

APRIL, 1965

NORTH CAROLINA
ARCHITECT



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

announcing

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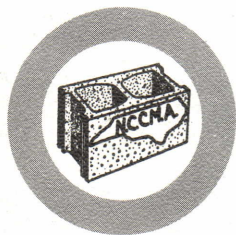
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HOW IS *Q Block* QUALITY MAINTAINED?

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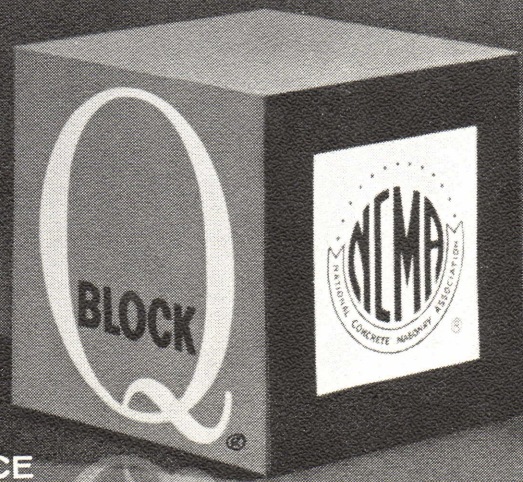
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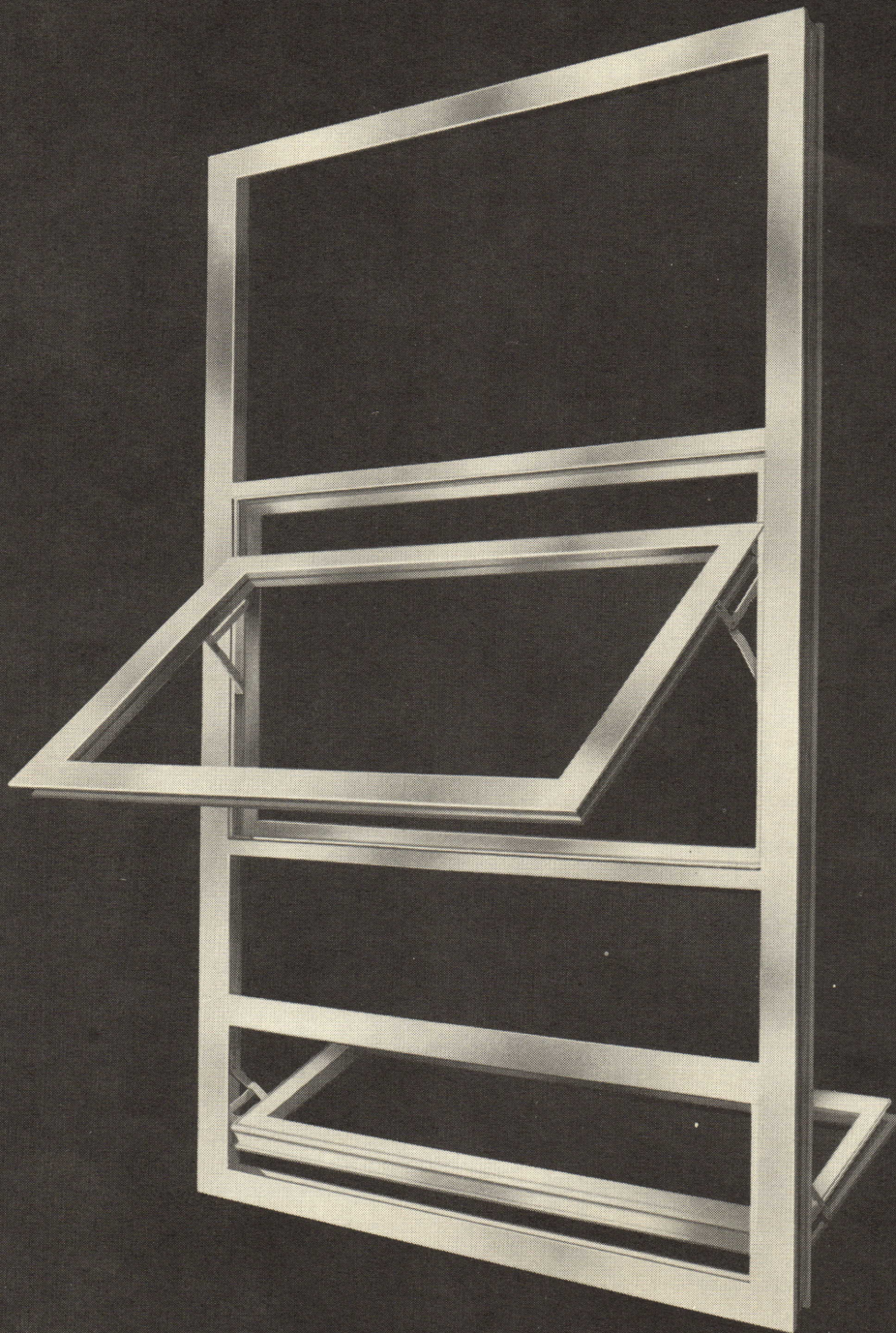


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NORTH CAROLINA ARCHITECT



APRIL 1965, VOL. 12, NO. 4

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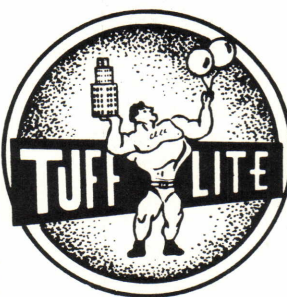
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THE ARCHITECT AND HIS PROFESSIONAL RELATIONS

An Address

by

Leslie N. Boney, Jr., AIA

President

North Carolina Chapter

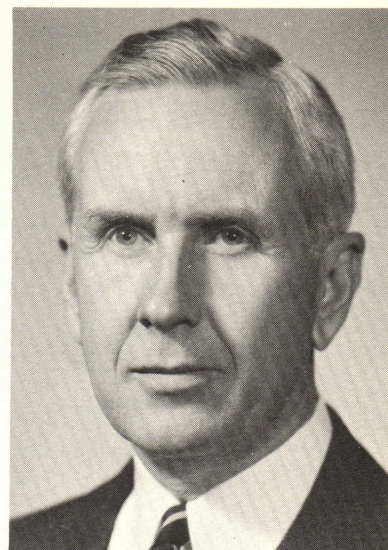
The American Institute of Architects

Before The Second Annual Convention

NORTH CAROLINA ASSOCIATION OF PROFESSIONS

Sir Walter Hotel, Raleigh, North Carolina

March 24, 1965



Architecture is Art

The practice of architecture has been called an art, a science, a profession, and a business. None of these definitions is wholly inaccurate. It is certainly an art; in fact, it has long been known as the mother of the arts. It is the only **utilitarian** art among the fine arts, and this is why it has to be more than art. It is a visual art like painting or sculpture, but people have to live and work in architecture. This makes it a difficult art to create, since a bad painting, a poor piece of sculpture, or an inferior book or piece of music need never be seen, felt, read, or heard. But architecture is like Everest. It is **there**, for all to see and experience, an enduring monument to our wisdom or folly.

Architecture is Science

Architecture is an **art** founded on the science of building. Advanced chemistry and mathematics give us our materials, structural systems, and building products. Science and engineering keep expanding the limits of our possibilities. Today, we can design buildings in virtually any size or shape or form and for every conceivable use. We are constantly finding out how to do new things and—equally important—how to do the old things better.

