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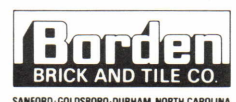
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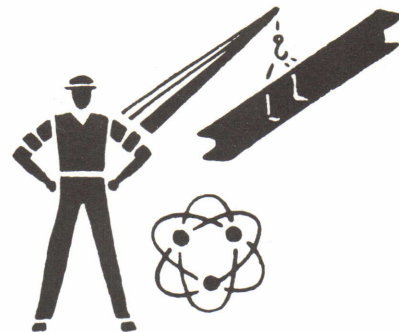
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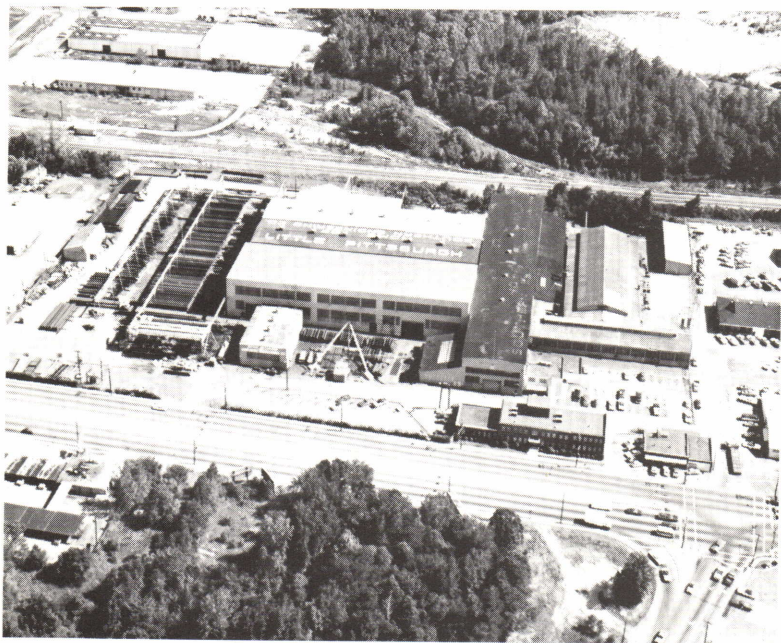


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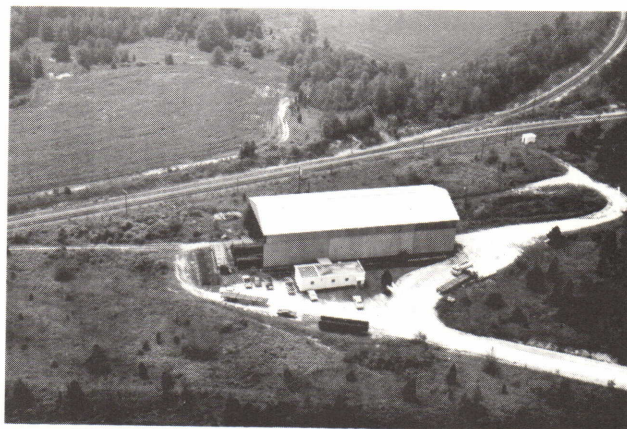
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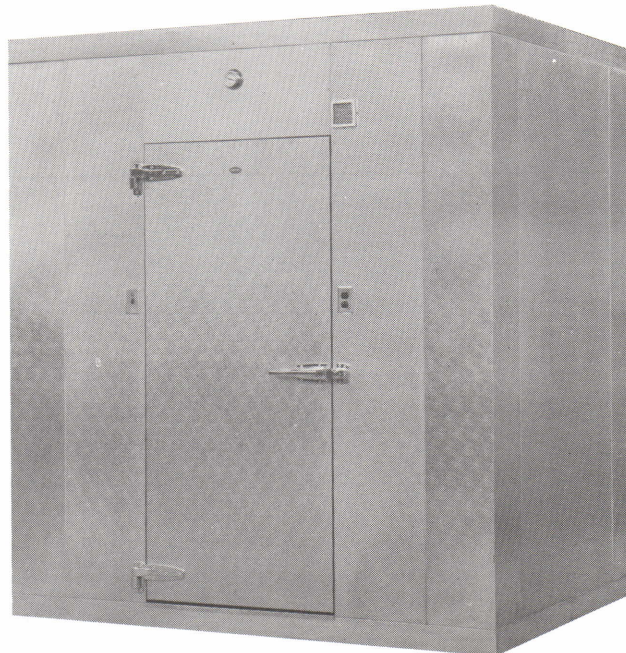
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Official Magazine of the
North Carolina Chapter
American Institute of Architects

November/December 1978

Editor **Ernest Wood**

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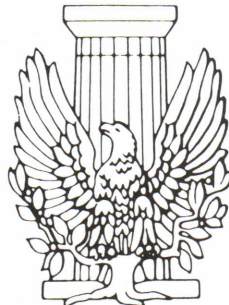
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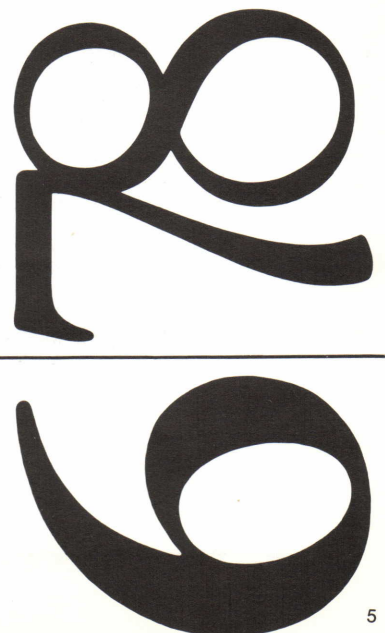
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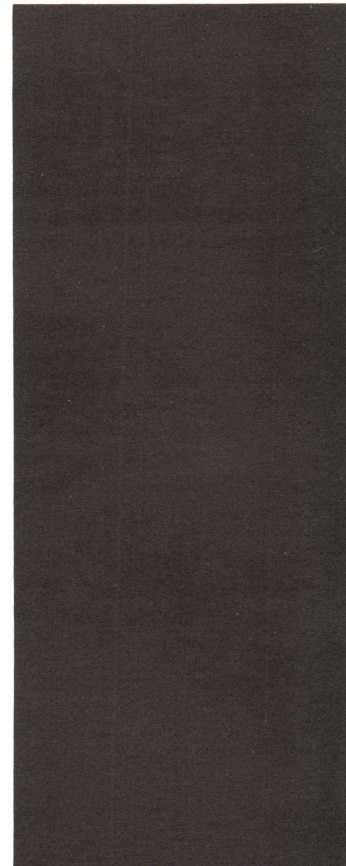


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IN NORTH CAROLINA
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Frontispiece

By Ernest Wood, Editor

When we last left our story (last issue), architectural education was in ferment. We began in "Frontispiece" by noting the ways architectural education blends into and overlaps onto architectural practice and we wound up with a student written "Critique" that noted education as a reflection of the profession and that posed the question: "So architecture is in movement. What else is new?" In this issue, we take a closer look at that movement.

Which is all pretty much happenstance, by the way. We had decided some time ago that the last issue of each year would not have a theme, that unlike other issues in which this year we've covered Regionalism, Design Awards, Courthouses, The City of Asheville and the School of Design, we would reserve the sixth issue for a collection of topics that deserve coverage but are not broad enough to command an entire issue. But as we began putting together this issue, a theme developed in spite of our original concept. It began with the South Atlantic Regional Convention of AIA which had as its theme "New Dimensions in Design" and carried the idea of change right through several unrelated events. New dimensions seem to be on architects' minds a lot these days.

The range of change is tremendous. David Meeker (himself a change, as the new Executive Vice-President of AIA) is urging architects to expand their concepts of what architecture is and to apply the design process to other problems of late 20th century life that architects traditionally have not addressed. Alastair Black urges much the same thing, but narrows his sights to take a shot at applying design concepts to preserving the natural environment. Mayne Albright (retiring as NCAIA attorney, another change)

sees growing legal concerns and governmental controls as developments that have already exerted influence on how architects handle their practices. Eugene Brown notes that the way architects qualify as architects in the first place is changing, too.

And Paul Goldberger shows us that not only is design theory changing (at least among what he calls "the advance guard of architecture, the high-design architects whose ideas set styles, begin trends and cause controversies") but that it is encouraging and embracing a pluralism and resisting the idea that one answer is the correct answer. This is certainly a change. Speaking of this high design architecture Goldberger affirms, "The spirit of the time right now is that there is no single spirit of the time—there are many streams all flowing in different directions."

Good design, however, remains good design, as witnessed by the design awards we present here. Three have previously won awards from NCAIA and now are honored as among the best in a three state region. Because these have been honored before and the three, plus another, have been published in *North Carolina Architect* already, we present them with only the jury comment. (For those who desire further information, here are the previous dates of publication for the four North Carolina buildings: Our Lady of Lourdes Church: March/April 1977; Mecklenburg County Courthouse and Equitable Life Assurance Building: March/April 1978; School of Design Addition: September/October 1978.)

All this brings another (peripherally related, but common to all the other dimensions) point to mind. In our conversation with attorney Mayne Albright, we discussed the fact that



Gordon H. Schenck, Jr.

On the cover: *leigh by John Our Lady of Lourdes Catholic Church, Raleigh*

D. Latimer & Associates, with Roger H. Clark, AIA

architecture is affecting more and more people these days. David Meeker is urging architects to reach more people. But as the profession and the art reach out, somehow those people have to know more about architecture.

This was something that several speakers touched on at the convention in Asheville. Robert Yares of Cranbrook Academy described a program called "Design Michigan" which reaches out to the public of that state. "Good design is for everybody," he said, "so making everybody aware is important." Charles Moore noted, in a question and answer period following his talk on houses he had designed, that public education should be, simply, "making people more interested in the environment."

Maybe David Meeker has hit on something, too, as he

notes a sort of latent interest many people seem to have in architecture. "We've got a public that wants to listen to us—if we're more interested in talking to them than to ourselves," he said. And Meeker feels he has solid proof of that interest: As he goes to meetings and cocktail parties and dinners and other affairs, said the new Executive Vice-President, "so many people say, 'Gee, I always wanted to be an architect.'" Most architects probably have had that same experience; for even if they've never built a building or otherwise dealt professionally with an architect, people seem to know instinctively that architecture is important. And interesting.

Asserts Meeker; "We need to tap that wellspring." And doing that will be more and more important as architecture reaches out for newer and newer dimensions.

