

North Carolina Architect



21/3 & 4

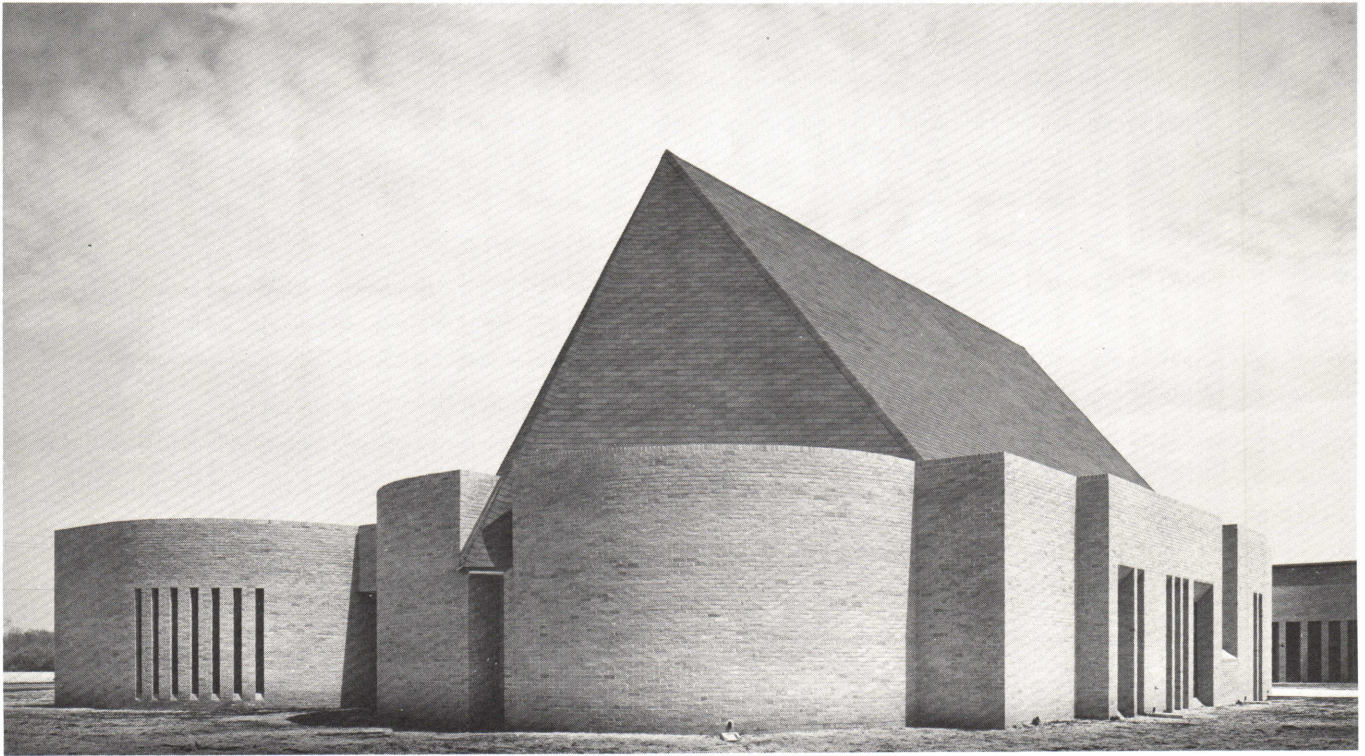
Volume 21
Numbers 3 & 4
March/April 74

Southern Architect

North Carolina Architect

Twenty Years of Chapter News

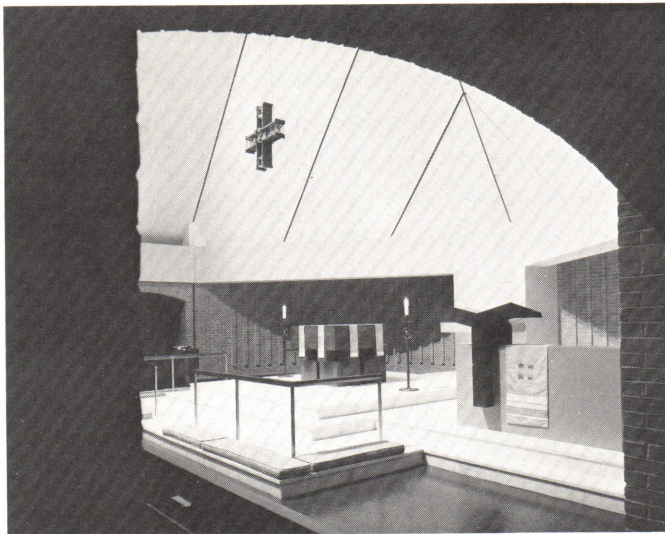
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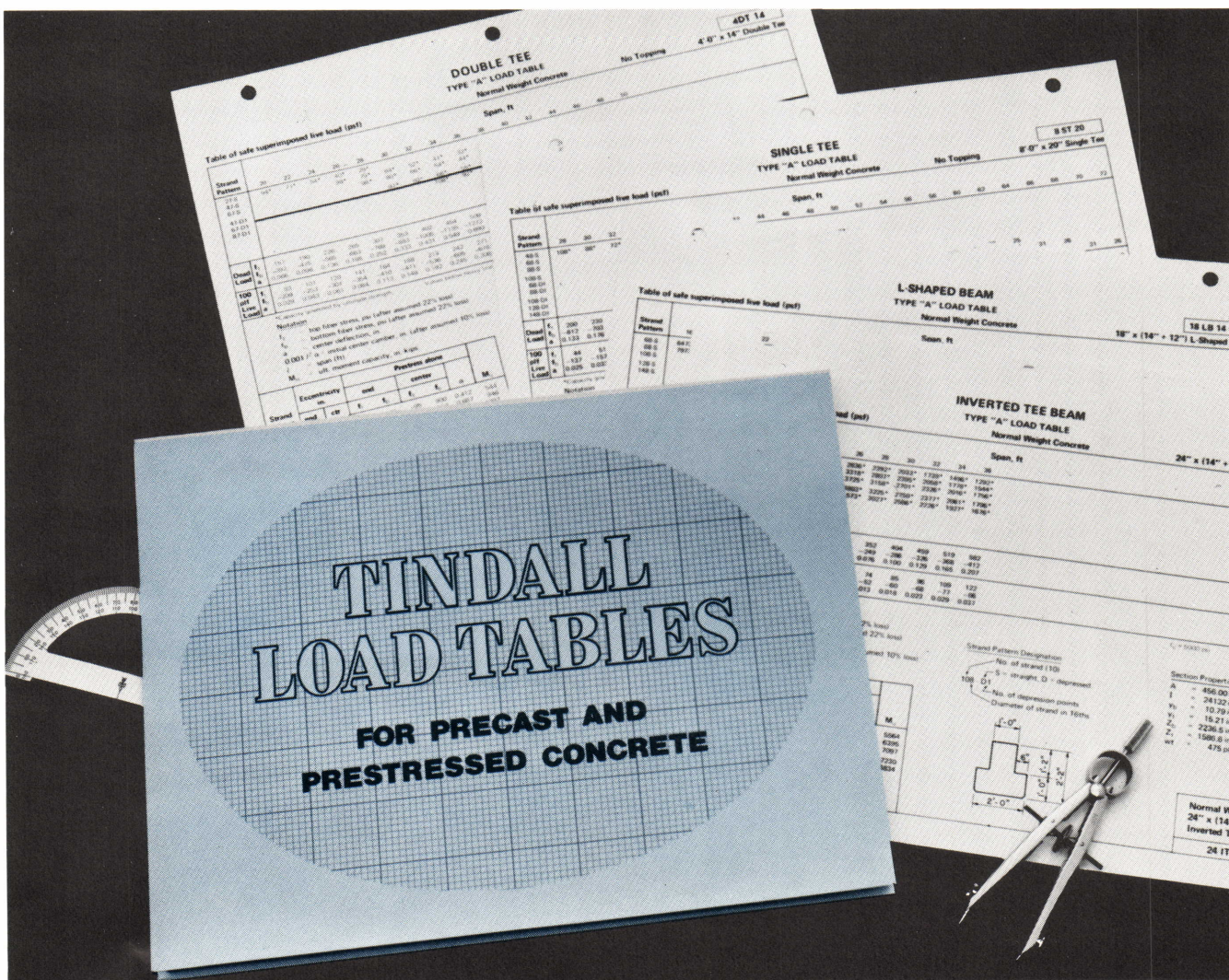
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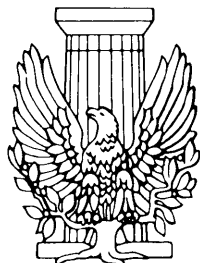
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North Carolina Architect is published by the North Carolina Chapter of The American Institute of Architects, Mrs. Betty W. Silver, Executive Director, 115 W. Morgan Street, Raleigh, North Carolina 27601. Advertising rates on request.