Architecture is a Profession

Architecture is a **profession** because, when a client puts up hundreds of thousands or millions of dollars, for a building, he **must** be able to repose confidence in someone who will represent **his** interests and **his** interests alone. In this connection, you should know that a member of The American Institute of Architects is bound by a code of ethics that forbids him to receive a fee or monetary compensation on a given project from anybody but his client. He may not profit from the sale or use of building products, materials, processes, or people on the job site. There are certain types of building organizations with design services—we call them package dealers—that play it both ways. That is, they offer a building to a client,

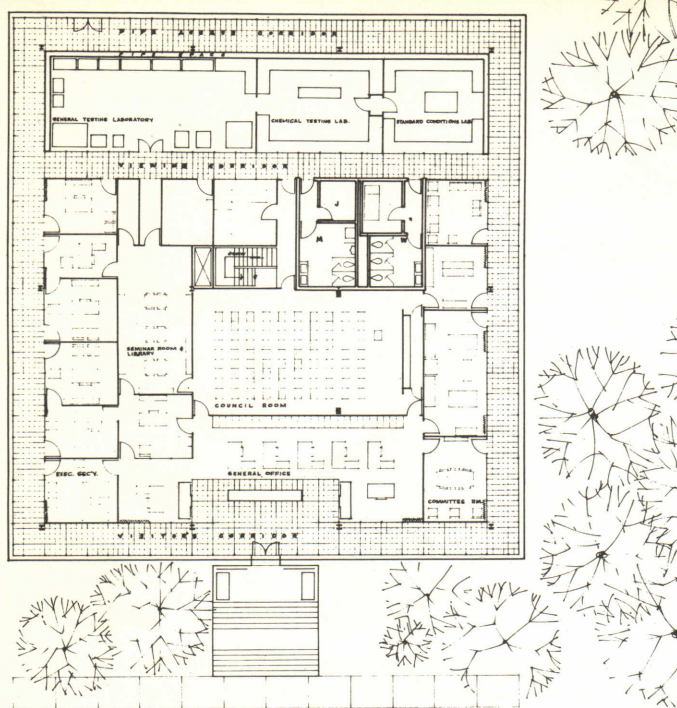
take a profit on the materials and products used in it, get a fee from a percentage of the contract, and guarantee a price by either padding the cost estimates or by using inferior materials when the budget gets squeezed.

An architect who belongs to AIA is bound to represent only his client's interests; his job is to solve the client's problems and to use the competitive bidding process to get the client the best possible break on price. This is professionalism.

Practice is a Business

The **practice** of architecture is certainly a **business**, though the professional service itself is not a commodity to be bought and sold in the usual business sense. But the architect who locks himself up in an ivory tower today is going to find the mortgage on it in default sooner or later. The competent architect has to be a businessman to understand the needs and problems of his client. He has to find out how the client's business works in order to know how to design his building for maximum working efficiency.

The independent architect has to swim in a stormy sea to survive. He has to compete against cut-rate design services that purport to offer the same thing but of course do not; to compete against just plain apathy and ignorance of what his professional services can do for a business or individuals; and to compete against the tendency of government to build up architectural bureaucracies in government agencies. The architect survives; one way he does it is to stay abreast of the times. Like the physician, he has to know the latest operations and cures for the public's ailments. One way he survives is by demonstrating his proficiency. In the matter of government assumption of the design role, the architect has consistently proved, in one investigation after another, that independent architectural services provide better, less expensive schools, post offices, courthouses and public buildings. Frozen plans and frozen minds can contribute little to the advancement of education,
(Continued on page 15)



FLOOR PLAN

NATIONAL ASSOCIATION HEADQUARTERS BUILDING IN THE WOODS WITH EXHIBITION LABORATORIES

0 10 20
FEET

NATIONAL HEADQUARTERS BUILDING

Research Triangle Park

owner:

American Association of Textile
Chemists and Colorists
durham

architects:

G. MILTON SMALL and ASSOCIATES
raleigh

landscape architect:

Lewis Clark Associates
raleigh

general contractor:

Target Construction Corporation
durham

photographs by Charles Wm. Holland





A national textile research group required a building which would be a visible, physical image of their national and international reputation for technical and scientific excellence in their field. This headquarters building will be used primarily as a workshop and will have as one of its prime purposes the function of a "bureau of standards" for proving out test methods developed under the auspices of the association's research committee. Virtually every piece of apparatus found in this particular field of research will be provided to be used for testing and equipment demonstrations.

An exterior corridor around the entire perimeter permits easy circulation of the crowds which attend conferences and demonstrations as well as providing an "enclosed overhang" for solar control on this all-glass building. This feature permits unusually good

temperature control for all areas, especially the laboratory, and eliminates the necessity to go from uncontrolled exterior weather to completely controlled interior weather. One layman described this corridor as a "four foot wide Therm-o-pane".

The structure is of structural steel, bar joists, and concrete slab on metal decking. The form of the building, sheathed in porcelain enamel and grey glass set in aluminum almost floats over its concrete block base.

The Heating and Cooling are handled by a zoned low-pressure forced air system. The exterior corridor is zoned independently from the remainder of the building which permits the setting of an intermediate temperature. The Standard Conditions Laboratory has a completely separate HAC System with extra-sensitive humidity and temperature controls.



1965



This house was designed to satisfy conditions of interior and exterior privacy on a lot made very narrow by unusually deep legal setback requirements on two sides. In addition, the owners' program proposed maximum development of exterior living space related to the living and dining areas, as well as privacy from approaching visitors.

The solution involved the development of a large outdoor space, partially elevated deck and partially a terrace cut into the site, both extending from the living/dining areas, and shielded from view from close neighbors by a series of overhead beams which act as louvers to block the line of sight. The projecting deck with bench on the street side gives privacy from

passing traffic. The deeply set bedroom windows give privacy to the sleeping rooms, while at the same time providing generous glass area and light.

Approach to the house is by a covered walkway which leads through a parking court to a gate which opens into the walled garden on the west. Entry is from the garden. A sense of sequence and transition was desired for approach and entry.

Materials are concrete block and frame, with rough pine siding, galvanized fascia, built-up roof and jalousie windows. Interiors are mahogany paneling. Heating is by a zoned, gas-fired hot air system with electrically compressed cooling.



WILLIAM J. KOCH RESIDENCE

chapel hill

owners:

Mr. & Mrs. William J. Koch

architect:

ARTHUR R. COGSWELL, JR., AIA

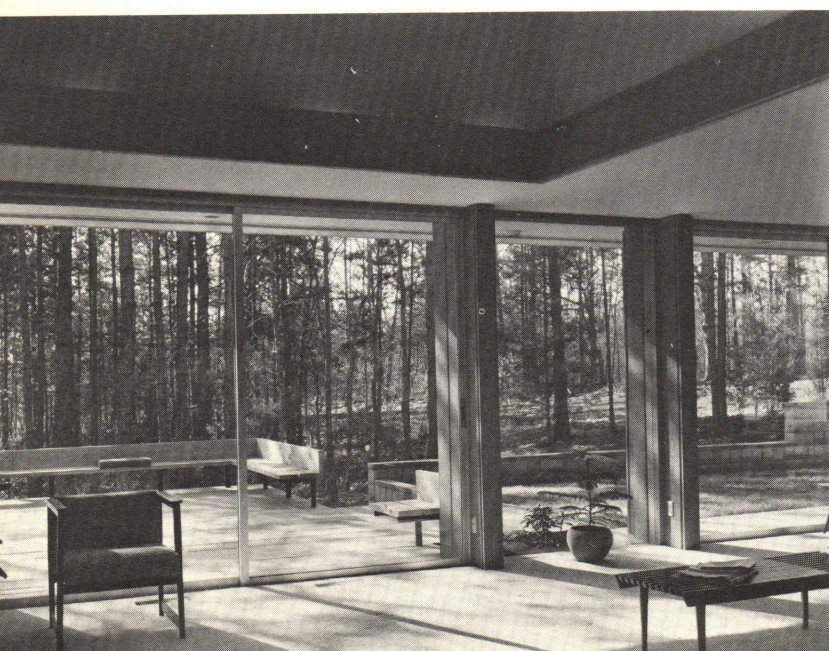
chapel hill

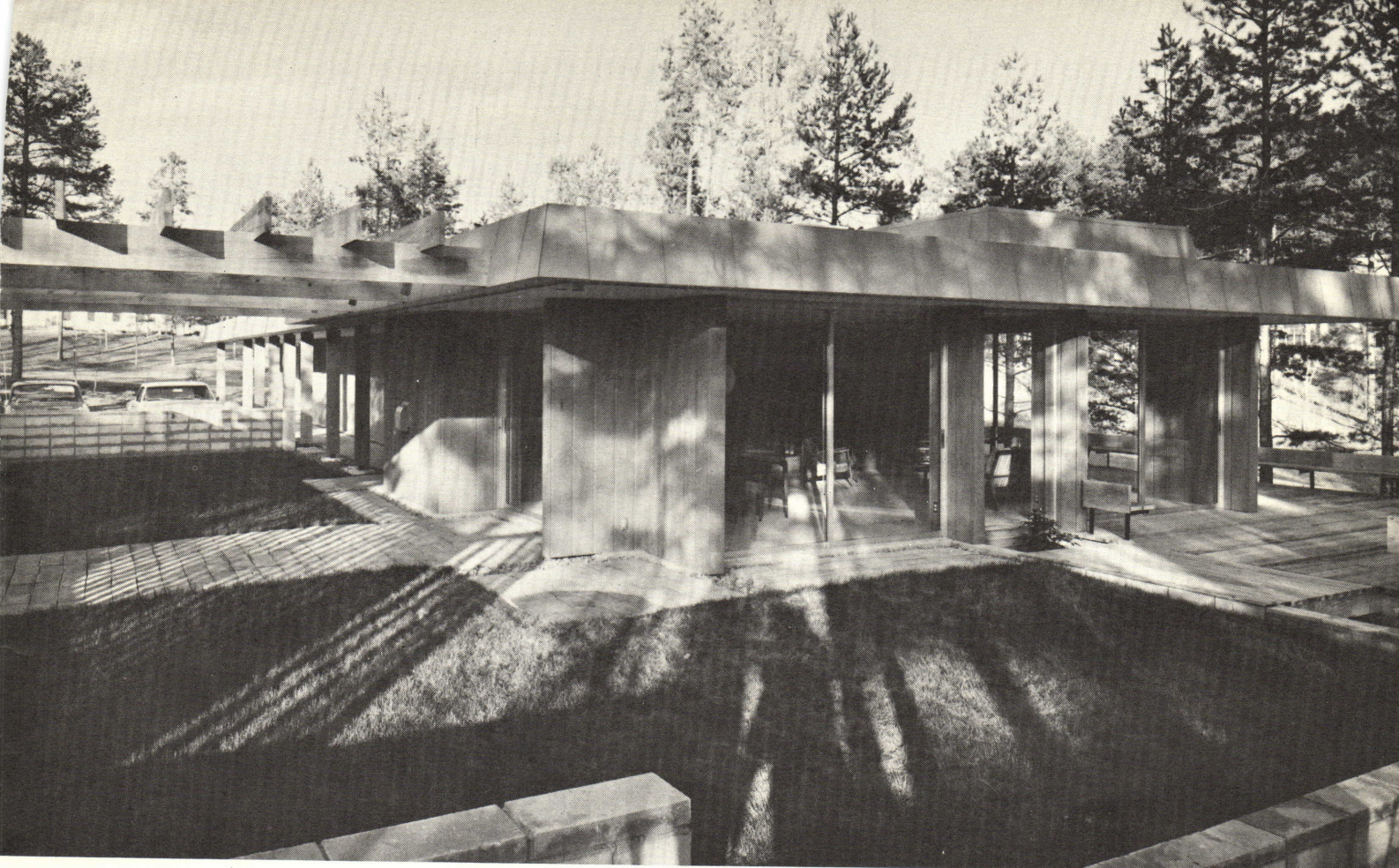
general contractor:

Charlie R. Parker

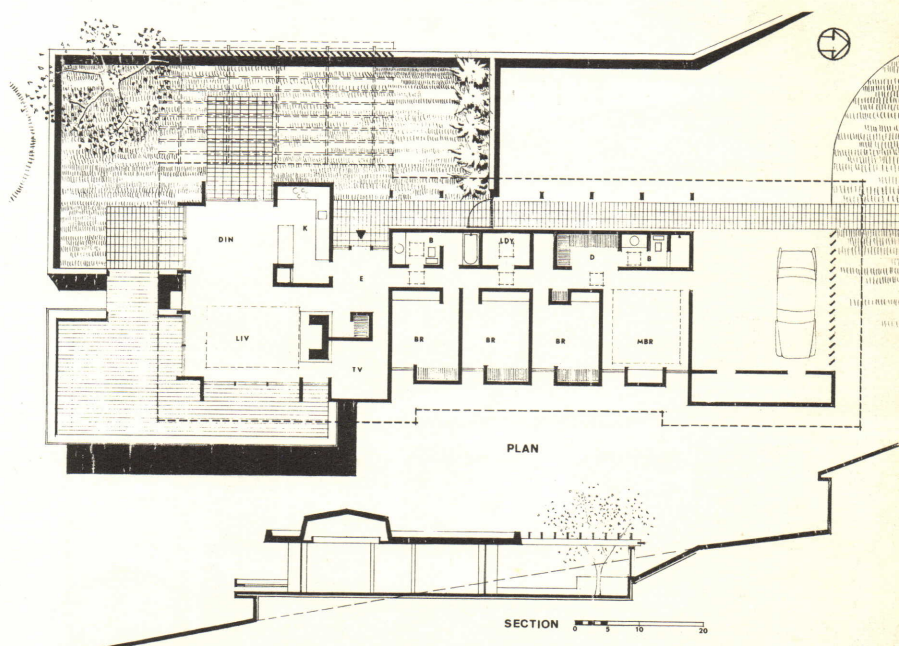
chapel hill

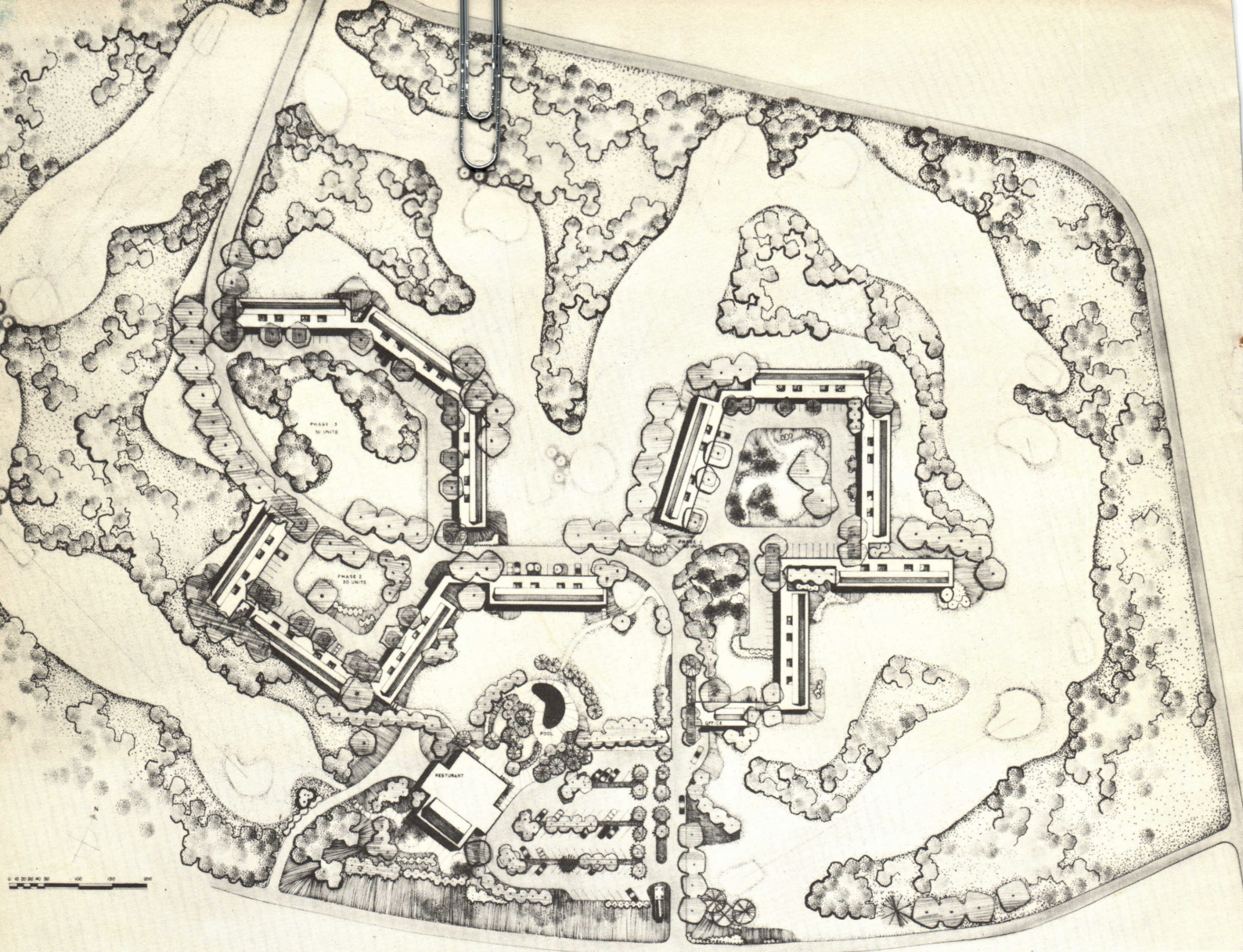
photographs by Gordon H. Schenck, Jr.





