

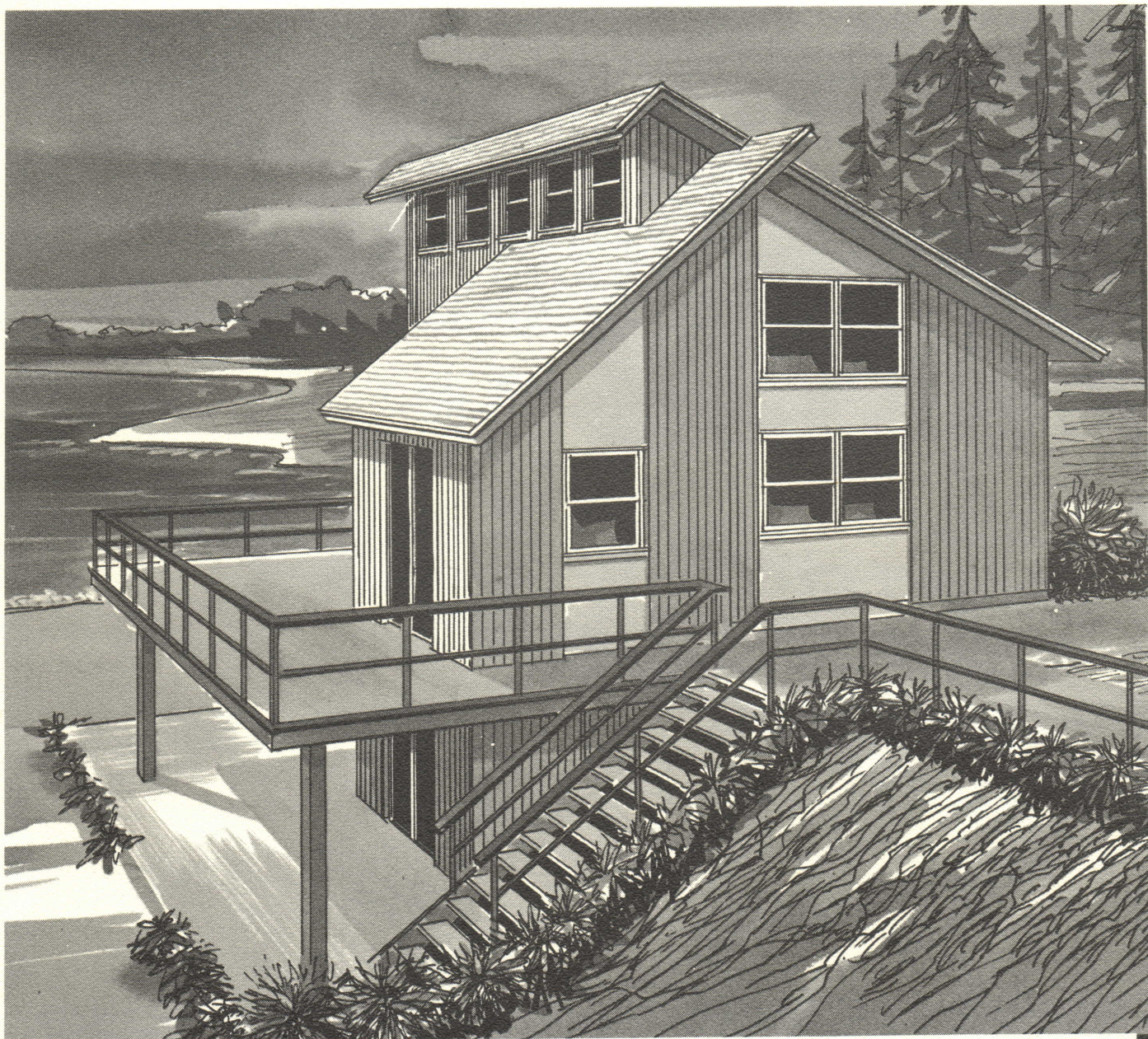
September/October 1971

NORTH CAROLINA  
**ARCHITECT**



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





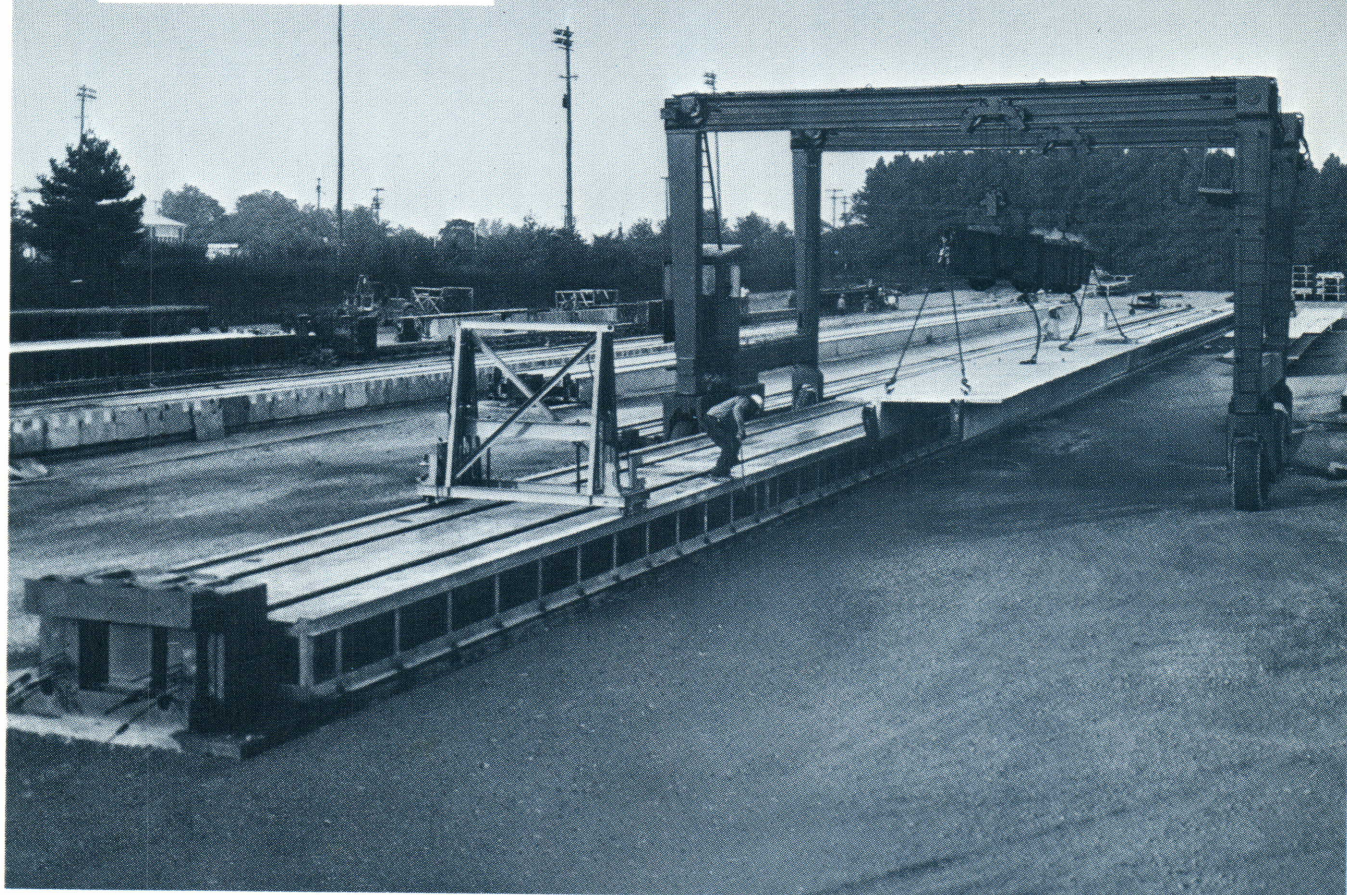
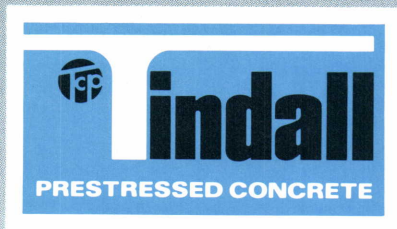
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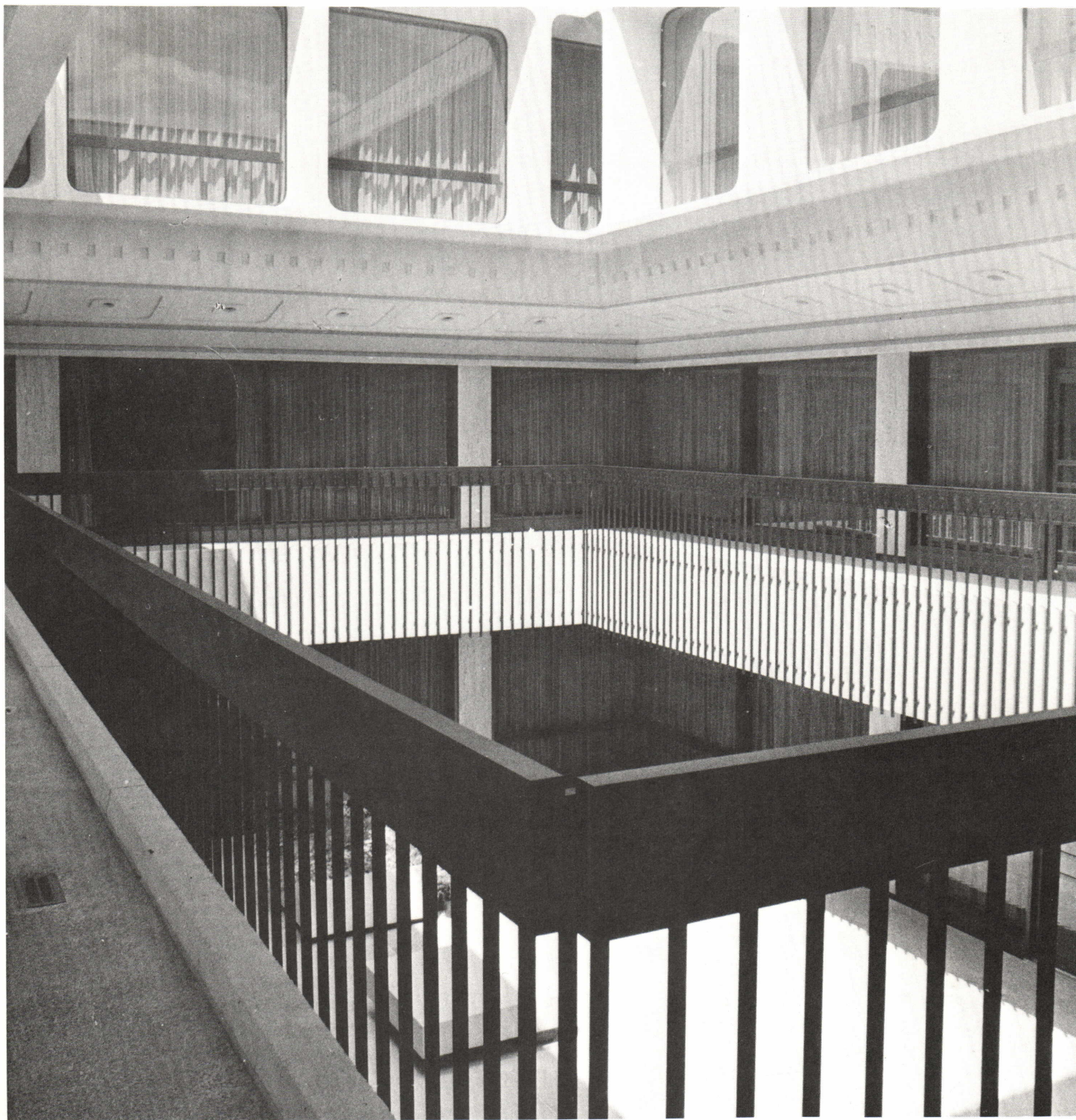
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# NORTH CAROLINA ARCHITECT



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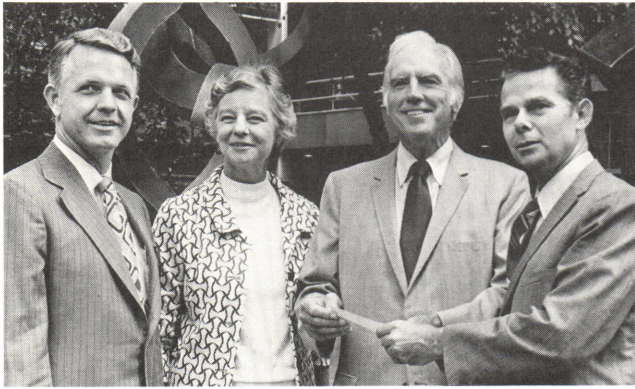
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## N. C. ARCHITECTURAL FOUNDATION SUPPORTS EDUCATION



Macon S. Smith (at right), president of the N. C. Architectural Foundation, presents funds to Chancellor John T. Caldwell to support North Carolina State University's School of Design. Participating in the presentation were Nisbett Rodgers of Lexington, president of the NCSU Design Foundation; and Mrs. Betty Silver, executive director of the N. C. Chapter, American Institute of Architects.