North Carolina Architect was formerly published as Southern Architect, Volume I, No. 1, through Volume XI, No. 11, 1954-1964.

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.

PERSPECTIVE:

Reflections on the Past and Future

Time is a non-material phenomenon possessing some rather unusual properties. Each discrete unit of time, whether a second, minute or hour, is a threshold between the past and the future. Mankind has not yet developed a way to recall this discrete time unit, and probably never will. The magazine comes closest to doing so, however, in the sense that information about that time unit has been recorded for posterity. Viewed in this manner, both the current and future content of *North Carolina Architect* forms a continuum of sets of information about personalities, projects and events which occur in the profession.

Now in its twenty-first year, the *North Carolina Architect* has had a distinguished record among national publications as the news medium for a State Chapter. Some of its issues have actually won awards or citations for both content and design. The function of this issue is to celebrate the first twenty years of publication of the magazine, and to reflect on past achievements and future potential of the profession.

One of the very first acts in setting up the outline was to make a survey of the content of the magazine and its evolution over the past twenty years. As the pages of each issue were turned, personalities, projects, and events were arranged in a chronology which expressed both the constituent and transitory characteristics of that period: the fifties with its admixture of revolutionary structural expression, neo-formalism, and Architectural Graphics Standards "Modern"; the sixties, with its button-down classic formalism, domestic informalism, and vestigial brutalism;

and the seventies with its new organizational concepts for architecture and related disciplines, and new concerns with social issues. The magazine, then, acted as a mirror which reflected the profession and its development over the years.

So here we are pausing and reflecting about what we have done and are about to do as a profession. Architects as a group work pretty hard to make a living, and a little time out from design is needed to put it back into perspective.



Peter Batchelor
Chairman, Publications Committee

TWO DECADES OF NORTH CAROLINA ARCHITECT

One might say that the publication of a periodical magazine by the North Carolina Chapter AIA to some degree parallels the growth and change in the profession over the past twenty years. In the beginning was THE ARCHITECT—a goodly number of WWII veterans returning home to hang out their shingles and prepared to design for the future in a demanding post-war economy. A moratorium on private building during the preceding years and a spiraling market for housing, offices, factories etc. was indicative of a flourishing profession.

From a rather small nucleus of resident AIA members, the Chapter grew to just under 200 by 1954, and the need for a tool to publicize architecture became apparent. The birth of "Southern Architect" took place in May 1954—an ambitious undertaking for this somewhat loosely-knit organization. An independent publisher was contracted to print and distribute a magazine under supervision of an NCAIA Committee. The publisher was also responsible for soliciting advertising and the Committee was to furnish editorial material. Since this was a "first" publication in the area, the title "Southern Architect" was chosen to imply far-reaching distribution in the south. A cover design of variegated blocks was evolved and continued as the format until 1961.

By 1956 growing pains had become acute and the Chapter set about to employ an executive secretary. Early in 1957 H. J. Stockard of Raleigh assumed these duties on a part-time basis along with editorship of "Southern Architect". The Chapter continued to grow and by 1960 num-

bered nearly 300 members. Up until this time, "Southern Architect" had been directed primarily toward the profession—photos and descriptions of building projects, convention coverage, local news about architects, rosters of members, information on new building products, etc. Feeling that this direction needed broadening and the cover format had become stale, some bright young architects took the responsibility of re-designing the cover and directing a more extrovert publication. The January 1961 issue's bold new face was in keeping with the beginning of a potentially expanding economy of the "soaring sixties".

In March of that year the Chapter established its own office with its first full-time executive secretary, Betty Silver, taking over the reins of the Chapter and the magazine. Under the leadership of the Raleigh architects, "Southern Architect" began to take on theme issues, such as hospitals, schools, libraries, etc. Not every issue evolved around a theme, but enough of the twelve issues per year to give some variety to the prior "in-house" projection of the magazine. By the mid-1960's a few contributing writers had been garnered and some theme issues on historic preservation and a few scholarly theses were published.

It now appeared that it was time for a further updating of the publication. So, in December 1964, "Southern Architect" became "North Carolina Architect" to more closely identify it with its parent organization. A special issue dedicated to the past fifty years of North Carolina architecture heralded the new publication. A simple straightforward cover designed

to be used in changes of color was carried as the North Carolina Architect banner until July 1972. The July/August issue of that year, devoted to the South Atlantic Regional Conference hosted by NCAIA, displayed the conference logo on the cover. Subsequent issues carried a series of photographs and etchings depicting magazine content.

Now beginning the third decade of publishing, we go forward with fresh new graphics synonymous with our times!

**Betty Silver, Managing Editor,
North Carolina Architect.**



TWO FORMER AIA PRESIDENTS ON THE FUTURE OF THE PROFESSION

Anne Castrodale

Over the past 20 years the architectural profession has undergone significant changes in its utilization of recent technological advancements in building construction, and in its expanded contributions to the sociological impact that architecture and planning has contributed to our society.

A. G. Odell, Jr., of Odell Associates Inc., Charlotte, served on the Board of the American Institute of Architects from 1959 through 1965. He has observed:

"In 1959 architects were handicapped by the lack of adequate professional assistants in the related technical fields of building design and construction. Small firms, particularly those located outside densely populated areas, experienced considerable difficulty in obtaining adequate consulting services in the technical fields of mechanical, structural, electrical and acoustical design.

"I think the gap now has been adequately filled as there are more

A. G. Odell, FAIA



architects, more engineers and, in general, a much broader spectrum of specialists that are interested and trained in all facets of building design and construction. Many larger firms now have in their offices a well-rounded staff of specialists to enable them to provide comprehensive in-house services related to all facets of environmental design.