1965





28 = 32 (16.48) Thursday = 24
12:00



1965

THE WHISPERING PINES MOTEL

southern pines

owner:

A. B. Hardee

architect:

HAYES-HOWELL & ASSOCIATES

southern pines

landscape architect:

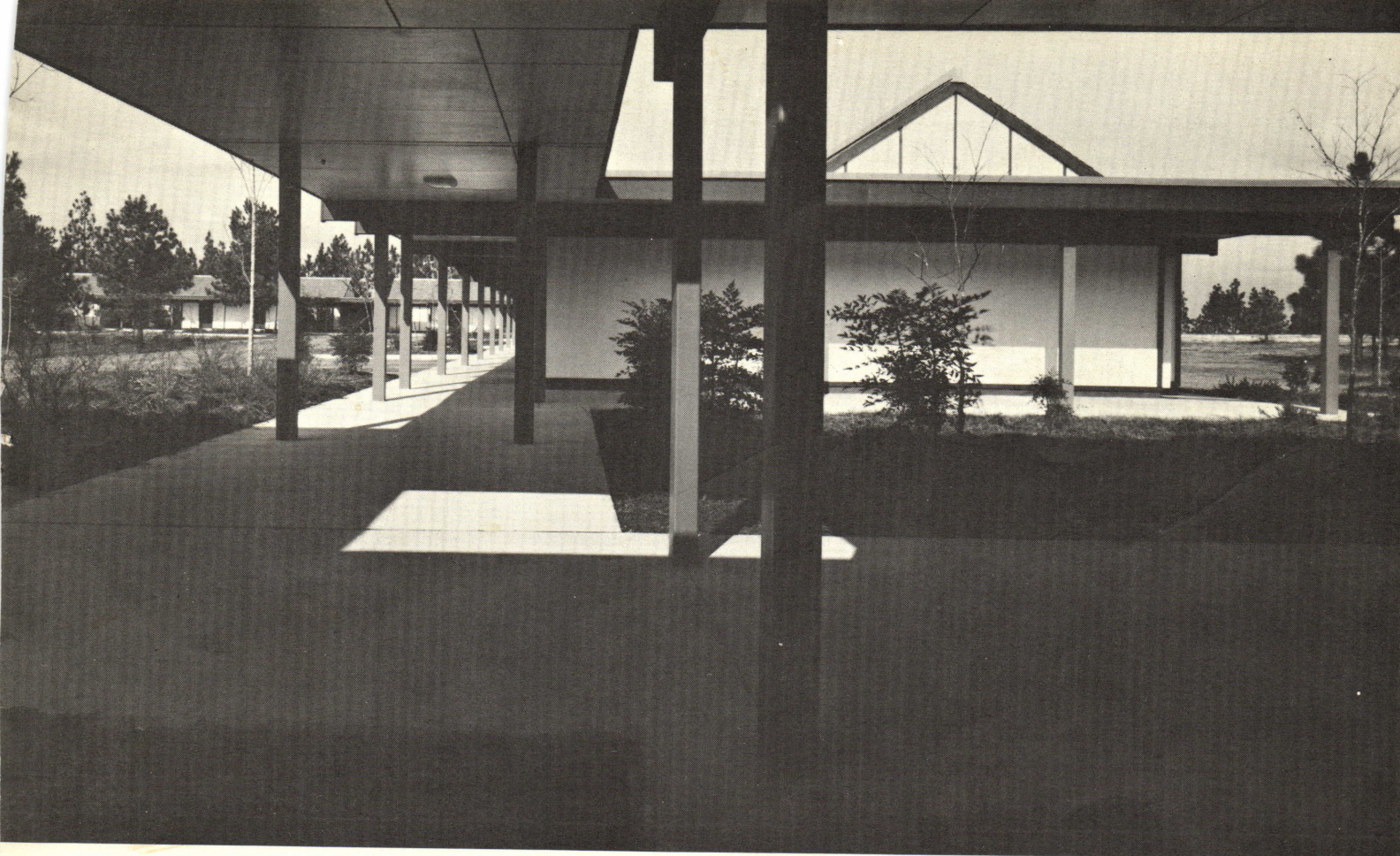
Richard Moore

raleigh

general contractor:

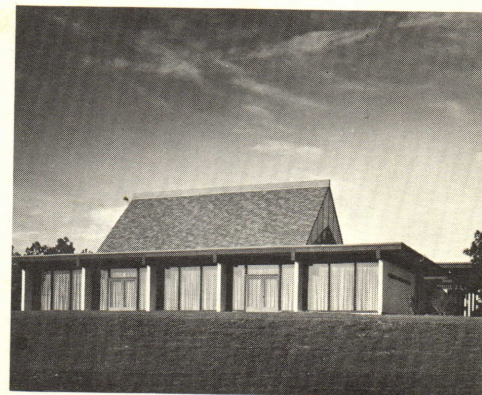
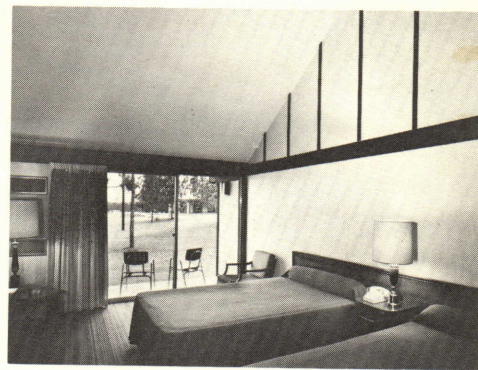
Anderson Construction Co.

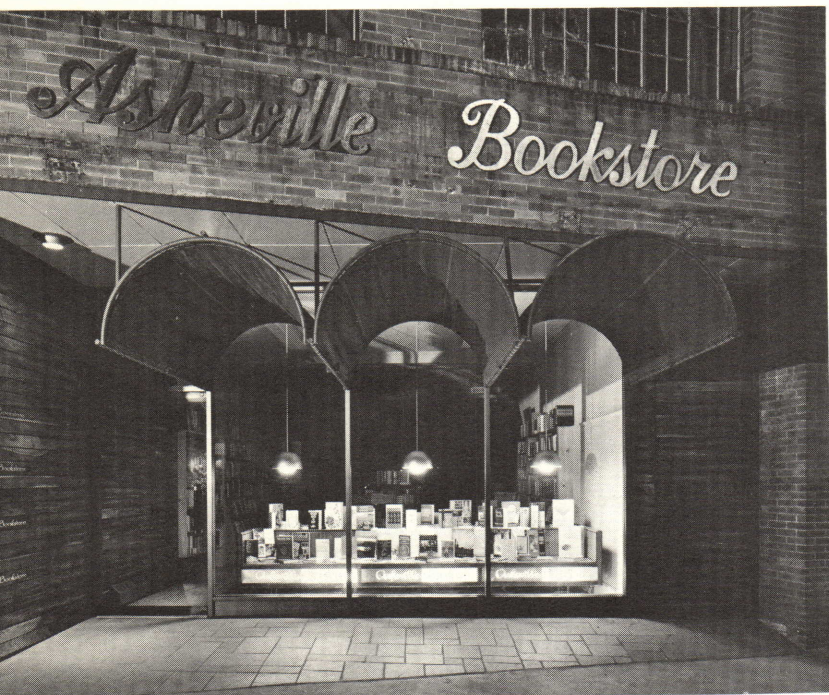
dunn



The first building phase of The Whispering Pines Motel includes a restaurant, pool, office building and sixty units, with additions to be built to include sixty additional units, a service station and a 9-hole golf course.

