional society whose members accept the highest standards of professional competence, moral duty and human character. The initials AIA have come to be known by the public, the government, and the courts as a symbol of professional merit.

There are 146 chapters of the AIA, located throughout the United States, and comprising a total membership of more than 16,000 registered architects. Each of these chapters functions as an autonomous unit; more are founded each year as the number of architects increases. Both chapter and national officers are elected each year by membership vote.

According to its by-laws, "The objects of The American Institute of Architects shall be to organize and unite in fellowship the architects of the United States of America;

"to combine their efforts so as to promote the esthetic, scientific, and practical efficiency of the profession;

"to advance the science and art of planning and building by advancing the standards of architectural education, training and practice;

"to coordinate the building industry and the profession of architecture to insure the living standards of our people through their improved environment;

"and to make the profession of ever-increasing service to society."

The AIA was founded on February 23, 1857, ten years later than the American Medical Association and 18 years earlier than the American Bar Association. The American Society of Civil Engineers, which works closely with AIA, was founded in 1852.

Like these other professional bodies, AIA is dedicated to safeguarding both the public and the profession by maintaining a high code of ethics in professional practice.

Such standards did not always prevail among the practitioners of architecture in the United States.

Earlier in our history, unskilled persons often dabbled in the art of designing buildings and an atmosphere of distrust and loose principles attended the practice of architecture.

This prompted thirteen idealistic New York architects to seek a remedy. Their efforts led to the founding of AIA. It took place near New York's famous Trinity Church, which was designed by the organization's first president, Richard Upjohn. As part of the AIA's Centennial celebrations in 1957, a plaque commemorating this historic event was affixed to a building at 111 Broadway which now stands on the site of the original meeting place.

Among the accomplishments of AIA is the fact that every state today has a registration law requiring every aspirant to demonstrate his knowledge and competence before he may practice architecture.

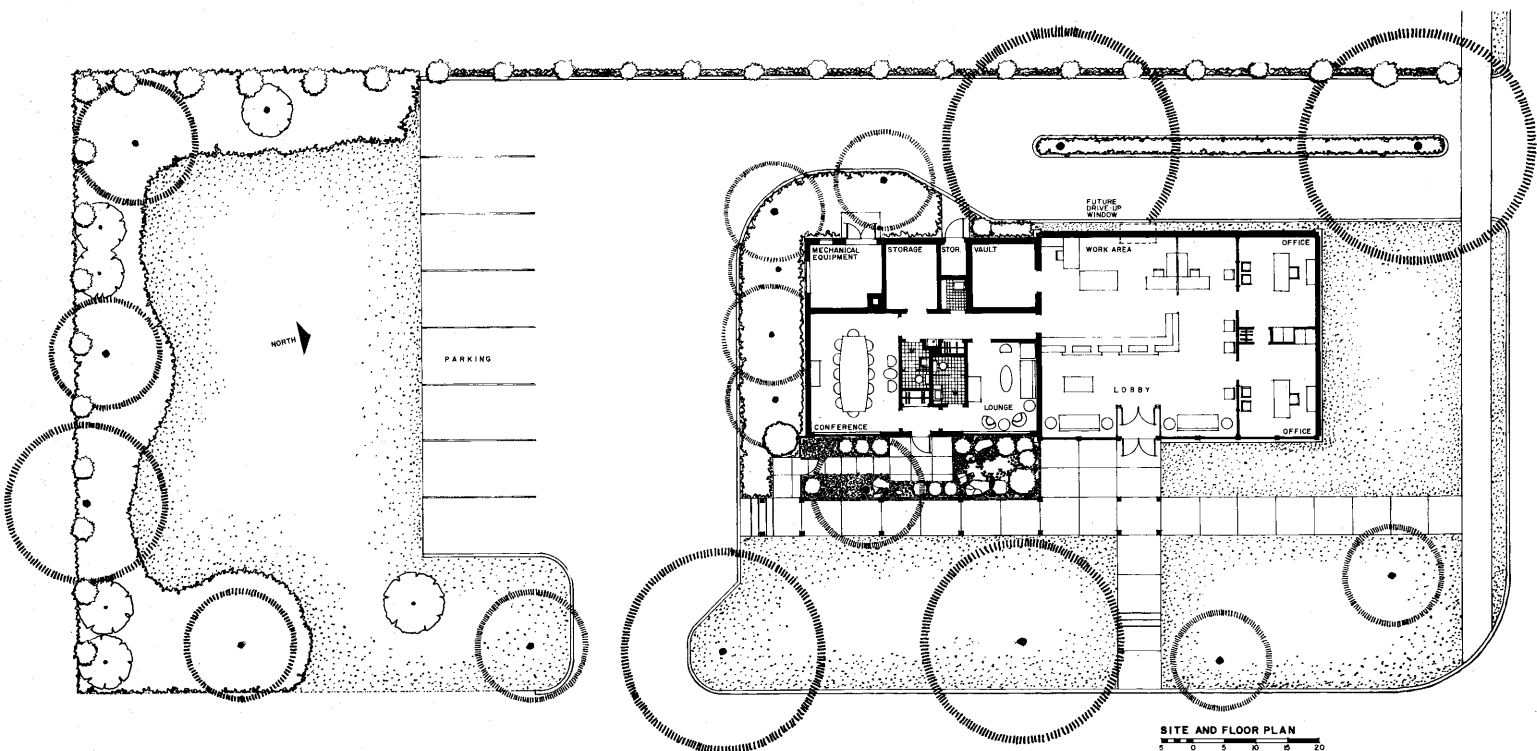
Other accomplishments include AIA's decisive role in establishing the nation's first architectural schools at the Massachusetts Institute of Technology, Columbia University, and the University of Illinois. AIA continues to guide and support the activities of the more than 70 schools of architecture now in existence, most of which are accredited by the AIA-appointed National Architectural Accrediting Board.

In addition to matters concerning professional practice, AIA committees work constantly to improve building research, community planning, schools and hospitals, human safety, and other problems affecting the general welfare.

Since its early beginnings, the AIA has taken an abiding interest in the preservation of historic buildings and monuments throughout the nation. Half a century ago, for instance, AIA led a largely successful fight to restore and preserve the beauty of the nation's capital in accordance with the original plans of L'Enfant and Jefferson.