"More and more architects are increasingly participating in land use and in real estate development, and in the broader aspects of city and regional planning. In these areas, the application by architects of their knowledge and ability contributes greatly to the successful operations of the real estate developer who heretofore has exhibited little concern with social and aesthetic considerations and their long range impact on the environment, as contrasted with immediate economic return or resale. Architects knowledgeable in the development field have contributed greatly to the success of commercial projects, in addition to their historic contributions to public buildings such as schools, colleges, hospitals and municipal and state hospitals and municipal, state and federal building construction.

"Fifteen years ago public interest was primarily centered on the aesthetic serenity or dynamism of a particular structure typified by its harmony, simplicity or crystalline expression as characterized by so many of our commercial and public buildings. In more recent years humane and social interest in creative design has been increasingly broadened as expressed through historic preservation, the conservation

and beautification of our surroundings and in related city and regional planning. Although these factors have been championed by architects throughout history, it is the new surge of public interest in our total environment that has facilitated additional contributions by the architectural profession to improve sociological amenities and necessities through architectural design. We are currently enjoying a cycle of increased social concern and aspiration by the public and its economic and political leaders, and their resultant support of effective architecture and planning. This is evidenced by the tremendous growth of research, planning, and political action on municipal, state and national governmental levels, and by increased expressions of interest and concern by the public in all matters pertaining to conservation and planning in order to enhance our daily lives. Also, the general acceptance of contemporary art by our society has been reflected in architectural design which further tends to conceptualize architecture in further response to humane and practical considerations in contrast to a historic monumentality.

"In addition, a new element is now in the forefront of everyone's lives and minds, and that is energy conservation. This has a great affect on architectural design as well as on transportation and the resultant design of our urban centers and metropolitan regions. The concern of the architect again lies with the technological application in architecture of such factors as heating, cooling, lighting and transportation technologies. The technologies of archi-

ecture continue to become more proficient as the goals and services of the profession continue to expand, and building economics continue to play an increasingly dominant role in the demand for more efficient architectural design."

25 March 1974

Architectural technology has become more effective, and the goals and services greatly increased. Design and economics have become more and more efficient. S. Ferebee of Ferebee Walters Associates, Charlotte, was the 1973 president of the AIA.

In that early period following the war, people thought of architects as a necessity to conform to law, and some of them resented paying the fee. Architects, in turn, were just coming out of a classical period and beginning to look at contemporary architecture and, as a result, became so engrossed in design that they often didn't give other areas of architecture the attention that it needed. They went through a period of monumentality and heroic architecture. Some designers were opinionated and raw in their criticism of those who didn't agree with them.

The whole profession is pitched towards designing buildings which are both attractive and a credit to architects and clients, but some architects developed resentment with their clients and got a reputation for not staying within the budget, or for building more for self-satisfaction than meeting clients' needs.

The changing attitude of the public toward esthetics and their environment has had a rather marked effect

on the architect. When developers became larger they used to be concerned with a single building, but now they are concerned with how it fits into the neighborhood. Because of public interest in good design, more developers are seeking good architects, but at the same time they are looking for architects to perform in a businesslike manner. This brought pressure from the outside with package dealers who proposed to design, build and guarantee the buildings. Engineers and landscape architects are moving into areas which we traditionally considered ours. But I generally think this has improved the profession.

One of the big pluses for the architectural profession is that they have responded to a social issues interest and taken a lead in it. The AIA has rewritten their ethics to emphasize that the architect's first responsibility is to society. We have set up community design centers all over the country and have a minorities scholarship program. Coupled with increased public interest, in recent years there has been a considerable change in the attitude of the professional serving the public and adding his expertise where social concern is involved. The AIA testified before a Congressional committee on twenty separate occasions because they thought that we had something to offer. This is involving a change from one building and one client to considering the effect of a building on the community, and involving more planning of larger areas.

There is a strong effort by industry to move into the design field, and architects aren't resisting that. It is

conceivable that in the future buildings will be put together like erector sets, but I don't think that is where we're headed because I think public interest will discourage it.

Those who aren't already involved in leadership roles in the community will have to become more active. Architects tend to be shy and do not like to get into public controversies. That is changing and will have to change more. I think we will see that in the near future.

In the next few years, I think that we will see greater use of the computer. It's already used in some of the larger firms, but I would not be surprised to see a great deal of our drafting being done by computers. Once they prove it can be done, we'll see a race in that direction. But I don't think that will decrease the number of people in the profession. We still need the designer's creativity, and the computer will only become another tool to designers and architects.

S. Scott Ferebee, FAIA



ARCHITECTURAL EDUCATION: A CONVERSATION WITH TWO DEANS

Anne Castrodale

In 1947 the General Assembly made the decision to budget for a new school in the North Carolina State College to be called the School of Architecture and Landscape Design, and Dean Henry Kamphoefner was invited to be the first Dean. After completing the academic year at the University of Oklahoma, where he was a professor, Dean Kamphoefner arrived bringing four of his University of Oklahoma colleagues with him.

"I was mainly concerned with gathering an outstanding faculty. In the 25 years that I was Dean, there were 79 people who joined the faculty and left. Of those, 41 left to teach in other universities. At one time, other universities were taking faculty away from us; many without even checking with us. They seemed to assume that if they were here they were good.

"It became apparent that the name of the school was too long and restricting, so at the first faculty meeting in September 1948, I brought up the subject and we decided to ask to change the name simply to the School of Design.

"I also saw the possibility of developing a third program in Product Design. Then every other year when the General Assembly met, I asked them to fund that program. In 1957, finally one of the State Senators wrote a bill with me, and we pushed it through to give us sufficient funds to begin the third department.

"When that program became operational, we then felt that we were able to train a team that would be able to deal with all the problems of man's physical environment: the landscape architect could develop

parks, parkways, river basins, and spaces among the buildings; the architect could design buildings, particularly building systems and all of the hundreds of things that are needed in man's physical environment such as furniture, utensils, appliances, and wall and floor coverings.

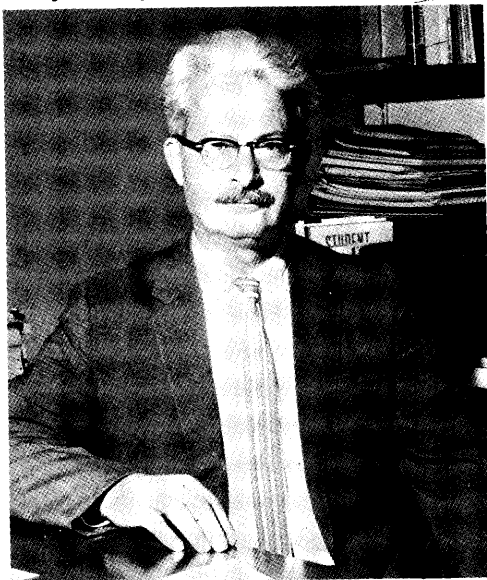
"Then, more recently, we decided to add an option to product design which we call visual design. It is concerned mainly with problems in graphics and typography. And five years ago we secured another appropriation for graduate studies which was \$1,000 less than the original appropriation for the entire school in 1948.

"There is a new appropriation now to build a second building with a covered passageway between the new and the old, so it's all to be essentially under one roof. The new building will be done by Harry Wolf and Associates of Charlotte. Marley Carroll, a graduate of the School of Design and a principal associate of Wolf Associates, has been given a prominent responsibility in the designing of the building."