Located on a large sparsely wooded area, the motel has a sub-highway just off main highway U. S. No. 1 by-pass. The entire complex is concrete slab on grade, load bearing walls, and frame roof construction. Carpeting covers all public areas and bedrooms. The rooms are attractively decorated with gypsum wall-board and plywood paneling. Sliding glass doors open on an enclosed court from each room. Individual electrical heat pumps are provided for each room area.





1965

REMODELING THE ASHEVILLE BOOKSTORE

owners:

Mr. & Mrs. Matthew Gilbert

architect:

C. M. SAPPENFIELD, AIA
asheville

contractor:

A. J. Durner and Sons
asheville

photographs by Edward L. Dupuy

When forced to move to a new location, the Asheville Bookstore owners requested a modern building, but similar in character to their previous location: stained wood, shuttered doors, a bay window for exhibition and a built-in seat, a brown awning and a color scheme related to their brown-paper-gold-ribbon packaging.

The building found to be remodeled was an out-of-date jewelry store of black structural glass and high display windows set within the opening of a typical commercial building. Widely known as one of the South's best bookstores for its wide selection—30,000 volumes and its art books department—the architect redesigned the upper level of general and art books. The inviting stairway to the lower level, where 17,000 paperbacks are housed, consists of cantilevered steel channel treads on a single steel stringer. Steel pickets support a laminated walnut railing.

The old front which paralleled the narrow sidewalk was removed and a free-standing walnut window display case installed at an angle to create space for a covered entryway with slate floor and projecting brown canvas canopy.

A new location, expanded sales space and increased downtown business potential have contributed to an ample sales gain.

(Continued from page 7)

business and industry in America. North Carolina has been fortunate that its state leadership has avoided bureau building and stock planning.

Architect is Coordinator

The architect also has the job of **coordinating** a design and planning team of professionals—landscape architects, electrical, plumbing, heating and air conditioning, structural, civil engineers, site planners, interior designers, painters, sculptors. The architect brings his design concept to the table and leads his skilled fellow professionals to a solution to meet the client's needs. When the plans are complete, there are then somewhere between 30 and 50 trades on a single building site. The general contractor and the subcontractors must be shown how everything is to be put together, and the architect and his associates see to it that they do it. He has to be an administrator and handle a mountain of paper work and certify monthly payments. He has to issue a certificate of completion before the contractors can be paid off and the building can be occupied.

But, before any of these things happen, the architect may be engaged to do a feasibility study to determine which of several sites should be chosen; to examine the highway plans for the area and estimate the traffic saturation level of an industrial park; to make recommendations for redevelopment of a downtown business area; or to plan an entirely new community as a self-supporting satellite for a city.

Architecture and Craftsmanship

The practice of architecture is not a trade, but no building can be completed without the craftsmanship of the trades. Today we have both human craftsmanship and the craftsmanship of the industrial machine. We use both because we lack something important if we rely on exclusively one or the other. The machine gives us precision and volume of production that the craftsman can't match. Yet the craftsman gives us a vitality and beauty which the machine can't provide. The architect has to know how to specify the quality of craftsmanship that his client's building needs and deserves.

In summary, every building that can be called architecture must combine structure, function, and beauty—and find excellence in all three within a stated amount of money. This takes a lot of skills and a lot of doing.

This is not meant to suggest that the architect is a superman. Obviously, no one man can be equally gifted or competent in all of these areas. We have, of course, some highly gifted people who combine many of these talents. But you will find many architectural firms, small and large, whose architects—according to their talents—function as designers, draftsmen, administrators, job captains, production managers, or specification writers. Some firms have engineers and specialists within the firm, or employ them on a consulting basis.

The architect is basically a **generalist**. Sometimes he acts as a specialist too. But he has to take a wide-gauge view of the client's problems. And he constantly needs a lot of help in the form of information, exchanges of experiences, legal advice, financial data, and promotion of his profession's views and services. He finds this help in his professional society.

Create a Beautiful Environment

It would be impossible in one or a dozen talks to cover what architects do.

But, in a very few words, this is **why** we are doing these things. The answer is very simple; it is to help our profession create in America an enduring environment of which we, and our children, can be proud.

Historical Professional Contribution

In every age, some profession has exerted a great influence. Through the years, the medical profession has served the needs of man's body and is providing greater and greater life expectancy which is one of the reasons for our exploding population. When America was founded, the ministry kept the settlers together and acted as their temporal and spiritual leaders and led in their education. Later, the lawyers erected the legal and political framework in which an orderly society could develop. Still later, the engineer, backed by the financier, developed the transportation systems that permitted this nation to bridge its frontiers. The educator has shown us new methods of plumbing the depths of new knowledge. Now that the land has been exploited, and we have run out of physical frontiers—if not space frontiers—society is turning increasingly to the architect to remake our physical environment into something economically sound and aesthetically satisfying.

Ugly America

It is high time. America is strangling on ugliness. The early Puritans were grim, resolute men because they had to be. They had such admirable qualities as courage and fortitude. But they also had some less admirable qualities. They burned people they thought were witches. And they considered any form of beauty or adornment, at best, as frivolity. At worst, they considered it to be the handiwork of the Devil himself. There was little place for the artist in such a society.

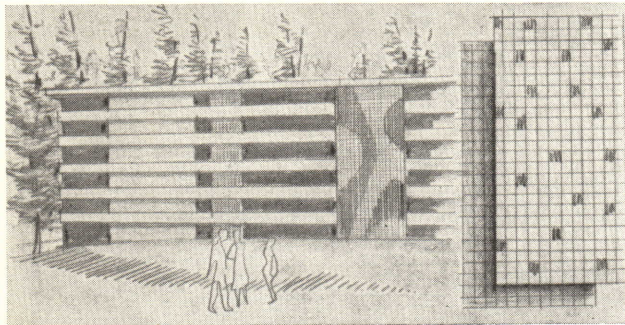
We are still recovering from the puritan hang-over. We find it in many ways and places—in the idea that parks are less important to the community than parking lots; in the attitude that it is all right to spend large amounts of money on roads but frivolous to do it for schools.

This is an interesting phenomenon. Why should schools be built at the lowest cost? Why should they be denied adequate landscaping and amenities that will enrich the lives of the children and demonstrate the community's pride in its intellectual resources?

(Continued on page 16)

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(Continued from page 15)

It happens to be a fact that, if schools were built for nothing, it would make very little difference on the average tax bill. Construction is a very small part of educational expense. Recent studies show only 10 cents out of the educational dollar goes to building.

Old gridplan street systems are choked with traffic for which they were never planned. Whole business sections are blighted by profusions of ugly signs, run-down store fronts, and streetscape junk. Owners of run-down tenement buildings that used to be premium housing are letting them run down still further. Random locations of motels, gas stations, housing and subdivisions, junkyards, and billboards are depressing property values for everyone. All this is driving the middle-income citizen farther out into the countryside where he can pay still higher taxes as he extends his utility lines and builds more and more schools and churches.

Ugliness depresses the community spirit and flattens the community pocketbook. We are fast becoming known as the nation with the most beautiful buildings and the ugliest cities in the world—and we deserve the title.

Architecture and the Professional

Are we still talking about architecture and the professional? We are indeed.

In architecture, aesthetics, structure, and social function are and must be **one**. The budget doesn't buy two of the three. Art isn't something that can be pasted on later at extra cost. The only real limitation on the opportunity for artistic excellence is in the quality of the thinking—the thinking of the architect and his associates in the design and construction process, and the thinking of the client. The point is obvious. As professionals, architects can't simply sit back and complain. They must get out and **do**! What good is medical arts new knowledge if the implementation is stifled by the elimination of the doctor's ability to practice in a free society which produced the new health aids? What good is art which is blighted by the ignorance of the client who commissions it? It will never be born. What good is art, once born, that cannot be seen or heard because of the ugliness around it?