Contributions from some 50 architects and architectural firms and a grant from the N. C. Chapter of the American Institute of Architects have added financial support to North Carolina State University's School of Design.

Macon S. Smith, of Raleigh, President of the N. C. Architectural Foundation, presented a \$6,500.00 contribution to N. C. State University's Chancellor John T. Caldwell to support five fellowships and scholarships in architecture and the general fund of the Design Foundation.

Nisbet P. Rodgers of Lexington, President of the NCSU Design Foundation; Mrs. Betty W. Silver, of Raleigh, Executive Director of the State Chapter of the American Institute of Architects; and C. William Hart, NCSU Development and Foundations Officer, participated in the presentation ceremony.

Chancellor Caldwell thanked the architects for their support during a time when many students are squeezed by limited incomes and high costs.

Rodgers paid "special tribute to the architects and architectural firms who continue to support architectural education at NCSU."

A large percentage of the architects practicing in North Carolina and many architects practicing in other states were educated in the School of Design at North Carolina State University.

The \$6,500 gift to the Design Foundation at NCSU was made possible through contributions to the Architectural Foundation by the following:

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Recipients of scholarships for study in architecture at the North Carolina State University School of Design are shown with Macon Smith, president of the N. C. Architectural Foundation, which made the scholarships available; and Henry Kamphoefner, dean of the School of Design. Students are (from left to right): Glenn E. Foy; James C. Heffner, III; Hezekiah Bradley Jr.; Frank Dalton Jr.; and Charles W. Raine.

Scholarships and fellowships have been awarded to five North Carolina State University design students by the N. C. Architectural Foundation.

The awards were presented to the students by Macon Smith, President of the Foundation.

Smith told the recipients that the awards were made possible by gifts from individual architects and architectural firms throughout the State, in cooperation with the N. C. Chapter of the American Institute of Architects.

"The Foundation is pleased to have the opportunity to assist in your architectural education, believing that you and your community will benefit from your training," he commented.

Recipients are: Glenn E. Foy, graduate student in architecture from Statesville, who received the Arthur C. Jenkins, Jr. Memorial Fellowship for \$1,000; Frank Dalton, Jr. graduate student, High Point, \$1,000 Fellowship; Charles W. Raine, graduate student in Urban Design, Mobile, Alabama, \$1,000 Fellowship; James C. Heffner, III of Maiden, fifth-year architecture student, \$500 Leslie N. Boney Memorial Scholarship which is being given by the Wilmington firm of Leslie N. Boney, Architect for the sixth consecutive year; and Hezekiah Bradley, School of Design freshman from Greensboro, \$500 Scholarship.

An additional \$2,500 from the N. C. Architectural Foundation was presented to the general fund of the N. C. Design Foundation.

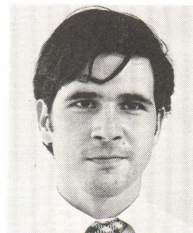
**Glenn Edward Foy**, Statesville, North Carolina

*Education:* University of North Carolina at Chapel Hill 1966-70, B.A. in English; Pennsylvania Academy of Fine Arts, 1970-71

*Honors:* Morehead Scholarship upon admission to UNC-CH; President, Phi Eta Sigma

*Professional Experience:* Statesville Recreation Commission—summer, 1964; "High Rocks" private camp for boys—summer, 1967-68; Dr. Isadore Meschan, illustration of medical textbook—summer 1971

\$1,000 Arthur C. Jenkins, Jr., Memorial Fellowship



**Robert Frank Dalton, Jr.**, High Point, North Carolina

*Education:* Princeton University 1965-69, B.A. in English

*Honors:* Dean's List 1966-67 and 1967-68

*Professional Experience:* Toombs, Amisano and Wells, Inc., Atlanta, Georgia, summer 1971

\$1,000 N. C. Architectural Foundation Fellowship



**Charles William Raine**, Mobile, Alabama

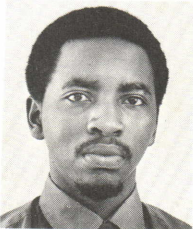
*Education:* Tuskegee Institute 1965-69, B.A. in Architectural Science;

Tuskegee Institute 1969-71, B. in Architecture

*Honors:* A.I.A. School Medal, 1971; Alpha Rho Chi Award for Service and Leadership, 1971.

*Professional Experience:* Student Planner with Vista in Baltimore—summer, 1968; Student Intern with Vincent Kling Assocs. in Philadelphia, Pa., Mar. 1970-Aug. 1970.

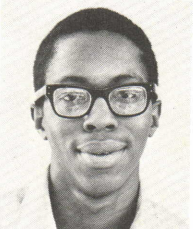
\$1,000 N. C. Architectural Foundation Fellowship



**Hezekiah Bradley, Jr.**, Greensboro, North Carolina

*Education:* East Carolina University (two semesters), First Year Student, School of Design

\$500 N. C. Architectural Foundation Scholarship



**James C. Heffner, III**, Maiden, North Carolina

*Education:* Fifth year student, School of Design

\$500 Leslie N. Boney Memorial Scholarship





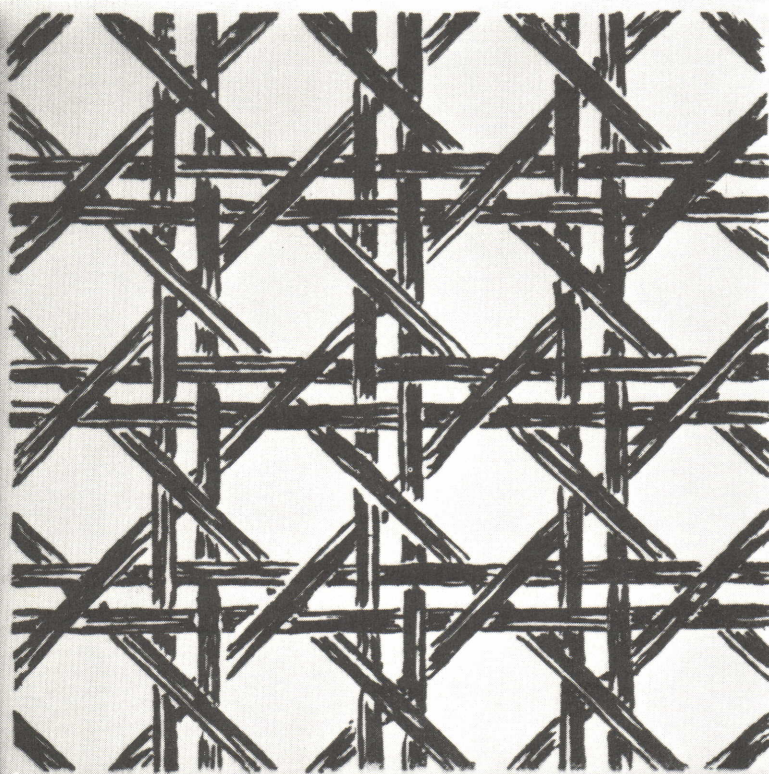
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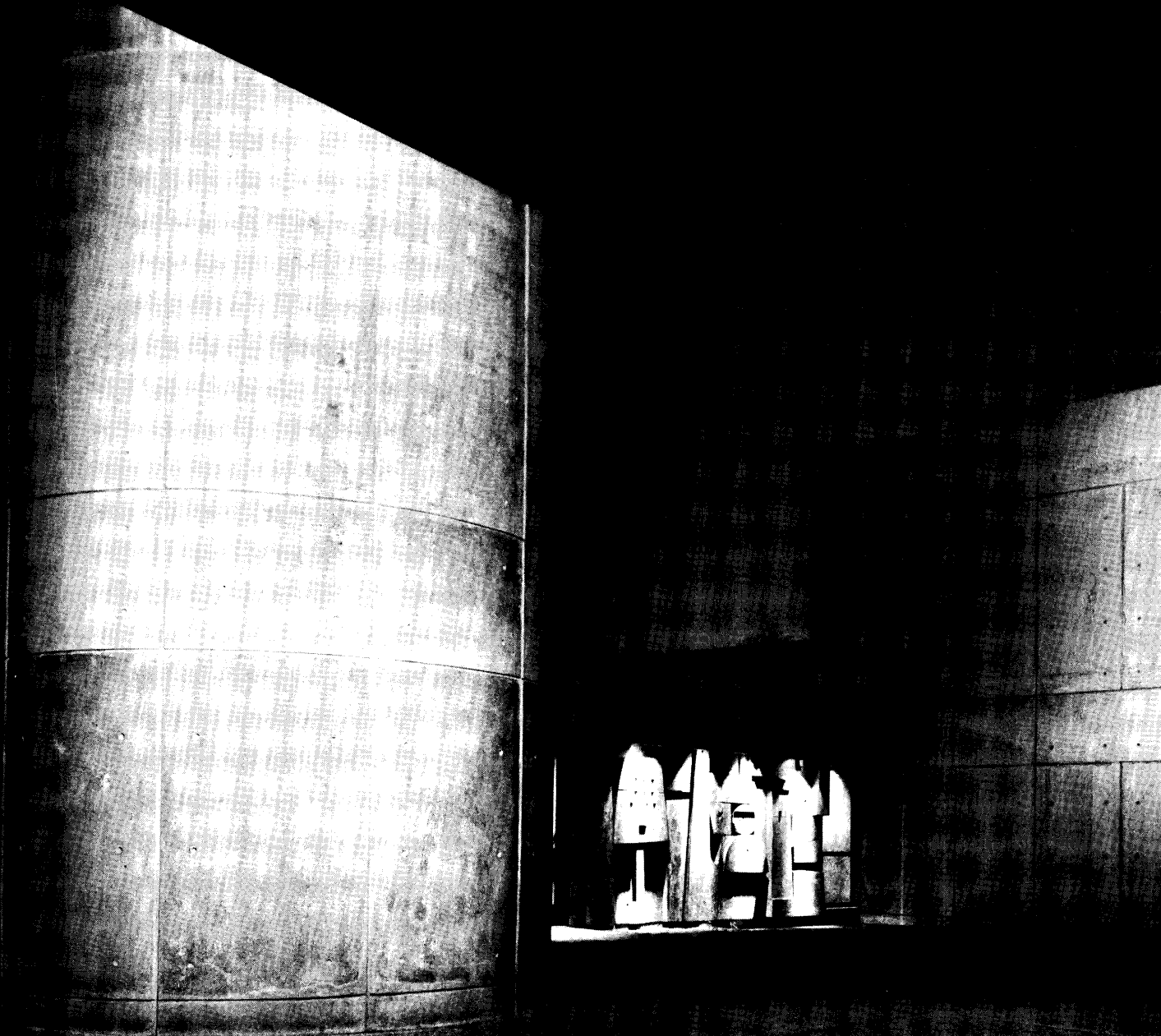
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# THE ARTS AND ARCHITECTURE

by Norman C. Fletcher, FAIA





I am glad to be here in North Carolina to renew my contacts again with my colleagues. I have had spasmodic but warm visits to North Carolina, starting with some work at Black Mountain College where I was involved in a dormitory design for TAC and enjoyed three or four of the most stimulating weeks I ever spent. Some time ago I enjoyed your friendship at a meeting at Wrightsville Beach where I got a little extra time for Sunfish sailing. More recently I have had a chance to exchange views with colleagues like Leslie Boney through AIA Committees, and presently in our office North Carolina is spreading its influence through some excellent architects in the person of Jack Wyman, Joe Hoskins and Allison Goodwin. The latter two are Key Associates and are both doing very im-

portant work. So I feel a lot closer to North Carolina than many other parts of the United States.