It is therefore no accident that AIA's national headquarters are housed on the grounds of the famous Octagon in Washington, D. C. This building, one of the most beautiful in the Capital, was purchased by AIA and restored to the grace which delighted President Madison when he occupied it after the White House was burned in 1814.





WAKE FOREST SAVINGS AND LOAN BUILDING

wake forest

architects:

HASKINS AND RICE

raleigh

contractor:

Frank Walser
raleigh

landscape architect:

Richard C. Bell
raleigh

mechanical engineers:

Paul H. Brown & Associates
raleigh

PHOTOS BY TAYLOR LEWIS

The Board of Directors of a small town Savings and Loan Association commissioned the architects to design a new office building. The property had previously been purchased in an old residential neighborhood which is developing into a business area.

The architects were sent to a nearby town to see a "Colonial" Savings and Loan building which was "just what they wanted".

Complete site planning was handled by the architects to include landscaping. The architects were also responsible for selection of furniture, furnishings and decoration.

A spacious lobby was deemed necessary, entered from a covered walk through two pairs of doors. Lounge space, with comfortable seating was planned for the lobby.

The teller's area provides four tellers' windows grouped in pairs for dual use of posting machines (2). Each teller has a locked drawer and sufficient under counter storage space. A space was planned for a future drive-in window.

Off the tellers' area and the lobby were located two private offices. A secretaries' reception area was located near the tellers' area as well as the manager's office.

The conference room for night board meetings was provided with an exterior door in a small vestibule with a wardrobe. This room is accessible to the lounge, containing console type kitchen unit which when not in use and folded up, resembles a chest.

A general storage and duplicating room was provided as work space and for storage of miscellaneous items. Separate storage facilities were necessary for cleaning supplies and garden tools. A service sink was placed in a janitor's closet.

The mechanical equipment room entered only from exterior contains all air-conditioning equipment.



**FOREST HILL
PRESBYTERIAN CHURCH**
charlotte

architects:

**CHARLES MORRISON GRIER, AIA
& ASSOCIATES**
charlotte

general contractors:

Blythe & Isenhour
charlotte

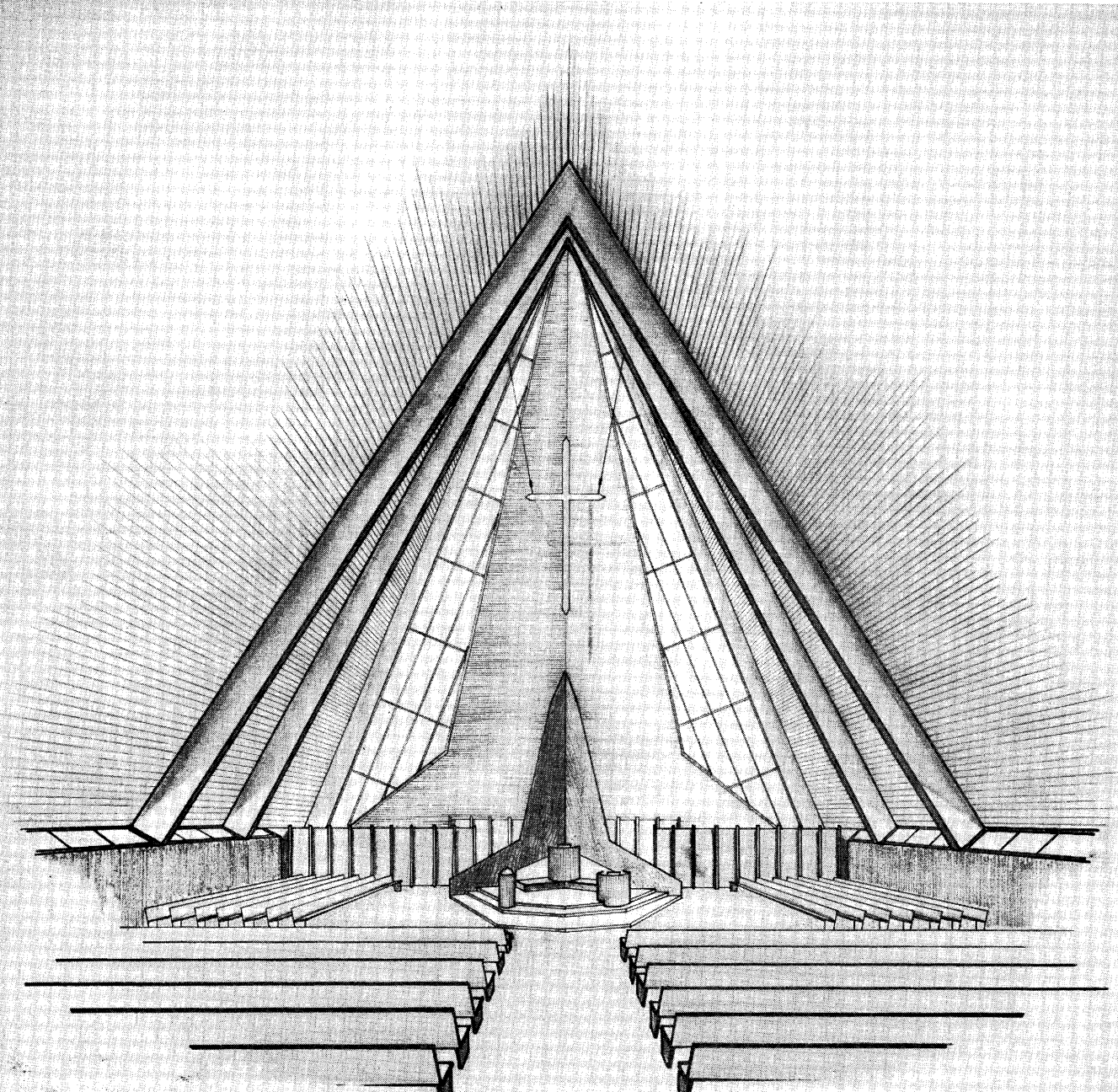
mechanical contractors:

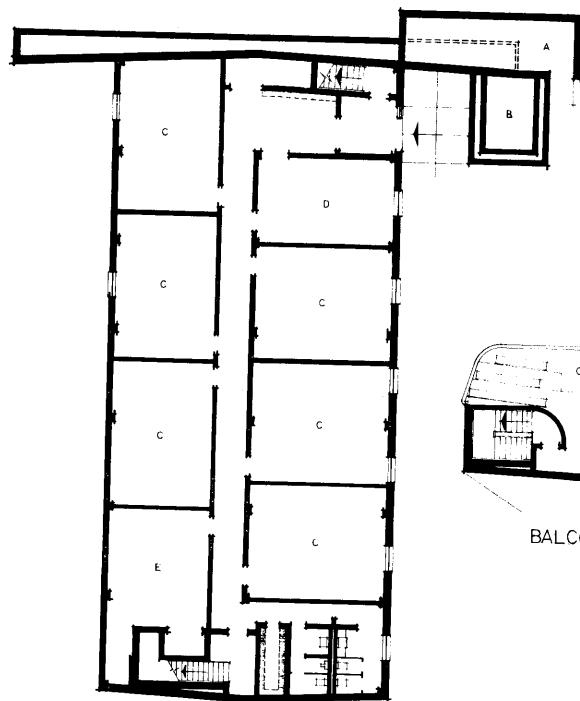
P. C. Godfrey, Inc.
charlotte

At 1040 Woodlawn Road in Charlotte, North Carolina, the last stage of a three part development plan initiated in 1953 by Forest Hill Presbyterian Church is underway. This final building houses a 375 seat sanctuary, minister's study, secretary's office and library-sessions room on the main floor and six classrooms, a lounge and a choir robing room in the basement, which is at ground level at the chancel end of the structure.

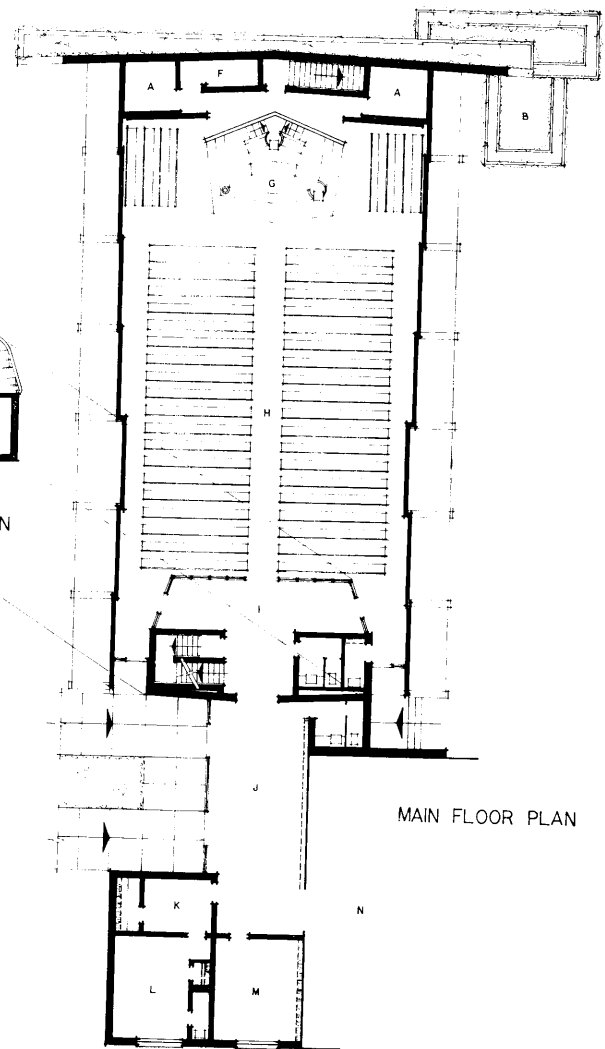
The design that produced this shape stems from two major considerations, organic unification with the site and the symbolic representation of "Church". The sanctuary is located on the most prominent part of the site. The planters at the chancel end create a base which makes the building grow from rather than bury in the hillside. The seven arches represent the seven days of the week, with the highest arch, over the chancel, representing Sunday. The front wall is symbolic of hands folded in prayer, while the whole structure is the Trinity in its triangulation.

Structurally, the building is reinforced concrete up to the sanctuary floor with brick veneer on the exterior walls. The soaring roof planes are structural wood decking, exposed inside and white plastic covered on the exterior. These planes are supported on laminated wood arches. An interesting feature in the design is the juxtaposition of contemporary materials, plastics, and traditional materials, wood and masonry. An important innovation is the use of plastic windows to introduce colored light into the sanctuary.