We are currently riding a crest of interest in a more beautiful America. The wave is on the way in. If we do not push our surf board, we will be left floundering. If we do not spark the fire, it will be burned any way.

Artist and Community Activity

I submit that the answer to these problems lies in the strenuous activity of the artist in his community. He has been there before and must go there again. A serious mistake which all professionals make is to psychologically and sometimes physically separate themselves from each other and the public. Sculptors and physicians and engineers are important to architects, and architects should be important to pharma-

cists and poets and painters. We make a grave mistake if we consider ourselves to be members of a lonely and embattled intellectual elite, forever and hopelessly estranged from a brutish public with vulgar tastes. This attitude is nothing more than a rationale for personal failure. All of us are part of America's mass culture. All of us are, or should be, involved with the marketplace. For example, Thomas Jefferson was a professional man, but he not only designed Monticello, he made a plan for the city of Washington before L'Enfant did, and he designed a national system of roads and canals. But he also found time to engage rather effectively in the affairs of government. He was a man of the people. There are many others who come to mind more recently. Engineer Hoover, pharmacist Humphrey, teacher Johnson. These are all professional men who have taken time to care for the needs of others and have accordingly exerted tremendous influence.

The very survival of our arts depends on the professional man's participation in the life of the community.

Business of All

This isn't just **our** business as architects, obviously; it's **your** business too. We're building at a pace today that dwarfs anything that has ever been done by any nation at any time. Within the next 40 years, we will have to duplicate every single structure in the nation to replace obsolescent buildings and neighborhoods and house a population that will double within that time.

The physician and the pharmacist have an obligation to their patients and to the practice of medicine. The lawyer has a duty to his client and to the law. The teacher has a duty to his pupils and to the educational process. So it is with the architect. No man should be an architect who is not interested in raising the quality of our physical environment.

To be satisfactory, a facility should be feasible, functional and profitable. It should satisfy the environmental needs of the people who own it and operate it and the people who live near and around it. This is true of all buildings and all architecture. To make this aim a reality is the goal of our profession. It should also, and must become, the goal of our society.

War on Community Ugliness

Our President has set as a national goal "A Great Environment for a Great Society". I urge you to join us in waging an unrelenting war on ugliness. We will find few opponents with evil intentions. Our biggest enemy will be the apathy engendered by ignorance and the acceptance of mediocrity. Ugliness is wasteful and ruinous, yet it effloresces around us like the dead offal of a deserted beach. It is tolerated only because a passive public permits it to exist. But the public cannot be aroused, or when aroused, intelligently seek remedies for poor design, shoddy work-

(Continued on page 22)

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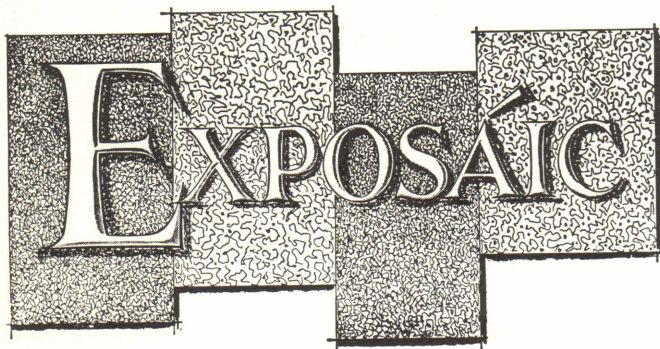
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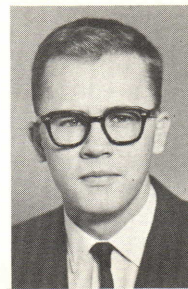
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**RALPH LYNWOOD
GILLAND**

It is with sincere regret we have learned of the death of R. Lynwood Gilland, AIA, of Charlotte on March 30, 1965. Mr. Gilland was born in Charlotte on October 23, 1934, educated at the Memphis Academy of Arts, Memphis, Tenn., Tulane University, New Orleans, and received his Bachelor of Architecture degree from the School of Design, North Carolina State, in 1959. At the time of his unexpected death he was employed by D. Gene Whittington, AIA, of Charlotte.

The North Carolina Chapter extends its sincere sympathy to Mr. Gilland's family.



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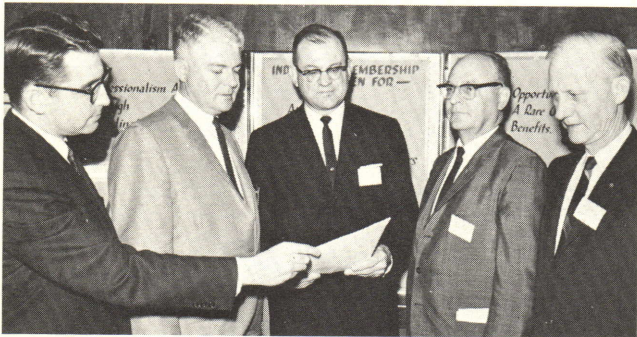
CONSULT AN ARCHITECT

NCAP-1965



L to R: Don H. Spangler, DVM, President-elect of the American Veterinary Medical Association; Leslie N. Boney, Jr., AIA, President of the N. C. Chapter of The American Institute of Architects; and Earl L. Knox, DVM, President of the N. C. Association of Professions.

Newly elected officers of NCAP, left to right are William W. Dodge, III, AIA, First Vice President; Earl L. Knox, DVM, President; John Kernodle, MD, outgoing President; W. J. Smith, NCPA, Secretary; and John S. Rhodes, MD, Second Vice President.



On Wednesday, March 24, 1965, the North Carolina Association of Professions held its second annual meeting at the Hotel Sir Walter in Raleigh.

Registration began at 9:30, and before the day was out, a total of 135 members and guests had been registered. The program theme of this year's session "Inter-Relationships Between Professions" was carried through by all speakers of the day.

The morning session opened with a business meeting at which the following were elected officers for 1965-66:

President: _____ Earl L. Knox, DVM, Raleigh
 First Vice President: _____ William W. Dodge III, AIA, Raleigh
 Second Vice President: _____ John S. Rhodes, MD, Raleigh
 Secretary: _____ W. J. Smith, NCPA, Chapel Hill
 Treasurer: _____ Robert G. B. Bourne, PE, Raleigh

Highlighting the morning with interesting talks were Dr. Ralph E. Fadum, PE, Dean, School of Engineering at N. C. State, and Austin Smith, MD, President of the Pharmaceutical Manufacturer's Association, Washington, D. C.

After an unusually good lunch, N. C. State Treasurer Edwin Gill introduced Governor Dan K. Moore, who gave an excellent speech to the membership and their guests, the Council of State, and members of the General Assembly.

The afternoon was sparked by three speakers: Aubrey D. Gates, MD, Director of Field Services Division, American Medical Association, Chicago; Don H. Spangler, DVM, President-elect of the American Veterinary Medical Association, Atwater, Minnesota; and Leslie N. Boney, Jr., AIA, of Wilmington, President of the N. C. Chapter, The American Institute of Architects.

Membership in NCAP now stands at over three hundred. The Architects, Physicians, Professional Engineers, Veterinarians, and Pharmacists, all are members of NCAP through their own professional organizations. Individual members must also be members in good standing in their respective societies.

It is anticipated that the Certified Public Accountants, the Dentists, and the members of the North Carolina Bar Association will join NCAP soon and become participants in this increasingly active society of professionals.

NCAIA President Leslie N. Boney, Jr. has announced the appointment of the following Chapter members to serve as representatives to the Association of Professions for the architects' group for the coming year: Robert L. Clemmer, FAIA, Hickory; William W. Dodge, III, AIA, Raleigh; Albert L. Haskins, Jr., AIA, Raleigh; Vernon E. Lewis, AIA, Burlington; John Erwin Ramsay, FAIA, Salisbury; and John F. Wicker, AIA, Greensboro.

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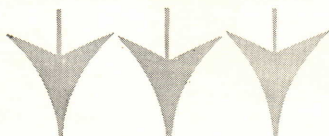


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ODELL TO ADDRESS ARCHITECTS, MINISTERS CONFERENCE

Let's suppose you have just made a survey of 645 churches. Now let's suppose on studying the reports you discover that 90 of the churches surveyed anticipate immediate building programs.