I accepted this assignment to talk about architecture and the related arts somewhat precipitously before I had really time to think about it. I'm not sure that I'm very well qualified to discuss the subject, although I have had some exposure to the problems, enough to develop in me some of the doubts which are not always helpful in producing that great driving enthusiasm which is necessary for real collaboration. I think some of my doubts are not necessarily person-

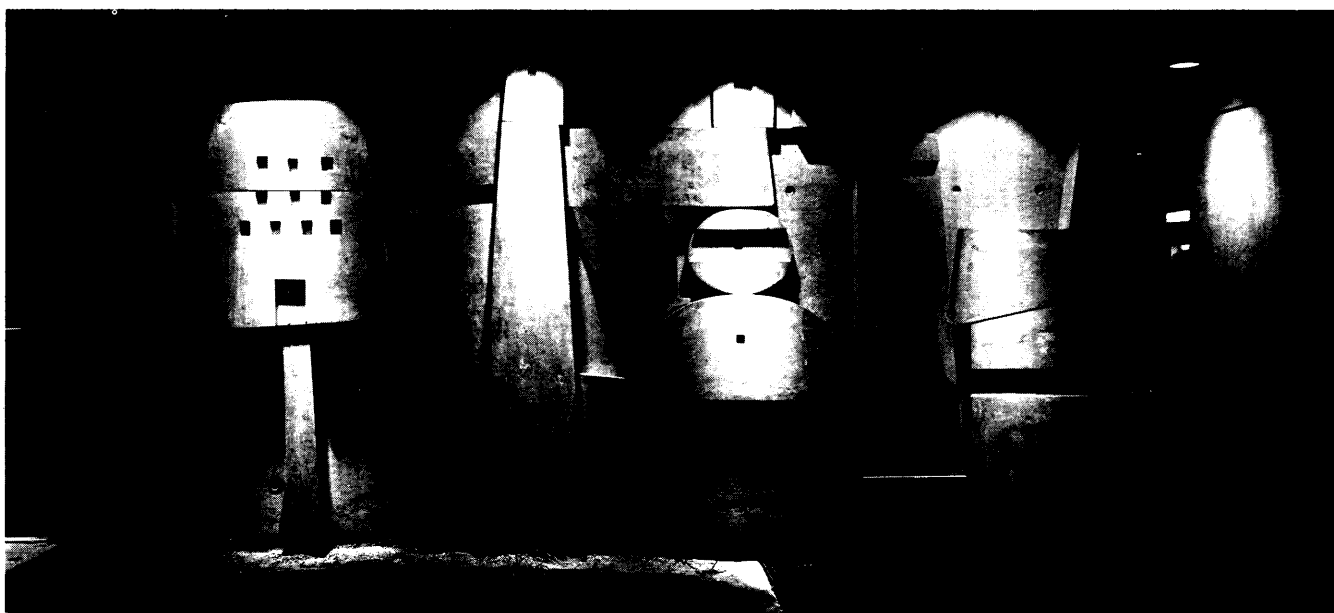
al but rather symptomatic of the time we live in and the kind of doubts that are being generated now all too widely about any kind of positive action, and any kind of overt relationship between the arts. The materialism of the age generates the feeling that art is frivolous, something dispensable, something we can do without.

We look backward with a rather discouraged gaze at the way the ancients produced great sculpture and painting in the past. We look with envy at the great sculpture of the Gothic where sculpture and architecture existed in what might be called fusion, a great oneness of material, great oneness of form and scale obviously produced by a unity of spirit between the architect and the sculptor, if indeed they were different persons.

buildings to astound us with their color and vibrancy. The fantastic drama of the walls completely filled with stained glass of Saint Chapelle in Paris which is more glass than building, or the deep blues and reds and the somber color of the window at Chartres, or the luminous quality of the great windows in Gloucester Cathedral in England.

Painting and mosaics were introduced by the Renaissance in an integral way in the building as panels between structural elements. Again the panels seem to wait for the hand of the painter, and again one has a hard time separating the artist from the architect.

There are many architects we know in the Renaissance who were architects, architects and metal smiths, architects and painters, like Michel-



Concrete bas relief by Harris Barron, Roxbury YMCA, Boston (pages 9 & 10)

angelo who was painter, sculptor and architect, or Brunelleschi who was a metal sculptor and a great architect in the Duomo of Florence, or Giotto as painter and architect with his tower. Perhaps the modern man who comes closest to that image is Corbusier at Ronchamp with colored glass, enameled doors and sculptural architecture.

The American and European historians would not believe it but simultaneously with the Gothic there was a culture little known at that time developing in Central America, not discovered until the nineteenth cen-

For example, one looks with terrific awe at the sculptured portals of Chartres or the whole west side of the cathedral of Notre Dame in Paris along with the great Gothic structures of England like Lincoln Cathedral. The sculpture and the architecture seem inseparable; they are the same material and they cannot be subtracted from the building. Sculpture is so much a part of the building that the culture has totally accepted the idea of the union. The architecture without the sculpture is unthinkable.

Stained glass exists in these great

The American and European historians would not believe it but simultaneously with the Gothic there was a culture little known at that time developing in Central America, not discovered until the nineteenth cen-



tury. Europeans were reluctant to admit that such a parallel culture could have existed at that time. Examples of the Mayan period indicate remnants of a great culture and temples were built in the late Classic period about 1100 AD which exhibit very advanced buildings in which the sculpture and relief is highly integrated in limestone structures. They include abstract geometric and strong reliefs as in the Mayan at Yucatan or in the later, more literal anthropomorphic reliefs of the Toltec culture at Chichen Itza. Obviously this kind of integrated effort results from a cultural unity and means of expression which developed over long periods of time and long periods of building. The gestation period of cathedrals was anywhere from 50 years up to 150 years or more. This gave sculptors and architects plenty of time to think about their work, perhaps even to redo it and build in works of art even though not conceived this way at the beginning. Stained glass windows placed in the great structural bays of the nave were built over different periods of time and by different artists.

It is this great common unity of feeling and culture which has been fragmented in the western world and particularly in this country which generates the lack of great conviction necessary for a real renaissance of this art.

In the twenties there was a renaissance of artistic blossoming in some of the great buildings at that time such as Saint Thomas's Church in New York City by Bertram Grosvenor Goodhue, also his State Capitol at Lincoln, Nebraska, also his Saint Bartholomew's in New York City. Then later the ebullient expression of architecture and art which blossomed in the great complex of Radio City with Lee Lawrie's "Atlas", Paul Jennewein's doors, Paulanship's Prometheus fountain, Noguchi's relief, and many others.

Even in the early thirties, a very bad time, the WPA came out with many good works and provided an environment for important artists such as Ben Shahn and Stuart Davis.

The war and post-war seemed to develop more interest in new styles than the integration of older styles, seemed more interested in Op Art such as that created by Bridget Riley,

Vasarely, Gene Davis, or Pop Art like that created by Andy Warhol or Claes Oldenburg with his lipstick sculpture.

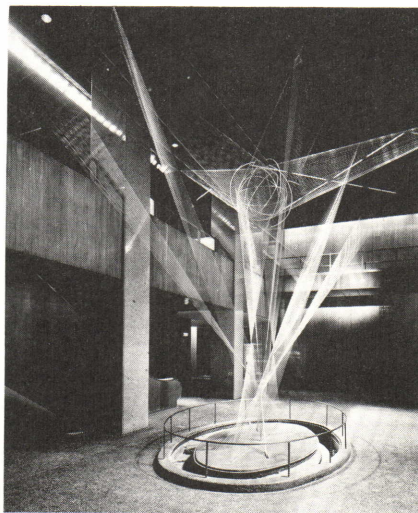
Often one feels that there is more interest in the problem of new mediums and new styles than any interest in working together with architects to produce a common environment. At least, though, with the new styles and new effects, the artist seems to have gained a certain credibility with the public and particularly at the museum level which seems to give them an independence which they cannot have if they have to work together with an architect, or so it seemed. Why work together with an architect and have to modify or suppress my ideas if I can exist more independently without it? While this feeling seemed to exist, I personally have not known an artist to turn down an opportunity for a commission with an architect once a bona fide attempt has been made to develop a commission. I have, however, been confronted with the reality that some architects are very unsympathetic toward the integration of art and architecture, feeling that their buildings exist independently in space as sculpture and that to bring in a sculptor as artist would only weaken their concept.

This underlayment of distrust, lack of confidence, and fear definitely exists among many architects. As head of the Committee on the Collaborating Arts for the AIA a while ago, we conducted a survey among the colleges of this country, architectural schools, to see how many schools actually were promoting an active relationship between their art schools and their architectural schools. Of the different universities which had art schools and architectural schools, there very rarely was any real working relationship. There are some like Washington University in Saint Louis or Yale that have magnificent opportunities for a strong connection between the arts and architecture, but as a practical matter this rarely exists.

Students of architecture particularly in the last decade are apt to question very much the need for art or sculpture in their buildings. Lippold, the sculptor, as a visiting professor, was very impressed by the lack of interest of any of the students in sculpture as

related to buildings. When he suggested to one of the students that perhaps sculpture can be a liaison between the spectator and the building, one of the students said, "Well, maybe that is a possibility." The thought had never occurred to the student.

Then we have to contend with the anti-art thrust which is motivated by "Great Social Consciousness". Some students and teachers seem to identify themselves with the idea that "Great Social Consciousness"



Wire sculpture by Richard Lippold, Pan Am Building, New York.



Concrete bas relief by Harris Barron, Hartford Jewish Community Center, Hartford, Conn.



cannot afford to take time for the frivolities of art. The more demeaning, the more mean the building, by this philosophy, the better. How is it possible to develop an environment which lifts one's spirits if this attitude were to prevail?