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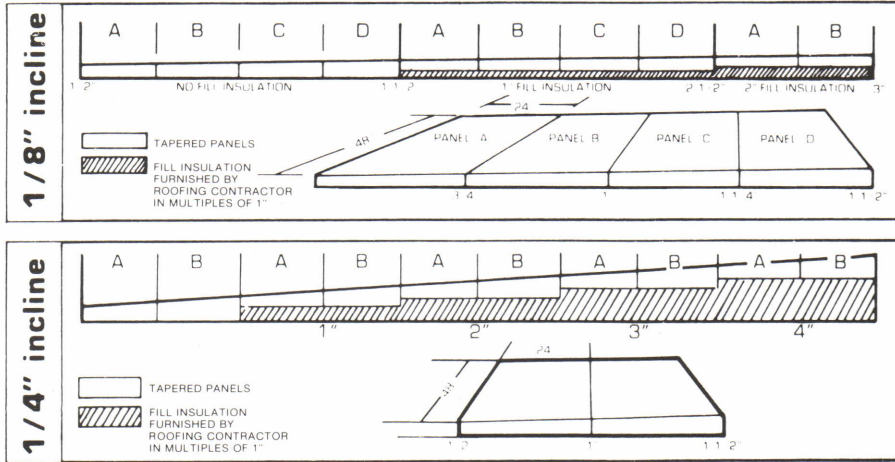
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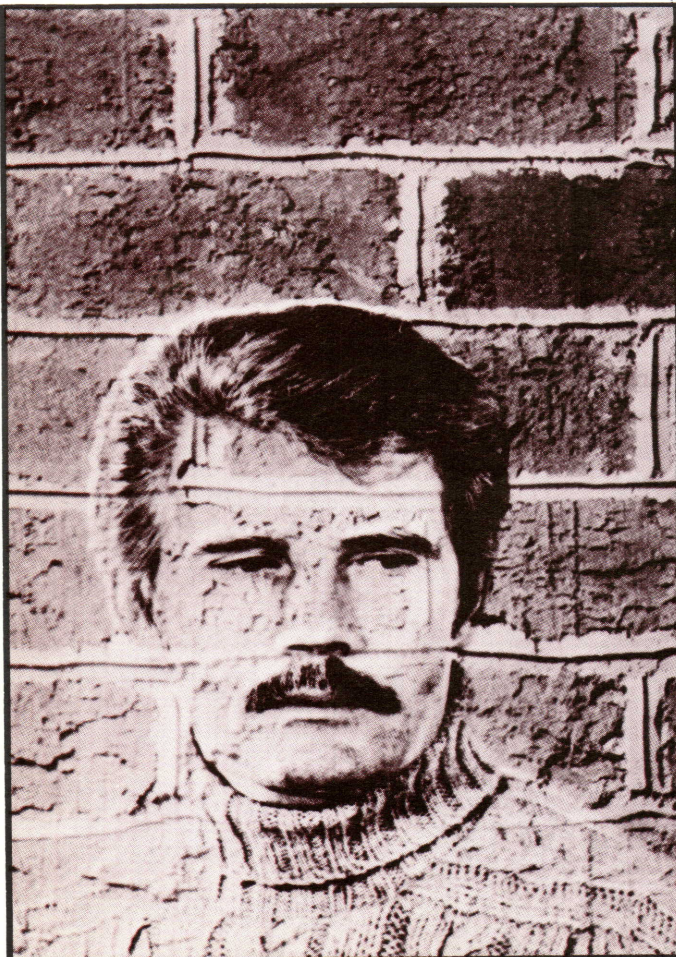
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On Sept. 29, 1978, **Henry N. Cobb, FAIA** of I.M. Pei & Partners, New York, presented Awards of Merit to six buildings entered in the South Atlantic Region AIA design competition. Other jurors were Gerald Allen, associate editor of *Architectural Record*, New York, and Charles Gwathmey, AIA, of Gwathmey-Siegel Architects, New York. The following is an edited transcript of Cobb's remarks at the awards ceremony, held at the Grove Park Inn, Asheville.

There were 94 entries in this year's awards program. After our deliberations in New York, which took place on the 18th of August, all of the buildings that we have selected were visited by at least one of the three jurors. Several had already been seen by one of us, so the projects that you will see tonight have been seen by more than one of us. That reflects something that from my experience on juries and thinking about architecture in general, I would like to emphasize. Judgements should never be made from photographs. All that photographs can do is stimulate your interest. But the rule which has been established now, about 10 years ago for the national awards, that all the projects must be visited, that rule is vital and I am delighted that in this program that it was assumed from the beginning that the jurors would visit all the buildings. We learned much more from visiting them, really, than you can from photographs.

Gene Brown, Joddy Peer and Milton Small all came to New York and they, in fact, did all of the preparatory work that made it so easy for us. And on behalf of both Gerald Allen and Charles Gwathmey, we appreciate it very much—their help and their willingness to hang everything up and then sit and listen to us knock it down.

Just a word about our preconceptions and prejudices. The chemistry of a jury is an unpredictable and delicate thing. It's a process that can never be entirely rational. In fact, that's why it is really much more of a pleasure for the jurors than it is for recipients of awards, I think, because the real pleasure of it is having a few hours to talk about architecture with a number of examples in front of you to provoke the discussion. As the discussion develops in a jury, it's inevitable that certain attitudes and points of view begin to surface, and in this particular case, I think one generalization maybe can be made about the attitude of the jury. And that is that we tended to favor buildings that offered, even if sometimes imperfectly, fresh solutions to what we perceived to be difficult, sometimes intractable architectural problems. That's a rather generalized and perhaps not too meaningful statement, but we were refreshed by seeing a new way of tackling a problem that we know to be difficult and, thus, these tended to be the projects that we focused on in our discussion. The range of projects was enormous, from very small houses to very large commercial projects and we, as you can see, I think, certainly showed no favoritism in terms of building type. We tried to look through the building type to the question of how has the architect dealt with the problem on its own terms?

In the end, as a jury, we were unable to make the fine distinctions implied in the idea of Honor Awards and Merit Awards. That probably is a deficiency, a defect in our long deliberations, but nonetheless it was the judgement of the three of us that we would make one category of award offering. One thing I should say about our jury comments. And that is that we felt that we should say something. I think that's almost the one obligation that jurors do undertake, to say something about the projects that are premiated, other than simply that they are premiated—that we felt that it was important to reflect our discussions not only of what we liked, but what we had reservations about. So, without further explanation, I will proceed to the awards.

Award of Merit

School of Design Addition

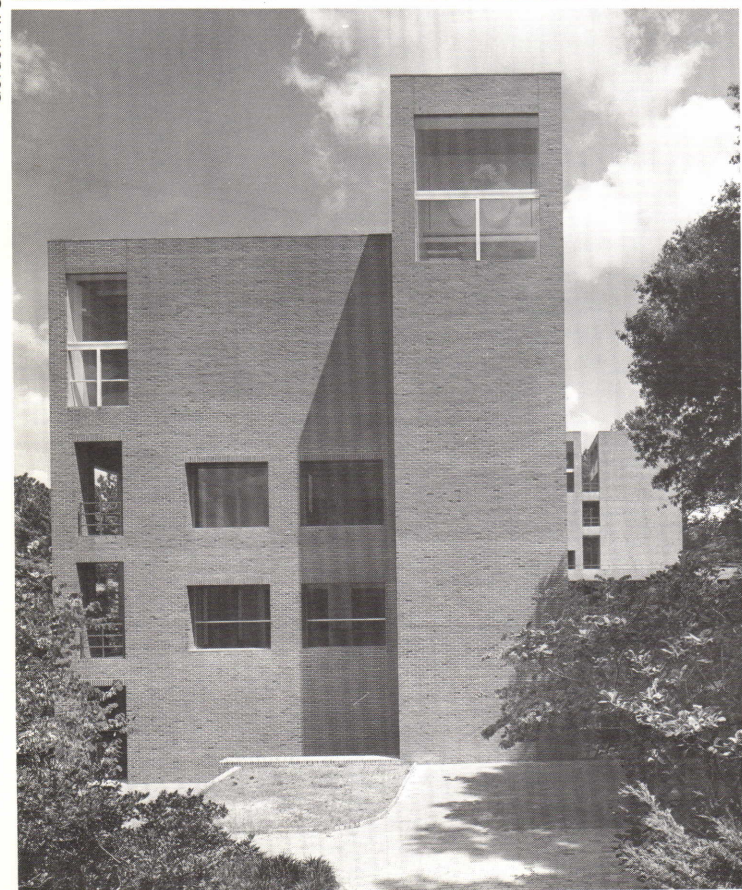
Raleigh

Architect:
Wolf Associates,
Charlotte

Owner:
State of North Carolina



Jury: In concert with its older neighborhood to the east, this building encloses and creates a collection of outdoor spaces operating at several levels. These are laced through and around with pedestrian ways—sometimes open, sometimes covered but still open and sometimes inside the building itself but with a view of the outdoors. The interior spaces are simply organized and they allow for the improvisation which is necessary in a design school. Seminar rooms and faculty offices are admirably integrated with the studio spaces. Though the west facade seemed to us bulky and its fenestrations somewhat arbitrary, the building is otherwise well-scaled and animates its site without overwhelming its neighbors.