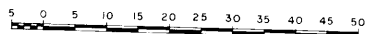


BASEMENT PLAN

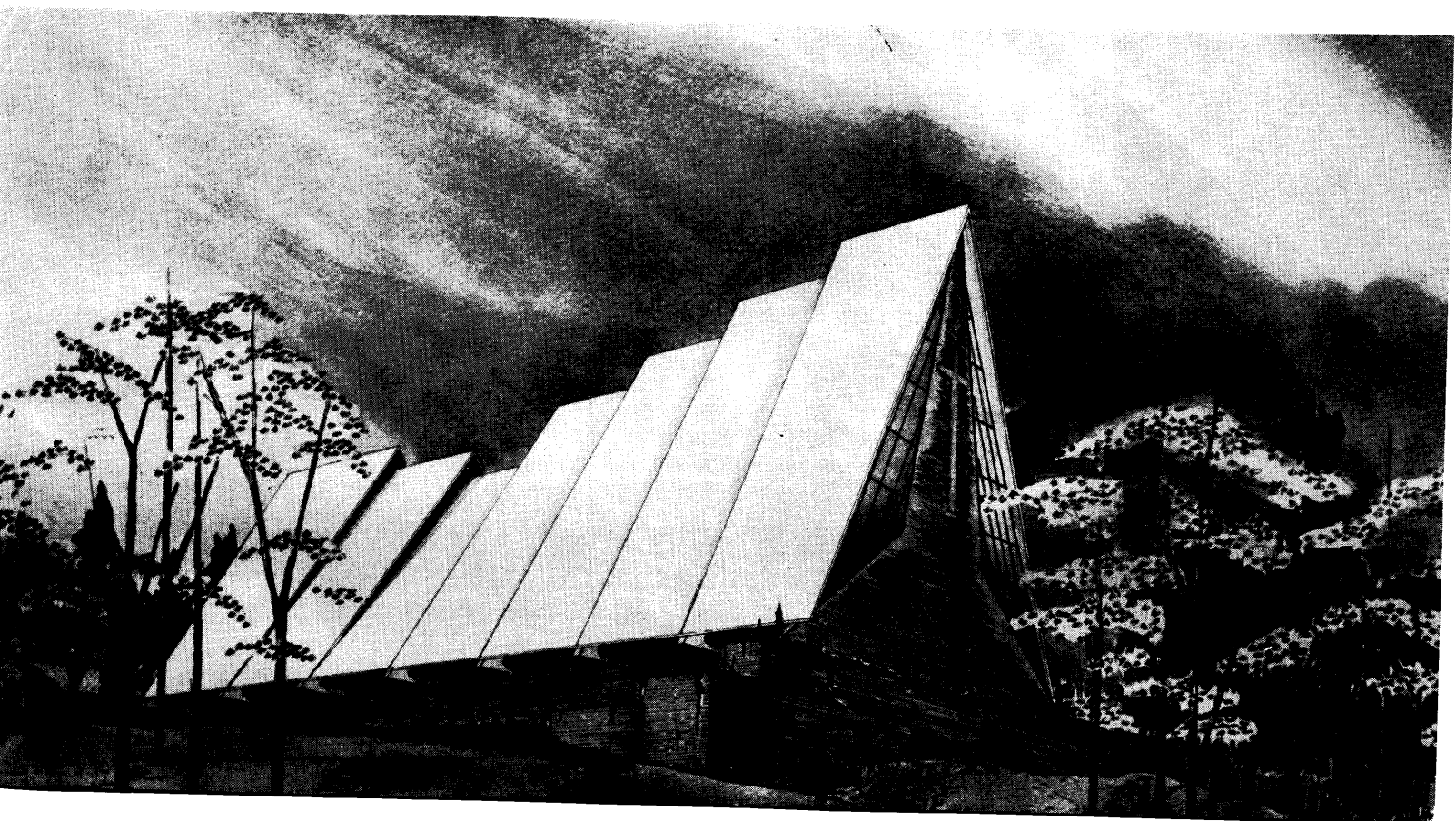


MAIN FLOOR PLAN

LEGEND



- | | |
|------------------------|---------------------|
| A MECHANICAL EQUIPMENT | I NARTHEX |
| B COOLING TOWER | J ENTRY |
| C CLASSROOM | K SECRETARY |
| D LOUNGE | L STUDY |
| E CHOIR ROBING | M LIBRARY |
| F SACRISTY | N EXISTING BUILDING |
| G CHANCEL | O CHOIR LOFT |
| H NAVE | P ORGAN PIPES |





**SOUTHERN RAILWAY
PASSENGER STATION**
charlotte

owner:

SOUTHERN RAILWAY SYSTEM

architects:

WALTER HOOK ASSOCIATES, INC.
charlotte

engineers:

Walter Hook Associates, Inc.
charlotte

general contractor:

R. H. Wheatley
charlotte

construction period:

March 1962 to October 1962

The west-side grade separation program that is presently underway in the City of Charlotte required the relocation of the Southern Railway Passenger Station and certain other facilities. The site given to the Architects by the Owner was a long, narrow strip of land, lying between North Tryon Street and

the main northbound and southbound tracks of Southern Railway. Its location is approximately two miles north of the heart of the City.

In addition to the passenger station, the complex was to include, covered passenger landing, a mail handling facility, and a boiler house, as well as the necessary track mechanical services.

By virtue of the exceedingly small volume of passenger traffic presently being handled in this area by the railroads, the space demands of the passenger station were of necessity small. This fact presented a design problem in that while essentially a miniature, the building criteria called for an impressive appearance.

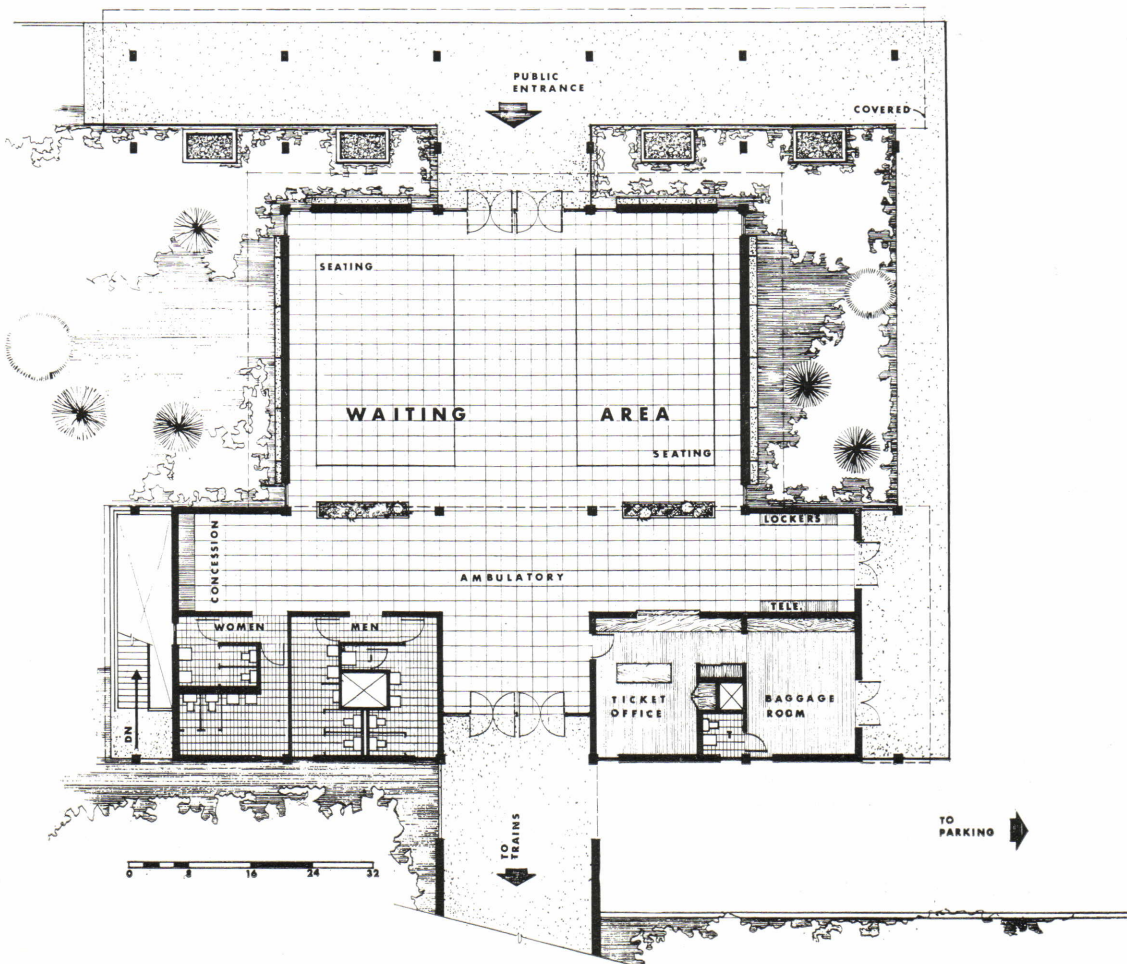
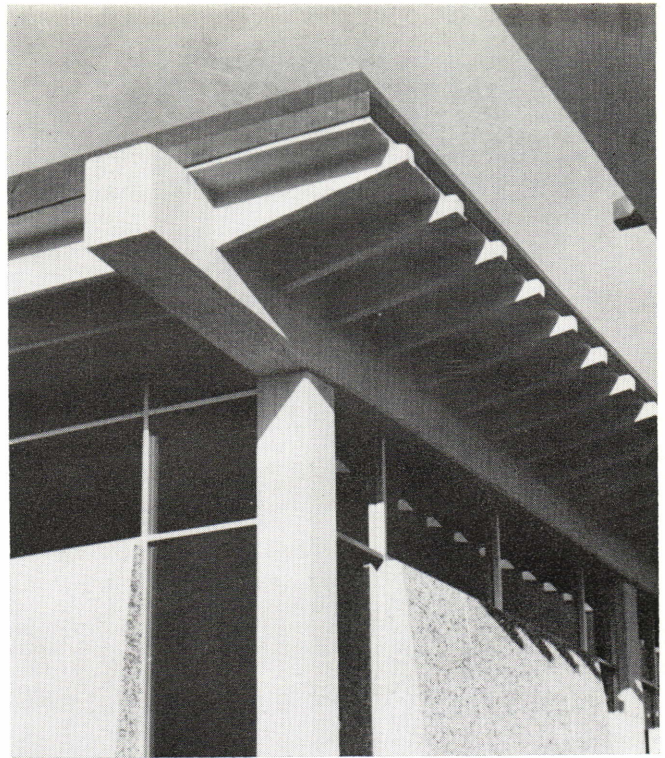
To meet a further requirement of the Owner that passengers be able to load or unload on the outermost track at times when access to it was blocked by a train on the inner track, a system of subway and ramps was developed to give access to a covered passenger landing between the northbound and southbound tracks. The passenger landing extends between the two tracks for a distance of 1,500 feet, providing covered protection for the loading and unloading of both passengers and mail.

