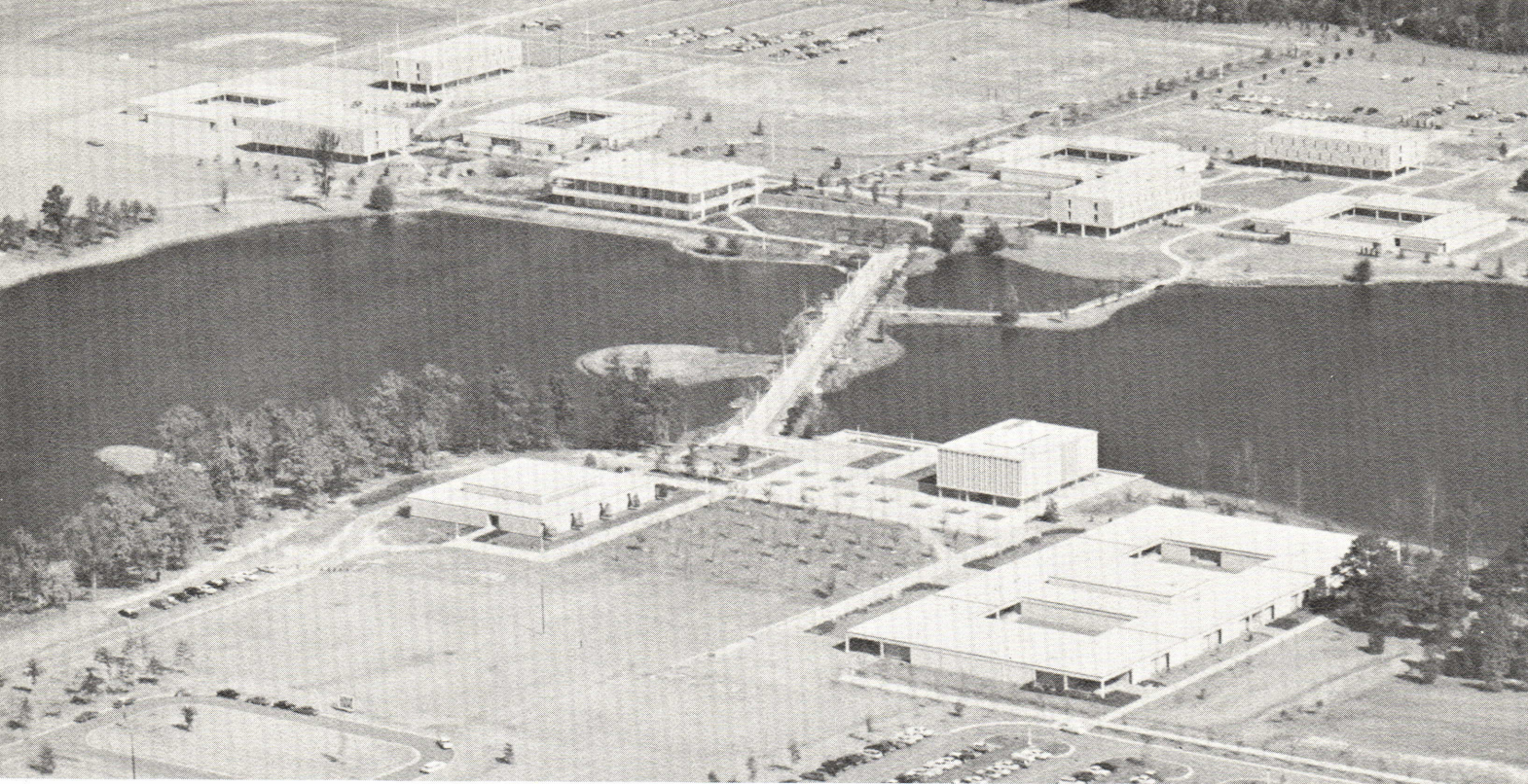


FEBRUARY, 1965

NORTH CAROLINA
ARCHITECT



PUBLISHED BY THE NORTH CAROLINA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS



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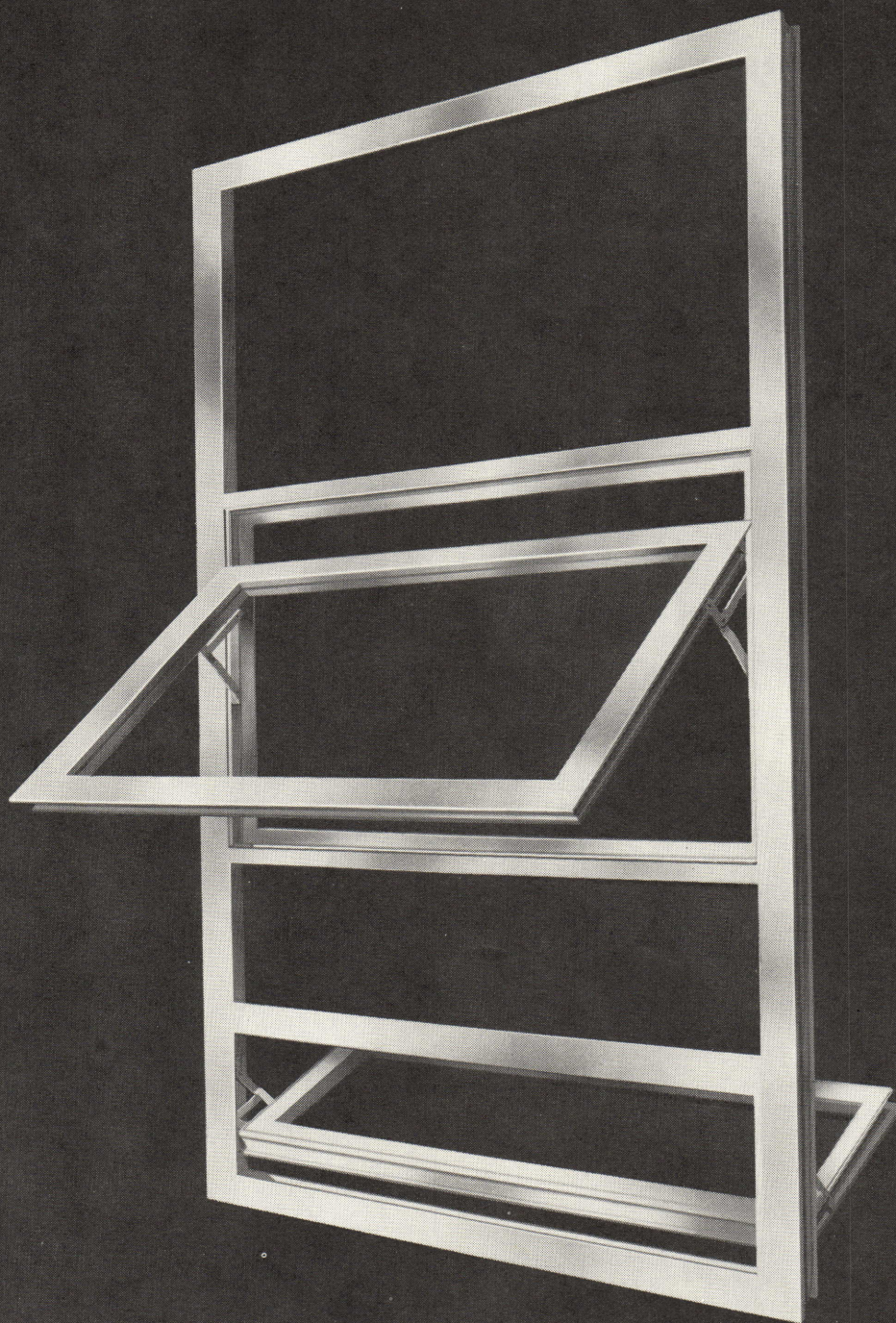
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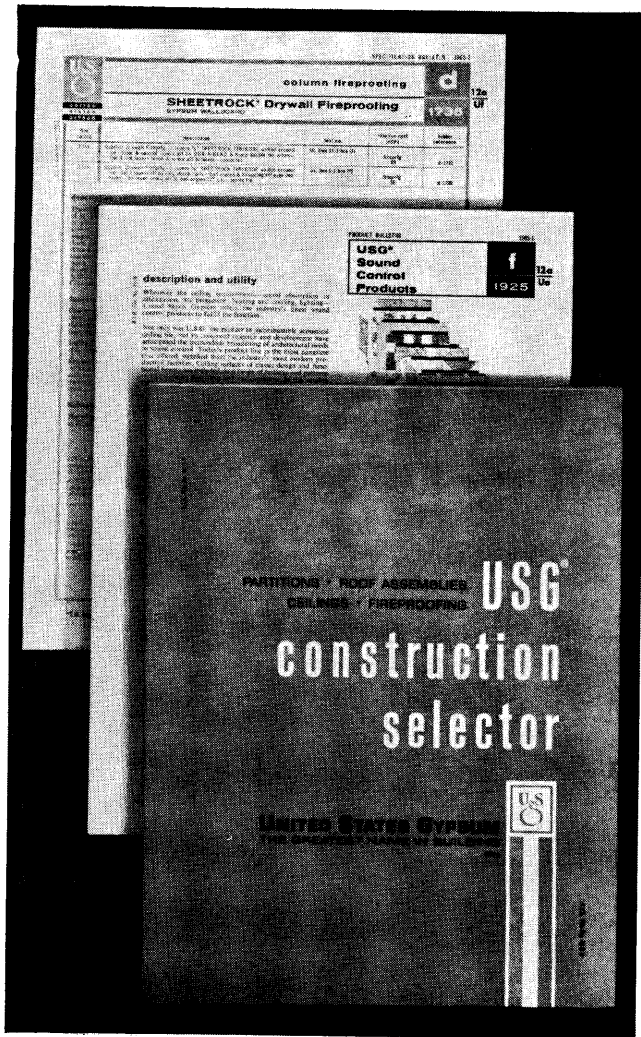
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The Convention got off to a good start with the invocation by Dr. James T. Cleland of Duke University and a challenging welcome from Durham Mayor Wensell Grabarek. Pictured left to right, Dr. Cleland, NCAIA President Leslie Boney, Mayor Grabarek and Convention Chairman Archie Davis.