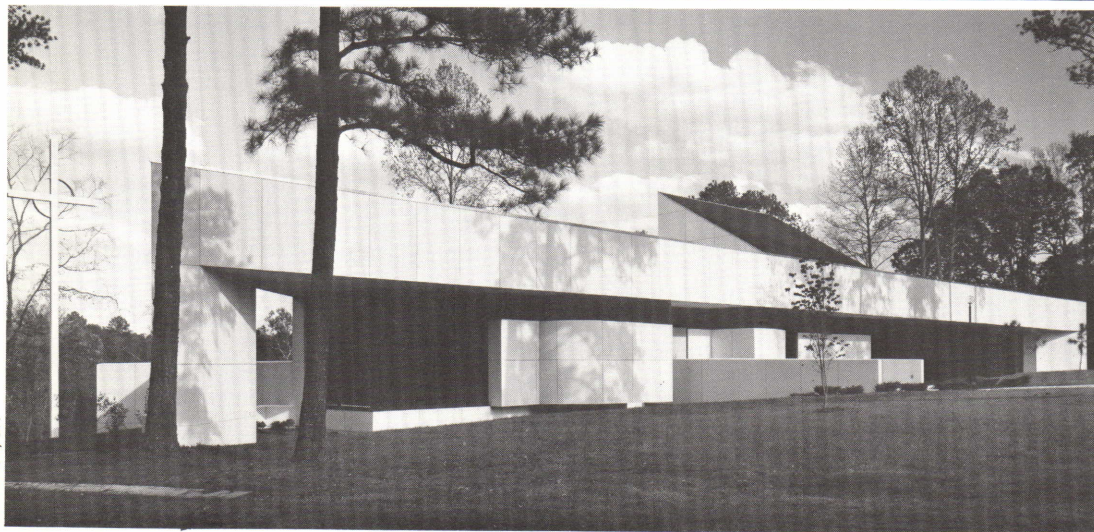
Award of Merit

Our Lady of Lourdes Catholic Church

Raleigh

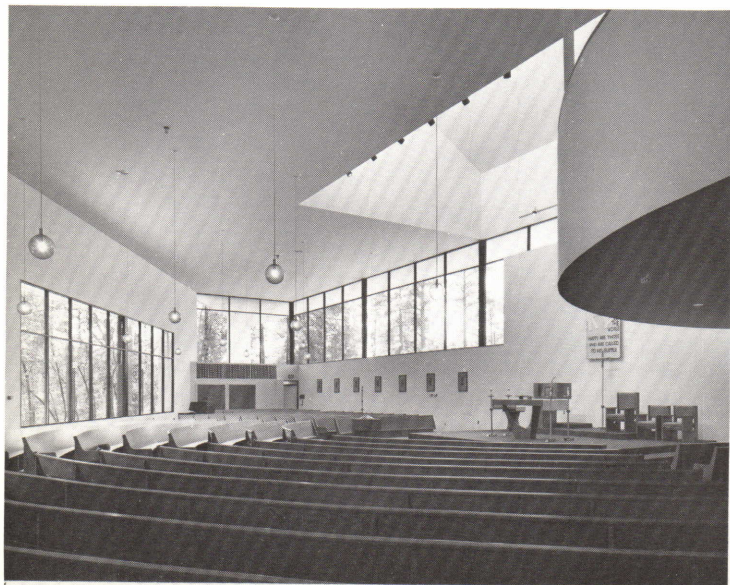
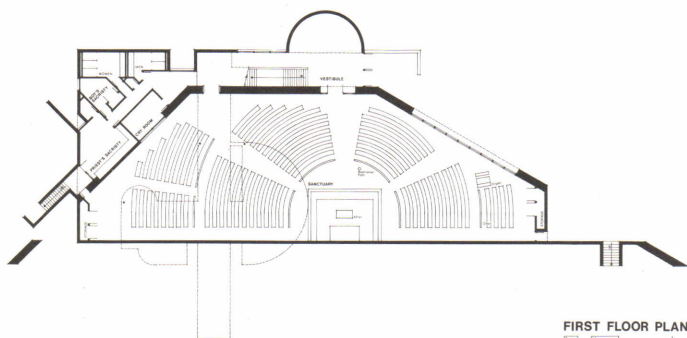
Architect:
John D. Latimer
Associates, Durham,
with Roger H. Clark,
AIA, Raleigh

Owner:
Our Lady of Lourdes
Church



Jury: *The form of this building appears to spring directly and admirably from the demands of its sloping site and in so doing it offers a fresh way of organizing a liturgical space. Here the traditionally linear processional path into the church has been elaborated both horizontally and vertically so as to enhance the experience of entry and arrival. Though in our judgement the execution does not in all respects realize the full potential of the concept, we found this to be a remarkably interesting and innovative building.*

Gordon H. Schenck, Jr.



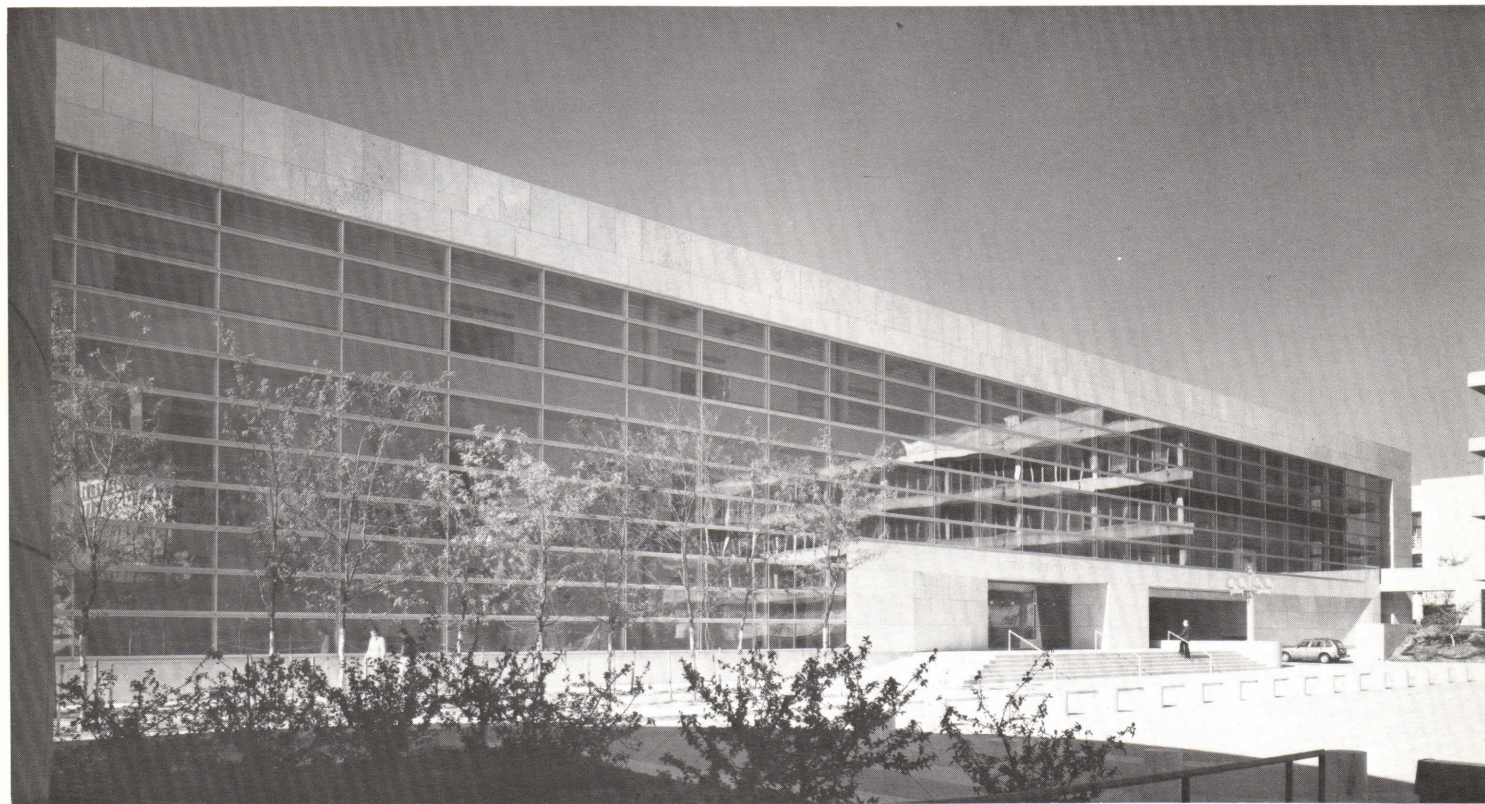
Award of Merit

Mecklenburg County Courthouse

Charlotte

Architect
Wolf Associates,
Charlotte

Owner:
Mecklenburg County



Jury: This is a handsome, carefully detailed building that successfully frames the green space in its northeast side with a well-scaled facade of limestone, metal and glass. Within this facade the individual elements—en-

trance, vehicular pass-through, interior circulation and other public spaces—are held discrete and legible. On the opposite side, the building's facade is more solid, bolder and of a larger scale in appropriate response to its

orientation and to the openness of the larger area it faces. Though we are disturbed by reports of functional shortcomings here, these appear to stem more from programmatic concerns than from design. Granted

that the criteria for courthouse planning are currently the subject of unresolved debate in the legal and law-enforcement professions, this building seems to us admirably direct, unpretentious and uncontrived.

Award of Merit

Greater Cincinnati Airport

Boone County, Ky.

Architect:
Heery & Heery
Architects and
Engineers

Owner:
Kenton County Airport
Board, Cincinnati,
Ohio



Jim Fagersburg



Jury: *This is a rational handling of a difficult problem within the constraints of a limited budget. The several functions of an air terminal have been segregated in a way that works well and facilitates future expansion. At the same time, the building creates the impression of being comfortable and convenient to use, not overblown or pretentious.*



Award of Merit

Georgia World Congress Center

Atlanta, Ga.

Architect:

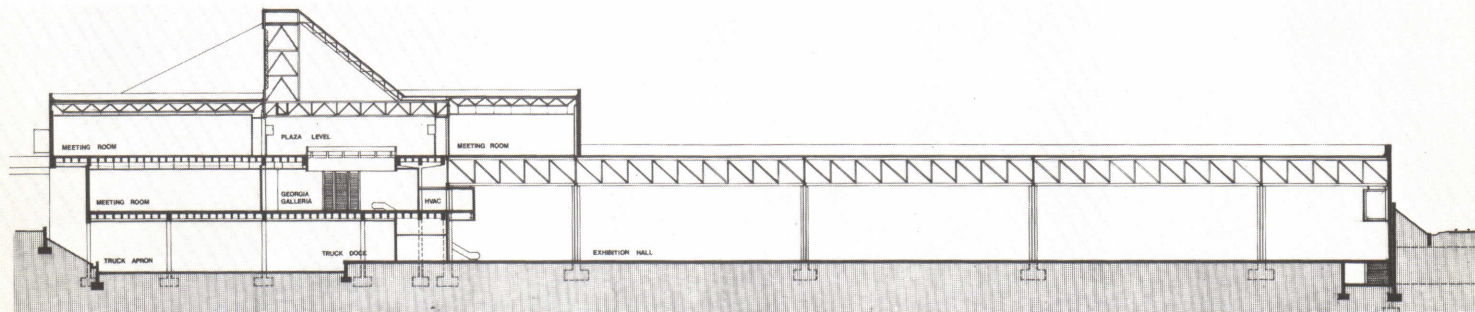
Thompson, Ventulett,
Stainback &
Associates, Atlanta, Ga.

Owner:

State of Georgia



Jury: *The architects here have made inviting a kind of building that is all too often alienating. The design seizes the opportunity offered by the site for concealing the great bulk of the center below street level. The visitor is welcomed into a major arrival and circulation space that is generous, celebratory and flooded with daylight. One reservation we have is about the entrance plaza, which does not seem to manage well the directional change from the arrival road to the main entrance, and which seems executed with less verve than the building itself, which we admire.*