To the northeast of the passenger station is located the mail building (freight depot), which is designed to receive train mail from a 200 foot long conveyor under a protective canopy. Beyond the mail building is located a small boiler house so located with respect to the mail building that future additions may be made to both.

An exposed precast concrete framing system was selected for the entire project. An important consideration in the choice of this structural system was the need for a speedy erection schedule thus meeting certain time commitments by Southern Railway. Also there was a necessity for developing a structural system that could be erected with minimum interference to continuous rail operation.

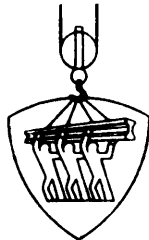
Other materials used include precast exposed aggregate panels with aluminum and bronze tinted glass surrounds and chocolate colored brick selected to complement the white and earth-tone aggregates of the panels. Floors are of polished terrazzo. Permanence and ease of maintenance were important considerations in the selection of all materials. Furnishings were selected by the Owner to meet their own design standards and were not part of the contract.

The mechanical systems serving the facilities includes 3500 feet of underground steam distribution conduit with track outlets for idle passenger cars, steam service to the mail building and steam service to the passenger station building. In addition, the passenger station building is provided with a multi-zone air system to provide year-round temperature control for this structure. All mechanical systems for this project were, of necessity, designed to function automatically and with a minimum amount of maintenance.



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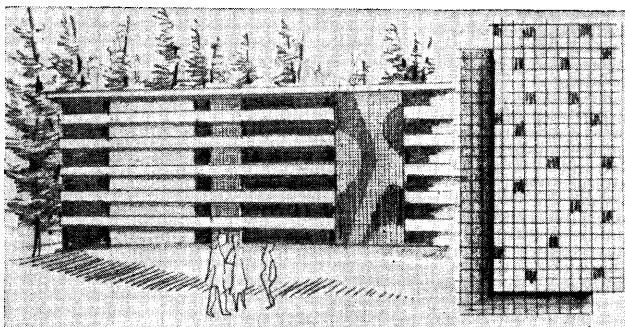
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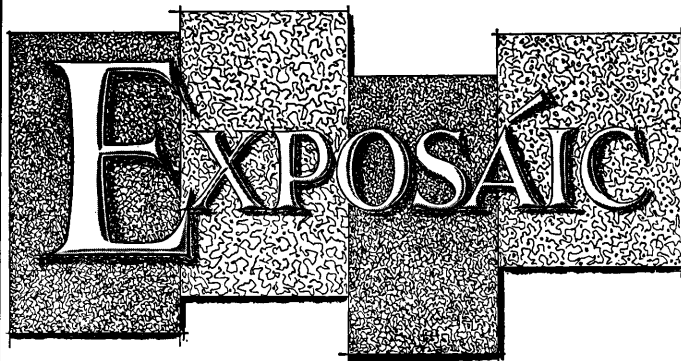
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ODELL LEADS ARCHITECTS' DRIVE FOR EXPANDED DOMAIN

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As new president of the American Institute of Architects, Arthur Gould Odell, Jr., of Charlotte, N. C., will add the force of an aggressive personality to the increasingly aggressive organization.

Unlike some organization heads, whose pronouncements sound like cheerleading aimed more at inflating members' self esteem than advancing a program, Mr. Odell has definite goals. During the next year he hopes to move the architectural society forward in two major areas:

- He plans to press the AIA's goal of bringing more building designers within the domain of architecture, in education and professional registration.
- He hopes to inspire the American public to demand higher standards in architecture and urban design, instead of passively tolerating the ugliness that pervades our cities.

A fellow architect from Atlanta attests to Mr. Odell's fitness for these tasks. "You can recognize an Odell building. Its boldness reflects the man," says Herbert C. Millkey. "He represents the new image of the AIA officers, as a noted designer who wants to help the whole profession and take part in the life around him."