In addition we are all assaulted, particularly now, with a great economic malaise. The existence of mountainous escalation of labor cost seems terribly discouraging and a climate in which anything that we really want to build almost seems impossible. The idea of incorporating "expensive" works of art in addition to the economic problems we all face seems discouraging. The huge cost of building has placed a tremendous premium on construction and makes everything seem materialistic. The passion for building more space at the cheapest cost overtakes all except those few with a strong faith and a strong stomach.

With unemployment rising and particularly among architects, there seems to be a general sickness in the land, a lack of vitality and conviction, a lack of faith in that "Great American Dream". And this paradoxically occurs at the moment when the greatest challenge exists.

At no time in our history has there existed a greater need for new building programs and new opportunities for building well a fresh environment. Why not involve artists in these programs to implement the Periclean image which our Chiefs of State tell us is their wish? With the need for 2.6 million housing units per year for the next 10 years, stated in the 1968 Housing Act, with the need to rehabilitate our inner cities, with our need for new schools and better education for the underprivileged, with our needs for new cities to be created and the development of new transport, we have the capability and responsibility to build environments that reflect our faith in ourselves and the future.

Charles Blessing, Director of the Detroit Planning Commission, said this about art in the city, "That all of these great cities have serious finance problems, no one can question. But the lesson is clear that just as hard-headed business corporations have of late acknowledged the value to them of beauty and of the public's

good opinion of them, so too cities across the nation are now recognizing that the cultural climate of a city, the appearance of a city, the education and cultural facilities of a city—for music, drama, dance and all of the fine arts—are desirable not only because the people want them, need them, deserve them and insist on having them, but because it is good business for the city to provide them. Just as insurance companies and great industrial corporations must sell their image to their customers, the great American public, so too must cities now sell their image to these same great corporations and small ones too—as cities worth living in, working in, playing in, and investing in.

André Bloc, architect and artist of France, had this to say, "Our world, as permeated as it is by poetic elements, still needs the help of all its artists to realize an environment worthy of the human race. But blinded by the extraordinary progress of technics, our contemporaries think they have opened the doors to a great civilization. They are mistaken. If science and technology are not dominated by a great culture, they can lead us to the worst disaster, not only the cataclysms of war but also the breakup of a very old culture acquired over the centuries.

But let's come back to the role of sculpture in our world where the indifferent masses have little or no use for the efforts of artists. The artists have the duty to participate directly in everyday life in order to fulfill this role. How could they better do it than by contributing directly to the enrichment of the setting of the everyday life? They must participate in the improvement of an architectural and urbanistic order not only by adding to its works of art but by a direct involvement in the elaboration of new architectural trends."

Of course the government and the states should sponsor the involvement of artists. In South America it is natural for the government to include artists in their commissioning of architects and buildings. Architects and artists enjoy each other's company in South America and work together freely, and the government seems to take their work and their

contributions as a natural activity; and a national resource.

Many public opportunities already exist in this country such as the possibilities in the HUD Breakthrough Program for such artistic involvement: The work of the Urban Development Corporation in New York; the New York State Construction Fund; and in Washington the new Metro System Construction.

Good examples already exist as inspiration for a wider thrust. Some of the new subway remodelings in Boston have some first-rate graphics and works of art. The GSA has often worked hard to develop good art programs in some of their buildings. The marvelous and dramatic confrontation of Picasso's big creature in the Civic Center in Chicago is a great example.

Perhaps one of the most successful public works of art recently is Larry Halprin's waterfall fountain in Portland, Oregon, called by Ada Louise Huxtable "one of the most urban spaces since the Renaissance." What makes it important, she explained, is that like, say, the Fontana de Trevi in Rome, it invites people to get involved, to get wet, to immerse themselves in the glory of art and life, as it were. Wolf Von Eckardt describes the waterfall plaza as the Auditorium Forecourt "and is a real People's Plaza that takes up a city block that affords visitors almost endless opportunities for participation."

Architects and artists do not always make comfortable bed fellows in today's world. There exists the fear in the sculptor or painter that the architect will suppress his individuality so that all the juice has been extracted from it, and on the other hand there exists the fear that the artist will disregard the architectural space, the architectural light and scale and build a work of art only to satisfy his own ego.

Dean Sam Hurst, on being asked how the school at USC was working as between the architectural department and the painting and sculpture department said, "The architects and artists act as if they had just gotten married but had not yet learned how to sleep together." Very often, it is the same way in working between artists and architects.



Richard Lippold, in talking about the problem of the relationship, declares that the architect has some responsibility in producing an expressive building expressive of its function. He feels that the artist cannot do his best work where the building is a fake. For example he has been asked once or twice lately to do a piece of sculpture in a building which looks like a medieval fortress, a modern building but one, he says, in which one could imagine knights jumping back and forth from the battlements. Perhaps this building is housing computer activity, producing Hi fi equipment, or something else in the modern world completely unrelated to the castle-like image. He talks about the Seagram Building by Mies van der Rohe as being expressive of today's world: the slim steel elegance of the detailing and the windows with the bronze spandrels; and the consistent precision of the execution seem to him to represent an image worthy of today, one in which sculpture could play a large role.

However, he relates the story of Mies van der Rohe's image of sculpture and says that, where the two fountains now exist on the plaza on Park Avenue, it was Mies's ambition, as expressed in the first model, to put a piece of sculpture down there that was like a crumpled, crushed sheet of metal, something in harsh contrast to the slim elegance of the building. To this concept Lippold, who later worked with Philip John-

son on the sculpture he did inside, said that this idea of the crumpled sheet of tin out in front of the building as a contrasting element was to him a horror, and a complete misconception to use the idea of contrasting with the building. His view was that the sculpture should represent something in harmony, something organic with, something more consistent with the spirit of the building. He seemed to be glad that a compromise had been reached when two rather innocuous fountains were finally built rather than the original idea.

Paul Damaz has this to say about the attitude of artists and architects working together in his book on Latin American art and architecture. "In order to achieve some degree of integration of the arts, architects and artists must come to a 'gentlemen's agreement,' in which the architect promises to respect the creative conception of the artist and, if necessary, to defend his work against the owner or his miscellaneous committees, and the artist pledges himself to swallow his pride and his self-conceit. If we were not afraid of platitudes, we would say that no successful interrelation of the arts can be brought about without teamwork and that no teamwork is possible without some subordination of strong personalities." Certainly collaboration between artists and architects does not seem to be a problem in Latin America. Architects consider art a very standard

part of architecture and think of it in a very natural way.

Perhaps one of the most interesting examples of collaboration between the arts in South America is the University City at Caracas, Venezuela done in 1953 by the architect Carlos Raul Villanueva. The list of artists involved on the campus is staggering. The best known ones are Alexander Calder, Henri Laurens, Fernand Leger, Jean Arp, Sophie Tauber Arp, André Bloc, Antoine Pevsner, Victor Vasarely, and many others. The works of art whether they be mosaics, stained glass, sculpture, painting, or wall reliefs are scattered throughout the complex accenting spatial focuses and circulation nodes. It really is the beginning of an architecture of involvement.

Sibyl Moholy-Nagy said this about the University City, almost entirely built by Villanueva. It "provides for artists and architects the only existing proving ground to test the integrity of the three plastic arts in relation to one another. As one walks through the vast building complex, the strongest, most consistent impression is one of adequacy, of a sure, emphatic taste that has balanced the expediency of structure against the delight of the senses without loss of identity to either."

There seem to be interesting comparisons between this University City and the University City in Mexico City. Caracas is much more in-

Acrylic wall mural by Ros Barron, Roxbury YMCA







"Thermopylae" by Dimitri Hadzi  
John F. Kennedy Federal Building  
Boston



timate, smaller scale, the murals to be seen from a human distance not from a great distance, so in some ways it appears to be more successful.

Of course the European example is interesting too. Artists practicing in Europe have been exposed to the older cultures and great works of art during their growing-up period and have absorbed much of this great culture. By comparison the American artist lives in a fairly chaotic environment and has to go back to Europe to get this impression of a total culture.

There is something too in the way the Europeans build even today.

Everything seems to take longer. For example, Constantino Nivola describes the Pirelli Building in Milan, a building he had something to do with, as taking 10 years to build, time for the artist to think and the architects to think about the relationships in the building. Lippold, in talking about this point expresses the idea that the artist in being brought in at an early stage of the design process has time to think more about the project, something to offset the fast building time. "So that he is not called in at the last minute in desperation." Also he points out that the artist may have more time generally for contemplation; that the architect with the pressure of building, the pressure of contracts, the pressure of getting the work out in today's materialistic building process has less time to think about the poetry of the spaces and the meaning of the building in the "total sense." He feels that if both sit down together early there may be some value come out of this in the end even though they are not talking about the exact space or the exact location.

Gropius defends this idea too in a letter to the GSA asking for works of art to be incorporated in the Federal Office Building in Boston. He says that for a thorough integration of the architect and the artist that this demands that such a collaboration "and exchange of ideas has to start early in the design stage and should not be added on as an afterthought when all the architectural drawings have been already finished. When I was President of an International Committee to con-

trol the project of the UNESCO Headquarters in Paris, I implored the client to nominate the artists who should contribute to this building right at the beginning, so that a true integration with the architect's work could take place. Instead—as is unfortunately done too often today—the artists have not been selected before all the working drawings of the building had been finished. Although the art work in the UNESCO building is of the highest quality, the result, from the point of view of integration with the architecture, is unsatisfactory. It shows that it is not enough to call in an artist to add a decoration to a wall or to any other part of a finished building without letting him participate early enough in the conception of the total design."

Of course the architects and artists can't do anything without the backing of a patron, and the role of the patron is not just money and the provision of means, but the motivation as well. Without that motivation it would seem that it really couldn't be successful.

Lippold tells about the incorporation of his sculpture in the Pan Am Building in New York City and says that without the real desire and motivation of Erwin Wolfson who built the building that it never could have been accomplished. Juan Trippe of Pan Am was an important part owner who had to approve the work but basically it was Erwin Wolfson of Diesel Construction—the other owner—who was really pushing for the work of art. Strong motivation had to be there to get it approved.

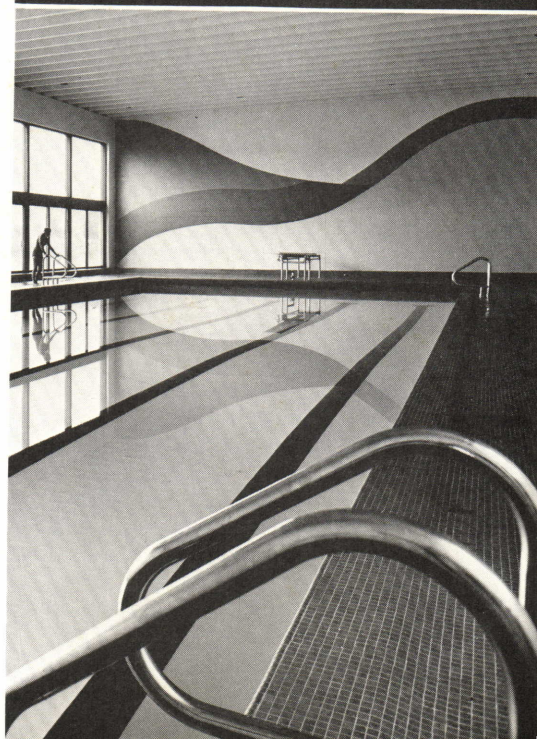
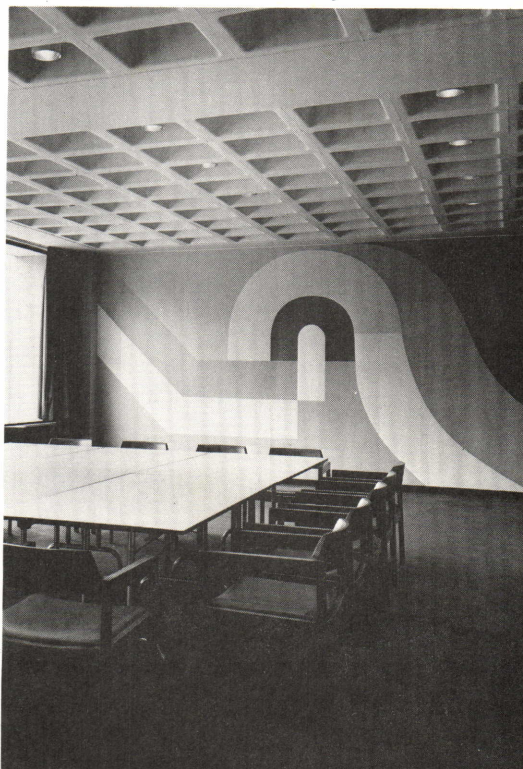
Or you have to have somebody like the Rockefeller family who have sponsored and collected marvelous works of art and used them in buildings like the Chase Manhattan Bank—New York City.