Award of Merit

Equitable Life Assurance Society

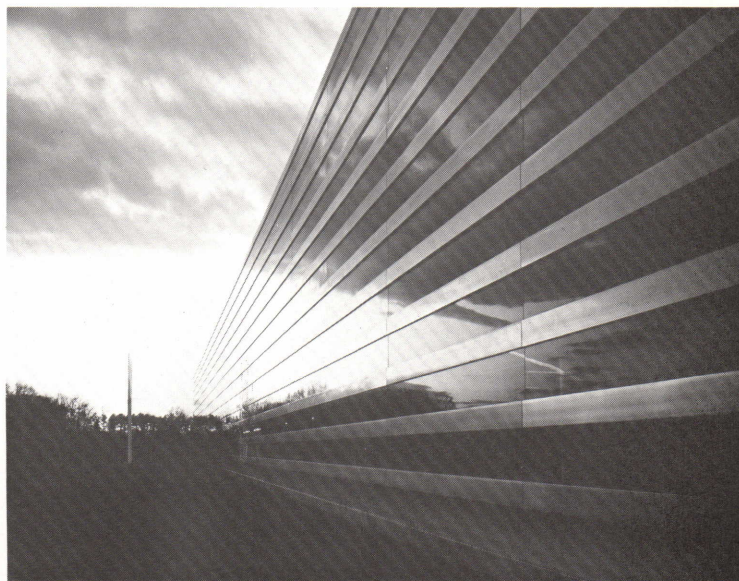
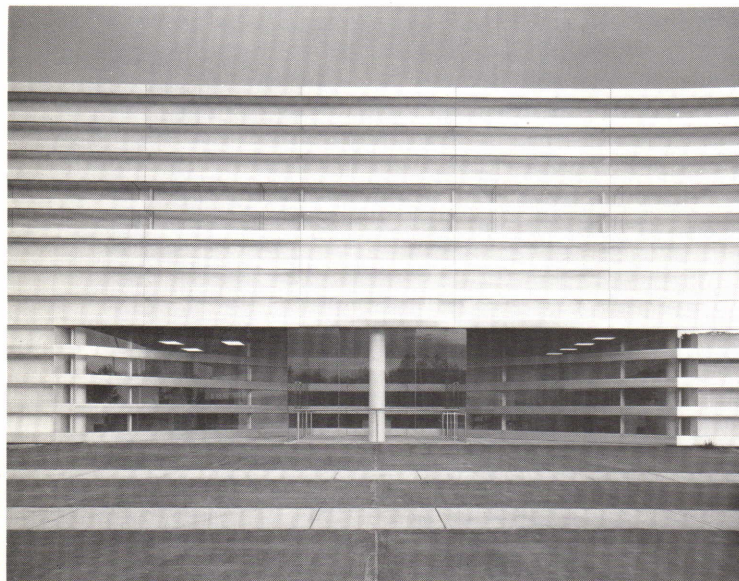
Southern Service Center

Charlotte

Architect
Wolf Associates,
Charlotte

Owner:
The Bissell
Companies, Charlotte

David Franzen



Jury: *This building accepts all the ground rules for speculative office development—simplicity, economy, parking, siting—while boldly asserting the architect's role as one*

of giving distinction and imageability to a kind of building that is normally banal or vainly bombastic. A horizontally-banded curtain wall adroitly confounds con-

ventions of scale and figure-ground achieving thereby an appearance both sleek and memorable. Though a messy low-budget ceiling somewhat mars the otherwise crisp

interior, we especially admired the elegant open stairway with its witty recall of the building's sophisticated design theme.



A Changing Practice

Stretching architecture
beyond the boundaries
of a single building

Ernest Wood



David O. Meeker, FAIA

By David O. Meeker, FAIA

I may come at this idea of design in a slightly different fashion reflecting my particular background and my biases. But I believe that in our particular business that architecture is our product and design is our process. I believe design is a process which has a number of mileposts or constraints along it to produce a product which is delivered to a client on time which is useful to that client, which serves the broadest degree of social purposes possible, which represents not only quality, it represents competence. And when I talk about design, I link design with competence.

I may differ from many of my friends on the Urban Design Committee, where I served for seven years, because I think sometimes that we make a mistake when we go to the public and suggest what we are selling is design. Design is *one* of the disciplines. And our business is not "pretty." Our business is all of those other things. It is producing something useful that adds to the environment, that creates a quality that can be appreciated by people, that may impact them only subliminally. They may just know that things are nicer or better without knowing that the style of the surroundings or the fenestration or the color or the landscape or the paving or the flow of traffic or any of those things are in fact the precise elements that make them feel more comfortable, more well off, more invigorated at the place where they walk or where they live many hours of their life. Design as a concept and as a process I think takes us far beyond the boundaries of a building. Or a group of buildings. And far beyond the idea of a plot or a site. To me, architecture is more than a building and our area of concern is greater than a single plot of ground owned by someone.

I like to think of us as the last of the specially trained generalists. And you may say that's a conflict in terms. But most of us in our practice are not able to be any one thing for any one client. We have to be kind of mini-Renaissance people. In our practices, we have to be able to deal with the financial aspects of our buildings, with the construction aspects, with the way it is placed within a city, to deal with the people of the city, to deal with the occupants of the buildings. And we really need to know more about these things. We're not just involved in a physical environment and our product related to just the physical environment. We have to be concerned with the social areas, we have to be aware of human behavior. And some of the firms have extended themselves to include behavioral sciences. Some of us may think that's *exotica*. But is it *exotica*?

When I taught urban design to fourth year students, my concept was to take them out of what was a naval

David O. Meeker is the new Executive Vice-President of The American Institute of Architects. This is an edited transcript of his address to the South Atlantic Regional Convention of AIA, Sept. 30, 1978.

armory building at Ball State University; I took them to the city, where at that time I was the director of metropolitan development, and said, "Ladies and gentlemen. You have now become the urban design department for the City of Indianapolis." We tried to teach them this holistic approach to what at that time was called urban design. I think it's too bad that we call it urban design. I think it's too bad that we are calling some things environmental design and urban environmental design. I think it's too bad that we are calling a lot of things that architects can and should do by other than architecture. Because architecture in my opinion is all of those things that the design process can be applied to and can solve. You can write a program for the design of a government in the same way that you can write a program for the design of a building. And it's in this systems area, the bigger piece, that I think architects are moving now and that we will serve the public well if we increase our horizons. There are and have been architects involved in the design of vehicles that have been transporting men into space since the space program started. They are practicing design in a different environment. They are achieving architecture under another set of terms which are not familiar to us. But the process, the design process that binds us all is being applied to space and how man will live and survive and be transported in space—I think this is my view of what architecture and design is for me.

I cannot separate practice from design—it's impossible for me to do it. I have trouble with our institutional arrangements where we wish to separate these out and make them separate things. Again, because many of us operate in small firms, that we have to be the practitioner and the designer. We can't afford to have one who does this and others who do the other. Philip Johnson a year or so ago, when the AIA tried one of its first after a long hiatus design conference, made press on only one issue. Not what he said about buildings or any of those things. The thing that made national headlines among the architectural critics was he said that the AIA ought to concentrate on liability and leave the design to the architects. And everybody thought that was a knock at the AIA. But I think in one way, he, just to make a funny point, skipped over the reality of life: That one of the things that the AIA has to concern itself with is to increase the competence of our practitioners, to give them all of the aids possible to make them achieve competence because the end product, architecture, and its relation to aesthetics is enormously dependent upon competency. I. M. Pei's City Hall building in Dallas is a stunning example of competence in poured concrete. It may be a handsome piece of sculpture or a useful public building, but it also is a demonstration of competence in the handling of a material that all of us have handled. The East

Wing of the National Gallery, where the annual dinner of the AIA will be held this year, is a remarkable job of integrating public art and architecture and done with enormous competence. The building at one point comes to a point that has a 16 degree angle.

What we need, and what the Institute's role in this is, is to provide the practitioner with the most up-to-date information on the technologies that are applied to the building. And let him work out the solution which represents what the owner needs and what he thinks satisfies his concept of architecture at that time. I don't give a damn about whether we're in the post-Mies period, the pre-Mies period, the post-Fascist period, none of that. That's for the historians. That's their bag. I don't think very many of us are governed by this. Some of us are even stunned to find out that we did something that was one of those. But it comes really down to the point of our being competent and finally, responsible.

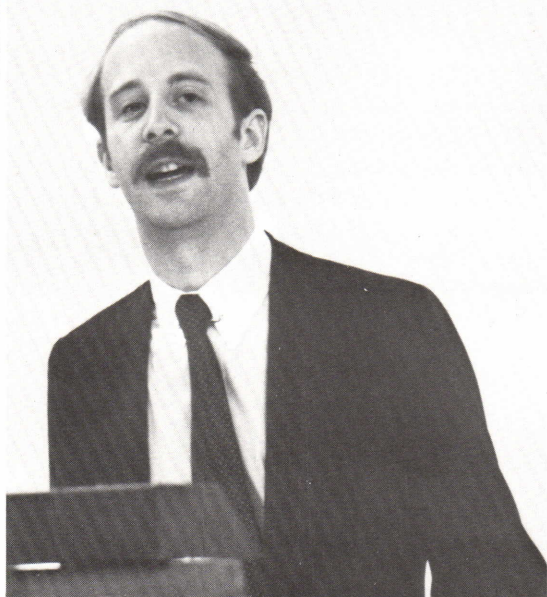
I'll conclude on these remarks. A medium sized house has over 300,000 components in it today. If somebody walked into our office and said, "I'd like to do a house" and it wasn't some distinguished opportunity for us, we'd probably lob it off on the junior draftsman in the back room or the youngest person in the office that we felt could guide it all together and turn out a set of plans that we wouldn't feel too bad about. Often, we do it as a courtesy, hoping that the man who is the president of that insurance company has a big building down the road. But we don't do it as a front end project that involves our particular concerns, except in long range business. But it has over 300,000 components and we turn it over to a junior. If someone had come to almost every one of us in this room and said, "We would like you to design a capsule to contain three men in space for 90 days," I'll bet you there wouldn't be many takers. But there are only about 300,000 components in that, also. The pieces are the same. The management process is the same. It's whether we can open our minds to realize that it just allows us or causes us to use more than the 10% of man's brain that is alleged that we use most of the time and to use more than the 10% of the skill that it is alleged that we give to things on a day-to-day basis.

And that's where my view of the design process and architecture is. Let's not be frozen in place because it's a simple house or what appears to be a whole unique thing that nobody has ever done. The management system is the same, the design process is the same. The only thing that freezes us is: 1) that we don't consider it to be architecture, which it is, and 2) we don't feel we are competent to do it, which we are. ■

A Changing Esthetic

Cutting loose from theory in search of a new design freedom

Ernest Wood



Paul Goldberger

By Paul Goldberger

This is a troubling time to make sense out of; one feels as if the architectural world has been turned upside down ... suddenly, to be modern is to be old-fashioned, and to be old-fashioned is to be modern. Our ideas of what is conservative today have changed dramatically—"modern" architecture, the style that has defined so much of our landscape, seems less and less convincing as the style of the age. It looks old-fashioned to our eyes today; on the other hand, what looked old-fashioned a few years ago—aspects of architecture like Johnson and Burgee's limestone moldings—now seem quite daring, almost avant-garde.

Now, this is not to say that everyone is going to be doing nothing but limestone-fronted, classically-inspired buildings all over again. Nothing like that will occur, and we will continue to see a great many buildings that we would classify as "modern" more than as anything else. But it seems clear that the advance guard of architecture, the high-design architects whose ideas set styles, begin trends, and cause controversies, has begun to look away from modernism. We may see a lot of modern buildings in the future, but they will have a different role from those we have seen before—they will be the conservatives, the holdovers, the buildings that will look to 1980's eyes rather like a Roman temple built as a museum in the 1930's would have looked to that period.

We all have different interpretations, different theories, to explain how we got to this point and what it means. It is the greater force of human history triumphing over the brief aberration that was modern architecture, some say; others have seen it as less of a morality play and more as a simple switch in taste—back to hedonism, back to pleasure, back to warmth. Well, there is some truth to both of these views, but they remain narrow and they miss what I see as the central fact of this time—what we are experiencing is not so much a switch in styles as a shift in values and attitudes, a shift that brings us in some ways closer to the 19th century's attitude, but in other ways farther away from the values expressed by the 19th, the 20th, or by most other periods in the history of architecture.