CAIA WINTER MEETING

JANUARY 21, 22, 23, 1965



The Durham Chamber of Commerce very ably assisted the Registration Desk. Pictured here with George Pyne, AIA, chairman, Betty Silver, NCMA Secretary, and Archie Davis, Convention Chairman.



of Women in Construction joined the Registration Desk here with George Pyne, AIA, chairman, Betty Silver, NCMA Secretary, and Archie Davis, Convention Chairman.

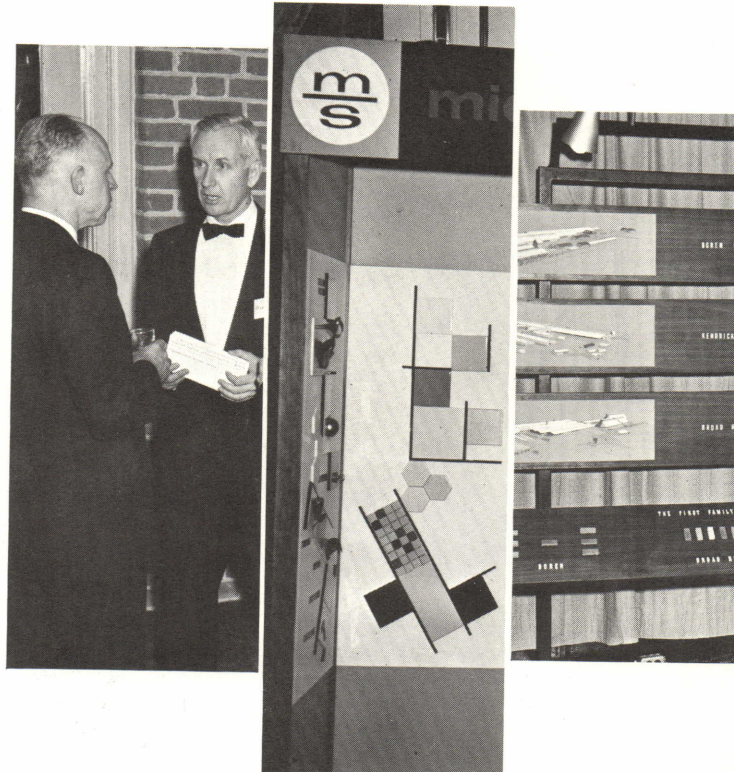


LOVE AFFAIRS WITH ARCHITECTURE

by Charles R. Colbert, FAIA
Architect-Planner

An address to the Annual Meeting of the North Carolina Chapter AIA, January 24, 1965, Durham, N. C.

Intent is both a gauge of guilt and a measure of accomplishment. In the usual works of men there are the extremes of the ungainly but contributive and significant and mesmerizing grace, too often, trivial and transient. To recognize the essence of a thing is to differentiate styling and idea; that which opens new vistas and that which terminates them. Necessarily the ultimate and decisive judgment lies in the doer himself. In projecting this premise further, I believe that it is the purpose of architecture to alter ways of life, to enhance the lives of people, and to lend new dignity and hope to human existence. To attempt less is wasteful and belittling. As Mies is supposed to have said, and as we all subconsciously know within ourselves: "I don't want to be interesting, I want to be good."

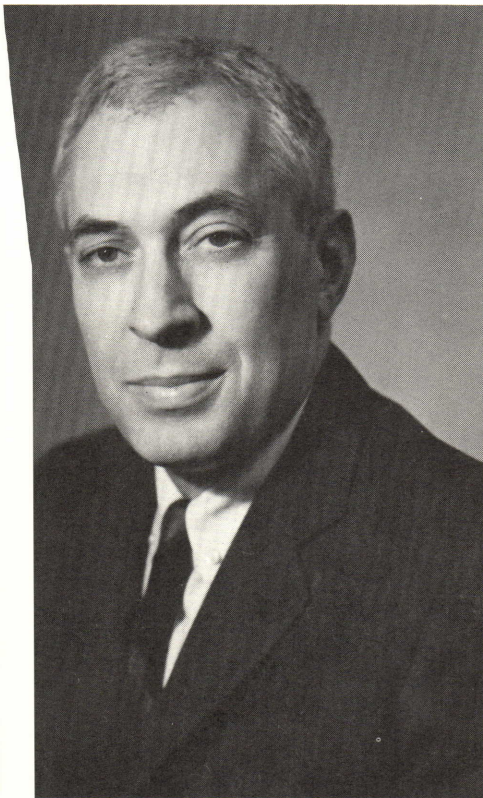


But nihilist
grading
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cocktail

day there are forces at work which are
deceptive, narcotic, pervading, and de-
the Pied Piper of fallacious abstraction,
cultism and externalized shape-play is
runkly onward, beyond any reason of
se and usefulness. The age of the moulded
formed building is at hand. The public,
lible and least discerning, and all that is
architecture even now, accept our handi-
ch the same manner as snobs cultivate
nirers. We are in fact judged in terms of
versations and useless "small talk."