Or hopefully, there should be more people like the Miller family in Columbus, Indiana. There, there has been established a Foundation in the City of Columbus partly through the initiative of the Miller family to sponsor additional landscaping, additional works of art for some of their public buildings done as a civic effort and represented by various groups, but basically created there for just that purpose of creating visual delight.



Sculpture by James Vines, Tower East, Shaker Heights, Ohio

Acrylic murals by Ros & Harris Barron  
Wilmington Jewish Community Center





Once he has a commission, how does the artist relate to a specific building? How does the artist identify with a particular client and his special motivations? What is the artist's intent?

In a project in Hartford, Connecticut, designed for the Jewish Community Center, I worked with the sculptor Harris Barron and after a series of studies he arrived at the idea that the parapet which terminates the building and is characteristically running through the whole complex and is a 14" deep concrete beam about 5' high, that this poured-in-place beam could be used as the relief sculpture by means of repetitive forms. Harris Barron chose for his theme one which he thought was universal and important enough for the Center, the theme of "Genesis" from the Bible. Although there was some question about the theme because in the Jewish faith there is the problem of not using any anthropomorphic images or images of man, the sculpture was developed in abstract enough terms not to create any problems. Liberally interpreted this theme ended up as 10 special forms, each one representing a day of creation as opposed to the standard seven, and they are used in various sequences and in various numbers at focal points of the building accenting entrances. The 14" depth permitted the wood forms to be about 6" deep thus giving a strong three-dimensional shadow play to the composition. The forms were finished in black lacquer and were handsome in themselves and some were exhibited at the Museum of Contemporary Crafts in New York City.

In the Federal Office Building of Boston, now called the John F. Kennedy Federal Building, three important artists contributed works of art. Of these three, one was Robert Motherwell who did a mural and the other was Dimitri Hadzi who did a large bronze 16' high and the third was Herbert Ferber. I think you would be interested to hear the words of the artists themselves regarding their intent for their works of art. First, Motherwell. He writes, "Of course I would be honored to do the mural. I would do it directly full-scale in acrylic on canvas with total spontaneity—something that I think

has never been done for a public commission—so that the final work would only approximate the sketches in detail, but be identical with them in style. I have believed for years that the austerity, modular construction system, and engineering qualities of modern office buildings need something passionate and spontaneous—not decorative and weak—to bring out the other half of the human equation in such buildings; and I would hope that my mural would do in its way for your building what Picasso's 'Guernica' did in its way for the Spanish Pavillion in the Paris World's Fair of the thirties, that is, to assert the power and beauty of the personal in a public building where thousands pass through en masse each day. I would like to do the mural in black and white, though I have the feeling that Gropius would like color, because I do not think any other contrast would be powerful enough in such a monumental building—even when I think of the greatest living colorists, Chagall, Miro, Rothko, Noland, Frankenthaler, I think color in this proposed situation would dissolve into a muzzy recession, rather than standing on the wall as bold and proud as the building itself. Picasso must have come to the same conclusion when he made 'Guernica' black, white and grey, because he can be a great colorist, when he chooses."

The 16' bronze of Hadzi stands in an open space of the Federal Building embraced by the towers on the one hand and the low rise building on the other. It took three years to make. It was cast in 20 different pieces and welded together. Casting was made by the lost wax method and it weighs 2½ tons. Inspired by the record of John F. Kennedy in his book "Profiles of Courage" and his war record, Hadzi hit upon the idea of developing a sculpture which would reflect some of the courage of our past President. Hadzi had done three sculptures already called Salamis, Marathon and Thermopylae after three Greek battles where great courage was displayed, and it seemed appropriate that he be commissioned to do an altered version of Thermopylae suitable for enlargement to its present scale. In calling this sculpture Thermopylae instead of using Kennedy's name, Hadzi

indicates his intention to suggest the qualities which made the late President a modern hero. "I wanted to convey the complexity and paradox within a vital, vigorous personality through symbolic, abstract shapes, basically organic in form, while at the same time stressing the idea of stability and strength. Heavy forms contrast with thin, solid with open, vertical with horizontal, and round with angular. Every possible means has been sought and used to create an arresting, strong image, reminiscent of John F. Kennedy. The spectator is impelled to circle around and enter the sculpture in order to experience its supports and superstructure; only in this way will the sculpture be perceived fully as a shifting sequence of images."

Obviously these artists in working with their client, and although their works are very abstract, felt some strong necessity to identify with people and place.

In talking about the problems of design one probably should attempt to try and define what are the proper conditions for a satisfactory integration of art and architecture since there have been so many unsatisfactory examples. There are many definitions. One definition is the thought that in a satisfactory union one cannot subtract the work of art from the composition without doing serious injury to the impact the whole composition has on you. I don't pretend to have the final word on this, but my own idea demands that the work of art should, by means of arresting the eye and grabbing at your emotions, compel you to freeze the image in time on the retina of the eye so that you remember the poet's vision, always interfaced with the architecture.

One of the most difficult questions in relation to sculpture in architecture is the problem of scale which is closely related to the idea of place. Generally speaking the big problem is that the sculptural works are too small. I have noticed several times how ridiculous a sculpture exhibit seems set in a park or in an open area where the pieces are all very small, very often smaller than life size and human proportions. They seem completely lost in the landscape, lacking sufficient support by their environment.



One of the older examples that never fails to create an impact with me is the statue by Lee Lawrie in the International Building entrance court at Radio City. This big bronze called "Atlas" is closely surrounded by the wings of the building, and seems to be placed in such a manner as to overpower the space, creating dramatic theater. I still think it is one of our most successful pieces.

More recently Alexander Calder has produced some very large-scale stabiles in metal including those at the Exposition at Montreal and more recently a large piece called "Sails" at the MIT Earth Sciences Building. These large violent metallic forms erupt beyond the horizon and take over the space by their aggressive form and their size.

The huge Picasso in Cor-Ten steel in the Civic Center of Chicago is an impressive piece surrounded by tall buildings and dominating the plaza, sufficiently grand to really take over the space. It would almost seem that from the scale point of view in cases like the Picasso and others that one should design the space created by the buildings as being almost too small to hold the sculpture so that the sculpture has an overcrowding effect upon its environmental confines, thus creating the impression of bursting from its setting. By exaggerating the feeling that the piece is bursting against its boundaries, by emphasizing the tension between the two forces of sculpture and architecture, one can begin to generate the kind of impact we are looking for.

Besides the problem of scale, there is always the question of character or meaning of the piece. Should a piece of art in contemporary terms have meaning? How does the architect identify with his commission or his client?

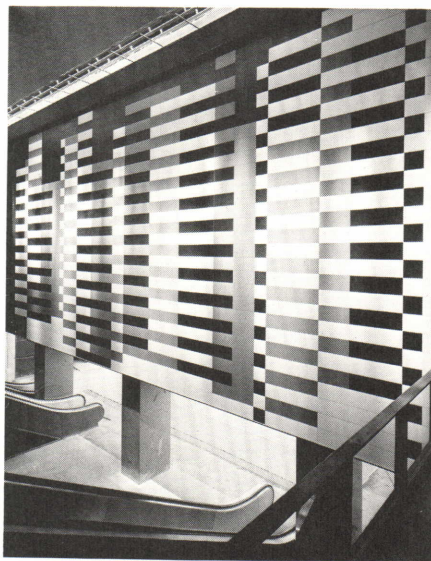
I touched upon this problem before when I was speaking about the intent of the artist, but I would like to tell you a little story which takes us from the sublime to the ridiculous and a story that the artist-mosaicist Frank Wildenhain from Rochester told with great humility about his commission for the mural in the Medical Library at Bethesda, Maryland. After studying the problem of this mural which was to be around

the inside of the main space of the Library, Franz came up with some studies and then projected them for one wall of the mural up in place where all the scaffolding was on paper to see how it would look, and he got up there and one wall was 58' long and 7' high and he got it up there and it was huge, and he said to himself, "My god, it's beautiful!" It was semi-abstract in character, maybe had some biological overtones since after all it was a Medical Library with bones and sinews, and he got up there and he said again, "My god, it's beautiful!" then he looked at the other three walls he had to do and he said, "How can I ever complete this thing? I don't have that much energy." Fortunately, at this point according to Franz, the owner said—"I don't like it. It

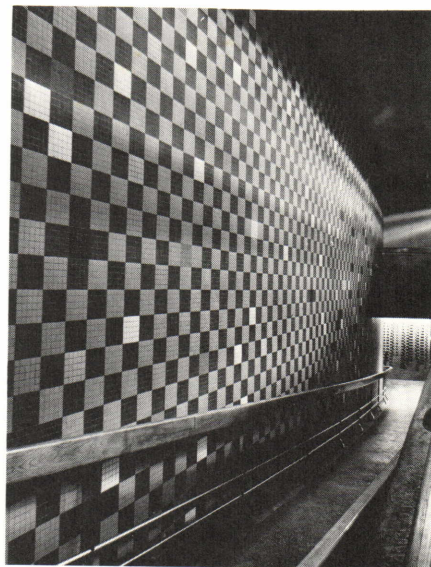
is too biological" or something. So Franz said to the client, "What would you like to have?" So the owner thought a few minutes, and he said, "What I would like to have is this. I would like to have something when someone comes up to me and says 'What does this mean?' I can say 'Nothing'. But one thing, it must be beautiful — like a cloud, maybe." Franz told this with such marvelous humility that we were all very moved by his story.

Even if we solve all these problems of scale, character, materials and place, I wonder if this is really the route to the future. It may be that our traditional ideas of sculpture and painting, the struggle to find just the right combination, is too static a concept.

Wall mural by Josef Albers, Pan Am Building, New York.



Tile mural by Herbert Bayer, Brick relief by Josef Albers, Harvard Graduate Center.



Mural by Al Held, Tower East, Shaker Heights





There are some clues to what could happen if we look around us. There are shows in different historic places in Europe called "Sound and Light Shows". You had one here on one of your battleships. Shows such as are at Mont Saint Michel, at Chambord and various other places. Things are happening in the film that might have some influence on the future of this relationship. There are things happening in multiprojection of slides and tapes that could have some clues for the future. Some sculptors are working in mediums that are more disposable, like plastic balloons, formed styrofoam and other materials more transitory in character.

Perhaps we should think of works of art in connection with buildings as being more dynamic, subject to change, events that could from time to time be replaced and relighted. For example the Albers formica mural which is over your head as you go down from the Pan Am Building from one level to another via the escalator; you go under this tremendous colored mural of Albers. The color overwhelms you, it's so strong that you really feel impacted by it.