In addition to his work for AIA and his architectural practice, Mr. Odell has served as director of the Charlotte Chamber of Commerce and as president of the city's Mint Museum of Art. Professionally, he has served as chairman of the North Carolina Building Code Council.

• *Break with tradition*—Although Mr. Odell comes from a family prominent in the textile business for four generations, he decided in grammar school in his native Concord, N. C., that he wanted to design buildings. After graduating in architecture from Cornell, he attended l'Ecole des Beaux Arts in Paris. He founded his firm, A. G. Odell, Jr., & Associates, in 1941, but was able to start practice in architecture only after a five-year army stint.

From Mr. Odell's purple-carpeted downtown office has been flowing a steady stream of prize-winning projects in the Carolinas and Maryland. Two years ago, when a Raleigh newspaper surveyed 22 North Carolina architects on their favorite buildings, four of the top 10 were Odell buildings.

Mr. Odell has 13 registered architects and seven registered engineers on his staff, but he makes all design decisions. Institutional projects represent the largest segment of his work, but his practice ranges beyond these bounds. He has just completed two land-use studies for private industry and a 16-story office building at Greensboro, N. C.

• *Expanding an empire*—One of Mr. Odell's major interests is advancing the AIA's drive to broaden the scope of architectural training and integrate the education of building design professionals in the schools of architecture.

The AIA Board of Directors has approved two alternatives for accomplishing this goal. Under the more radical scheme all building design curricula would come under the school of architecture. This school would offer courses in all phases of design related to buildings, from urban planning through architecture, into specialties like mechanical, electrical and structural design.

After four years a student would get a bachelor of arts degree. Additional work would earn him a professional degree in architecture, or possibly in a specialty, e.g., an architectural degree in structural design. Qualifying graduates would be registered as architects.

A second approach, representing a less radical break with the established system, would entail unification of the architectural school and that portion of the engineering school concerned with buildings. The faculty would become a unified or joint faculty teaching all building design courses.

These courses would offer bachelors' degrees in either architecture or engineering, depending upon the curriculum. Registration would continue as at present, in architecture and engineering.

Common to both alternatives is a period of internship, much like that of the medical profession.

Either alternative would likely mean added years of study for building designers. Educators' estimates range from five to eight years. Some think that every architect should have an A.B. degree before being granted a professional degree. This would mean from six to eight years of college.

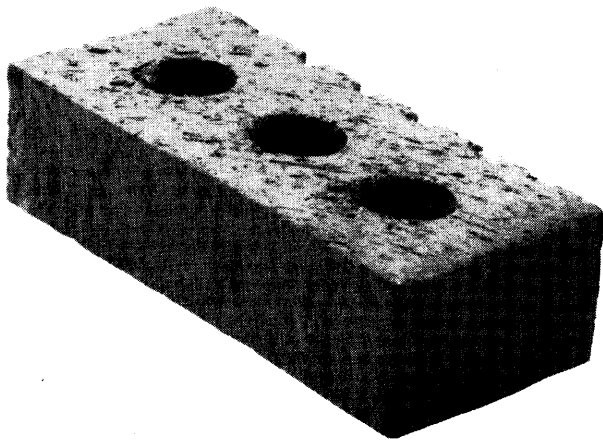
One experiment is already under way in the architectural and engineering schools of a southern university, and a second will start soon in the midwest. AIA is not giving details yet.

• *Architectural Alexander*—Mr. Odell favors the first approach. For one thing, he says, the new generalists should be called architects, since the word has a more specific meaning than engineer, which covers more than 100 specialties. Even legal registration doesn't differentiate between an electrical engineer and a hydraulic engineer, he points out.

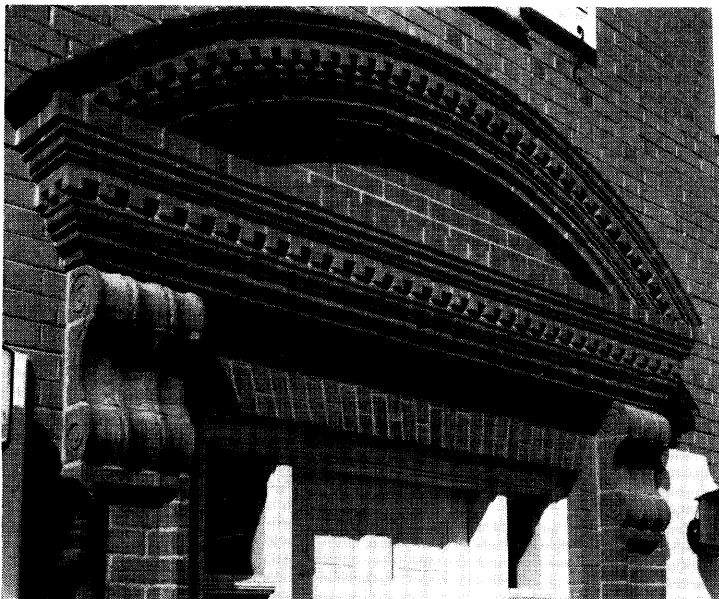
Another reason he prefers the architectural-school route is that "a mechanical engineer working with an architect on a particular building has much more in common with that architect than with an engineer whose specialty is electronics or petroleum engineering. If the mechanical engineering student is primarily interested in creating an environmental structure, he should be trained as an architect."

Mr. Odell also sees that approach as an aid in overcoming a growing problem, the loss to architecture of intelligent students attracted by the romance of aero-space.

(Continued on page 15)



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BOAZ NAMED EDITOR

The American Institute of Architects and the Wiley Publishing Company of New York have announced the selection of Joseph N. Boaz, Associate Professor of Architecture in the School of Design as Editor for a new revision and editing of ARCHITECTURAL GRAPHIC STANDARDS. Ramsey and Sleeper's Graphic Standards, which has long been the classic handbook of the drafting room, has been revised five times but never fully modernized or brought up to date.

The American Institute of Architects in collaboration with the Wiley Publishing Company of New York, made a nationwide search for the best person to make ARCHITECTURAL GRAPHIC STANDARDS a modern document. They finally selected Boaz for this important undertaking for modern architecture.

Boaz will take a leave of absence from the School of Design during 1964-65 to work in New York with Wiley.

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Robert W. Hall, AIA, has recently opened his office for the practice of architecture in the North Hills Shopping Center in Raleigh. Prior to this he has been associated with Leif Valand and Associates in Raleigh for a number of years.

