Architects Carr, Harrison, Pruden & DePasquale designed the Hope Valley Country Club, Durham, North Carolina for the relaxation of its members. Located outside of Durham in a surrounding of natural beauty, the dignified Club House is fitted snugly into the countryside. Natural Cleft Buckingham® Slate was chosen to give a balance between architecture and nature.

The quiet dignity of the natural cleft Buckingham® Slate shingles on the roof, and the tweedy outdoor friendliness of the random pattern Buckingham® Slate paving on the terrace complete the architectural ensemble. The Hope Valley Country Club is truly a place to relax. No worry about maintenance either. See our catalogs in Sweet’s Architectural and Interior Design Files.
Rx: To Reduce Heavy Costs, Take Lightweight Concrete

Architects don't write prescriptions, but they are skilled at reducing weight (and costs) for their clients.

Case in point: use of Solite lightweight aggregate concrete for floor slabs and lightweight masonry units effected considerable savings in the framing for Catawba Memorial Hospital.

Whenever building expenses begin to bulge from overweight, modern architects call for the proper dosage of lightweight materials.
CONTENTS

Who Cares?
An address by John Fisher-Smith, AlA, before the National Congress on Beautification ................................. 6

House of a Hundred Windows
An innovation in Japanese architecture ........................................ 10

Residence of Dr. & Mrs. Robert W. Work
A design for family privacy .................................................. 12

Roster of NCAIA Members .................................................. 15

Incidentally . . .
Notes about the profession ................................................ 29

Design Seminar III Held at Wrightsville Beach
Another successful meeting of NCAIA .................................. 29

Index to Advertisers .......................................................... 30

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Opinions expressed by contributors are not necessarily those of the North Carolina Chapter of the American Institute of Architects.

Lithographed by Theo. Davis Sons, Inc., Zebulon, N. C.
WHO CARES?

An address by
John Fisher-Smith, AIA
before the National Congress on Beautification

The architect is a guy in a rumpled tweed sports coat, gray flannel pants and a pipe, who only works for rich clients and makes his buildings very expensive in order to increase his fee. True or false?
The architect is a professional whose life's work is the design of the physical environment and whose motivation is the building of a beautiful, functional and humane environment for living and working. True or false?

Which definition represents the new architect? How many architects do you know? Have you ever visited an accredited school of architecture? Do you believe that the architect has control over the building industry and the urban design process?

As an architect, I can tell you that we are a small band of about 25,000 trained in design, in management of the construction process, in engineering, and in art and the history of architecture, and requiring a smattering of information about almost every form of human endeavor. In an age of specialists, the architect is the Renaissance man, a generalized individual.

Is this why the architect has become one of the actors in the rapidly growing environment movement? Is this generalist nature and training perhaps responsible for turning the architect's concern toward the environment, while other professions sharpen the focus of their microscope on ever narrower concerns?

In Baltimore and Chicago, architects are working in multi-disciplinary concept teams to design new types of freeways which incorporate the cities concerns for its surroundings as well as the needs of the roadway. In San Francisco, architects, planners and landscape architects are working with citizen groups to foster a regional open space program. In Washington, D. C., a newly created non-profit corporation of The American Institute of Architects will seek out new means of designing and constructing great segments of our cities and towns.

Architects led in the forging of the Potomac report. Architects served on the President's Commission on Natural Beauty. Architects served on the National Commission on Urban Problems. Architects served on the President's Commission on Housing. Architects served on the Pennsylvania Avenue Commission and on many Governors' Commissions.

(CONTINUED ON PAGE 28)
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... now, with modern fuels and improved kilns, we've cut start-to-finish time from two weeks to four days, and upped our capacity to more than 350,000 brick equivalents per day.
To Mr. and Mrs. T. R. Makiyama of Tokyo, Japan, the world certainly must sometimes seem cubical.

Their home is fantasy in a land of fantasy: a 33-foot hollow concrete cube supported by four short, sturdy pillars and entered through a cylindrical core which rises to the top of the structure.

The circular windows are perhaps the most distinguishing feature—25 of them arranged symmetrically on each of the four walls and shaded from the sun by tubular concrete "awnings."

The three floors are cantilevered from the central core and seem to float between the bottom and the top of the spacious cube. The design permits openings around the inside perimeter, so that a visitor can look to the ceiling 30 feet above.

There are virtually no partitions in the eight-room, $170,000 residence except for those enclosing the bathroom and kitchen. Each of the three floors features its own living room.

The futuristic styling nevertheless makes some concession to traditional Japanese design. The living room on the lower level surrounds a conversation pit inspired by an irori, a charcoal pit characteristic of old, unheated houses in the Orient.

Here ancestral families gathered for physical and social warmth as they sipped hot tea during cold winter evenings. But the irori in the Makiyama home contains, not a charcoal fire, but another circular window facing straight down toward the concrete patio below.

The concrete walls are surfaced on the outside by concrete tiles painted red on one side and blue on the other so that the hue changes as the observer changes perspective.