Claude E. McKinney became the second Dean of the School of Design when he assumed the position in January of 1973.

Today, the challenge of creating a program and an environment for the education of the architectural designer is a significant one. Because of the increasing range of career possibilities, we must attempt to make this four or six year investment in the School of Design the most effective in accommodating the individual student's abilities, interests,

Henry L. Kamphoefner.



and objectives. The balance of activities in acquiring knowledge, developing skills, learning to identify and solve problems, and establishing a set of values must all be achieved in this educational process. An increased contact with practitioners is needed. We provide this now through architectural professionals who have made the commitment to teach in the School on a specific, part-time basis. (This is not a simple task for the practitioner due to the substantial demands of his business, but I am encouraged that the professional feels that the encounter with students "sharpened him" in his own practice.) The opportunity to gain additional experience in various design activities should be a part of an internship program that we are planning now.

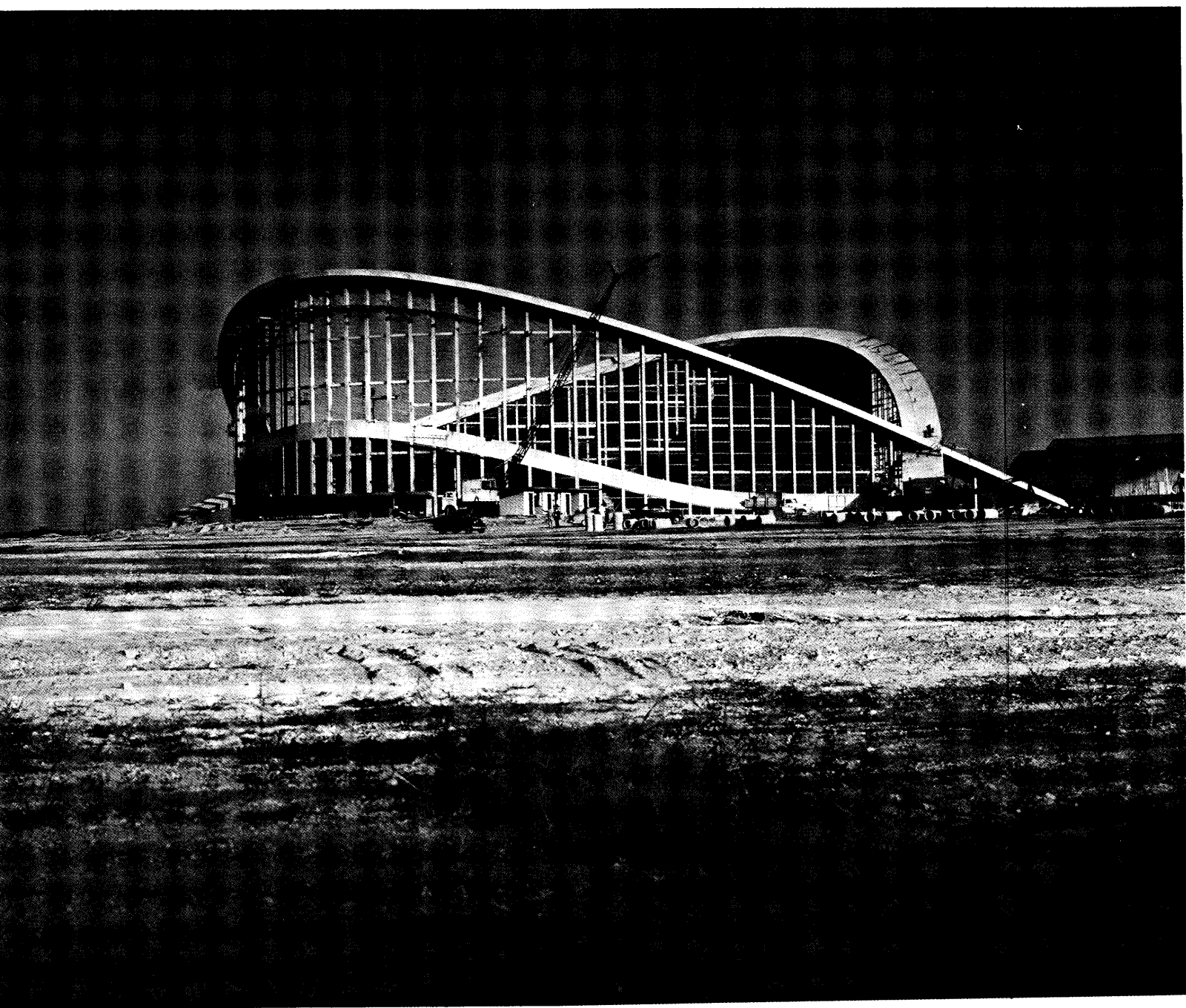
While the quality of the individual "artifact" or project is essential, I am concerned that the architect become aware of the context in which he will practice—in any design career. Knowledge of the community design and development process is essential—awareness of the political, economic, and social factors that will have a major impact on his professional activities. The "hand of the architectural designer" is absent from an increasing number of forms and the built environment—shelter is a prime example. If the trend continues, the quality of our environment will diminish, and society will suffer—and not just in aesthetic terms. Therefore, we must create an appetite in the designer to become more aggressive in the development arena, both public and private, to exercise his or her problem identification and solving abilities and, therefore, firm-

ly establish the role of the architect in the creation of our environment. I do not believe that the architect is in serious danger of extinction, but the level of his contribution is currently in question. The designer certainly must share in the process of creating an advocacy for good design and become an active participant in the establishment of public policy regarding design criteria and a system of rewards for quality design.

Claude R. McKinney.



A QUARTER CENTURY OF ARCHITECTURAL DEVELOPMENT



Responses to a Survey of Significant Architectural Projects in North Carolina

As part of its twentieth anniversary issue, the *North Carolina Architect* made a survey of representative projects from 1950 to 1973. The purpose of this survey was to create a perspective of those buildings or projects whose development and execution have had a formative influence on the profession and on the work of its practitioners in the last 25 years.

Since the editors of *North Carolina Architect* could not make such a selection by themselves and owing to the difficulty of utilizing the entire spectrum or portion thereof of the Honor Awards Program, it was decided to conduct a survey. A cross-section of practicing architects and knowledgeable professionals in related fields in this state were asked to formulate a list of representative projects.

Thirty persons were given the following charge: "Name any THREE buildings or projects which you feel represent significant landmarks in the development of the professional practice of architecture in North Carolina." The criteria were that the project must have been completed between 1950 and 1973; that it must be located in North Carolina; and that the architect must be (or have been) a member of the North Carolina Chapter of the A.I.A. As simple as this charge may seem, many persons nevertheless had difficulty coming to terms with the concept of "significance", and several persons were apparently unable to find "three significant landmarks" in the development of the profession. We have printed these replies below with the permission of the authors. They are intended to represent only the viewpoint of an individual, and not that of

a firm or organization.

Fayetteville Airport. Fayetteville, North Carolina. Mason Hicks, AIA. Project approximately 1970-1973. Master Plan still in effect. First time collaboration between Architect, Landscape Architect, and Engineers produced a finished product better than each would have accomplished doing their own thing.