Practitioners in the most popular current archi-
tectural cult are in fact not architects at all, but mere
stylists in a sort of popular parlor vogue . . . gigolos
in a transient love affair. Their works lack intensity
and are founded on considered vagueness and funda-
mental hypocrisy. These courtesans of architecture are
only polished libertines in an affaire d'amour. Pass-
ing excitement of no moment—but the moment—is the
accepted creed of our magazines, our critics, and—I
must say—even most of our schools. The vitality
and rational underpinning of logic, medieval stand-
ards of hard work, patient analysis, and scientific
method once associated with the "Functional Tra-
dition" has been pushed aside in a quest for the
automatic dramatic, the near absurd, the artistically
convenient. The journalistic scoop has translated
itself into our intellectually limited acceptance of the
tour de force, a "first" is a new essence of life.
SATURDAY REVIEW—Thank God they dropped
LITERATURE.

continued on p. 18



The Author







JANE HALL WINS 4TH NCAIA PRESS AWARD

Miss Jane Hall, Art Editor and Feature Writer for the Raleigh News & Observer won the 4th Annual Press Award given by NCAIA for the best story on an architectural subject published in a daily paper in the state during 1964. Her winning entry was a Tar Heel of the Week interview with A. G. Odell, Jr. of Charlotte, President of AIA. The article appeared on September 27, 1964. This is the third time Miss Hall has won the prize, which consists of a check for \$75 and a certificate which were presented at the annual banquet. Mrs. Harriet Doar, of the Charlotte Observer, last year's winner, received an Honorable Mention. The competition was judged by the N. C. Press Association.



CONVENTION SUMMARY

by Henry L. Kamphoefner, FAIA

The convention opened with a prayer of exhortation for civic and professional responsibility by the Reverend James T. Cleland, Dean of the Duke Chapel. The Dean was followed by the honorable Mayor of Durham, who gave an eloquent challenge to us in the style of the best Toastmaster tradition.

Scott Ferebee gave a very cogent summary of his remarkable stewardship as President of our Chapter during 1964. By use of visual aids with the President's report, he gave his listeners a better opportunity to absorb the many interesting facts and statistics of his outstanding term in office.

Charles Colbert gave a passionate denunciation of the current excesses and abuses to the human being by much of modern architecture. His eloquent speech made a plea for the inclusion of planning in the architect's capability, as he spoke to a spellbound audience. If his address did have a defect, it would be in his consummate pessimism and his implication that only a few architects have planning capability.

Ed Rankin brought a note of optimism by his expression of intent from a State bureau, which has for years been known to the architects of North Carolina as "the enemy."

Hoyt Sherman demolished some of our old beliefs regarding visual phenomena. He made his presentation in a most unusual staccato style, moving from one point to another, keeping the audience breathless. It occurred to the summarizer that if Hoyt Sherman had been allowed to deliver all of the speeches we could have easily concluded the convention in a half-day.

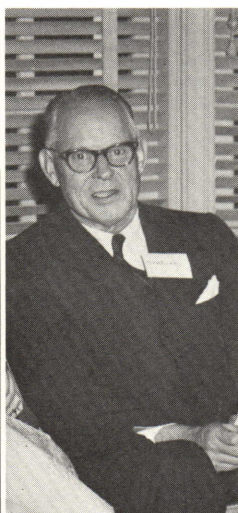
The jury, in the summary report, paid tribute to the high quality of work submitted in our Honor Award Program, complimenting us on the jury's observation which found no work submitted below a competent professional quality.

Olindo Grossi and Jan Rowan offered separate challenges to a higher quality in architecture.

The conference set high intellectual and professional goals, and by adjournment on Saturday the goals of the conference had been achieved.

In seventeen years I have attended some 35 North Carolina Chapter meetings, missing only one which was held during a national convention. This past Chapter meeting was to me the best meeting by far that I have attended in North Carolina or elsewhere; and I might add here that socially the convention was also **quite** a success.





BIRELINE'S 'RED SHIFT' NAMED WINNER

George Bireline's massive canvas, *Red Shift*, was named top winner in the 1964 North Carolina Artists' Exhibition in ceremonies during the annual meeting of the North Carolina State Art Society, held in Raleigh in December.

The win meant \$1000 in art society prize money for the North Carolina State School of Design associate professor who also took the \$750 purchase award offered by the Harrelson Fund of N. C. State for a second entry, *Colossus*.

Bireline's winning canvasses are both geometric abstractions of architectural simplicity. Both are painted with polymer, smoothly applied to produce a flat-patterned surface, and both use bright, tightly controlled color areas to create movement of harmony or opposition.

The three art society second prizes of \$500 each went to Thelma Bennett of Winston-Salem for a woodcut, Morris Parker of Raleigh for a steel construction, and Robert Partin of Greensboro for a lithograph pencil drawing.

Honorable mentions of \$50 each were awarded to John Carper, Jr., Chester, Va., formerly of Thomasville and Marvin Trull, Jr., Richmond, Va. A drawing was a dual winner for Madeleine Heidrick of Chapel Hill when it was given an honorable mention and also the \$75 award offered by the Print and Drawing Club of N. C.