Or the Richard Lippold sculpture of thousands of gold wires in the Vanderbilt Avenue entrance of Pan Am which really takes over the space and you feel as if you're walking through and in it, bathed in this shimmering glow of the sculpture.

Or the wonderful Portland fountain done by Larry Halprin. Water is of course always appealing, but here where you can climb in it and be in it and get totally immersed, a wonderful successful example of people involvement.

And finally the monument to the Ardeatine on the Appian Way.

With the development of TV and the media, people have become more spectator oriented, more quiescent. However, I think there are forces at work that make people also more sensual. The increased amount of time given over to hi-fi and active sports, the growth of sailing and skiing, not to speak of the sexual revolution, makes people more sensual, more aware of their senses.

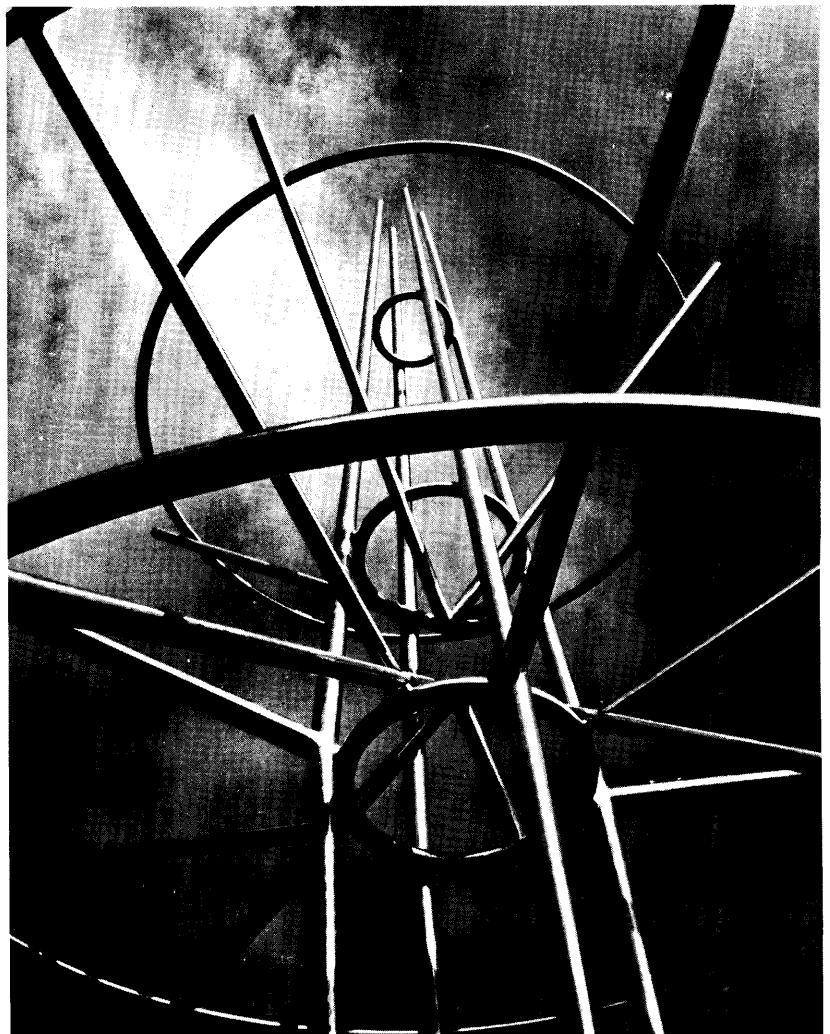
A new approach to the traditional view of visual symbolism may be at hand. Sculpture is no longer sculpture but a series of visual events. Painting is no longer painting but at MIT it is "advanced visual studies" with a new exhibit called "Cybernetic sculpture in the Environment."

What we may need is sculpture and architecture and painting that makes a more violent assault on the senses, something that the traditional approach to composition cannot afford, something that would combine sound as well as sight. In this way we may be able to awaken the emotions of the jaded modern man to the visual world.

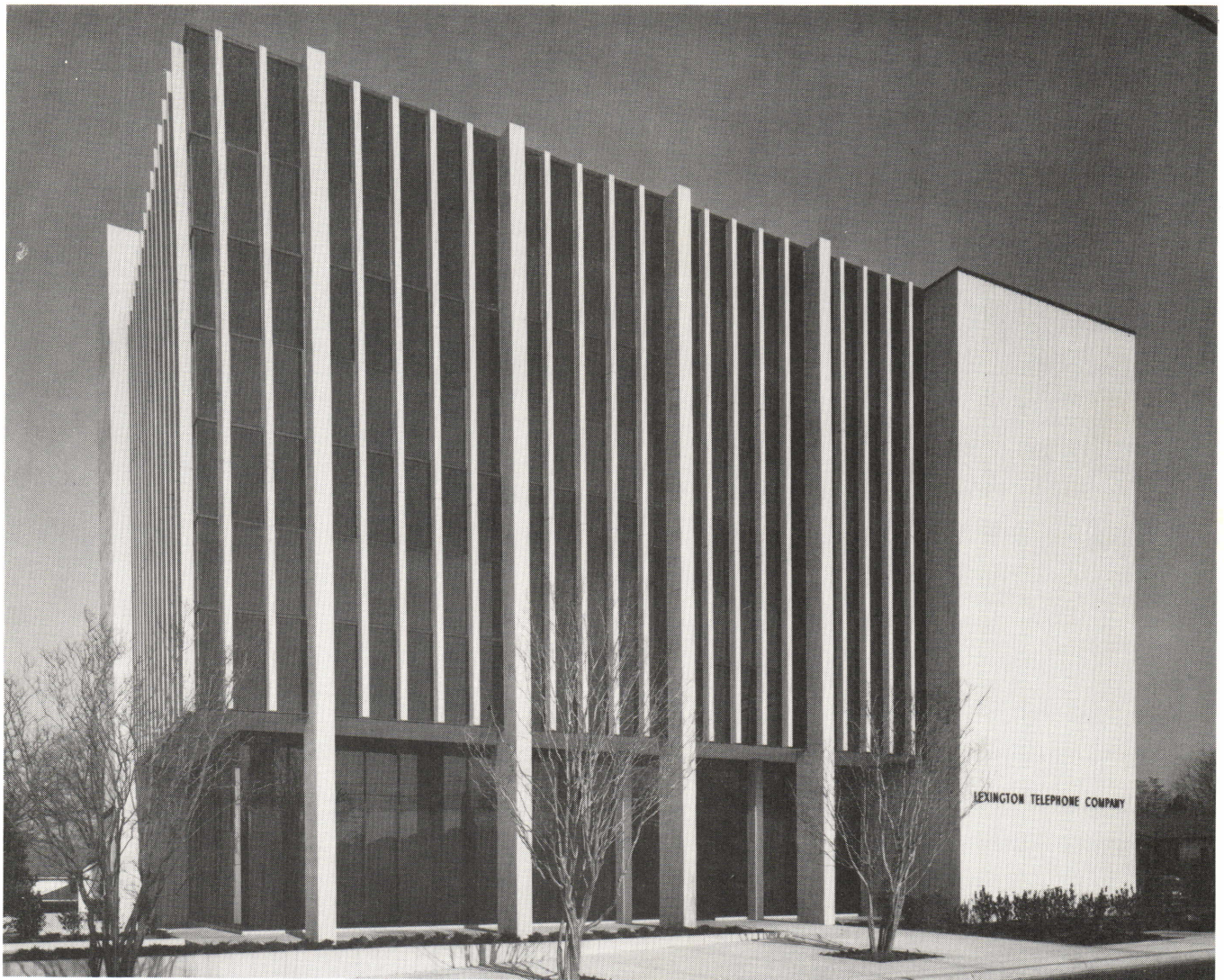
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"World Tree" by Richard Lippold, Harvard Graduate Center







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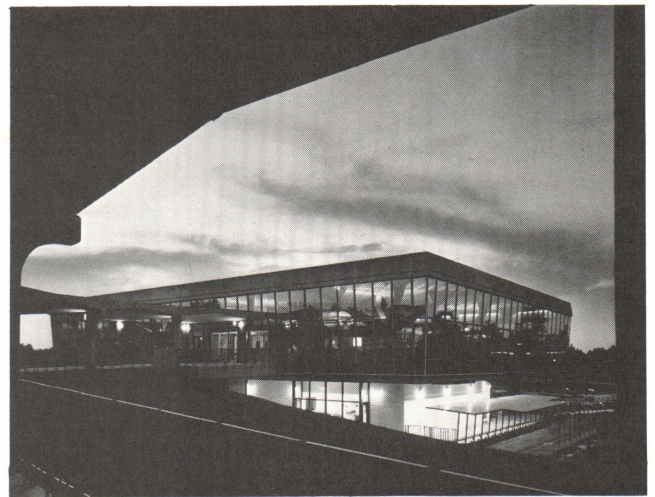
Owner:  
Fayetteville Airport Commission  
Russell C. Crowell, Chairman

General Contractor:  
D. R. Allen & Son, Inc.  
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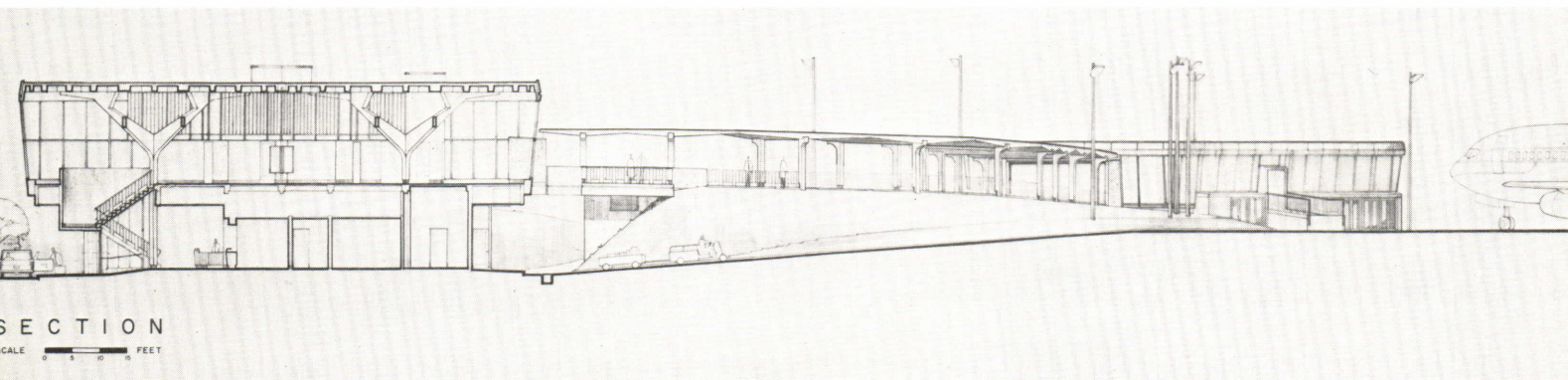
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Raleigh, North Carolina