Tar Landing Villas. Atlantic Beach, North Carolina. James B. Willis, AIA. Project under construction (Phase II). Phase I completed in 1927. First project by an Architect and Landscape Architect designed with the natural conditions of the Outer Banks. Architectural and Landscape Architectural components took care of and were designed to fit the natural dune and trough system.

Wilkesboro Community College. Wilkesboro, North Carolina. Hyatt Hammond Associates, Architects, AIA. Project completed approximately 1968-1969. First project with planning of architectural elements to fit the hilly configuration of the Piedmont. Buildings nestle into the hills rather than built on a bulldozed area on the top.

Richard C. Bell, A.S.L.A.
Raleigh

First, it is difficult to judge current work, but I find that each of these buildings have a special appeal to me. There are many other buildings which could be listed, but I have chosen these three because they have characteristics, in addition to their design, which give them more than normal significance.

I offer my general impressions with-

out specifically commenting about the plan of the building, their utility, or their function. While I am not intimately familiar with the planning of any of these buildings, I have visited them and realize that they have each had their share of problems and publicity, both good and bad.

Dorton Arena. N. C. State Fairgrounds, Raleigh. William Henley Deitrick, FAIA, Architect, Raleigh. The building has a strong visual appeal. It was uniquely different at the time it was built. The striking design shape was a new concept and set a precedent for more extensive use of concrete as a structural form in itself. The light-weight cable supported roof structure is a forerunner of the catenary movement in architecture which we will probably see used to a greater extent in the future. The building has received much favorable publicity in the architectural and lay press throughout the world, and has thus focused attention on Raleigh and North Carolina in a significant way. The design principle has been copied in other areas of the country. Architect Deitrick gives his associate Matthew Nowicki credit for having been the principal designer for this building. Except for his untimely death, I feel Nowicki would have been one of the great architects of the 20th Century.

Charlotte Coliseum and Auditorium Complex. A. G. Odell and Associates, Architect, Charlotte. This was the first large post war civic project which capitalized on the rapidly increasing interest in sports and entertainment. The building was a bold step for the designers, as they resolved numerous problems in creating what was described in January 1956

by Look Magazine as the "World's Biggest Dome". It also showed a progressive spirit by the city, as it was the largest expenditure ever made in the state for such a purpose. The ultimate successful solution served to focus public attention on the need to think big and develop overall long range plans for solving community problems; and it showed that the architect was the person who could best give creative guidance in formalizing the problems and in achieving their overall solution. The project has become an identifying symbol for the city and has been widely visited by representatives of other cities. The success of the project might be measured by the fact that Architect Odell has been commissioned since to design similar facilities in other cities in and out of North Carolina.

North Carolina State Legislative Building, Edward Durell Stone and Holloway-Reeves Architects. The building is considered significant because it indicated a specific interest in improved design by the state power structure. It also set a standard of quality in materials which the state would consider for use in future government owned buildings. Adopting a classical form, the architects gave it a modern interpretation which the leaders in the legislature felt would be most acceptable and satisfying to the general public at that time. The building is the source of pride to North Carolinians and has attracted national interest, since it was the first building built exclusively for state legislative purposes.

Leslie N. Boney, F.A.I.A.
Wilmington

Dorton Arena, Raleigh (Nowicki/Dietrick). Structurally innovative, building character uniquely appropriate to setting and use.

Catalano House, Raleigh. Also innovative structurally. (Possesses) flair, with discipline.

Matsumoto House, Raleigh. (The) clear structural discipline in this house had (a) persuasive and stimulating influence on younger architects in N. C. from early fifties on.

Arthur R. Cogswell, Jr., A.I.A.
Chapel Hill

Dorton Arena, North Carolina State Fair, Raleigh, N. C. Matthew Nowicki, Architect. An ingenious long span structural system that potentially permitted a free plan multipurpose use arrangement, new in arena architecture.

Catalano Residence, Raleigh, N. C., Eduardo Catalano, Architect. An experimental open plan pavilion, structurally free of partitions, that allowed "house" to be thought of as a protective umbrella integral with the landscape.

North Carolina State Legislative Building, Raleigh, N. C., Edward D. Stone, Architect. Perhaps the foremost state government building in Modern Architecture anywhere in the United States—a valid break with tradition.

T. C. Howard, Architect
Raleigh

Dorton Arena, Raleigh, North Carolina, William H. Deitrick.

Charlotte Library, Charlotte, N. C., A. G. Odell.

Fayetteville Airport, Fayetteville, N. C.,
Mason Hicks.

Elizabeth B. Lee, A.I.A.
Lee and Thompson, Architects
Lumberton

Dorton Arena, Raleigh. (This is a tribute) to Nowicki's credit for design and engineering creativity. The execution of the design does not have the elegance of the sketches, particularly in the curtain wall. However, the essential form of the roof, as structure and architecture, is unique to its time and strong even today.

Ridgefield Housing Project, Chapel Hill, Cogswell-Hausler. As a small scale public housing project, it ventures to be a community for the residents. The design of the housing was taken seriously in terms of social, behavioural, psychological factors of communality and privacy. (It is) now showing the signs of lack of maintenance and neglect.

Rehabilitation of the Chapter Headquarters in The (A.I.A.) Tower, Raleigh. (This) sets us in (the) posture of conscious preservation. I would wish that each member would advocate for preservation and rehabilitation of significant buildings, building complexes, neighbourhoods, etc. Also, that "non-buildings" would be considered as viable solutions—e.g. conservation of land and certain social patterns have to be issues in assessing problems and projects. This building is symbolic of numerous restoration projects (such as) Latta Arcade, etc.

Teresa R. Raper, A.I.A.
Raleigh

Dorton Arena, N. C. State Fair (W. H. Deitrick, Architect). Pioneer in catenary design exposed concrete. Although it was not copied locally, it was copied in Berlin, Germany. Clean design did much to influence public toward contemporary in general. Probably most published building in N. C. history.

Catalano House, Raleigh, (Eduardo Catalano, Architect). Far ahead of its time, and although nearly 20 years old, it is still much published in the U. S. and abroad. Bold, extremely imaginative use of materials. The design is astounding. No one could copy it, but it has given architects courage to design in new dimensions.

Blue Cross-Blue Shield Building, Chapel Hill (Odell Associates, Architects). A brand new sparkling design. Too new to be evaluated about its impact, but I believe it will win any award entered. The best thought-out, cleanest type of contemporary building. A real credit to North Carolina. Color scheme magnificent.

Richard L. Rice, A.I.A.
Raleigh

***Northwestern Mutual Insurance Company** (name changed to Unigard Insurance Group), Division Office, 3515 Glenwood Avenue (Highway 70 West), Raleigh, North Carolina, Project Completed: 1963. Architect, G. Milton Small and Associates, Architects-Engineers, Raleigh, N. C. This building has been published internationally and was selected by the New York Times as one of three best small office buildings in the United States. Received a North Carolina AIA Award of Merit. The prominent location, as well as its good re-

lationship to one of the finest residential neighborhoods in the City, is important in evaluation of its significance. This project is remembered by practically all visitors to Raleigh who are interested in any way in design, or buildings. The simple clean lines with veranda type exterior walkway around entire perimeter shows a sympathetic development of historic southern architecture.

Landscaping by Richard C. Bell,
Raleigh, N. C.