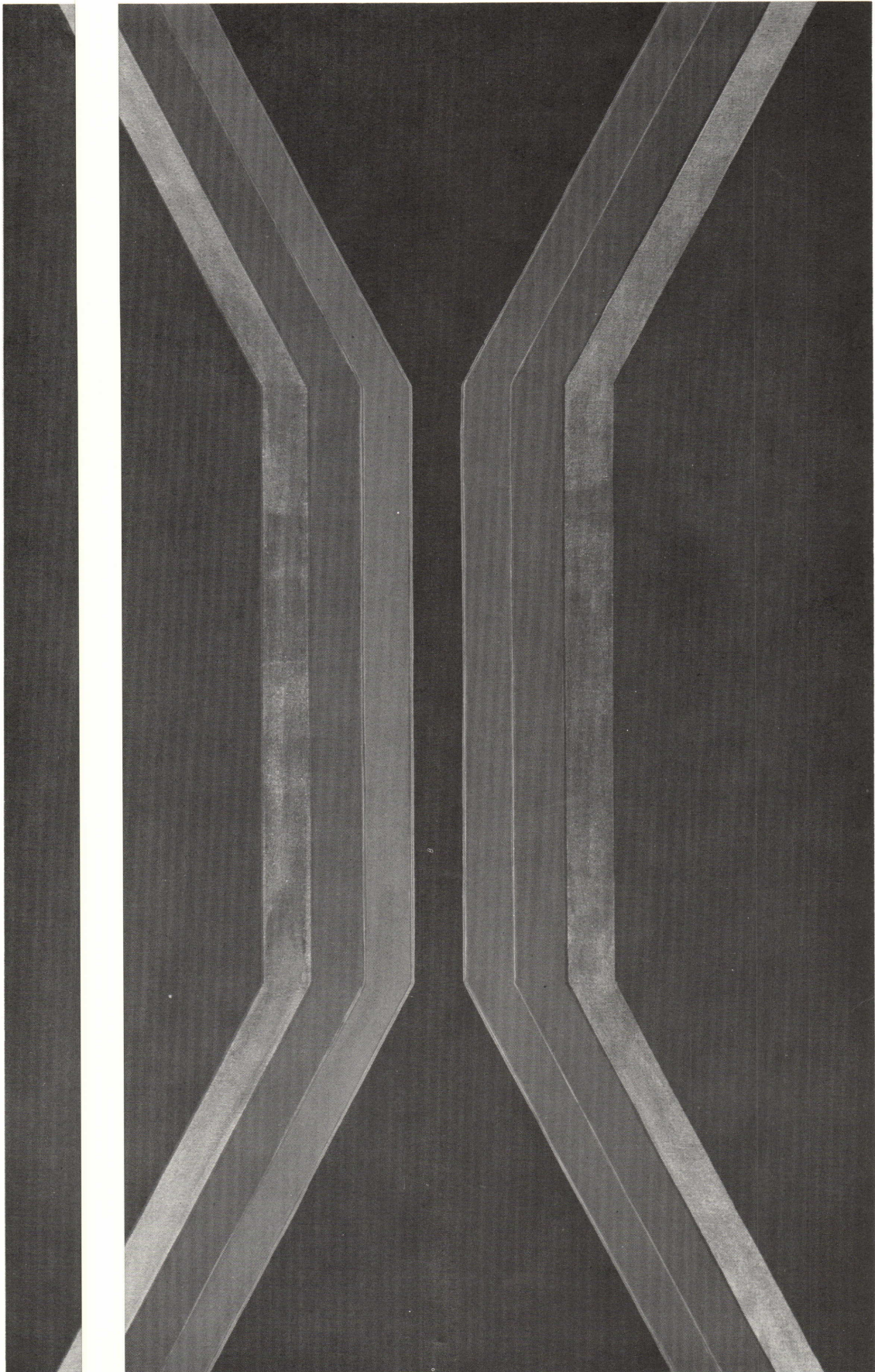
Other awards were the Raleigh Woman's Club \$100 scholarship to Florence Evans of Durham and the art society \$75 print award to Ann Carter Pollard of Winston-Salem.

The total exhibition, which was selected by painter-teacher Kenneth Noland and by the director of Boston's Institute of Fine Arts, Sue Thurman, includes the smallest number of choices in recent years.

From over 800 entries the jury selected for the exhibition 34 works by 30 artists. Last year's exhibition contained 187 works.

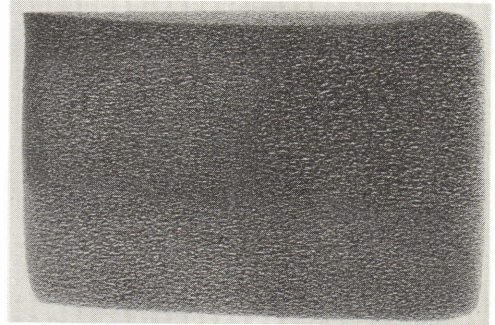
Artists with works on view this year, in addition to the winners, are William Holloway, Asheville; Mary Goslen, Bethania; Leonard White, Chapel Hill; Albert T. Pearson, Jr., Charlotte; Thomas Hammond, Cullowhee; H. W. Daniel, Durham; Suzanne Evans and David Gibbs, Greensboro; Wesley Crawley and Louis Jones, Greenville; Anne K. Salley, High Point; Mildred Hogarth, Kinston; Rita Bennett, Frank Daino, Barbara Stoughton, and Thomas Upton, all of Raleigh; William Lloyd, Wilmington; Millie Orander and Anne Kesler Shields, Winston-Salem; Elsie Shaw, New Smyrna Beach, Fla., formerly of Charlotte; and Eleanor Rufty, Richmond, Va.

Award Winners In The 27th Annual North Carolina Artists' Exhibition





Morris Ed Parker (American [Raleigh, N. C.]
contemporary)
#73
Steel: 9¾" x 8"



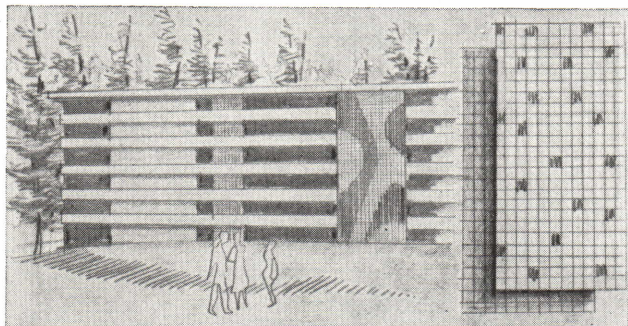
Robert Partin (American [Greensboro, N. C.]
contemporary)
ARK
Lithograph pencil; 6" x 8½"



Thelma S. Bennett (American [Winston-Salem, N. C.] contemporary)
STRIAE
Woodcut; 25" x 19¼" (mat opening)

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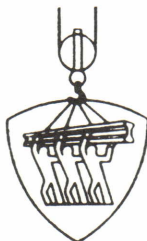
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(Continued from page 9)

Our clients and the public-at-large are conditioned and deformed by our curators, editors, teachers, and critics: vicarious judgment is a spectre of our day. Whether these attitudes are attributable to war, the bomb, excessive competition, automation and the computer, or the simple bursting of rational restraints due to the strains of growth and complexity, the morality and methods of judgment of our material objects are changing dramatically. But as custodians of public taste, we should remember that "a free society that is passive, inert, and preoccupied with its own diversions and comforts will not last long."² Man's environment will not become a sculptured plaything—a diversion for the effete dilettante. In conscience we may not blindly follow the free-floating circulation patterns of deformed and profit oriented mass media.

We architects should remember as John Mason Brown said that "existence is a strange bargain. Life owes us little; we owe it everything. The only true happiness comes from squandering ourselves for a purpose."³ The purpose of architecture cannot be the vagery of external shape and faddish bric-a-brac. Individually and as a profession we can only "squander ourselves" on the larger hope of man's achievement of ultimate victory over mere existence.

In the unexpected changes which confront society and our physical environment each day, it is more important to understand the reason for a "direction of change" than the details of it. Listed below in opposing columns, past and present confront one another. Consistency of view is certainly not meticulous and the arrangement is only intended to show related indicators of social, political, and economic change. As your subconscious judgments of opposing contrasts are made, I hope each of you will keep your latest commission in the front of your mind for a more effective and immediate comparison. Contrasts such as this should at least enable us to establish our individual position regarding society and our opinion of its needs.