Photo by Gordon Schenck

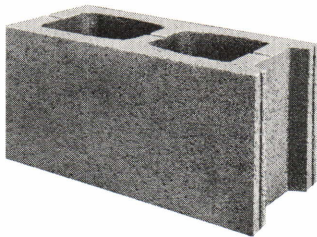
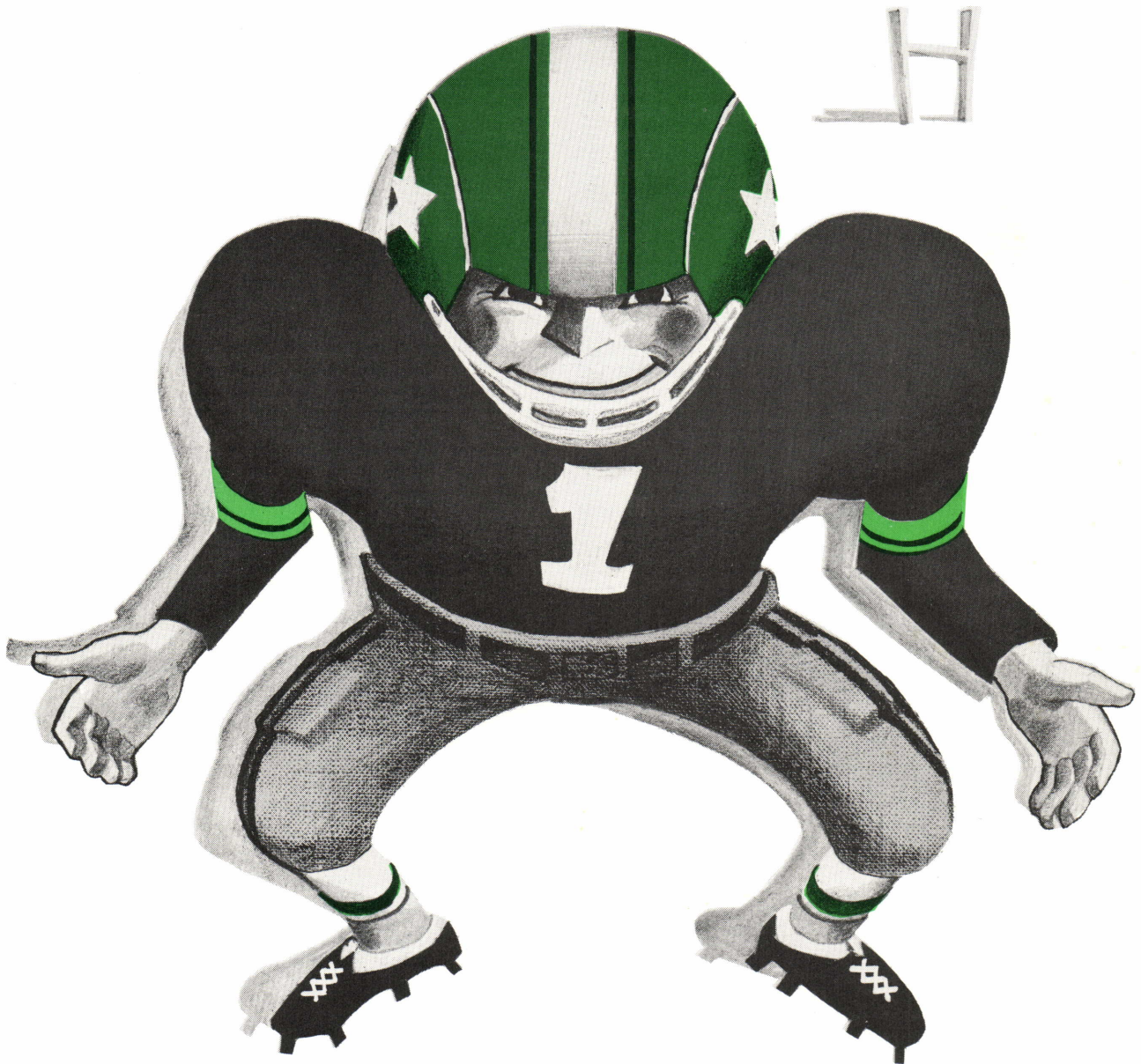


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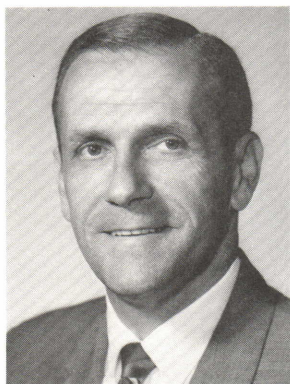
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## WE'RE PROUD TO SALUTE

**S. Scott Ferebee, Jr. FAIA**

In June of this year S. Scott Ferebee, Jr., FAIA, was elected First Vice-President of the American Institute of Architects to serve in 1972. He will automatically advance to the position of President in 1973.



His selection to this office is a culmination of long and intelligent service to the Institute. Elected to the AIA's Board of Directors representing the South Atlantic Region in 1968, he has served on the Methods of Compensation Task Force and committees on Office Practice, Building Materials and Systems,

and State and Chapter Affairs. Currently, he is Chairman of the Commission on Professional Practice, a member of the Executive Committee of the Human Resources Council, on the Board of Directors of Production Systems for Architects and Engineers, and a member of the Institute's Task Force on Construction Management and Computerized Accounting Procedures. He was NCAIA President in 1964 following terms as Vice-President and Treasurer.

North Carolina's Design Foundation also had him as President 1966-68. He was instrumental in getting the State Legislature to establish a new school of architecture at UNC-Charlotte and is Chairman of NCAIA's Advisory Committee to that school.

President of the firm of Ferebee, Walters and Associates of Charlotte, established in 1958, his firm has pioneered in the application of management and business procedures to the small architectural practice.

An architectural-engineering graduate of NC-SU, Ferebee served as a paratrooper in WWII. He has remained active in the Army Reserve and currently holds the rank of Major General commanding the 108th Division (training).

Scott Ferebee has been a leader in his profession, in his army career and in his civic and church activities, Chamber of Commerce, Rotarian, and Lay Reader of the United Methodist Church.

And Scott Ferebee has a charming wife, Betty, and three delightful children, Scott III, John and Caroline.

Scott Ferebee, we salute you ———

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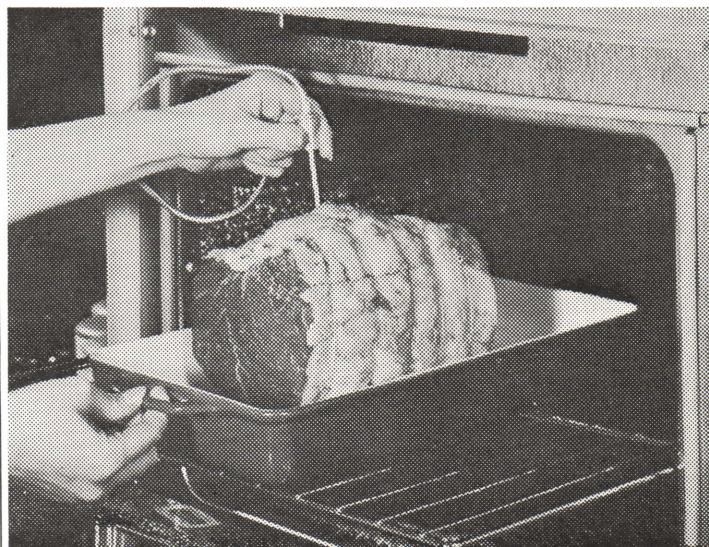


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## PCI AWARD GOES TO OWEN SMITH



The office of Owen F. Smith, AIA, of Raleigh, has received an honor award from the Pre-Stressed Concrete Institute for the State Headquarters Office Building of the North Carolina Farm Bureau Federation. The competition encompasses

the United States and Canada. This year ten buildings and one bridge were singled out for awards from a large number of entries. Only one other building in North Carolina has received the award.

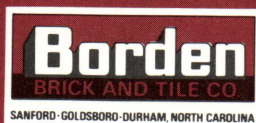
Located on a high knoll overlooking the Raleigh-Durham highway, a particular feature of the three story building is its insulating reflecting glass which reflects the multitude of trees surrounding the structure.

Awards were presented at a special ceremony at the Los Angeles Hilton Hotel on Tuesday, September 21, by Gordon R. Arnott, FRAIC, a jury member and President of the Royal Architectural Institute of Canada. Others serving on the jury were Robert F. Hastings, FAIA, President, American Institute of Architects; J. Caldwell Wilson, PE, President-elect, National Society of Professional Engineers; Oscar S. Bray, President-elect, American Society of Civil Engineers; and William W. Caudill, FAIA, of Caudill, Rowlett & Scott.

Shelton Adcock, PE, was engineer for the building with Geo. W. Kane, general contractor, and James A. Godwin & Associates, landscape architects.

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## NCAIA WINTER MEETING TIMME PLAZA HOTEL

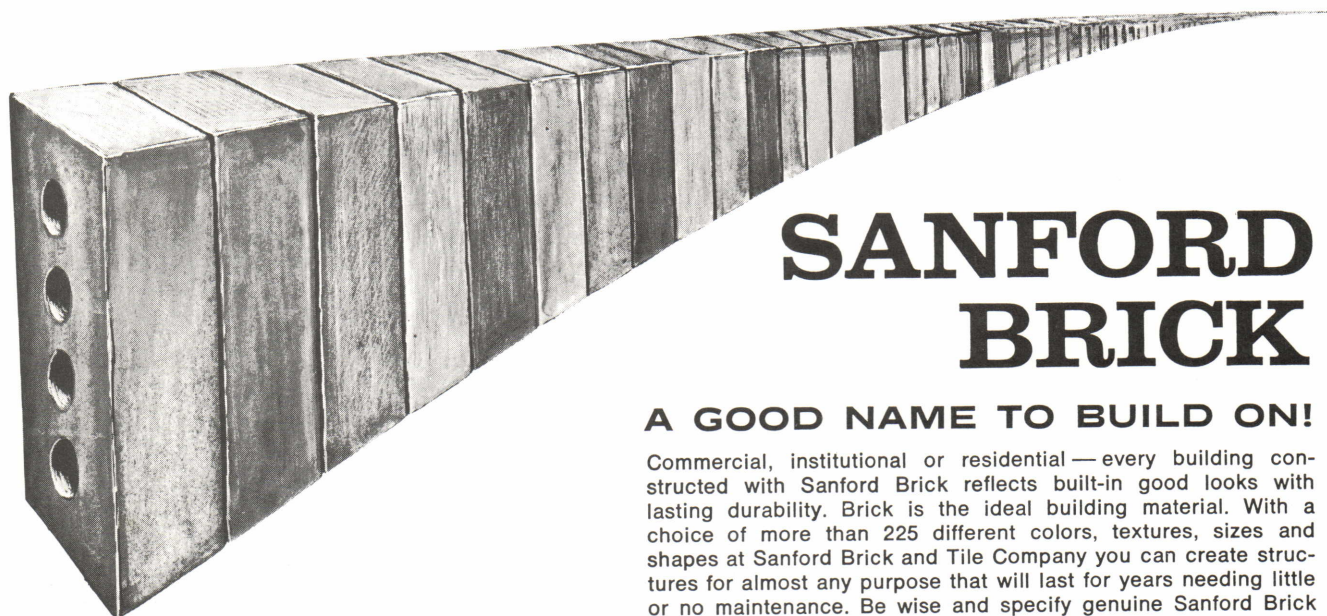
Wilmington  
 February 10-11-12

## M. A. Ham Dies

Marion A. Ham, AIA, member Emeritus of The American Institute of Architects, died on August 18 at his residence in Oriental, North Carolina. A native of Florence, S. C., he practiced architecture in Durham from 1927 until his retirement in 1969. At one time he was on the teaching staff at UNC-Chapel Hill, was a past President of the Durham Lions Club, Durham Engineers Club and the North Carolina Design Foundation. He also served on the Durham Public Library Board of Trustees.