Interiors and Furnishings by G. Milton Small and Associates

***American Association of Textile Chemists and Colorists**, Research Triangle Park, North Carolina, Project Completed: 1964, Architect: G. Milton Small and Associates, Architects-Engineers, Raleigh, N. C. A small glass office sitting in a grove of shading trees. The features of the design is the glass enclosed exterior walkway around entire perimeter. North Carolina AIA Award of Merit; published internationally. Although the smallest (10,000 S.F.) structure there, it is remembered by practically all visitors to the Research Triangle Park.

Landscaping by Lewis Clarke
Associates, Raleigh, N. C.

Interiors and Furnishings by
G. Milton Small and Associates

***Philip L. Rothstein Residence**, Williamson Drive, Raleigh, North Carolina. Project Completed: 1958. Architect: G. Milton Small and Associates, Architects-Engineers, Raleigh, N. C. A residence designed with an open plan, clean lines and strong color. North Carolina AIA Award of Merit; published widely.

*All three projects have enjoyed perfect maintenance and care by their original owners and the Architect continues to be consulted for all improvements in order that the architectural character is not impaired.

G. Milton Small, F.A.I.A.
Raleigh

The three projects I select as significant to the professional practice of architecture in North Carolina are:

Dorton Arena (Deitrick), in Raleigh because of its structural innovation and accomplishment of spanning a large area economically.

Church at Conover, (Odell) because of its simplicity and convincing spirituality in tasteful contemporary form.

The Fine Arts Building at the University of North Carolina at Charlotte, designed by Murray Whisnant in 1970. This building is distinguished by its dignity and by the freedom it allows to the functions of studio, theatre, and exhibition areas to express themselves in the forms of the building itself. In my experience this building is a fulfillment of complicated requirements, both functionally and aesthetically.

Charleen Whisnant, Editor
Red Clay Books
Charlotte

N. C. Mutual Insurance Building, Durham, N. C. Circa: 1966 (Welton Beckett & Associates and local associated architects). Aside from the social significance of the first major high-rise building developed by a black-owned business, the building architecturally represents a departure from the blandness and sterility often

seen in this building type. The visual interest of the exterior of the building is derived primarily by the clear expression of the structural system (Vierendeel truss). At the time of its construction, N. C. Mutual Insurance Building was revolutionary in its structural concept—being the first high-rise pre-stressed, post tensioned concrete building in the country.

Public Housing Project (Name Unknown), Chapel Hill, N. C. Circa: 1967, (Cogswell-Hausler Associates). This public housing project in Chapel Hill is significant in terms of the method used in programming the project—i.e. direct involvement with prospective tenants. Possibly this factor alone is unique since in many cases housing clients at the bottom of the economic ladder are rarely consulted in the design of housing to fit their lifestyle. The architectural solution resulting from this form of programming is far and away better than much that we see in North Carolina for this building type. The human scale of the development, good site planning, and logical use of materials makes the overall development quite visually pleasing. The only drawback to the whole project is the site, which, in my opinion is an isolated location not integrated into the fabric of Chapel Hill itself.

Charlotte Coliseum, Charlotte, N. C. Circa: 1955 (A. G. Odell Associates). The significance of the Charlotte Coliseum is in its structural system, which at the time was the largest unsupported dome in the world. It revolutionized the whole concept of viewing indoor sports and recreational activities for the spectator in that the column-free interior space afforded unobstructed viewing of

events and the circular form made almost all seats optimal.

Harvey B. Gantt, A.I.A.
Charlotte

N. C. State Fair Arena (Dietrick, Architect, Nowicki, Designer).

Catalano Residence, Raleigh (Eduardo Catalano, architect).

Coliseum Complex, Charlotte (A. G. Odell, Architect)

F. Carter Williams, F.A.I.A.
Raleigh

Allow me, if you will, to bend your rules a bit. The words "formative influence" and "significant landmarks in the development of professional practice" get in my way a bit. Instead, let me identify some projects that I think have some significance, projects which I believe fall within your definition of time and of North Carolina AIA Membership.

The Dorton Arena probably has to be at the top of the list. Nowicki may not have been in the AIA, but his associated architects certainly were.

Black Mountain College by Breuer, again not in the NC/AIA, I think has some significance.

Following those, **Catalano's House in Raleigh** and **Matsumoto's House in Raleigh** have to be considered.

Just by its location and timing, **Matsumoto's Addition to Brooks Hall** certainly has had some impact, perhaps positive, perhaps negative.

Harry C. Wolf, AIA, AIP
Charlotte

The Dorton Arena, Raleigh, 1952, William Henley Dietrick (with Matthew Nowicki), architect, clearly is the most important building constructed in North Carolina in the past 20 years—and one of the most important in the world. Its suspension roof not only is important as a structural system in itself, but creates a daring symbol of a building. It is noteworthy, also, that the enlightened client in this case was the State of North Carolina.

The Blue Cross-Blue Shield Building, Chapel Hill-Durham, 1973, Odell Associates, architects, is a new and relatively untested building—its heat absorbing and reflecting glass walls have not had the opportunity yet to function over a complete change of seasons. But like the Dorton Arena, constructed 20 years earlier, it is a daring, symbolic building for an enlightened client. It would be too bad if buildings of these types come only every 20 years, but it is possible that this building, constructed around engineering principles as was the Dorton Arena, may have a great influence on architecture in North Carolina—especially if the impending energy crisis turns out to be all it is predicted to be.

Cameron Village, Raleigh, 1949—today, Leif Valand, architect, has had a great influence on the entire population of North Carolina—and that includes architects—as it was the first major shopping center here. It reorganized the shopping patterns of millions of people and undoubtedly helped both the architectural profession and the construction business as other developers tried to follow Willie York's lead. But Cameron Village is more than the enclosed malls

being constructed today. It follows more closely the traditional ideas of "downtown" building streets and parking areas around the stores, allowing people and vehicles easy access to shopping facilities. Its architecture and building materials are understated and less self-consciously "pop" than much of what is now being built—helping Cameron Village to be in the long run a facility that will be more attractive longer. And it includes housing in its overall plan, not only assuring the merchants of a steady clientele but prevents the center from becoming a vast wasteland in off hours.

Ernie Wood
Raleigh
(*Raleigh News and Observer*)

TWO NORTH CAROLINA ARCHITECTS ELECTED TO AIA COLLEGE OF FELLOWS

Two North Carolina architects have been elected to the College of Fellows of The American Institute of Architects. They are Fred W. Butner Jr. of Winston-Salem and Arthur R. Cogswell Jr. of Chapel Hill.

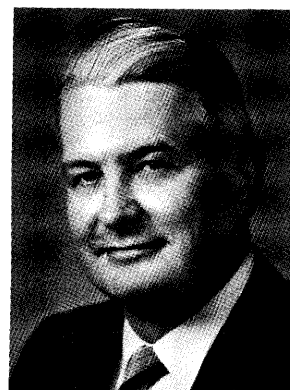
Fellowship is a lifetime honor bestowed for significant contribution to the profession. All Fellows of the AIA may use the initials FAIA after their names. Investiture of the 73 newly elected Fellows will take place May 20 at the annual convention of The American Institute of Architects in Washington, D. C.