What do you do?

Well, if you're the Presbyterian Synod of North Carolina, you call in the Board of Church Extension, Presbyterian Church U. S., (Atlanta, Ga.) and you plan a conference. If you're going to spend millions of dollars, you'd better spend this money wisely. Any bonny Presbyterian knows that.

One way to help spend this money wisely is to bring together interested ministers, church building committees, directors of Christian Education and Architects. You bring them together and try to develop a dialogue.

The building committees learn of the value of architectural services. The architects learn of Reformed Worship and its meaning for church architecture as well as the Covenant Life Curriculum with its effect on the requirements of church education buildings.

On May 21, 1965 at 10:00 A.M. this Architects-Ministers Conference will convene. All interested N. C. Architects are invited.

So that this conference will bear as much fruit as possible, the Conference Planning Committee proposes to tabulate a list of those architects attending and mail this list to the interested churches as a follow-up to the conference.

PROGRAM ARCHITECTS - MINISTERS CONFERENCE

Date: Friday, May 21, 1965

Location: First Presbyterian Church, 617 North Elm Street, Greensboro, N. C.

9:30 A.M. Registration

Display of designs from Church Architectural Guild of America

10:00 A.M. Scripture and Prayer

Introduction: Dr. Harold Dudley, General Secty. Presbyterian Synod of N.C., Raleigh

Panel Discussion: Presbyterian Worship and Church Architecture

Speakers: Dr. Wallace Rogers, Pastor Norview Presbyterian Church, Norfolk, Va. (Thesis in Reformed Worship)

Mr. Milton L. Grigg, F.A.I.A., Charlottesville, Va., President of the Guild of Church Architects

Panel Moderator: James L. Doom, Secty. Church Architecture of the Board of Church Extension, Presbyterian Church, U. S. Graduate with B. S. in Arch., Georgia Tech., 1 yr. Graduate Work Harvard School of Design. Columbia Seminary Bachelor of Divinity, Ordained minister.

Discussion

12:00 Noon Recess for Lunch

Introduction of Speaker by Thomas P. Heritage, A.I.A.

Featured Speaker: Mr. A. G. Odell, Jr., F.A.I.A. Suggested Subject: "The Architect and the Church"

2:00 P.M. "Our Covenant Life Curriculum and Our Church School Buildings"

Speakers: Dr. Robert Turner, Charlotte, N. C. Director C. E. Office, of Christian Ed., Synod of N. C.

Mr. James H. Finch, F.A.I.A., Atlanta, Past President, Ga. Chapter A.I.A.

DURHAM COUNCIL OF ARCHITECTS SPONSORS BUILDING CODE WORKSHOP

The Durham Council of Architects and the building inspection division of the Durham public works department sponsored a building code workshop on Tuesday, April 6, in Durham.

Kern Church and Ken Dixon of the State Insurance Department presented details of the State building code, after which a question and answer session was held. Attending were architects, engineers and building inspectors from Durham, Orange, Granville and Person Counties. Personnel in architect, engineering and maintenance departments of the area universities, schools, hospitals and municipal government offices were also represented.

George C. Pyne, Jr., AIA, was in charge of arrangements for the very successful meeting.

NCAIA HOLDS COMMITTEE WORKSHOP

On Saturday, April 10, approximately 100 members of the North Carolina Chapter, AIA, gathered at the School of Design, N. C. State University at Raleigh, to plan programs of activity for the year and to hear from President Boney some of the aims and goals of The American Institute of Architects.

The program opened with a presentation by Leslie N. Boney, Jr., of photographs of Wilmington emphasizing contrasts of beauty and ugliness as portrayed on the Wilmington scene. Boney told the group that a simple slide presentation could be gathered in any town in the State to present to civic groups in the area to visually depict the contrasts in local areas where beautification had been accomplished with the junkyard areas, which exist in every town. He urged the architects of the State to take the lead in waging a "War on Community Ugliness".

Following Boney's talk, various Committees of the Chapter met in smaller groups to plan their programs for the year. Luncheon was served to the group at the College cafeteria, following which the group again gathered in the School of Design auditorium for reports from the committee chairmen. Adjournment was at 4:00 P.M.

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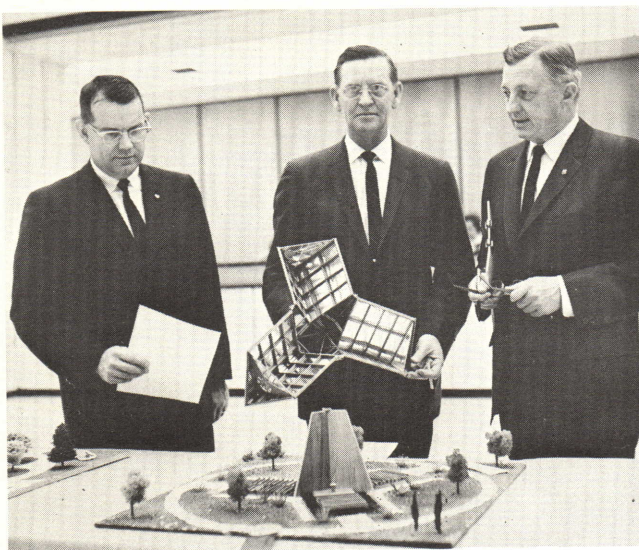
AGC's Model Building Contest Winners Announced

The first annual Carolinas High School Model Building Contest, sponsored by Carolinas Branch, the Associated General Contractors of America, was designed to stimulate student interest in careers in construction and related fields.

Students were asked to build a scale model of a university chapel. They were furnished with a basic floor plan designed by Charlotte architect Joseph K.



North Carolina judges (l-r) Leslie N. Boney Jr.—A.I.A. President N. C. Chapter A.I.A.; J. F. Edwards, vice president of Inland Construction Company, Raleigh; L. S. Hensley, president of the Durham Contractors Association; and George E. Freeman of High Point, president of the Professional Engineers of North Carolina.



Finals judges: Dr. Joseph H. Moore, head of the Civil Engineering Department, Clemson University; Glenn W. Bowers of Bowers Construction Co., Raleigh, Carolinas Branch AGC president; and W. E. Freeman Jr., AIA, of Greenville, S. C., AIA regional director. Bowers is holding the roof of the winning model built by Ronald Reid of Charlotte, showing the internal structural system of the roof and the interior design of the chapel.

Hall, AIA. Structure, design, type of materials and landscaping were left to the initiative and creative ability of each student.

The contest attracted more than 20 high school students in North Carolina and a dozen from South Carolina. State semi-finals were held at South Carolina National Bank in Columbia and at Wachovia Bank in Raleigh. The three top winners from each state then competed in a finals competition at North Carolina National Bank in Charlotte.

Winners of the North Carolina contest and their awards were as follows: Ronald Reid, Harding High School, Charlotte, \$150 Savings Bond; second place, Edwin Gunn, Lee Edwards High School, Asheville, \$100; third place, John Frank Thompson, Northern High School, Durham, \$50 Savings Bond.

North Carolina judges included Leslie N. Boney Jr., AIA, of Wilmington, president of the N. C. Chapter, American Institute of Architects; George E. Freeman of High Point, president of the N. C. Professional Engineers; L. S. Hensley of Durham, president of the Durham Contractors Association; and J. F. Edwards of Raleigh, vice president of Inland Construction Company.

The top three winners in the two-state finals were: Ronald Reid, Harding High School, Charlotte, \$200 Savings Bond and AGC Master Craftsmanship Cup; Aubrey Dale Ayers, Murray Vocational High School, Charleston, second place, \$100 Savings Bond and AGC Craftsmanship Cup; Bob Cochran, Union High School, Union, \$50 Savings Bond and AGC Craftsmanship Cup, for third place.

Finals judges included: Wm. E. Freeman, Jr., AIA of Greenville, S. C., Regional Director, American Institute of Architects; Dr. J. H. Moore, Head of the Department of Civil Engineering, Clemson University, Clemson, S. C.; and Glenn W. Bowers, president of Carolinas Branch, AGC, Raleigh, N. C.

Winning models will be displayed at the dedication of Carolinas Branch, AGC, new headquarters building in Charlotte on April 23.

