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NCAIA 1965 Winter Meeting
Love Affairs With Architecture by Charles R. Colbert, FAIA
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The Convention got off to a good start with the
avocation by Dr. James T. Cleland of Duke
University and a challenging welcome from
Durham Mayor Wensell Grabarek. Pictured l.
Dr. Cleland, AIA President Leslie Boney,
Mayor Grabarek and Convention Chairman
Archie Davis.

CAIA WINTER MEETING
JANUARY 21, 22, 23, 1965
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."
Practitioners in the most popular current architectural 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 fundamental hypocrisy. These courtesans of architecture are only polished libertines in an affaire d'amour. Passing 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 standards of hard work, patient analysis, and scientific method once associated with the "Functional Tradition" 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
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.
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 canvases 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.
Morris Ed Parker (American [Raleigh, N. C.] contemporary)

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Agents for GRANUX

(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.” 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.” 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.” 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, consider the ramifications of these changes:

From: Heredity To: DNA
From: Social Evolution (The dark continent) To: Social Revolution (special interests - conflict of personal and property rights, of excellence and equality)
From: Protestant Orkic To: Agnosticism and Atheism (society owes me a living)
From: Pride of Man To: Collaborative and Organization Man (TV scanning screen, normative decision)
From: Classic Spirit To: Technological Mysticism (chaotic freedom of lump concrete)
From: Individual Centuries To: Group Dynamics
From: Individual Ill To: Collective Utopias
From: Reading To: Briefing and Viewing
From: Individual Exploitation (in shacks) To: Collective Squalor (in slums (new and old))
From: Racial Apathy To: Racial Antipathy
From: Church Inanition To: Growing Futility (organized sects)
From: Age of Saloon To: Age of Group-Made Man (religious sect-racial group—political party—school clique-labor organization)
From: Prejudice To: Prejudice
From: Bias To: Hypocrisy
From: Flagrant Ion- and Barons To: Subtle Associations and Realty Syndication
From: New York Laiza To: Miami's Americana
From: Golden Rule To: Instruction in W/H Taxes
From: One Horse To: 400 HP
From: Flatiron Eating To: Ronchamps
From: Covered and Donn To: Board Meeting at Caribe Hilton
From: Valley Farm To: Viet Nam
From: Andrew From To: U Thant
From: Pneumonia To: Heart Disease
From: Spinoza To: Dewey
From: Tent Rev To: Leather Couch
From: Elbert Hubbard To: The Rothschilds
From: Individual Professional To: Expanded Services Professional
From: Baron Haussman To: Urban Renewal
From: Calvin's Institutes To: Sartre's Existentialism
From: Federalist Papers To: This Was the Week that Was
From: Rockefeller Center To: Yale Campus
From: América The To: A Room Without Beautiful Windows and a Room Without Doors

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 snobbbery, 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 re-digested and re-amplified 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 antihumanists, have been so debilitating 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 time is the wake of public mind that this occurs, a cynicism and society concern are widespread, and some architects make their structures timeless. Further design delineation of cities, with "process." To isolate the architect, the planner draws a picture of urban planning. In the vacuum, builders are left with little conscience tailoring any whim of public taste, and stagnation continues. We have automobiles and within the "Annual Competition" claim architecture and urban planning does not contribute meaningfully to participation. We have a garment industry.

A great deal has occurred within the profession through a recent past, architecture allowed the essential broad range need to escape its fold responsibility. Today, it is often seem to be the cause of this, antithetical warring factions and continues to operate and insist on its own, economic-statistical, formalistic-esthetic, individual-contrempirical-polemic, and dealing with the synthesis of today.

The planner serves the public at individual, while the architect at the expense of the public conceives of the single structure its individual family of needs, concern for its validity with ban pattern. The planner is the total welfare of society but individual and peculiar human

If I feel it permissible to generalize, I called planner to the so-called by definition attempts to change and is deeply concerned architect in contrast is more in official change and in the individual distinguished from the process. Objective is statistical continuing - while today's architect's aim individualism, and individual unpopular architectural prophets, overrides the need for social, reason. We join art centers political and social sciences.

(Concluded)
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 architectboatsthe 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 conditioning 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 essentials—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 . . . "3, 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."4

1Joseph Wood Krutch, The Modern Temper
2John W. Garner, Excellence
3John Mason Brown
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June 1958-June 1959
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FEBRUARY 1965
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, Kan., 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.
HE NEW WORLD

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. S. Ambassador to the United Nations, Adlai E. Stevenson, has accepted the invitation of the XI Pan American Congress, first to be held in the United States. The opportunity of joining the federation, although on a non-permanent basis, is one which Stevenson is serving as Honorary Chairman, a position he has held in many of his official capacities. Stevenson is a charter member.

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 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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26 NORTH CAROLINA ARCHITECT
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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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