Joseph Krutch in *The Modern Temper* said, "There is no conceivable human action which custom has not at one time justified and at another condemned. Standards are imaginary things, and yet it is extremely doubtful if man can live well, either spiritually or physically, without the belief that they are somehow real. Without them, society lapses into anarchy and the individual becomes aware of an intolerable disharmony between himself and the universe."¹ Such a quotation certainly shows that it is more simple to explain mankind in general than man individually. With this thought and your latest

building in mind,
changes:

From: <i>Heredity</i>	To: <i>DNA</i>
From: <i>Social Evolution</i> (The dark center)	To: <i>Social Revolution</i> (special interests — conflict of personal and property rights, of excellence and equality)
From: <i>Protestantism</i> (Hard work, thrift, individual controls his destiny)	To: <i>Agnosticism and Atheism</i> (society owes me a living)
From: <i>Pride of manship</i> <i>thorship</i>	To: <i>Collaborative and Organization Man</i> (TV scanning screen, normative decision)
From: <i>Classic Snobbery</i> (restraint of snobs)	To: <i>Technological Mysticism</i> (chaotic freedom of lump concrete)
From: <i>Individualities</i>	To: <i>Group Dynamics</i>
From: <i>Individualism</i>	To: <i>Collective Utopias</i>
From: <i>Reading</i>	To: <i>Briefing and Viewing</i>
From: <i>Individualization</i> (in shacks)	To: <i>Collective Squalor</i> (in slums (new and old))
From: <i>Racial Apathy</i>	To: <i>Racial Antipathy</i>
From: <i>Churchion</i>	To: <i>Growing Futility</i> (organized sects)
From: <i>Age of Snob Man</i>	To: <i>Age of Group-Made Man</i> (religious sect—racial group—political party—school clique—labor organization)
From: <i>Prejudice</i>	To: <i>Prejudice</i>
From: <i>Bias</i>	To: <i>Hypocrisy</i>
From: <i>Flagrant snobbery and Barons</i>	To: <i>Subtle Associations and Realty Syndication</i>
From: <i>New York</i>	To: <i>Miami's Americana</i>
From: <i>Golden Rule</i>	To: <i>Instruction in W/H Taxes</i>
From: <i>One Horse</i>	To: <i>400 HP</i>
From: <i>Flatiron Empire</i>	To: <i>Ronchamps</i>
From: <i>Covered Bays and Donkeys</i>	To: <i>Board Meeting at Caribe Hilton</i>
From: <i>Valley Forge</i>	To: <i>Viet Nam</i>
From: <i>Andrew Johnson</i>	To: <i>U Thant</i>
From: <i>Pneumonia</i>	To: <i>Heart Disease</i>
From: <i>Spinoza</i>	To: <i>Dewey</i>
From: <i>Tent Revival</i>	To: <i>Leather Couch</i>

From: <i>Elbert Hubbard</i>	To: <i>The Rothschilds</i>
From: <i>Individual Professional</i>	To: <i>Expanded Services</i>
From: <i>Baron Haussman</i>	To: <i>Urban Renewal</i>
From: <i>Calvin's Institutes</i>	To: <i>Sartre's Extentualism</i>
From: <i>Federalist Papers</i>	To: <i>This Was the Week that Was</i>
From: <i>Rockefeller Center</i>	To: <i>Yale Campus</i>
From: <i>America The Beautiful</i>	To: <i>A Room Without Windows and a Room Without Doors</i>

While such free floating word symbols may not be precise, they do generally describe the dramatic contrasts in personal habits, public policy and the wide variance in mores which drastically affect the design of our physical environment. Every individual building is subject to such illusory moralities!

Without question, a degenerative influence, a loss of momentum in meaningful social contributions by the architect, is at hand. It is interesting to contemplate why the design leadership of such a large group has developed this inward-looking infatuation with "high fashion" and styling. Why so frantic a quest for external starkness and deformed shape at the expense of what, until only recently, appeared to be an intense and promising search for a more ordered and humanly contributive environment? On first analysis it might seem that the current rush for tour de force externals is a simple reaction to the blind economic forces of our entrepreneurial era. But this is not so, for the architectural stylists have taken heavily from the operations of the promoter himself.

Systems for assembling and associating financial dominance, merchandising snobbery, advertising, and computer efficiency have been developed by the design leadership itself. The stylist has learned of the effectiveness of both the snooper antenna and the amplified bull horn. Much of his current work is little more than a form of snooper antenna scanning the popular architectural journals for material to be redigested and reamplified through the professional bull horn of the same museums, magazines, and affiliated educational institutions from which it originally came. The effectiveness of cyclic incest represented by a snooper antenna at one extreme and a bull horn at the other with an electronic popularity computer in the center is the honeyed trap of many a well-known architectural practice. . . . and P. R. Firm!

(Continued on page 20)

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During the 1960's, forces which have dominated and shaped all major design opinion have fallen into two opposing camps. Each bore the seed of a destructive aesthetic. One could be called the world of the "arty-stylist" and the other that of the empirical "anti-human-engineer." In several respects the dynamic force of design at our current moment in history is schizophrenic. The psychosis is characterized by a functional loss of contact with environmental reality and the deeper demands of society. There is in both camps, whether deriving from the work of Mies van der Rohe or stemming from the most recent efforts of Le Corbusier, a disintegration or, I believe, a major distortion of judgment. One carries the so-called "functional tradition" monotonously forward while leaning to empirical method, behavioral statistics, and entrepreneurial business economics. The other in existential spiritualism and the "pop" artistry.

It is very possible that the creative architects of our time, whether those infatuated with external shape whom I refer to as stylists, or those obsessed with everyday convenience, whom I refer to as anti-humanists, have been so debilitated by a society fraught with seemingly insoluble problems that they have retreated into a nihilistic aesthetic. The "New Brutalists" and the "Neo-Sensualists" have usually, it seems to me, expressed nothing more constructive in their works than a subconscious fear of "The Bomb" and the annihilation of mankind. Certainly the silhouette of their works are reminiscent of the bomb-gutted buildings of London and Tokyo during the war. Their overmassive masonry walls and internal mazes give basis for the notion that the overall effect is an inorganic womb of retreat . . . or a Victorian widow's walk, divorced from the normal level of reality. (like *Mary Poppins*)

The "tired Functionalists" proceed in assembling greater and greater groupings of brittle glass boxes where complete exposure and disclosure of the body and the intellect constitutes a moral essence.

Whether one extreme or the other, ticky tacky or tick-tack-toe, the dominant aspect of such a destructive aesthetic atmosphere is the wasteful disregard of materials and the importance of man's labor. Such precalculation of effect seems to be inconsistent with the architect's larger social and professional responsibilities. Whether serving underprivileged nations or overprivileged speculative builders, the basic obligation of any architect is reasonably to accommodate twentieth-century man and to prepare for his descendants. Voltaire said, "Morality must be founded not on theology but on sociology; the changing needs of society, and not any unchanging revelation or dogma, must determine the good."

Flagrant misuse of utilitarian purpose is frequent-

ly lauded in our wake of public mi this occurs, a cy and society com and some architect make their structu further design di seen this occur w garment industry. with the "Annual ing" and the "Ann or whether it can in human evolutio tain and redirect s as these operating

A great deal occurred within the sioned through a recent past, archi lowed the essentia broad gauge need to escape its fold sponsibility. Toda often seem to be o cause of this, anta warring factions a continues to over- graphic-cosmetic, tistical-economic neither is capable problems facing s

It appears tha the expense of th services the indivi good. The archit ture as it comple bors, but shows l respect to the tota deeply concerned cannot be bothered requirements.