The Architect and His Personal Relations

(Continued from page 16)

manship, and community blight, until it is informed. It cannot be informed until all of us, pooling our experience, skills, and perception as professionals, band together to speak out and continue to do it until the public will is mobilized.

We have the ability to build a new America that will rival the beauties of Greece and the glories of Rome. We also have the ability to make a manmade mess that will turn America, in truth, into God's own junk-yard. We also have the power—you and I—to decide which it will be.

WHAT DOES AN ARCHITECT DO FOR A CLIENT?

Here's a test of your architectural A-B-C's: Put a check beside each of the statements below which accurately describes the duties of an architect:

1. The architect helps his client find a lot and arrange for financing;
2. He carefully studies his client's wants and needs;
3. He prepares preliminary designs and presents them to the client for discussion and revision;
4. He prepares working drawings and specifications describing every element of the building in detail;
5. He helps his client take bids and choose a contractor;
6. He oversees the work of construction at crucial stages, and approves payments to the contractor;
7. He helps his client move in when the building is completed.

Score ten points for each of the first six statements you checked. Subtract 10 if you checked the last. After all, the architect has to stop somewhere.

Services Are Broad

Don't be distressed if your score is 50 or below, because surveys have shown that few people are acquainted with the full range of the architect's services.

Some think of him as an artist, producing beautiful forms full-blown out of his creative imagination. Some see him as a technician, master of the mysterious process by which that most complex of objects, a building, is created. And some see him as an administrator, coordinating the work of the multitude of people involved in design and construction of a building.

In actuality, the architect plays each one of these roles to some degree, plus a few more.

He is, for example, an investigator and analyst at the stage where he determines the client's requirements. He is indeed functioning as an artist in the preparation of preliminary designs, and as a technician as well. But the next step—preparing working drawings and specifications—requires him to be part communications expert and part purchasing agent, choosing products and materials.

Throughout, he has been acting as an administrator, bringing together the efforts of his own staff, his engineering consultants, and others. But he has also been acting as the client's agent, seeing to it that the client's interests are upheld. When construction begins, both roles become even more de-

manding, and a few others are added. The architect must be a policeman, seeing that the work goes properly, and an arbitrator of any disputes that arise between client and contractor.

Many Skills Demanded

It adds up to a unusually demanding profession, one which requires a wide and divergent range of skills. Not every individual, needless to say, has them all, which is one reason why there is a high degree of specialization in architectural firms.


Yet, to meet the complex demands of today's building programs, architectural services are undergoing a steady expansion in both extent and scope.

Many architects, especially in the commercial and industrial fields, are beginning to offer their clients help in land assembly, feasibility studies and marketing problems—all services extending well beyond what once were the limits of architectural practice.

And the architectural profession as a whole has enlarged its scope to encompass, not just individual buildings, but the design of entire towns and cities. Urban design—the application of architecture on the scale of the town or city—has become a recognized branch of architectural practice, and an almost universal concern of today's practitioners.

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CALENDAR OF EVENTS

- May 2-June 4: Paintings and collages by Anne Hill and Mackey Jeffries, Richard C. Bell Garden Gallery, Raleigh-Durham Highway. Reception honoring the artists, Sunday, May 2.
- May 3-May 21: NCAIA Honor Award Exhibition, Fayetteville
- May 5: Charlotte Section, N. C. Chapter AIA, Stork Restaurant, Independence Blvd., 12:30 P.M., John C. Higgins, Jr., AIA, President
- May 5: Durham Council of Architects, Jack Tar Hotel, James A. Ward, President
- May 7-8: Hospital Programming and Planning Conference, Chapel Hill
- May 11: Greensboro Registered Architects, Ivanhoe's Restaurant, Walter E. Blue, Jr., AIA, President
- May 12: Raleigh Council of Architects, Honor Award Dinner, Carolina Country Club, 6:30, Ralph B. Reeves, Jr., AIA, President
- May 21: Architects-Ministers Conference, First Presbyterian Church, Greensboro
- June 13-19: Pan American Congress of Architects and Annual Meeting, American Institute of Architects, Sheraton Park Hotel, Washington, D. C.
- July 1-3: NCAIA Summer Meeting, Blockade Runner Hotel, Wrightsville Beach

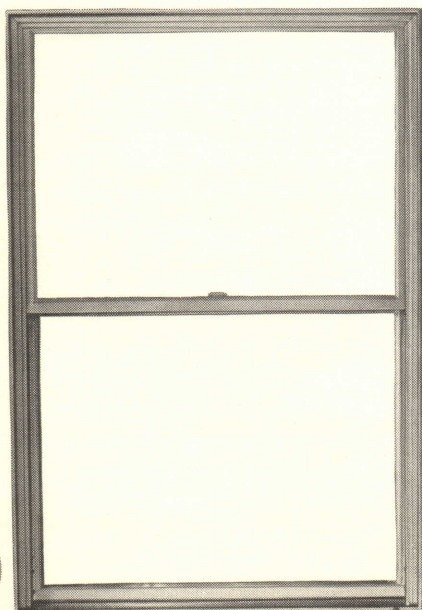
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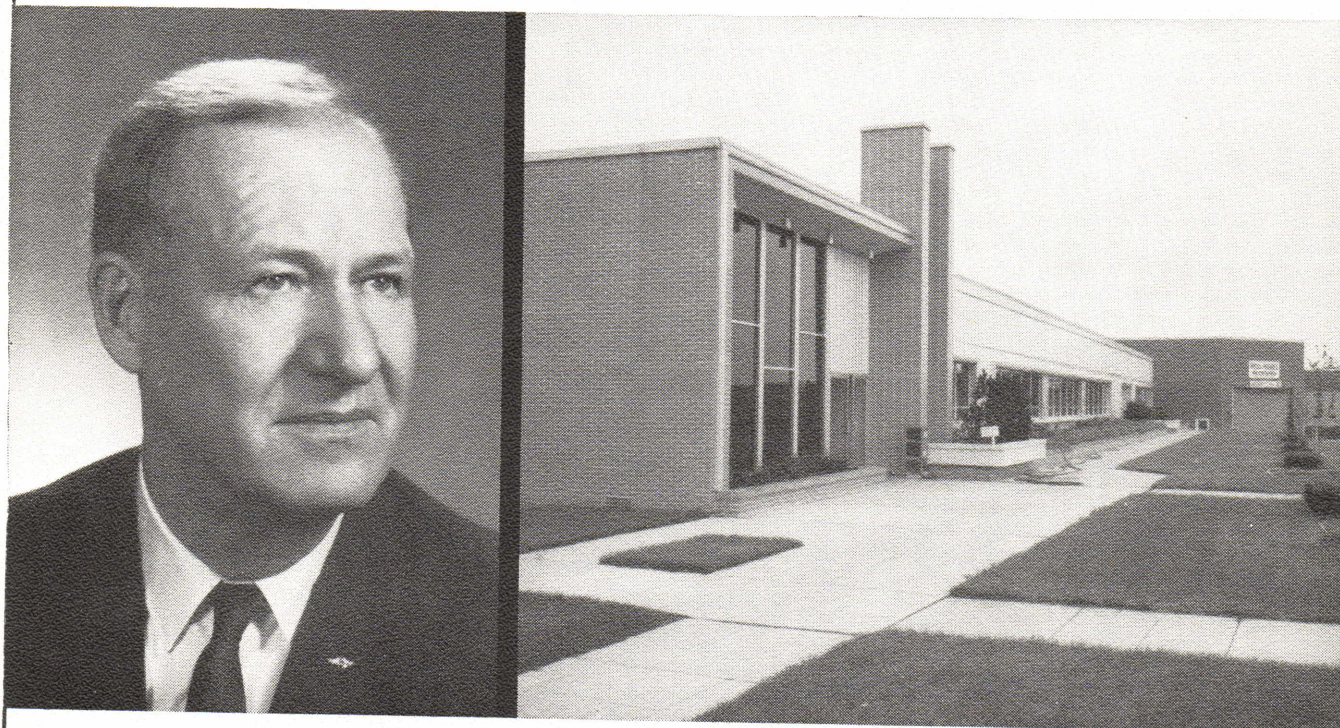
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