The essential fact of our time, I think, is not so much the end of modernism as the end of ideology, the end of dogma as a central and motivating force in the making of architecture

Well, modernism *did* prevail, of course—but I think it is vital to deal for a moment with the conditions under which it prevailed. The revolution of modernism was not won on the social grounds on which it had predicted victory, and it was not won on the

Paul Goldberger is architecture critic for **The New York Times**. These comments are excerpts from an address on post modernism he delivered Oct. 23, 1978 at the Southeast Region meeting of the Association of Collegiate Schools of Architecture held at the N. C. State University School of Design.

esthetic grounds on which, in the final analysis, it really *wanted* victory. It was won on economic grounds—for by the end of World War II, by which time modernism was hardly the newest game in town anyway, it had become harder and harder to build buildings in the traditional way. Forces of economics technology had made it nearly impossible to make eclectic buildings, filled with lavish detail, any longer; the economic advantage of precast concrete panels and glass curtain walls had become indisputable. Taste had very little to do with it.

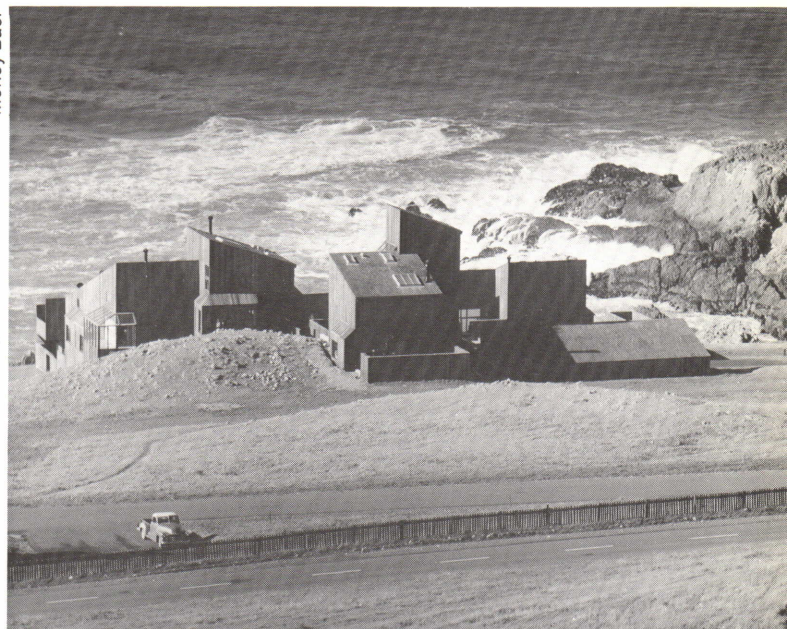
I am not going to talk a great deal about specific works of architecture of the post-modern period, or the eclectic period, or whatever we want to call it ... But more important even than the aim of seeking out a picture of the forest instead of just the trees is the fact that too much concentration on specific works suggests that they can be taken as models, as sources, for this period as the Barcelona Pavilion, the Villa Savoye, or the Ville Radieuse were for another era.

I don't think there are such post-modern models. There are icons of the period—surely Venturi's mother's house in Chestnut Hill, his Trubek and Wislocki houses in Nantucket, Moore and Turnbull's Sea Ranch, are works that say a great deal about the nature of our time and about what we want from its architecture. But they are not models *per se*—I admire these buildings, but I shudder at the thought of their being models. The unfortunate results that have occurred when they *have* been copied—Robert Stern's early takeoff of Venturi's mother's house in the Wiseman House in Montauk of 1968 is one example that comes to mind—seem to underscore the lack of value models have for us today.

The struggle, I think, is to hold onto principles without having models, to have values without letting them freeze into a new ideology of some sort. There are a number of general observations that *can* be made about the post-modern style—but they are all general, and it is rare that a building or a project encompasses them all. But it is fair to say that post-modernism differs from modernism in its concern for physical context, in its willingness to allude, figuratively or literally, to historic styles; in its willingness to use ornament; and, finally, in its concern for the sensual, emotional aspects of architecture. I think of post-modern architecture not only as less abstract and less pure than modernism, but also as less cerebral. The joy is not merely intellectual; it can be sensual.

I don't want to imply, with all of this talk of the end of ideology, that there is no sense whatsoever of an orthodoxy of our time. All too often, there is, particularly in urbanism, where Jane Jacobs' attitudes toward

Morley Baer



Sea Ranch
Condomini-
ums, California,
by MLTW/
Turnbull.

cities, attitudes created as a brilliant and effective means of dismantling an outdated ideology, are, unfortunately, becoming an ideology of their own. They should not be seen as such, even though they may be right 80 per cent of the time ...

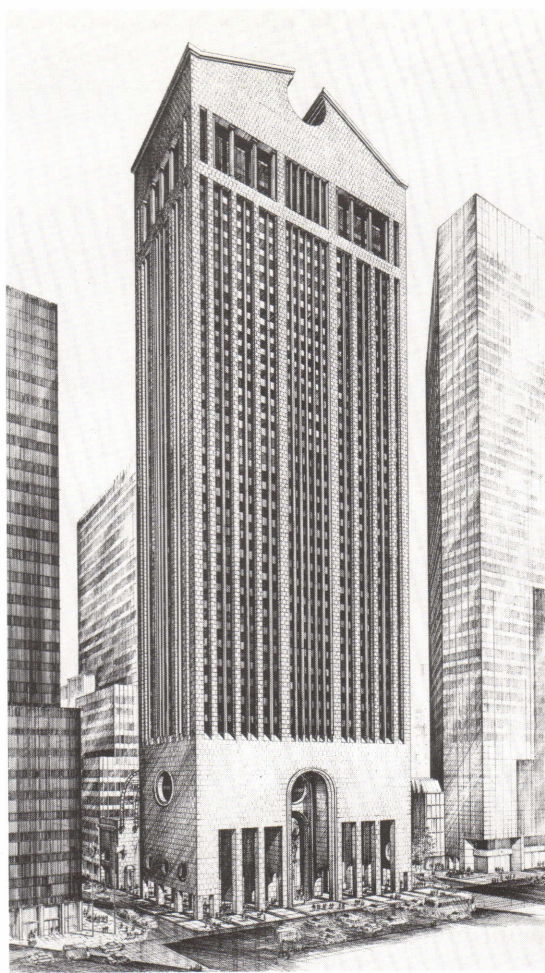
It is never so simple. Similarly, in architecture, there is a growing tendency to return literally to classicism that I find unfortunate, not because of the esthetic—I share the feeling that this is an extraordinary language—but because of its limiting, narrow stance. The new wave of classicists encouraging literal reproduction are not so much post-modernists as anti-modernists; all too often throwing out the baby with the bath water, as in Henry Hope Reed's denunciation of the Seagram Building because it has no ornament.

I am willing to concede that the language of classicism is richer and more humane than the language of modernism—indeed the whole post-modern esthetic would be invalid if we did not believe that. And I surely denounce the irrational insistence on newness, on originality, that modernism made into such a central part of its dogma. But none of this makes originality itself wrong, none of this makes the drive to new creations wrong, none of this makes modernism itself wrong. Things cannot be today as they were before modernism—this is the fallacy of the anti-modernists. We cannot ignore modernism, even as we claim to go beyond it, we cannot deny the vast influence it has had, for it, by now, is part of the history we are all obliged to understand and assimilate. And even if you believe that modernism is sinful—well, no one who

has tasted of sin can quite go back to innocence again.

If this all adds up to anything, it is a sort of respect for collage, for assemblage, for an architecture of allusion—I suppose I share Charles Jencks' feeling that it is historical allusion, figurative more than literal, that expresses the post-modern impulse. We do not believe in utopias any longer, and underneath that, vital to it, is a certain loss of innocence. It is ironic, for we are in a time full of love for the innocents of other periods—for the eclectics of the early part of this century most of all. But we love this architecture, perhaps, because we share its values, not because we share its innocence. There is nothing innocent about any of the works of post-modernism, the buildings of Venturi, Stern, Moore, Tigerman or Beeby, to name a few. There is nothing innocent about Johnson and Burgee's AT&T building, either—there is something brazen about it, something quite daring and, I think, ultimately almost noble in this assemblage of historical gestures thrust into New York's eclectic skyline, but there is not any innocence to it at all.

So perhaps that is the central fact of our time, and the central aspect of the end of ideology in architecture—a loss of innocence that, in a way, underscores any ideology. This loss of innocence, this loss of belief in utopia, need not mean cynicism, and it need not mean cynicism's manifestation in architecture—functionalism. We focus more on what works today, it is true, but by focusing on what works and not what fits into some sort of abstract theory, we are not entering a functionalist period. Functionalism is not what I



Gil Amiaga

Rendering, proposed AT&T Corporate Headquarters, New York City, by Johnson/Burgee Architects.

A post-modernist speaks. Or, how to feel just plain good about architecture

By Charles W. Moore, FAIA

Ernest Wood



Charles W. Moore, FAIA

It seems to me that what is characteristic of and , in many ways best, about the practice of architecture, architecture as a profession in our times, is that it is becoming de-professionalized. That is, more and more, it seems to me in the last 30 years that I've been involved in the field, more and more architects find ourselves trying to figure out what, trying to listen, to hear what the inhabitants of our buildings and their buildings want. You used to hear, a couple of decades ago, about educating the public. Architects always talked about educating the public, the idea being that we had the answers and that the public was too stupid to realize it and that it would be extremely important to

brainwash them to the point where they would like the buildings that we were doing. What has happened in the couple of decades since, it seems to me, is that we've come to realize that it might make better sense if we did buildings that the people who inhabited them would like to inhabit. We wouldn't need to brainwash them at all. We just make something that will make them feel good. And much of my writing and stampeding around has been devoted to pushing that, to putting what I used to think of as the postcard test. Other architects say, "Now, there are rational architects and there are irrational architects and you, buster, are an irrational architect and I am a rational

architect." And I used to think, "Well, maybe they're right." Now, I've decided that they probably are rational, but that the opposite of rational, I began to suspect, is not irrational but real. And I like to think that there is some parallel to some Italian situation of four centuries ago when the rational people, through this beautiful logic based on Aristotle, had figured out that a ball five times as heavy as another ball would fall five times as fast—and it was clear that it would. And some other chap said, "I will climb to the top of the Leaning Tower of Pisa and drop a couple of balls and see what happens." And they said, "You can't do that, we've got it all figured out here." And he said, "Well,

am talking about when I say that we are looking for what works—because for us today, the definition of what works, the criteria for success, are far broader than they were before. For something to “work” now it must fulfill a far broader program than it had to do a decade ago—we are far more concerned, now, about buildings working as part of greater physical wholes, as part of social organisms, as part of sensory perception. We are finally beginning to realize that the modern movement as a totality served neither the needs of our cities—it wanted to destroy them—nor the needs of our senses—it wanted to ignore them. I say the modern movement “as a totality” because I do not want to fall into the anti-modernist trap of ignoring or denying the individual buildings of greatness modernism did produce, nor the Jane Jacobs trap of ignoring the vastly better living conditions modern housing has brought to many people around the world. But, in general, modernism has been ignorant of the needs of cities, of the urban values we now cherish, as well as sensory needs. Today, we value, even celebrate, the sensory aspect of buildings and cities, and we have come to consider these aspects crucial to good design.