Concrete cubes, cylinders, and planes painted red, blue, and white dramatize the interior. Additional accent and texture come from wood paneling stained in rich brown tones.

Lightweight concrete made with expanded shale aggregate was used in the structure. This reduced dead load and supplied thermal insulating qualities.

The spectacular residence, already one of the best-known homes in Japan, was designed by Yasuvoshi Hayashi (Mr. Makiyama's nephew) and his wife. To them, it represents "the logic of explosive space."

House of a hundred windows

Modern Japanese architecture is noted for innovation. But even in such a cultural climate, this concrete hilltop home is a daring departure from the conventional in concept and materials.
A variety of textures in draperies, rugs, plants, and animal-skin accents softens the symmetry of the structure.

Focal point in the lower-level living room is the conversation pit with a window in the floor for a view of the patio below.
RESIDENCE: DR. AND MRS. ROBERT W. WORK — Raleigh, North Carolina

ARCHITECT: Brian Shawcroft A.I.A., A.R.I.B.A.
MacMillan, MacMillan, Shawcroft & Associate A.I.A.

CONTRACTOR: Cameron Construction, Inc. — Raleigh, North Carolina

PHOTOGRAPHY: Taylor Lewis & Associates
A compact plan around a screened court facing the road to the South provides both privacy of entrance and advantage of the morning sun. The site slopes gently to the North and is reached from the rear of the house by a large brick-paved terrace and steps. To maintain privacy from adjoining properties, no windows have been placed in the side elevations, lighting for bathrooms and utility has been achieved through the use of dome lights. The central section of the living room is raised to give concealed lighting and a greater ceiling height in what is a rather low ceilinged house for the majority of the spaces.
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JULY AUGUST 1969 15
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It has become clear in both moral and economic terms that our nation can no longer afford or pretend to intervene in the political and military affairs of nations throughout the world, maintain a military and weapons establishment of unlimited size, explore the moon and, at the same time, rebuild our decaying cities, provide an adequate supply of housing, and finance domestic programs needed to solve pressing social problems.

THEREFORE,
BE IT RESOLVED BY
THE ARCHITECTS OF AMERICA
THAT:

One. We call upon the President and the Congress to assume responsibility for a comprehensive reexamination and reordering of our national priorities, recognizing that we have neither unlimited wealth nor wisdom, and that we cannot sensibly hope to instruct other nations in the paths they should follow when we are increasingly unable to demonstrate that we know how to maintain a viable society at home.

Two. We call upon our leaders, at all levels of government, to recognize that an efficient and humane environment is basic to the maintenance of a harmonious and prosperous society and that the skills to produce it are well within our grasp. At the same time, we wish to remind our representatives that neither hope, time, nor technology will solve the problems that presently make urban life a dirty, difficult and dangerous experience. Only a wholehearted commitment of will and money will enable us to apply the skills needed to erase the shame of urban America.


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WHO CARES? (Continued from page 6)

Architects in California helped found the Planning and Conservation League.

Architects through the Urban Design Committee of the American Institute of Architects are offering a service entitled Urban Design Assistance Teams to visit cities and towns who wish to take stock of their progress and make a new start. Architects believe that this nation should forge a national policy on environment which would spell out in simple terms the use of our great resources, our great spaces, our urban areas and the transportation linkages that make development possible. No wonder this country has a gheto problem, a housing problem, a poverty problem, if no one is concerned about how federal and local governments influence the growth or decay of communities.

Architects are concerned about tree planting programs, about undergrounding utilities, about the beautiful design and sensible control of public advertising and business identification signs. Architects are concerned about the density of towns and cities and about the relationship of pedestrian circulation to vehicular or transit circulation. Architects are concerned about the quality of things.

Perhaps when we were simply hunters and pioneers, survival could be justified as an end in itself, though I doubt it. Certainly today we are fully justified in seeking the utmost enjoyment from each day's life. From our living environment, the place we work, our friends and relations, our city and area, our vacation place; everything we touch should be thought of as capable of great beauty. Beauty should not be thought of as a stilted thing, but a sense of fitness, even a sense of purpose. I have difficulty finding beauty in a traffic jam since my concentration is somewhat limited to the stop-start operation of the vehicle. I can find beauty in a parking structure at the base of a freeway ramp which gobbles up cars when they are not needed. I can find beauty in a main street which serves some purpose other than a thruway for traffic getting from one end of town to the other. I do find beauty in the sensitive small open spaces in the city if they receive sunlight. I do find beauty in great natural preserves in close proximity to urban areas such as Muir Woods to San Francisco, or inside the city such as Golden Gate Park, and Central Park.

At our 1968 Convention in Portland, the AIA adopted a resolution urging architect participation in local communities and establishment of design concept teams.

To sum up then, I hope I have let you know how concerned we are about the environment. I hope you will make us part of your plans or let us help you with the myriad technological planning problems confronting you and your cities. We cannot work miracles, we will need time and capital — we will need organizational brains — and new forms of organization to build for municipalities. Your enterprise and your vision will attract others, young people to finish the job you start.