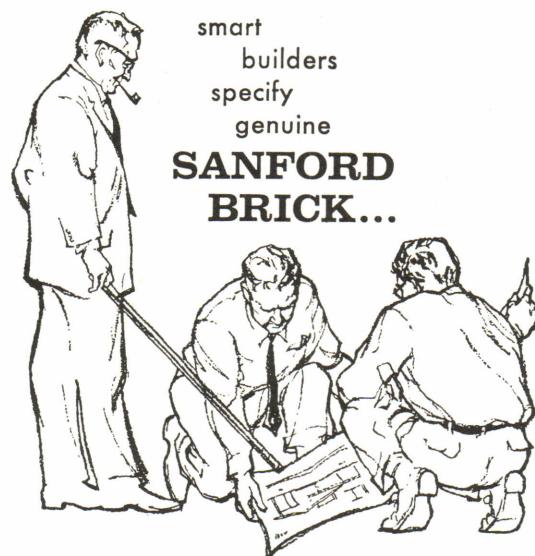
For these reaso ize and compare th architect. The pla ate a system to ind with "process." Tl terested in an illusi physical object as The planner's bedr ity and overall or seems to be discor idiosyncrasy. To c the artistic justifica economic, and pol at the expense of t (Con

essional journals and draws a erstanding and ridicule. When f alienation between architect es. In the vacuum, builders o with little conscience tailor- any whim of public taste, and gration continues. We have ur automobiles and within the hether the "New Look" along del" and the "Annual Open-ompetition" claim architecture ue to participate meaningfully pends upon our ability to con- precious and destructive forces y.

ie deterioration which has oc- hitectural profession is occa- et of urban planning. In the re has either thoughtlessly al- nction of predetermination of ually referred to as planning, is consciously rejected this re- chitecture and urban planning ents rather than partners. Be- sms have developed, and two a the making. The Architect : the formalistic-aesthetic, the e the planner distorts the sta- the empirical-polemic, and dealing with the synthesis of r today.

e planner serves the public at dividual, while the architect at the expense of the public conceives of the single struc- its immediate family of neigh- concern for its validity with ban pattern. The planner is ie total welfare of society but individual and peculiar human

I feel it permissible to general- called planner to the so-called by definition attempts to cre- hange and is deeply concerned chitect in contrast is more in- f change and in the individual oughished from the process. objective is statistical continu- while today's architect's aim individualism, and individual opular architectural prophets, overrides the need for social, reason. We join art centers olitical and social sciences. ed on page 22)



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The planner appears to remain vitally involved in the "welfare movement" and wishes to effect social change at all costs, while the architect is usually satisfied merely to reflect an already altered human condition. The planner about whom I generalize has magnified the importance of the urban whole while the architect bloats the importance of the single unit. The planner will invariably compromise the unit for the whole; the architect, the whole for the individual commission. The planner deals with objective analysis and the architect with subjective feelings. The work of the planner is usually anonymous, while that of the architect is obviously self-conscious. The planner's attempt at steam rolling the architect and the architect's snobbishness toward the planner are universals today.

I can say with feeling that it is the function of general social determination which is now being so largely pirated by the planning profession—from a weak architectural profession. This invasion of responsibility holds deep social significance. If, as I believe, the essence of architecture is the ability to change and improve lives, then the real shaping forces of architecture are a better understanding and some acceptance of responsibility for the deeper motivations of man. In the further study of those factors which cut across all of the academic disciplines, the planner today is less fettered both intellectually and by the specifics of his function; however, it is the architect who must test his beliefs against the reality of actual situations and client demands. The conditions of our time are subject to the deeper analysis of the social planner who may better isolate facts and generalized precepts, but it is the architect who must check them against the validity of existing routines and conditions.

John Garner in his book *Excellence* says: "If we believe what we profess concerning the worth of the individual, then the idea of individual fulfillment within a framework of moral purpose must become our deepest concern, our national preoccupation, our passion, our obsession."²

An example of the fullest collaboration by architectural and planning functions is Rockefeller Center. In contrast to the more striking shape of a Seagram Building and the larger initial scale of more recent centers, the elemental precepts and systemization of Rockefeller Center have yet to be equalled. Here is a new vision of the individual, of real estate and public convenience joined in a skyscraper assembly of sculptural significance. From the sepulcher of the overviewed plaza, the world has come to know a really new kind of urban concentration. It is not the shape of Rockefeller Center that is significant, but its form—its shaping forces! The shaping forces of the concept transcend local environmental condi-

tioning and bridge the present with the potentials of the future. Here the architect-planner has, through a single instrumentality, shown that a new and better order should supersede the old. In contrast, Penn Center in Philadelphia and Milehigh in Denver have plagiarized the externals and ignored the essences—to achieve a total failure . . . a belittling of man!

"The Greeks, who sought knowledge, not through the study of nature, but through the examination of their own minds, developed a philosophy which was really analogous to myth, because the laws which determined its growth were dictated by human desires, and they discovered few facts capable of disturbing the pattern which they devised. The Middle Ages retreated still further into themselves, but the Renaissance man began to surrender himself to nature, and the sciences, each nourishing the other. . . ." To me, this seems analogous to conditions associated with the Functional Tradition—popularly accepted during the second quarter of the 20th century—and now apparently degenerate!

But another Greek, Aristotle, a barbarian from the North, who in many respects established the foundations for scientific method, said: "Form is not merely the shape but the shaping force; an inner necessity and impulse which moulds mere material to a specific figure and purpose; it is the realization of a potential capacity of matter; it is the sum of the powers residing in anything to do, to be, or to become." It is only for this sort of purpose that we can "squander our lives." It is for such a deep and purposeful love that we can give ourselves, not for a passing love affair in the dark back alleys of egocentricity.

History gives excellent reason to believe that barbarians usually inherit the earth: ". . . the vitality of the young barbarian who may destroy many things . . . destroys them only that he may begin over again . . ."¹ that he may reweigh and reestablish standards of his own making to his vision of correct thinking. And the term "barbarian" was not used as a term of contempt, but simply as a way of identifying those people animated by vitally simple thoughts. They are people who may rape and ravish, but they are not effete and transient. They are in the main stream of life and intend to affect its course. "They believe that right and wrong are real, that love is more than a biological function, that the human mind is capable of reason rather than merely of rationalization, and that it has the power to will and to choose, instead of being compelled merely to react in the fashion predetermined by its conditioning."¹