I spoke a moment ago about modernism’s concern, bordering on obsession, with the notion of “the spirit of the time.” The modernist ideology was the very notion of *zeitgeist* as much as it was the specific quest of modernism to unite technology and abstract formalism. This *zeitgeist*, this insistence upon a “spirit of the age,” was the ultimate arrogance, and also, I think, the ultimate innocence of modernism. Now, we

have begun to learn how shallow such notions are—they pretend to profundity but mean, in the final analysis, very little. The spirit of the time right now is that there is not a single spirit of the time—there are many streams, all flowing in different directions. There are no guidelines, no rules, no certainties.

It is a hard time to be an architect, and it is harder still, I would suspect, to teach architecture, for the models aren’t there as they were in the days when modernism’s ideology was unshakable, and you knew you could always win with a glass box. But such a time as the present allows us one real advantage—there is no way of measuring things against an abstract and absolute set of rules now, and so things—quality—can be judged on their own merits. We are freer to evaluate streets, buildings, entire cities, on the basis of what works and on the basis of what gives us pleasure. We are freer to return, in a sense, to basics—to dealing with the making of plans and the making of facades and the making of space and trying to come to terms with what makes one kind of space work and another not—with what gives one kind of plan or facade meaning and another one no meaning. I don’t think theories bring us closer to these fundamentals of architecture, I think they take us away from them, they distract us. Now, without theory to bind us, we float free, a little frightened, a little loose, but with great potential. So if the spirit of the time is anything, it is a respect for quality and a respect for common sense. These were basic to the making of the best architecture throughout human history and they must start being basic again. ■

I’m going anyway.” And he dropped the balls and they fell at more or less the same speed and they said the fellow would be excommunicated now because he had been naughty about it. But the fact that they did fall at about the same speed turned out to prevail. And my parallel to the five pounds/one pound balls, since that doesn’t seem to be a good test for the subject at hand, is postcards.

It has become apparent that when people go somewhere they like and want their relatives and friends to know about it, they send a postcard very often, even still, now that the postal service has collapsed. I don’t think that the building that gets 10,000 postcards of itself

sent is precisely twice as good as one that gets 5,000 postcards of itself sent, nor can I figure out how to make any test that will work that is precise like that. But it does seem to me a useful start to say that if people like something, connect with it, feel good about it and feel as though they’re glad they went there, they enjoy being there and they feel more central to themselves there, there must be something good about it.

I am going to show this morning a set of houses, the oldest one of which is about 20 years old. They have come farther and farther in the direction of being what the people for whom they are built say they want and in the most recent ones, I have

even taken to putting the pencil in the client’s hand to see what we get, so we don’t have to worry about my translating. That only lasts a while, because pretty soon they throw the pencil back in disgust and say, “I’m paying you and also, I’m not getting this window right.” But the point, and the point becomes stronger and stronger, I think, as the decades go by, is that houses are for their inhabitants, that those inhabitants, and everybody, has a set of images and dreams and memories that as well as a sense of how they feel when they are in a place, moving through it, toward or to it, or resting in it, that are truly important, one by one, and indisputable, much more important to the inhabitants of a building

than my own recollections and other feelings.

So I get to show houses. And I guess why I enjoy doing houses and keep on doing them, even though nobody ever got rich doing houses, the easy part about doing houses is because individuals have their images and dreams and memories and you can ask what those are, try to bring them out in various ways, and they’ll talk about—and there you have a very personal thing. ■

Charles W. Moore is professor of architecture at UCLA. These remarks are taken from his introduction to a talk on his houses that he gave at the South Atlantic Regional Convention of AIA, Sept. 28, 1978.

Changing Responsibilities

Adding governmental and legal concerns to design and practice

*At the end of 1978, R. Mayne Albright will retire as the attorney for the North Carolina Chapter of AIA and the North Carolina Board of Architecture, ending a distinguished career in architectural law that included, in 1974, his election to honorary membership in AIA. A native of Raleigh, Albright received his AB in history from the University of North Carolina (where he was elected to Phi Beta Kappa) and went on to receive from that same institution his MA in political science and his JD in law. From 1936 to 1942, he was director of the N. C. State Employment Service (now the N. C. Employment Security Commission) and during World War II he served in the Army in the Mediterranean Theater and was discharged as a lieutenant colonel. Returning to Raleigh, he began a general practice of law and in 1948 was an unsuccessful Democratic primary candidate for Governor. His law practice, which over the ensuing years has included both partnerships and sole practice, has specialized in architectural and administrative law in addition to general legal work. He has written several articles for **North Carolina Architect** on architecture and the law and was co-editor with Raleigh architect Albert Haskins, FAIA, of the **Handbook of North Carolina Construction Laws**, published by the N. C. Construction Congress. On the occasion of Albright's retirement, **North Carolina Architect** editor Ernest Wood talked to him about architecture and the law today. The following is an edited transcript of that conversation:*

Architect: Maybe we should begin by summarizing your association with AIA.

Albright: In 1951, I believe it was, Tony Lord, a past chapter president in Asheville, through a friend of mine in Raleigh, asked me if I would represent the chapter in appearing before what was then Property Control concerning state fees for architects. That first contact led to my representation of the chapter as a chapter attorney, I think the first time they had had a chapter attorney on retainer and then through that, the next year I believe, for the Board of Architecture. And that representation of both chapter and board continued up until the present time. During that time, there was a great growth in chapter activities. The AIA was really transferred from what had been more of a social professional association to a really professional group with a staff, with a magazine, later on with an executive director on a full time basis, and then we had the very fortunate acquisition of the AIA Tower. The board, like the chapter, became more active during recent years and took on a definitely extensive supervisory activity, both of unauthorized practice and rules or law violation by members of the profession. At the same time, the chapter increased its activity in the field of its standards and code of ethics and particularly in its continuing education programs, not only through the magazine but through numerous conferences that they sponsored and particularly the chapter meetings. During that time, I attended all the chapter and board meetings and assisted in all matters of disciplinary matters, supervisory matters and, of course, the routine legal work, including everything from the incorporation of the chapter to the formation of the Architectural Foundation and its tax exempt status, to the acquisition through deed of trust and our rent/lease

purchase with the Dietricks for the Tower, to matters recently of the copyright of the magazine, the rental of the back offices, the routine legal work—but the greater part has been on the professional activities.

Architect: Since we're dealing with the chronological development of your association, 1951 was a long time ago. It's 27 years. A lot happens in 27 years. I'm curious as to how the architect's position, more in terms of practice rather than the chapter, has changed from a legal standpoint and from a governmental standpoint.

Albright: Well, the first change that occurs to me in the practice was that it grew from the single practice, sometimes a family practice. The architects have evolved, generally speaking, from the one man practice to a corporate practice—or at any rate, a large partnership. The larger firm is one of the major changes that I would see. In types of buildings, too, from a major if not principal concern with residential buildings of one type or the other to almost departing from the residential field, except for exceptional buildings, and turning to industrial, educational, institutional buildings generally. I think the practice broadened, too, from a local practice, local within the town, within the area, or certainly within the state, to a rather broad interstate practice. From the standpoint of relationships to the state, the architects are, of course, one of the very oldest licensing boards, dating—well, the chapter, first, is one of the oldest professional societies, dating back, I believe, to 1903. The professional practice act concerning architects was 1915. But in those days, there were fewer licensing boards and there was less attention—I would say the state paid no particular attention to professional societies to the extent they have since then and very little to an architectural registration board. Corresponding with

that was the fact that the board, I believe, was more interested earlier in the registration, qualification requirements, than they were in the many things that the board has been interested in since that time.

Architect: What are some of those things that they are now interested in that they were not involved with before?

Albright: Well, beyond registration, the board has developed some training programs of its own, with its bulletins, it's had to develop procedures, it looks upon itself as a supervisory agency, not only for the profession, but for the practice of architecture in the state, and it participates with the National Council of Architectural Registration Boards and the Southern Conference of that group, in developing registration procedures and disciplinary matters and interstate registration, reciprocity, even alien registrations and many other matters. Both Chapter and Board have been caught up in the attention, not always welcome in the opinion of many of the architects and not always wisest, of interference and attacks on professional societies and on state licensing boards. Some of them are certainly justified because of the growth of boards and the extension of their activities, but beginning here from a state standpoint in 1973 all boards have been under considerable attack in the General Assembly. Nationwide, I suppose worldwide, the consumer movement, so called, has required, promoted a close scrutiny of boards to see whether their actions appear to be only in the interests of the profession or what they really were, to promote a good practice and through a good practice to protect the public from incompetent design and from

incompetent or unsuited persons within the profession.

Architect: I have a question that is related: Is there a single issue, or, what is the single most important legal and/or governmental issue facing the profession today?

Albright: This issue that most concerns all licensing boards and professional societies is the matter that I have referred to here, which is symbolized, I suppose, through the present Sunset Act, whether a licensing board deserves to be continued and if so what changes are necessary. I think the architects and the other established professions, the older professions at any rate that have had licensing and professional societies longer, recognize the need for this. However, to some extent, the professions are threatened, and their work to some extent, in the opinion of most professionals, is being impaired by too rigid action by persons in federal agencies and sometimes in the courts, in outlawing practices that have definitely tended to set professionals aside from trade and enabled them to assume a considerable responsibility for the public interest. Granted, some things, such as prohibition against advertising, may no longer be continued. Another major change is a prohibition of any type of regulation of prices—the abolition of a minimum recommended fee schedule, which along with a ban against competitive bidding, attempted to prevent putting a price on a service, which, unlike a product, was never clearly defined. An architectural service for a home or a building can be anything that the architect and the owner agree that it would be and to try to make a commodity price on a professional service is really



Ernest Wood

R. Mayne Albright, Hon. AIA

not practical. On the other hand, there was a strong feeling that any type of pricing, including bans against competitive bidding, was not proper, legal, constitutional, that they were in violation of the anti-trust provisions and so forth. So federal agencies, and the courts, have made those important changes in the profession, hopefully for the better in the long run.

Architect: There are other governmental/legal controls on the practice of architecture, such as specific requirements of when design services are required, when

you do it for yourself and when you reach a point where the building is complex enough that you need some help. That, too, is changing somewhat, that's something that seems to come up with regularity in the legislature.