Fred W. Butner Jr., who heads his own practice in Winston-Salem, served on a statewide committee that helped establish a two-year architectural technicians' program in the technical institutes and community colleges in the state. He served as President of The North Carolina Chapter AIA in 1971 and is now serving his third five-year term on the North Carolina Board of Architecture, and is a member of the national AIA Committee on Architecture for Education. He also serves on the North Carolina Architectural Foundation and the North Carolina Design Foundation.

Arthur R. Cogswell Jr., partner in Cogswell/Hausler Associates, Chapel Hill, is a talented designer whose work has won several awards from the North Carolina Chapter AIA. He is also an architectural researcher whose work with computer-based cost analysis in low-income housing has received wide recognition.

His computer studies were done under grants from the U. S. Department of Housing and Urban Development and the North Carolina Fund. As project director, he led an effort to develop an operational prototype of a cost analysis system that would aid designers of

low-income housing. He also directed a survey of computer use by U. S. architectural firms and is co-founder and vice president of Advanced Planning Research Group, Kensington, Md., a computer software firm active in the architectural field.



Fred W. Butner, Jr.



Arthur R. Cogswell, Jr.

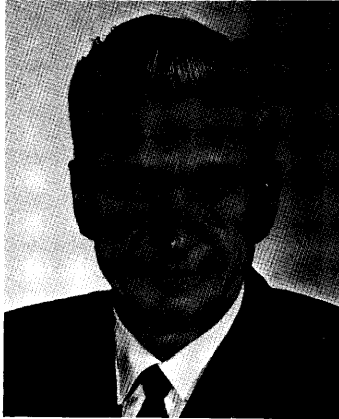


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ALBRIGHT NAMED HONORARY AIA



At the head of a list of ten distinguished Americans named as Honorary Members of The American Institute of Architects this year is R. Mayne Albright. As attorney for the North Carolina Chapter of The American Institute of Architects and the North Carolina Board of Architecture, he has rendered legal service to the architectural profession for more than 20 years.

He has actively participated in the regional and state meetings of both groups and his legal guidance has provided the state with strong registration laws which serve as a nationwide model.

His accomplishments include representing the AIA chapter and Board at every session of the North Carolina General Assembly, improving the Architectural Practice Act and other acts relating to the profession, drafting and revising Board and chapter rules and regulations, and conducting enforcement and disciplinary procedures.

Co-editor of the "Handbook of North Carolina Building Laws," he has authored numerous articles and has drafted a retirement-trust program for chapter members.

Born in Raleigh, N. C., he attended North Carolina State University and the University of North Carolina at Chapel Hill where he was a member of Phi Beta Kappa and president of the student body. In addition to his undergraduate degree in American history, he received a Master's degree in political science and a Doctor's degree in law.

Along with Albright, those being honored for outstanding service to the profession of architecture are: Alan Colby Green, secretary-treasurer of Educational Facilities Laboratories; The Honorable Ernest F. Hollings, Senator from South Carolina; Ada Louise Huxtable, architectural critic of The New York Times; John B. Johnson, chairman of the Dormitory Authority of the State of New York; Fotis N. Karousatos, executive director, Florida Association of The American Institute of Architects; James W. Rouse, builder and developer of Columbia, Md.; Russell E. Train, administrator of the Environmental Protection Agency; Philip D. Stitt, editor, Arizona Architect magazine; and William G. Wolverton, controller, The American Institute of Architects.

Presentation of Membership Certificates will take place in ceremonies during the national convention of the AIA in Washington, D. C. on May 20.

HARWELL HARRIS HONORED



The Society of Architectural Historians of Southern California recently sponsored a study tour of six houses, designed by Harwell Hamilton Harris, FAIA, of Raleigh, in the Los Angeles, Beverly Hills, Pasadena area. Mr. Harris was a special guest for the occasion and reports:

"The earliest house on tour was built in 1934 followed by subsequent designs through 1949. Prints of working drawings, secured from owners, were on display in most of the houses and tour members were furnished with a file including biographical data, notes concerning the work to be seen on the tour, some published comments by editors and critics, excerpts from some of my writings and a list of some other Harwell Harris buildings in Southern California. The tour ended with a visit to Lloyd Wright in his studio.

"Esther McCoy, author of "Five California Architects" a monograph on Neutra, and presently Architecture West Columnist for "Progressive Architecture", participated in the tour and reported it for P.A.

"In the evening of tour day there was a very elegant supper in my honor at the very elegant Gamble House by Greene & Greene, 1907. This house is now the joint property of the city of Pasadena and the School of Architecture of the University of Southern California. Gamble House is the finest of the Greene & Greene houses and is still intact and beautifully maintained. Except for two offices and a basement room, it is operated as a residence with a guest house for special visitors. I was domiciled there for four days, with the opportunity to examine every detail of the house and the furniture, all of which was designed by the Greenes, including the case of the piano and the rug on the living room floor.

"Before leaving Gamble House a coffee meeting with students was held and after that I spent five days at Cal-Poly in San Luis Obispo lecturing and participating in an exhibition. This, too, was a part of a sentimental journey, as the dean of Cal-Poly, George Hasslein, as well as Carleton Winslow, now retired and teaching architectural history at Cal-Poly, were two of twelve students in the first architecture class I ever taught at the University of Southern California.

"The next 5 days were spent in San Francisco and Berkeley, where I talked with David Gebhard, Director of the Galleries of the University of California at Santa Barbara, architectural historian and writer. We discussed plans for a comprehensive exhibition of photographs, models and drawings of my work and the publication of a monograph of the work."



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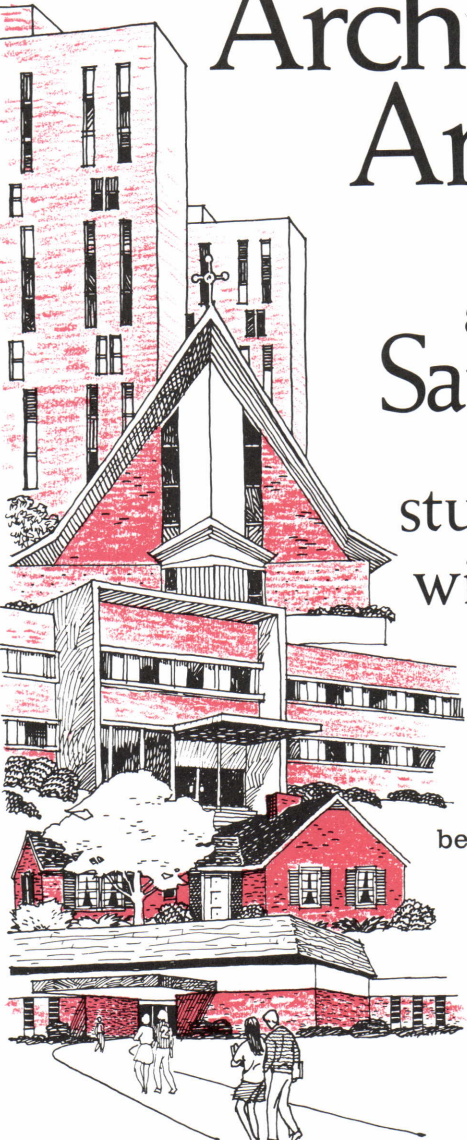

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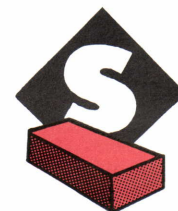
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Letters to the Editor:

Dear Peter,

My commendation for a better North Carolina Architect.