Share your enthusiasm with ours! Let us build great cities and let us maintain great countrysides. Let us make our great free enterprise system offer free environment to every citizen. No longer do we need excuses for our urban chaos. As one wag said about our technology — why dump garbage in the bay and send man to the moon; why not send our garbage to the moon and keep our tidelands clean?

To help the public and our local AIA Chapters with the job that needs to be done, we have prepared Checklist for Cities, a guide for local action in improving the design of our cities. Copies are available from The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. This program of survey, appraisal report and mobilization for action offers the key to a new city building process; a process geared for action.

The name of the game is Urban Design and its definition:

"Urban design is the form given to the solution of the city's problems. It is the professional process that finds practical answers to those problems. The answers take physical shape; the shape of the city itself. The best solutions are creative, combining delight and use, evolving beauty from function. Urban design is neither esoteric nor purely esthetic."

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Participants in NCAIA Summer Meeting: J. Norman Pease, Jr., FAIA, NCAIA President; Arch R. Winter, FAIA, Moderator; John R. Oxenfeld, AIA; Leslie N. Boney, Jr., FAIA; and Thomas T. Hayes, Jr., FAIA.

DESIGN SEMINAR II HELD AT WRIGHTSVILLE BEACH
The Blockade Runner at Wrightsville Beach was the setting for a successful summer meeting of the North Carolina Chapter AIA on July 10-12.

Principal feature of the meeting was the presentation of three design projects by North Carolina architectural firms. Oxenfeld & Newkirk, a Wilmington firm, discussed the development of a coastal resort area, Figure 8 Island, near Wrightsville. This quality development, begun several years ago, now has approximately 12 architect-designed residences and is maintaining an exceptionally fine standard for beach development. One of the developers, Mr. Dan Cameron, also participated in the program explaining the relationship between the architect and the developer. For the Saturday program, Mr. Cameron invited the convention to visit five houses on Figure 8 and entertained at a shrimperoo for the group.

Another project presented at the Friday seminar was the waterfront renewal project in downtown Wilmington where the firm of Leslie N. Boney, Architect has designed a spacious parking deck which ties in with the new North Carolina National Bank. The deck replaces a number of deteriorating waterfront buildings and gives downtown Wilmington not only additional needed parking space, but a lovely view of the river and surrounding countryside.

Thomas T. Hayes, Jr., FAIA of Hayes-Howell Associates, Southern Pines, discussed the total complex of the Sandhills Community College, located in Moore County. His visual presentation and pertinent remarks encompassed the program involved in the design of the initial buildings and the proposed expansion of the campus.

Moderator for the Design Seminar was Arch R. Winter, FAIA, of Mobile, Alabama, an outstanding architect and planner who served as chairman of The National AIA Honor Awards Program this year. Approximately 300 architects, their wives, children and guests, enjoyed three days of an excellent program and fun in the sun.

INCIDENTALLY . . .
Twenty-five NCAIA members attended the National AIA Convention in Chicago June 22-26. Hyatt Hammond served on the Credentials Committee at the Convention. Rex W. Allen of San Francisco was elected President of AIA and Robert F. Hastings of Detroit as President elect. The AIA honored NCAIA member Aldo Cardelli for the design of a WWII memorial in Italy. The first AIA 25-year award went to Rockefeller Center "to recognize a distinguished design after a period of time has elapsed in which the function, esthetic statement, and execution can be reassessed." Norman Pease, Jr. of Charlotte and Elliott Carroll of Washington, D. C. were the North Carolinians who were elevated to Fellows in an impressive ceremony. Sixteen buildings were selected from 465 submissions to receive Honor Awards. Three of the sixteen were cited also for their design for full use by the physically handicapped. Students representing some 25 architectural schools asked the architects to donate 10 percent of their annual business income to solving the nation's critical urban problems.

Member E. J. Austin has been elected to the Town Council of Southern Pines . . . J. Aubrey Kirby Associates, Inc., architects and planners, have moved to new offices at 1066 West Fourth St., Winston-Salem . . . Graves & Toy, Architects of Charlotte, were one of 12 winners in the 1969 Prestressed Concrete Institute Awards Program for their design of a Prestressed Concrete Manufacturing Plant at Forest Park, Georgia . . . The Architects' Collaborative, a Cambridge, Mass., architectural firm, has been selected to design the new national AIA headquarters building in Washington . . . Renovations and decorating of the N. C. Chapter AIA headquarters, the AIA Tower, at 115 W. Morgan St., Raleigh, have been completed, and the Tower is open to the public . . . Richard Rice was elected a director of the Wake County Historical Society in June. Betty Silver is vice president of the organization . . . Volume 18 of the Student Publication of the School of Design, a 200-page issue entitled "Response to Environment" has recently been published and may be ordered from the School of Design, NCSU, Raleigh, at $4.00 each.
Peace Presbyterian Church
Fayetteville, N. C.

Architects:
Harold E. Wagoner & Mason S. Hicks

Contractor:
Player Construction Co.