Albright: That's something, of course, that had to change. From the beginning, the requirement for an architectural license was one of the fundamental principles, the other was that certain buildings, in the interest of public health and safety (as it says in the statute) required that plans for certain

types of buildings be by registered North Carolina architects and bearing the personal professional seal of the architect. Now, at one time, that covered houses, with a \$15,000 exemption: those under \$15,000 wouldn't be included but the others were. Obviously, that's something that would have to change. As long as it's a dollar amount, with inflation, the dollar amount would become meaningless. The architects have wanted to get away from a dollar amount. We attempted in this past bill that almost passed—but did not pass—in the General Assembly, to do away with cost and put it on the basis of square feet or cubic feet. Residences now, and for some years now, have been exempt—one or two family residences. There is some pressure by some unlicensed builders to extend that exemption beyond the two family or duplex level. Similarly, where cost is there, the trend has been upward in North Carolina. We've gone from \$15,000 to \$20,000 to \$45,000 and they've proposed in the past bill a \$60,000 exemption. How that will change is a matter of future conjecture. There are those who would simply do away with any of the restrictions on building at all. That is, having a restriction only on the title, and leaving it up to people to say whether they wanted someone who had demonstrated to a state board his education, his experience and hopefully his skill, but not having any restrictions on building. However, there is no state now that does that. There's no state in the union now that does not have some restrictions on what buildings can be built without professional design. But as you say, it's a very rapidly changing field and where it ends, no one knows.

Architect: That changes, partly because of inflation. But you did mention earlier the consumer movement. It seems that there is a tremendous amount of activity these days in government regulation as it affects architecture and architectural law seems to be a

specialty that's growing up. But does this signify anything deeper, do you think, in terms of public attitudes toward the professions, toward the built environment and toward architects?

Albright: I believe that there are more important forces that have centered public interest in the environment, of course, and in the built environment as the architects sometimes refer to it, and in the design of structures. I think, happily, the influence of art is considered one of the prime requirements and we're looking for beauty and safety as well as convenience and economy more than we have before. What each man spends from his private funds for energy still subtracts that much energy from the public sources. I think all of those forces have turned a great emphasis on building and the environment and on architectural and engineering design.

Architect: And yet some of the things that we were just talking about seem to be sort of chipping away at the professional practice. It's almost a contradiction. You've got more interest and yet you've got an eroding in some areas of the strengths, so to speak, of the people who are supposed to be dealing with those issues.

Albright: I think the conflict can be explained in this way: It seems to be rather logical, whether a happy one or not. And that is, as the interest has been centered on this, more people find themselves affected by the restrictions than they have before and therefore this protest against the restrictions. They are, in a sense, moving in different directions, but I think to some extent one grows out of the other. I think of one example that comes to mind here among members of this last General Assembly. When we introduced a new act to conform with the court decisions, with the federal agency actions and with the more modern practices, many members of the General

Assembly objected not because of the provisions of the new bill but because they really haven't encountered face to face the restrictions that have been against certain buildings that are not professionally designed since 1915. So when things come to their attention, people say, "Look, I may be affected by

this. I know a builder and I want my building and I don't think it's right for you to tell me I have to have an architect or an engineer. I think architects are fine in their place, but I don't want anybody to tell me I've got to have one."

Architect: It seems that there

Two new attorneys will represent architects



Wade M. Smith

Wade M. Smith, Raleigh attorney with the firm of Tharrington, Smith & Hargrove and a former member of the N. C. House of Representatives will become general counsel and chief lobbyist for the N. C. Chapter, AIA, Jan. 1, 1979. Julian Mann III of the Raleigh firm Green & Mann, has recently become attorney for the N. C. Board of Architecture. The two succeed R. Mayne Albright, who for 27 years has served as attorney for both organizations.



Julian Mann III

A native of Albemarle, Smith graduated in 1960 from the University of North Carolina at Chapel Hill, where he was a Morehead Scholar, co-captain of the football team two years and an all Atlantic Coast Conference football player two years. In 1963, he graduated from the UNC Law School.

His professional experience includes research assistant with the N. C. Supreme Court, assistant solicitor of Superior Court and private legal practice. From 1973 to 1976 he was a member of the N. C. House of Representatives. He currently is a member of the N. C. Criminal Code Commission.

A native of Raleigh, Mann received his BS from UNC-Chapel Hill in 1969, his MA in public administration from N. C. State University in 1971 and his JD from the Cumberland School of Law at Samford University in 1974. ■

are other—getting away from government a little bit, but staying within the legal framework—other things going on that are affecting the built environment, specifically in the courts. I'm thinking specifically about the recent Supreme Court decision on Grand Central Station, which probably will

have tremendous effect on historic preservation and historic district zoning. Now, there are lots of different ways in which the legal profession and the laws of the country are affecting the practice of architecture.

Albright: Sure, all of these things, energy conservation,

as we've said, removing handicap barriers, art in construction—a bill that the architects have been very much interested in but which hasn't passed yet, which leaves 1% of a construction appropriation for a public building to be devoted to art in that public building. So there are many things affecting it. One thing that comes to mind from your question and I think is progress in public safety and better building, too, is the passage of our new building inspectors law. We've had a building inspectors law for some time but it has not been effective in every county. In fact, 40 of our 100 counties haven't had county building inspectors. Municipalities have had them, but they have been on a non-professional, part-time basis in many smaller towns. The new building inspection law is going to provide for registering if not licensing building inspectors, establishing some basic entrance requirements into that activity and continuing education for them. The state building codes are something else in this field that are affecting the practice of architecture, whether they deal with zoning, with structural strength, with fire safety, with pollution, with energy conservation. The great mushrooming growth of condominiums, for example, with individual/group ownership, has required many new laws and many new requirements both in safety and construction and in the laws of ownership and inspection.

Architect: There have been so many changes recently. Will there continue to be a mushrooming of laws?

Albright: Well, I think like other movements of this kind, I think we're in at least a current peak. I think there will be a leveling off. There will probably be another wave in the next few years, as there always has been. This has been a conspicuous growth of public consciousness about buildings, environment, energy and all of these things, and it has had

its relative effect on the professionals that are engaged in protecting them. I see, though, that there's a partnership, a cooperation here that's going to be helpful both ways. I can see architecture being a better practice because of many of these things, even though it's hard to give up some of the old matters about the ban on competitive bidding and the ban against all advertising.

Architect: At the convention in Asheville, David Meeker urged the architects to get a little more directly involved—from a standpoint of responsibility for the work—that architects maybe should be taking a little bit more legal responsibility for the quality of work and the construction of a building, that maybe because of a fear of malpractice suits they have removed themselves a little bit too much. How do you feel about that?

Albright: Well, one thing that could happen, not regularly but too frequently, is that the owner, for matters of dollars, for dollars saved—and it doesn't always work out that way—will not employ the architect, will not permit the architect to supervise construction. I think the architect considers that second only in importance to his original design, which is the creative part of the architect's work. If an architect can't supervise a building, he is removed from the liability for construction faults that might arise or that he might have been charged with under certain circumstances, but at the same time, he misses an important part of his work and the public or the owner misses that important part of the construction. Then, of course, as in other professions, the whole field has expanded so much that it's been impossible for an architect, particularly in a small architectural firm, as it is in a small legal firm, to give the kind of detailed service to clients he once was able to. The clients are too big. There are too many things involved in it. So while the architect wants to

Architects' liability: How far does it go?

Just what is the legal liability of architects? Can they be held to higher standards of accountability than other persons? What, if any, is the statute of limitations on building failure?

Thorny questions for the architectural profession. And for the legal profession, too, which recently discussed these and other matters relating to architects and engineers as part of a day-long seminar on professional liability sponsored by the N. C. Academy of Trial Lawyers. Among papers presented on the liability of doctors, lawyers and accountants Nov. 10 was a paper on architects and engineers. The conclusions? Here are some experts:

"The professions of engineering and architecture afford the potential for substantial personal injuries, wrongful deaths and property damage through negligence. Contemplate the collapse of a snow laden roof of a sports arena during a big-four basketball game. Or imagine hundreds of thousands of people driving a particular model of automobile defectively designed so that upon being hit from the rear, flaming gasoline is spewed over the occupants. Unlike most other professions, usually the work product of engineers and architects is used by or around the public. When they are negligent, far more than just their clients may be exposed to the danger.

"Fortunately, these professions seem to be aware of this exposure and exercise great caution in their work. At least that is the conclusion with which one is left upon researching North Carolina law. There are very few cases in our state involving negligence of engineers and architects."

There may, however, be another reason, the paper says, why few malpractice suits have been filed against architects and engineers. "Attorneys know very little about those professions and may not recognize a potential sound cause of action," the paper says. And it concludes, "Whenever you have an injury, wrongful death or property damage with either no prospective defendant or only an underinsured or 'shallow pocket' one, examine the facts or carefully to see if there may be a cause of action against an engineer or architect. This may be a large, untapped field for fruitful litigation."

The paper on architectural and engineering liability was written by Raleigh attorney Alexander B. Denson of the firm of Blanchard, Tucker, Twiggs & Denson. A complete transcript of this paper and others presented at the seminar is available from the N. C. Academy of Trial Lawyers, P. O. Box 767, Raleigh, N. C. 27602 Cost is \$20.■

supervise and control the whole job, he isn't always permitted to and sometimes isn't able to, budgetwise, timewise or because of other things.

Architect: It seems that, from everything we've been talking about, that the practice of architecture is definitely expanding and getting more and more complex. When something expands like that, however, and touches more people, you run into something that seems to be a problem a lot these days in the professions and that is the tendency of people to bring suits for malpractice. *Student Lawyer* magazine recently claimed in an article on lawyers and architects that 1/3 of all the architectural firms with insurance have had suits brought about them. How serious is the issue?

Albright: The first blow that struck the architect in this is the greatly multiplied cost of carrying liability insurance. Some architects have had to retire earlier rather than pay \$10-15-20,000 a year or more for protection which they hope they'll never need and perhaps they have not been sued. Suits have proliferated not only because of any building failures but because of the complexity of buildings, the changes in laws and the fact that the legal profession, generally, has developed the practice of suing everybody involved. Let's take an actual case. The cantilevered walk around a school that was built some years before collapses and kills a schoolchild. Suit is brought against the architect, the contractor, the building supplier and even the members of the school board. Everybody's being sued. Any suit these days, almost any, brought on the basis of alleged failure of construction, involves the architect, whether it's a design fault or not. I can cite, but won't, several cases pending here in North Carolina now where apparently the architect was not involved in the failure. It was not that sort of thing. But nevertheless, the architect is sued. One extreme

case: During the later construction phase, a piece of gravel was kicked up by a contractor's truck and hit a third party and caused serious eye damage. The architect was sued. On what grounds? Well, on the grounds that he was allegedly the supervisor, or as the architects prefer to say, the observer, during the construction. Therefore, he should see that the loose gravel wasn't there, that the trucks didn't drive as fast. In that case, the architect was exonerated, as in many others. In another, a steam boiler that wasn't ready for operation was turned on and exploded because a safety valve wasn't on there. And the architect was sued, although he had no way of knowing. And you say, "Well, he specified this steam business in here and he was in charge during this construction phase. He should be involved." Now, in that case, the architect was found liable in the lower courts, but, happily, exempt on appeal from direct liability. For this reason: architects have had to stress more and more than in the past that while they are responsible for any design fault, any damage that is the result of a design fault or omission in the design, that they are not responsible for the contractor's methods. They may be responsible if they check out and tell the owner that there has been compliance with the plans and the contractor has shifted the supporting columns from the size specified to something else and the architect didn't notice it. But for construction methods and the contractor's procedures, such as driving the truck, the architect has no responsibility; this is written into the contracts to some extent and provides a measure of protection. But to get back to your question: suits are proliferating. Architects are facing many more suits. The damages have quadrupled, tripled, multiplied geometrically, and it is a real hazard to all professions and is discouraging some people from either continuing the practice or even entering the practice.