The office of Burgess and Smart, Architects announces their dissolution, effective August 10. Each partner will practice architecture individually at the same address, 743 W. Johnson Street, Raleigh. Telephone numbers are: Walter C. Burgess AIA — 828-4811; and George M. Smart AIA — 834-7676.

On Sunday, June 28, B. Atwood Skinner, Jr. AIA of Wilson was named by the Raleigh News & Observer as "Tar Heel of The Week". This feature article is carried each Sunday and is given in recognition of some outstanding accomplishment. Skinner was credited with being greatly responsible for the enthusiastic adoption of a long-range plan for the redevelopment of the central business district of Wilson. Part of the demolition has begun on the project and it is anticipated the entire program will not be completed until 1980. Skinner was also recognized in the article for the design of a number of buildings in Wilson and eastern North Carolina.

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Still another advantage of educational reform entails enhancement of the building engineers' professional stature, says Mr. Odell. "A structural, mechanical, or electrical engineer working with an architect is today either the architect's consultant or his employee. This makes him a subordinate member of the design team, whereas if he were trained in the concepts of environmental design, this wouldn't be the case. What's more, the engineer working in building design is a minority member in his own engineering organizations. No engineering society is concerned solely with environmental design. He really should be in the AIA, but here again, he doesn't want to come in as a second-class member. All of this points up the necessity for these engineers to be trained and registered as architects."

No one thinks this change will come about rapidly. Registration laws would have to be changed, school faculties would be affected, and the practice of both the architectural and engineering professions would be altered. "Pioneering is always difficult. No one likes change, but this is one change that must come. In this regard the architectural profession is where the medical profession was 50 years ago," says Mr. Odell.

The dimensions of the reform are modest. "We're not trying to make architects of all engineers. Of the more than 100 categories in engineering, about 10 are concerned with building design and these account for no more than 5% of all engineers."

Expanding the membership of AIA will be another of Mr. Odell's goals. "Some have tended to consider AIA as some sort of exclusive club, leaving the impression that admittance to membership is tied in with restraints. I want to set up an informational program, aimed at new architects in particular, making clear our welcome to all registered architects willing to abide by the Standards of Practice."

• *The ugly America*—"The American people have become inured to ugliness," says Mr. Odell. "They're accustomed to garish billboards, straggling overhead wires and transformers that look like scabrous eggs. Small wonder when they go to Europe they're taken with the beauty of the cities."

"Sixteen thousand architects can't change the whole country, but we can lead the way to improving our environment esthetically and to making the public more aware of the blight and ugliness that surround us. If architects don't take the initiative, who will?"

Atlanta architect Millkey thinks that this sense of community responsibility will prove one of Odell's most significant contributions to AIA. "I saw him stir the Carolina architects into action in this respect, and I think he can do the same thing on a national scale."—END

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REIDSVILLE ARCHITECT TO ENTER MINISTRY

Edwin F. Schnedl AIA of Reidsville will enter Virginia Theological Seminary in September for three years of study to prepare for the Episcopal ministry. Schnedl is a partner with his brother Richard in the architectural firm of Schnedl and Schnedl in Reidsville. He is a member of The American Institute of Architects and serves on the Board of Directors of the N. C. Design Foundation.

Schnedl and his wife, the former Emily Jean Noble of Charlotte, and four children will move to Alexandria, Virginia this month.

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CALENDAR OF EVENTS

AUGUST 22: NCAIA Board of Directors Meeting,
City Club, Charlotte

AUGUST 25; SEPTEMBER 1, 8, 15:
Architect's Guild of High Point,
Marguerite's Restaurant
George C. Connor, Jr., AIA, President

AUGUST 27: Greensboro Registered Architects,
Ivanhoe's Restaurant
Walter E. Blue, Jr., AIA, President

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

SEPTEMBER 2: Durham Council of Architects,
Harvey's
James A. Ward, Acting President

SEPTEMBER 3: Raleigh Council of Architects,
YMCA, 12:15-1:30
Jesse M. Page, Jr., AIA, President

SEPTEMBER 14: Winston-Salem Council of Architects,
Reynolds Building Restaurant
Kenneth B. Jennings, AIA, President

SEPTEMBER 15: Deadline for material for October
issue

SEPTEMBER 18: Eastern Carolina Council of
Architects,
Warren E. Hargett, AIA, President

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BIENNIAL MEETING

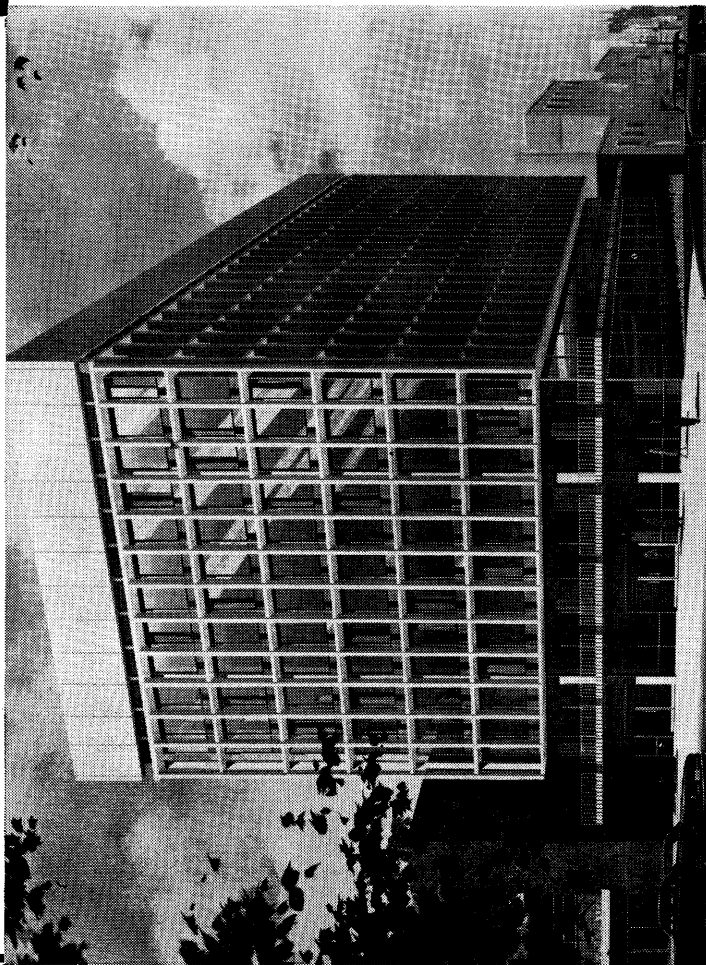
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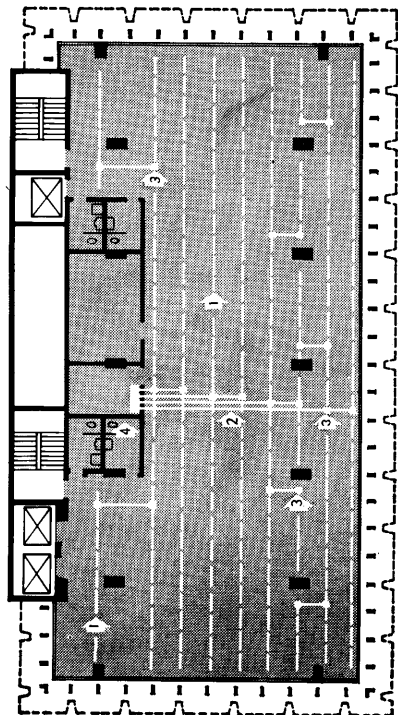
OCTOBER 29-30-31