¹Joseph Wood Krutch, *The Modern Temper*

²John W. Garner, *Excellence*

³John Mason Brown

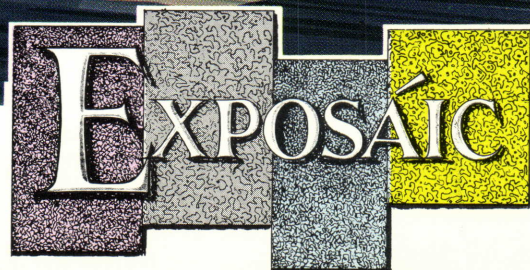


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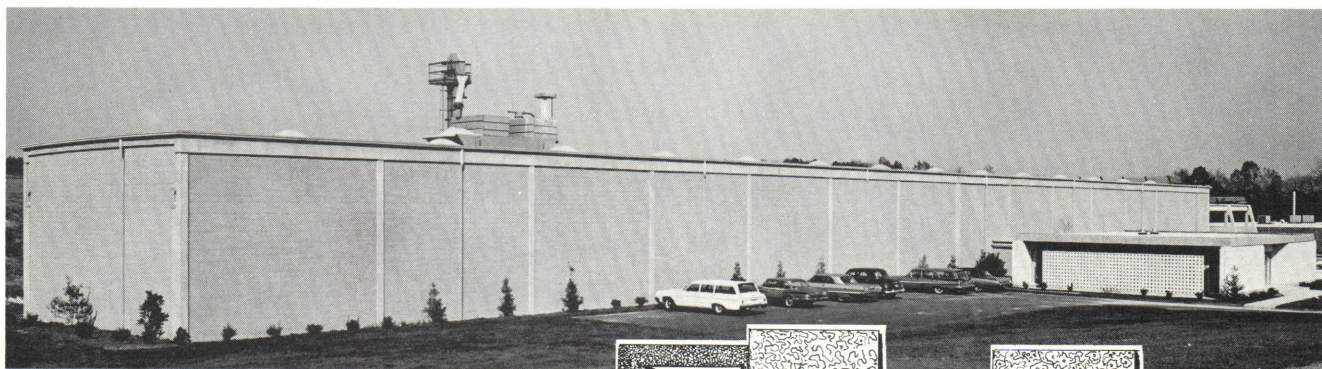
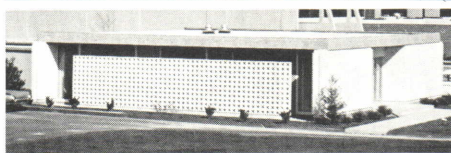
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 Education: Clemson University, Clemson, S. C.
 Graduated: 1956, B. S. Arch.
 Employment: East and Midwest United States.
 Professional Training: Draftsman — Six Associates, Inc., Asheville
 Summers of 1953 and 1954
 1956-1957; 1962-1963
 Draftsman — Stuart R. Penn, Morganton
 1959-1961
 Draftsman — Robert L. Daniels, Brevard
 1961-1962
 Architect — Penn & Folger, Morganton
 1963-1964
 Architect — Harrell & Clark, Hickory & Morganton
 Present
 Professional Practice: Principal, Penn & Folger Assoc. Architects
 June 1963-July 1964
 Irvin Y. Folger, Architect, with Harrell & Clark, August 1964 to present
 Memberships: Student Associate, AIA, Clemson University, 1951-1956

ES WYLIE LESSLIE, III, Charlotte
 Born: October 1, 1931, Rock Hill, S. C.
 Education: North Carolina #1367
 Education: South Carolina
 Education: Rock Hill High School, Rock Hill, S. C.
 Education: Duke College, Due West, S. C.
 Education: Clemson University, Clemson, S. C.
 Graduated 1960, B. Arch.
 Professional Training: Draftsman — J. N. Pease Assoc., Charlotte
 June 1957-Sept. 1957
 Draftsman — Charles M. Grier, Charlotte
 Feb. 1960-Feb. 1962
 Draftsman & Job Capt. — A. G. Odell, Jr. & Assoc., Charlotte

LIAM BROWN LITTLE, Charlotte
 Born: April 19, 1935, Gastonia
 Education: North Carolina #1289
 Education: Ashley High School, Gastonia
 Education: University of North Carolina, Chapel Hill
 Education: North Carolina State, Raleigh
 Graduated: 1959, B. Arch.
 Awards: AIA Book Award 1959 for outstanding work in architectural design
 Professional Citation Award — National Tubercoid School Competition
 Professional Training: Draftsman — J. N. Pease Assoc., Charlotte
 Summers of 1956, 1957, 1958
 Draftsman — Richard Gillespie, Charlotte
 1959-1963
 Draftsman — Cameron Associates, Charlotte
 1963-present

ALD LeNOELL SMITH, Charlotte
 Born: July 11, 1934, Danville, Virginia
 Education: North Carolina
 Education: George Washington High School, Danville, Va.
 Education: University of Virginia, Charlottesville, Va.
 Graduated: 1958, B. Arch.
 Education: Canada and Mexico
 Professional Training: Draftsman — Rogers, Galiaferro & Lamb, Annapolis, Md.
 June to Sept. for years 1955-56-57
 Draftsman, Designer & Job Captain — Jean G. Surratt, AIA, Charlotte
 Aug. 1961-July 1964
 Professional Practice: Jean G. Surratt, AIA, Charlotte
 July 25, 1964 to present
 Memberships: Associate Member, N. C. Chapter A.I.A., assigned to Charlotte Section A.I.A.
 May 1963 to present
 Assistant Associate, Virginia Chapter A.I.A.
 1953 to 1958

D GUY WALTER, JR., Charlotte
 Born: June 19, 1934, Tampa, Florida
 Education: North Carolina #1408
 Education: Central High School, Charlotte, N. C.
 Education: State College, Raleigh
 Graduated: 1960, B. Arch.
 Awards: S & Travel: NCAA Book Award for Design & Travel: Warren Fellowship — 1960 (Paris Prize)
 Travel in England, France, Germany, Belgium, Holland, Denmark, Sweden, Spain, Italy, Greece, Switzerland, Luxembourg, Mexico.

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 Education: Sharon High School, Sharon, Mass.
 Education: University of Maine, Orono, Maine
 Education: University of Virginia, Charlottesville, Va.
 Graduated: 1960, B. Arch.
 Professional Practice: Draftsman-designer — Billy Griffin, AIA, Goldsboro
 July 1964 to present
 Memberships: AIA Student Chapter, 1955-1960

GEORGE BONSON HOBSON, JR., Charlotte
 Born: February 25, 1936, High Point, N. C.
 Education: Central High School, Charlotte
 Education: N. C. State, School of Design, Raleigh
 Graduated: 1960, B. Arch.
 Professional Practice: Arch. Draftsman — Leif Valand & Assoc., Raleigh
 Sept. 1957-Feb. 1958
 Struct. Draftsman — Ezra Meir, Raleigh
 June 1958-Sept. 1958
 Arch. Draftsman — J. N. Pease Assoc., Charlotte
 June 1960-July 1960
 Assist. Engr. Officer, U. S. Army
 July 1962-Oct. 1963
 Arch. Draftsman — A. G. Odell, Jr. & Assoc., Charlotte

ROGER WILLIAMS WILKERSON, III, Charlotte
 Education: Schoolfield High School, Danville, Va.
 Education: George Washington High School, Danville, Va.
 Education: Hillsborough High School, Tampa, Florida
 Education: Clemson College, Clemson, S. C.
 Graduated: 1958, B.S. & B. Arch.
 Professional Practice: Draftsman — James & Durant, Architects, Sumter, S. C.
 June 1958-June 1959
 Draftsman — A. G. Odell, Jr. & Assoc., Charlotte



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Carlisle T. Hall, AIA, Retires

Stinson-Hall-Hines, Architects and Engineers, 639-A West Fifth Street, Winston-Salem, North Carolina, announces the retirement from the partnership of Carlisle T. Hall, AIA, on December 31, 1964.

Mr. Hall joined the firm in 1955 after extensive professional experience with firms in Charlotte and Atlanta. He was in charge of engineering services with Stinson-Hall-Hines from 1955 to 1962. Since 1962 he has been partner in charge of construction supervision. Recent projects under his personal supervision include the Duke Power Company Office Building, Fairchild-Hiller Manufacturing Plant, Champion Dishwashing Company Manufacturing Plant, East Forsyth High School, Stokes County High Schools, Yanceyville High School and various Telephone Buildings for Central Telephone Company.

The firm will continue operation as Stinson-Hines and Associates, Architects and Engineers. Current projects under design include a dormitory for women at East Carolina College, a dormitory for men at Winston-Salem State College, various schools and Chapel, Officers Quarters, and dormitory at Pope Air Force Base.