Funeral services were held at the Watts Street Baptist Church, Durham. Survivors are his wife, Mrs. Louise Alderman Ham, one daughter and one son, four grandchildren and a brother and sister.

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## DISTINGUISHED JURY NAMED

G. Milton Small, FAIA, Chairman of NCAIA's Honor Awards Committee has announced that an outstanding jury will judge the entries in the Eighteenth Annual Honor Awards Program of NCAIA. The jury, comprised of **G. Holmes Perkins, Louis Kahn** and **Romaldo Giurgola**, will meet in Philadelphia early in December.

Perkins, who will serve as chairman, is a former Dean of the Graduate School of Fine Arts, University of Pennsylvania, Philadelphia, and has served as Chancellor of the College of Fellows of AIA. He has also been active on a number of City Planning and Zoning Commissions in Cambridge and Philadelphia. He is currently teaching at the School of Fine Arts.

Louis Kahn, FAIA, of Philadelphia, is the recipient of many honors in the architectural field, both personally and for design achievements. He has lectured in major universities in the U. S. and Europe as well as serving on various planning boards. He is a Fellow of AIA and the World Academy of Arts and Sciences, a member of the National Institute of Arts & Letters, the Royal Swedish Academy of Fine Arts and the American Academy of Arts & Sciences.

Romaldo Giurgola, who maintains offices in New York and Philadelphia, has many award winning architectural projects to his credit, as well as being a professor of architecture at the University of Pennsylvania and Chairman of the Division of Architecture at Columbia University. He has lectured extensively in major U. S. universities and has been honored by the Philadelphia and New York Chapters of AIA.

Chapter members have been invited to submit entries of their best design in the program, which will be due in late November. Announcement of the awards will be made by a member of the jury at the Chapter's winter meeting in Wilmington in February.

## HOSPITAL SEMINAR ANNOUNCED

Marcus Snoddy, Chairman of NCAIA's Health Facilities Committee, has announced a forthcoming seminar on "Capital Financing and Expanding Your Hospital Staff" to be held in Charlotte, Holiday Inn No. 4, October 28-29. Architects and hospital administrative personnel from North and South Carolina and Virginia are invited to attend. Experts in the field of financing and planning from private sources, and state and federal agencies will participate in the program.

## CONSTRUCTION MANAGEMENT SEMINAR

CSI, collaborating with the School of Design, NCSU, sponsored a challenging two-day seminar on October 8-9. Prominent men in the architectural-construction industry developed a theme on Construction Management Teamwork for architects, engineers and building and specialty contractors. Louis deMoll, FAIA, elected Vice-President of AIA for 1972, is Vice-President of Design for Ballinger Company Architects and Engineers of Philadelphia, kicked off the conference from the Architects Point of View, followed by John McGaughy, PE, head of McGaughy, Marshall & MacMillan Architects & Engineers, Norfolk, giving the Engineers Point of View. Subsequent speakers included Peter Verna, Vice-President of the construction firm of McDevitt & Street, Charlotte; E. F. Matteson, PE, Vice-President of construction for Daniel Construction Company, Greenville, S. C., and Phillip Meathe, FAIA, President of a nationally known firm of architects, engineers and planners from Detroit. A splendid panel of speakers generated much interest from those concerned with the construction industry.

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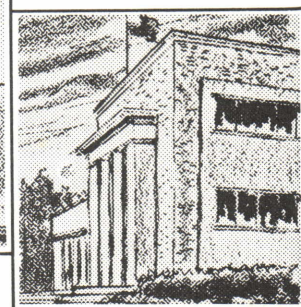
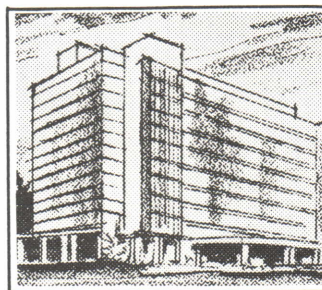
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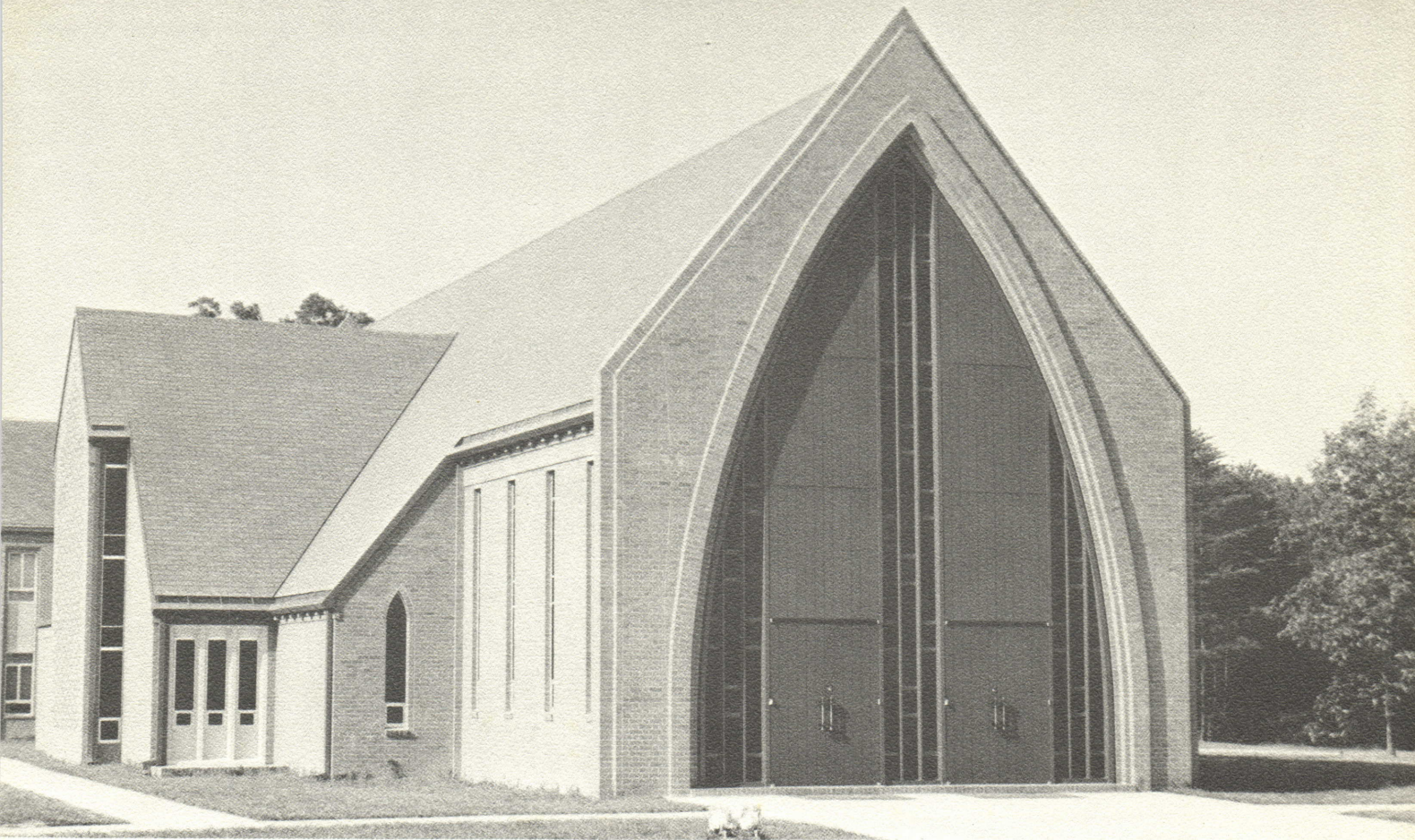


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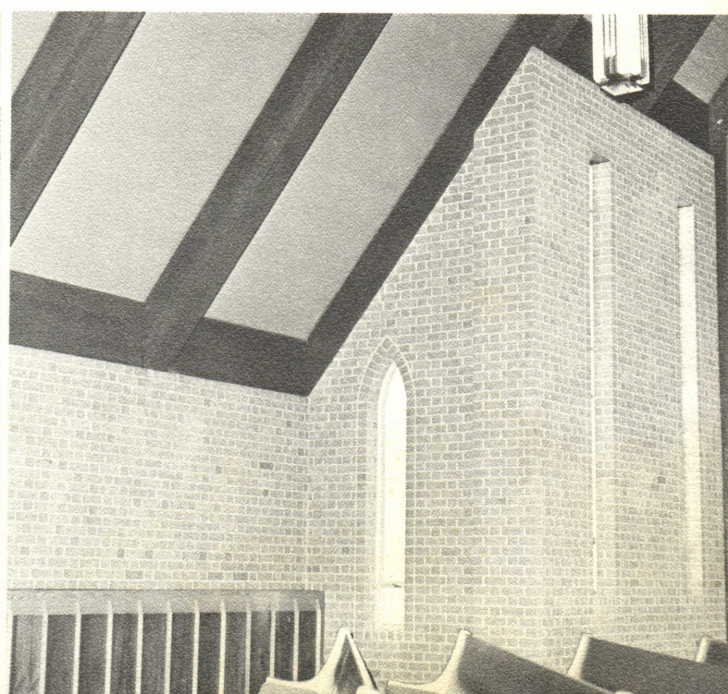
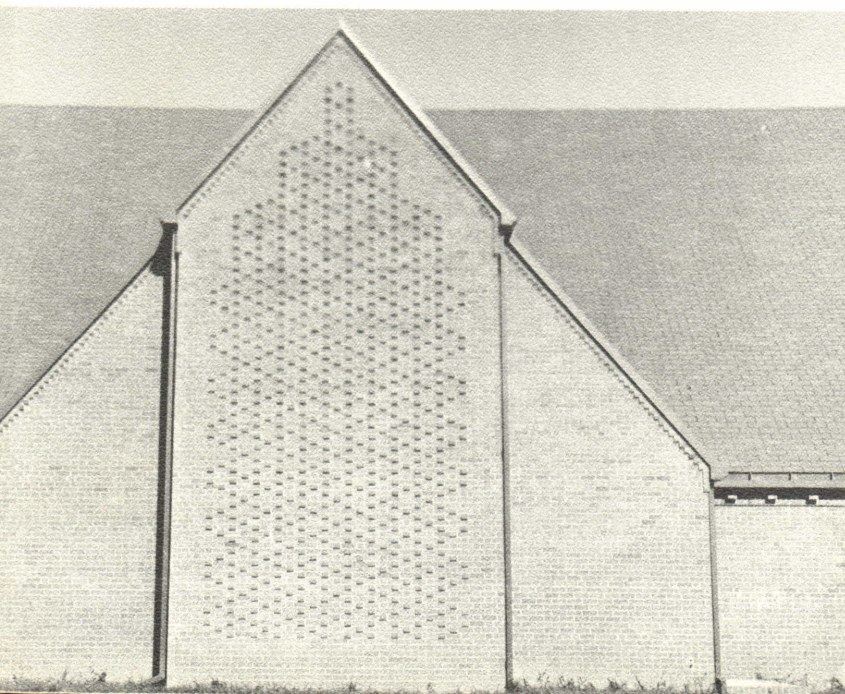
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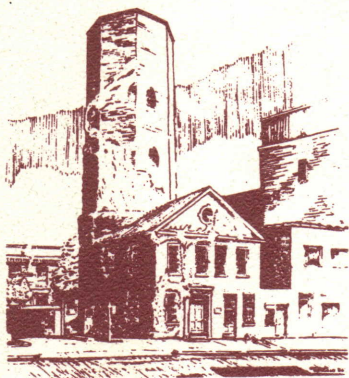
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