When the honor awards program was started one of the principal purposes was to gain favorable recognition for our profession in the eyes of the public for noteworthy architecture in our state and to produce more proud owners and more proud builders who could associate themselves with award winning projects. Unfortunately we have, in the past, had jury members who could judge architecture only on their self-imposed and personal yard sticks. Our profession, also, seems to have an uncommon number of practitioners who reason all designs are bad unless they have personally done it or it meets their personal criteria for excellence. This type super critical juror does more harm than good to our profession. I suggest that the NCAIA jury selection committee study the personalities as well as professional competence and/or the good fortune which may have catapulted a designer into instant recognition and therefore qualified him as an instant judge of architectural quality.

It is perfectly evident to me from the projects presented in the last issue of The North Carolina Architect that at least six or eight of these solutions warranted recognition and/or commendation. A jury which could select nothing from this group worthy of merit is either overly impressed with their own accomplishments, too lazy to do their work or they are suffering with visual anemia. Little is accomplished in our profession when we talk only to ourselves. Let's recheck the original purpose of the honor awards program.

S/John Erwin Ramsay, FAIA

March 6, 1974

Dear Betty:

In the "North Carolina Architect", you asked that we write and tell you our reactions to the conclusion of the jury on the recent "Honor Awards Program".

Frankly, my first reaction was that they are probably lazy, but after hearing that they deliberated 8 or 10 hours over some 44 projects, I guess this assumption is in error.

I have always felt that the present method of presentation has definite advantages to the entrant and to the Committee, but I believe it requires a much more conscientious jury. The relatively small pictures must be carefully studied before any of them just reach out and grab you. Under the old system, the mounts were large, cumbersome and expensive. The program also became somewhat of a competition in the preparation of the mount, its composition, etc. Perhaps somewhere between the two methods is a way to submit these entries.

As a public relations tool, I believe the Honor Awards Program has been successful. I, for one, would hate to see it discontinued. I would also hate to see it become a program where designing *purely* for the sake of the jury is a prerequisite for recognition.

Incidentally Betty, I thought the method of presenting all of the entries in "North Carolina Architect" was very well done. Sometime when you get all the answers to this problem, I would like to know what you figured out.

S/J Norman Pease, Jr., FAIA

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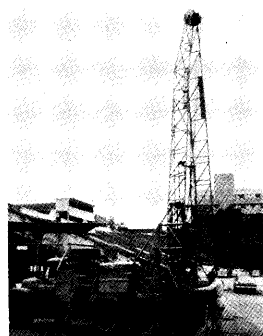
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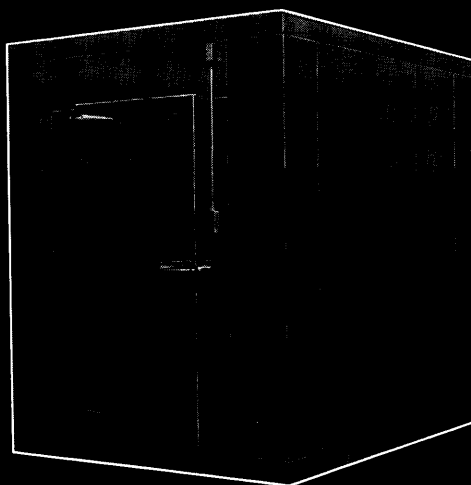
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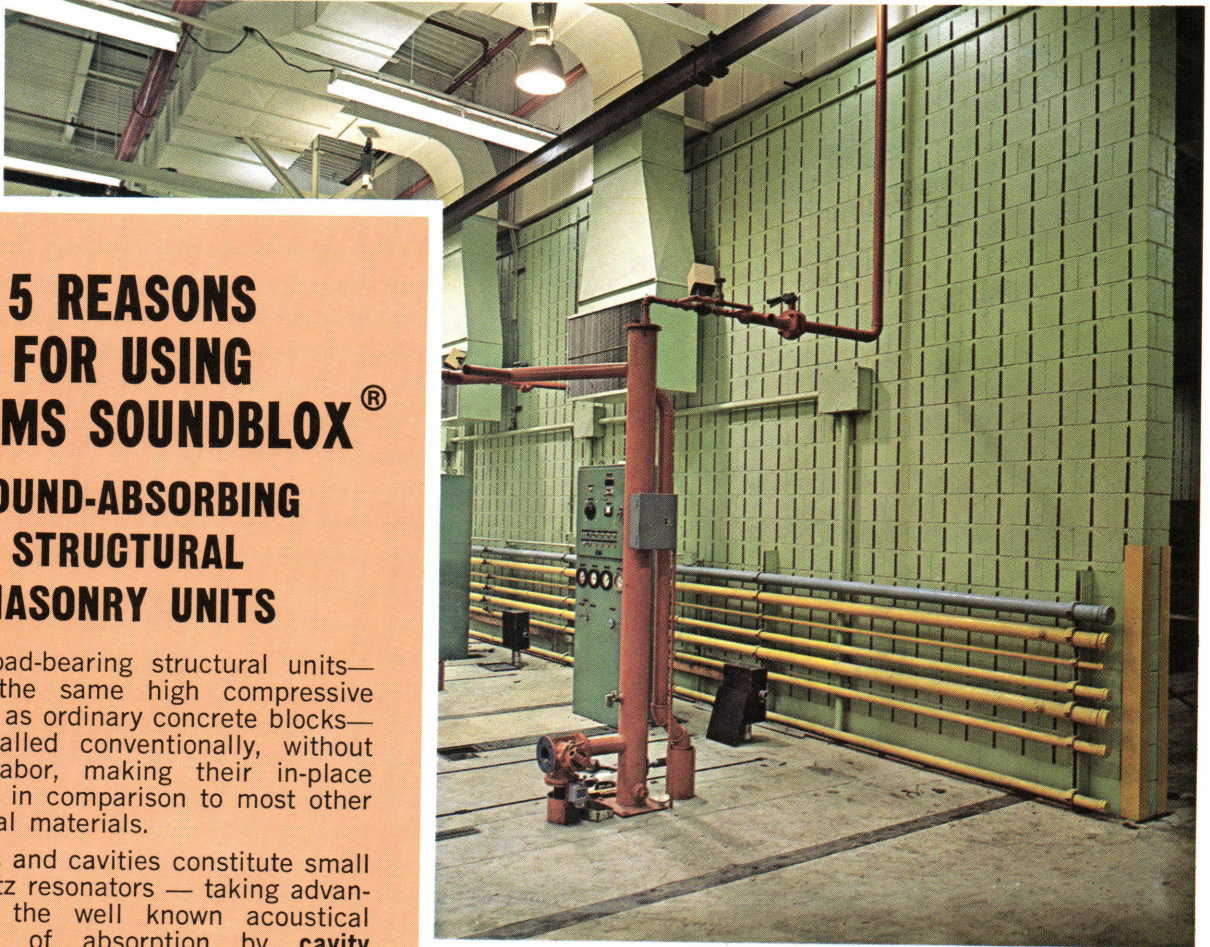
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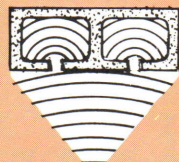
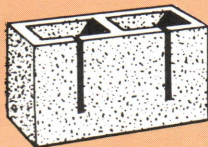


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