PCI Announces 1965 Awards Program

Three architects and two engineers, all nationally known in their professions, will serve as the jury for the 1965 Awards Program of the Prestressed Concrete Institute.

Max Abramovitz, FAIA, New York, will serve as chairman. Other members will be Arthur G. Odell, Jr., FAIA and current president of The American Institute of Architects; Edward D. Dart, AIA, Chicago; Wallace L. Chadwick, Los Angeles, 1965 president of the American Society of Civil Engineers; and Murray A. Wilson, Salina, Kans., past president of the National Society of Professional Engineers.

Judging of awards will follow the June 1 deadline for submission of entries. The Awards Program is open to all registered architects and engineers practicing professionally in the United States and Canada. Any kind or type of structure using prestressed concrete completed within the last three years, or substantially completed by May 31, 1965, may be entered.

The purpose of the PCI Annual Awards Program is to recognize creative design using prestressed concrete. First Award winner will be presented with a plaque testifying to the value of his contribution. An expense paid trip for two to the PCI Annual Convention in Miami Beach, Florida, December 5 to 10, including a weekend Caribbean cruise will be provided so the winner may be recognized at Award ceremonies. Award of Merit Plaques will be given other distinguished entries.

Copies of the rules booklet for the 1965 Awards Program are obtainable free from the Prestressed Concrete Institute, 205 W. Wacker Drive, Chicago, Illinois 60606.

CITIES OF THE NEW WORLD

Titled "Cities of the New World," the XI Pan American Congress of Architects and 97th annual AIA Convention will be held in Washington, D. C. on June 13 and continue through June 19. The Hon. Adlai E. Stevenson, U. S. Ambassador to the United Nations, has accepted a leading role in the organization of the XI Pan American Congress, first to be held in the United States in the 45-year history of the federation, although the United States is a charter member.

Ambassador Stevenson is serving as Honorary Chairman, a position which was announced recently by Institute President A. G. Odell, Jr., FAIA. "Americans are concerned about the quality of their cities and the impact on man's physical and spiritual well-being," Odell said. "We are delighted that Ambassador Stevenson will add his experience and prestige to our quest for knowledge and solutions to problems."

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In accepting the appointment, Ambassador Stevenson said, "The nations of the Western Hemisphere share to a large extent similar problems of community growth and development. Virtually all the cities of the New World are concerned with combating the forces of unprecedented growth, deterioration and ugliness which are threatening to make our urban areas unfit places for the pursuit of the good life. The XI Pan American Congress of Architects will focus attention on these problems and, in the spirit of international cooperation, will explore ways in which the physical environment of our cities and towns can enhance the lives of our citizens. I commend the purposes of this Congress, and I am pleased to lend my support to it."

Indications are that approximately 1,000 architects from the Latin American countries are planning to attend, in addition to delegates from every state in the United States. Headquarters for the Congress will be in the Sheraton-Park Hotel.

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CALENDAR OF EVENTS

- March 3: Durham Council of Architects, Jack Tar Hotel, James A. Ward, President
- March 3: Charlotte Section, N. C. Chapter AIA, Stork Restaurant No. 2, John C. Higgins, Jr., AIA, President
- March 4: Raleigh Council of Architects, YMCA, 12:15-1:30, Ralph B. Reeves, Jr., AIA, President
- March 8: Winston-Salem Council of Architects, Reynolds Building Restaurant, J. Clyde Williams, President
- March 11: Greensboro Registered Architects, Ivanhoe's Restaurant, Walter E. Blue, Jr., AIA, President
- March 7-31: Oil Paintings by Joseph H. Cox, Professor of Design, N. C. State; Richard C. Bell Garden Gallery, Raleigh-Durham Highway. Reception honoring Mr. Cox, open to public, Sunday, March 7.
- March 15: Producers' Council Tabletop Display Dinner Meeting, Hotel Columbia, Columbia, S. C.

SCHOOL OF DESIGN EXHIBITIONS AND LECTURES:

- March 1-5: Lectures—Hoyt Sherman; Public Lecture, Visual Perception, March 1, 8:00 P.M.
- April 5-9: Lectures—Alice Mary Hilton, President of Cybercultural Research Institute

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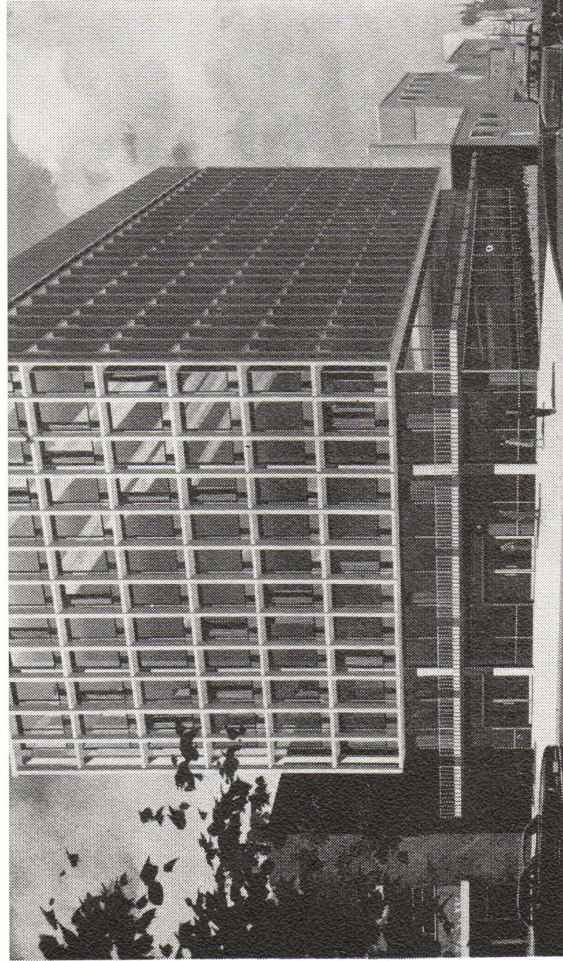
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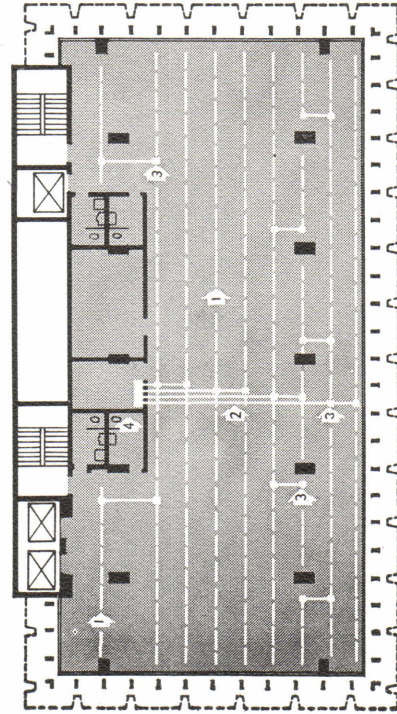
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- 1 = Distribution Ducts
- 2 = Pyramidal Feeders
- 3 = Junction Boxes
- 4 = Electrical Panel

NOTE:

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



Fig. 1



Fig. 2



Fig. 3



Fig. 4

Today, raceways under concrete floors

versus. The 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.

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