r/c floor electrification

a.i.a. file: 4a



Anchor Savings and Loan Building, Madison, Wisconsin. Architects & Engineers: John J. Flad & Associates, Madison.



LEGEND

- 1 = Distribution Ducts
- 2 = Pyramidal Feeders
- 3 = Junction Boxes
- 4 = Electrical Panel

NOTE:

Space ducts and floor inserts to match desk module. Check with Electrical Engineer.

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Clip along dotted line

Today, raceways under concrete floors can be readily designed for maximum versatility. One method, a pyramidal feed system, that provides adequate capacity for future utility requirements as well as changing plant or office layouts is shown at left.

Fig. 1 shows the distribution ducts and the floor inserts. All inserts for the service fittings will be flush with the finished concrete floor. One duct is for power, one for telephone wiring. Fig. 2 shows the installation in progress. The two-level system allows feeder ducts to pass under distribution ducts. Fig. 3 shows the placing of concrete after reinforcement and ducts have been carefully set. Fig. 4 shows a typical completed installation.

In addition to the basic power and telephone services, many modern buildings may require additional raceways for other uses. These include, for example, panelboard feeders with voltages up to 600V, low potential signal services, intercoms, T.V. and programming. Designers should estimate future requirements as generously as possible.

Write for additional free information. (U.S. and Canada only.)

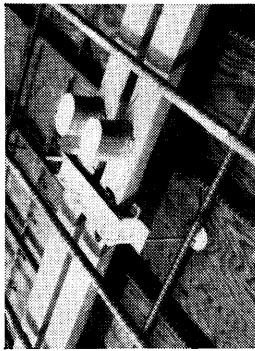


Fig. 1



Fig. 2



Fig. 3

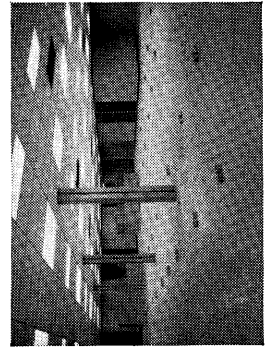
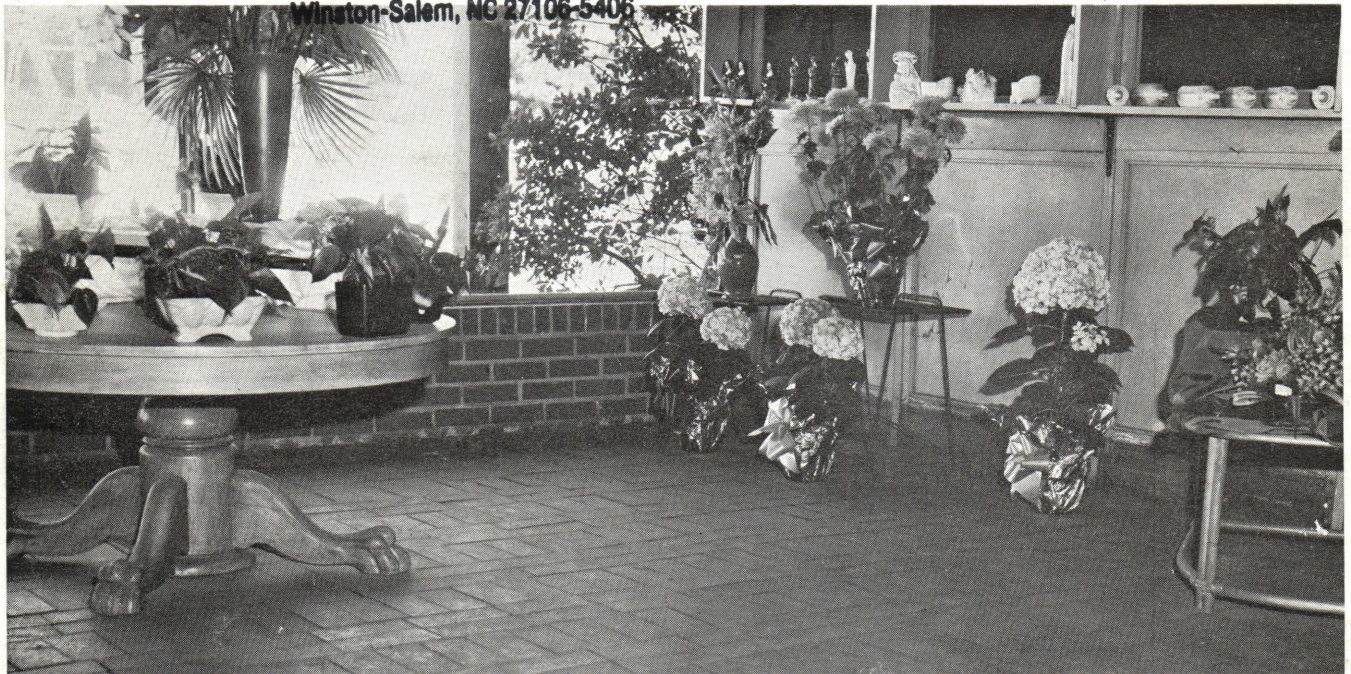


Fig. 4

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