Architect: My question would be, then, aside from the cost of carrying liability insurance, what is the effect on the profession? Are people getting a little bit gun-shy? Afraid to do certain things?

Albright: Very definitely. I suppose that it would have to be said that it's requiring more care and more careful planning not only by the chief architect but supervision of the staff all the way down. One very prominent architect here in the state has a suit that apparently was brought about by the failure of a welder to use the types of welds that the architect had specified. This means that somewhere down the line—this architect, of course, has a fairly large staff, he didn't know the details. He's got to know more of the details. This liability, great as it is to the architects, I think, will result for the architect's self protection in more careful staff supervision, more careful work in every stage of his work, plus proper precautions in his contracting methods for what he does assume responsibility for and what he does not.

Architect: We've talked about a lot of things. We've talked about insurance, we've talked about lifting the ban on advertising and court decisions like the Supreme Court decision governing Grand Central and we've talked about legislative decisions such as the handicapped code and the decision to create more building inspectors. Then, there's the licensing act—the list seems to go on and on and on. The legal and governmental aspects of architectural practice seem to be mushrooming.

Albright: Yes, of course. There's bound to be growth every year. My General Statutes are getting bigger and bigger and take up more shelf space every year and there's no escape from it and there's some necessity for it. But it is a fact of life that architects have got to cope with and it's going to bring continuing changes to the

practice. There's no question about it.

Architect: We're getting more and more away from the 19th century and early 20th century concept of the gentleman architect who does big residences—like you talked about at the very beginning. But along with that, you've got a lot of complications, involving law and government. Whether they're the cause or the effect...

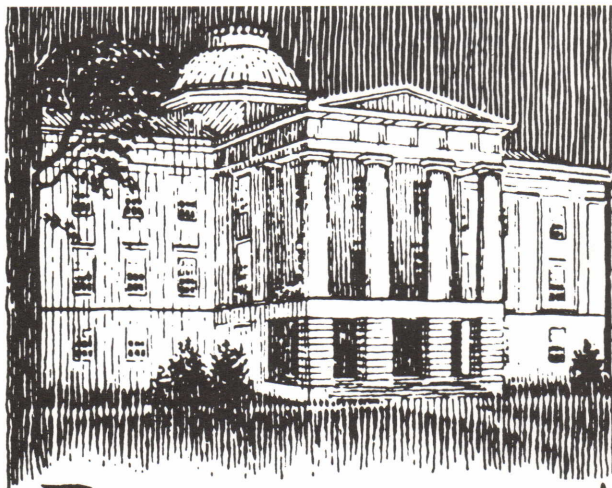
Albright: Yes, true. On the other hand, the trend, with the relaxation of the ban against architects being in contracting might be some kind of return to the idea of the time when the architect was styled as the master builder who did the whole job, the design, the construction and everything else. So there's some trend back that way

Architect: Things are going off in several directions at once. You've got that, you've got more regulations and the desire for fewer regulations.

Albright: But there seems to be a growth of the profession, not as rapidly as it has been at some times, but a growing profession, certainly. The chapter has reflected a growing membership here and the registrations are improved. There's greater flexibility of architects moving in interstate and international practice. There are more schools of design, architectural schools, engineering schools, coming up and turning out more and more graduates. There are more new methods of construction—so it's a live field and a live field is going to have continuing changes in it. I hope and trust that the architects in this state and others are going to be prepared to meet them through their professional societies, their state board, legal services and particularly their own offices. ■

Changing Requirements

Adjusting registration procedures for a broader range of applicants



THE NORTH CAROLINA

BOARD OF ARCHITECTURE

By Eugene W. Brown, AIA

While every member of the architectural profession is very much aware of the steadily increasing complexities of architectural practice and the collateral broadening of alternative career opportunities for graduates of architectural schools, very few practitioners seem to be adequately aware of current requirements for achieving professional registration, for admission to the profession of architecture in the first place. This is due primarily to the fact that these requirements have changed substantially in recent years—but also to the fact that most individual practitioners, once they have passed the professional examination, tend to put registration procedures out of sight and out of mind. In my own case, for example, I discovered only a year ago—upon my appointment as Executive Director of the N. C. Board of Architecture—that the Professional Examination is no longer given twice each year and that there is now a Qualifying Test for candidates without degrees in architecture. Architects *should* be aware, however, of the current procedures and directions in architectural registration, for although they will not be required to take the test again themselves, the practicing architects play an important role as supervisors of architectural internships in preparing the aspiring architect for the professional exam.

There was little confusion when the predominant path to registration was via acquisition of a five-year Bachelor of Architecture degree and a three-year internship with an architectural firm prior to entering the professional examination. The only alternative path to the exam was a 12 year stint as an architectural draftsman. While this latter option still exists, changes in the curricula of most architectural schools and in the evaluation criteria for entrance to the examination process have brought about what

seems to be a great deal of confusion among graduates, practitioners and architectural school faculty members.

Among those individuals now applying for admission to the examinations are candidates who hold a five-year Bachelor of Architecture degree, a four-year Bachelor of Environmental Design degree (a “non-professional” degree in architecture) or a Master of Architecture degree. The latter, when it is a first professional degree, can be earned either in a two-year program after completing a four-year, non-professional degree in architecture, in a longer program when the first degree was not architecturally related or, of course, as a second professional degree (in which case it counts toward fulfilling the internship requirement). Some candidates hold degrees from institutions where the architecture program has not yet been fully accredited by the National Architectural Accreditation Board, such as the program at UNC-Charlotte, which now awards both the four-year, non-professional degree and the five-year Bachelor of Architecture degree.

In addition to differing educational qualifications, candidates for examination may also have widely divergent employment backgrounds. While some have worked exclusively with architectural firms, others have been employed by a combination of government agencies, engineers, general contractors, business corporations etc., where their work may not always have been supervised by a registered architect.

The North Carolina Board of Architecture, as a member board of the National Council of Architectural Registration Boards (NCARB) subscribes to the minimum qualification standards as set forth by NCARB

and utilizes NCARB exams. The obvious advantage of adherence to national standards is in the degree to which this facilitates reciprocal registration in other states. Under NCARB guidelines, a candidate's education and practical training credits are evaluated against tabulated criteria in order to determine whether that candidate's combination of education and /or training credits meets the standard for admission to the appropriate examination. A candidate who holds a professional degree, whether a five-year B. Arch. or an M. Arch., and has accumulated three years of appropriate and verified internship, is eligible for the Professional Examination, which is given once each year in December. The most recent change affecting such candidates is that the 12-hour design problem has been reinstated as a part of this exam, but in order to satisfy this requirement, Professional Examination candidates must take the Design portion only of the Qualifying Test in June and pass it before being allowed to enter the December exam. This prerequisite is being waived in most states this year due to the difficulty in notifying all potential candidates of this new requirement. However, those candidates who are allowed into the Professional Exam in December 1978 through this waiver, and who manage to pass, will not be granted registration until they have passed the design test.

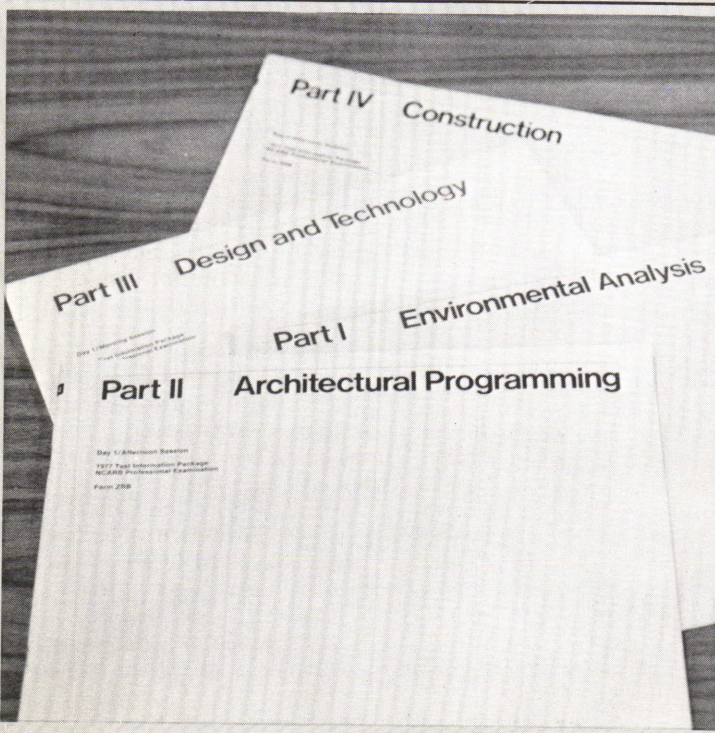
The Qualifying Test is a sort of "levelling device" intended to gauge whether those candidates with four-year, non-professional degrees in architecture or 12 years experience in lieu of a degree, are qualified

for entry into the Professional Examination. Such candidates are evaluated in accordance with a formula based on 12 years experience in which the number of education credits allowable are multiplied by two and subtracted from 12 in order to determine the number of years of work experience required to enter the Qualifying Test.

For example, a candidate with a Bachelor of Architectural Engineering degree from an accredited program is allowed 4.0 Education Equivalent Credits. When these are multiplied by two and subtracted from 12, the result is four years of internship to qualify for examination. The number of education credits allowed is directly related to the *kind* of degree earned and to the accreditation status of the program from which it is earned or, if no degree is earned, to the number of years of college work completed. Similarly, the amount of credit allowed for various types of work experience is dependent upon the nature and duration of that experience. Only experience gained under the direct supervision of a registered architect is accorded 100% credit with no limit. Experience with engineers, general contractors, city planners, etc., is accorded only 50% credit with a maximum of two years allowed. The 12 year formula does not work for those holding professional degrees because the 5.0 education credits accorded, when plugged into the formula, result in a two year internship and most state boards still require a minimum of three years.

Because there are so many extenuating factors which

This year the exam becomes longer and more comprehensive



The Qualifying Test for candidates without professional degrees in architecture is designed to test a candidate's knowledge and understanding of some of the most pertinent subject matter related to the practice of architecture, subject matter which is a part of the curriculum of NAAB accredited degree programs. The emphasis of the Qualifying Test is primarily on theory and the Professional Examination which follows emphasizes professional judgement. But the tests attempt to relate theory and judgement to the practice of architecture.

The Qualifying Test consists of two parts; Part I, which includes two hours on architectural history, three hours on structural technology, two hours on materials

and methods of construction and two hours on environmental control systems; and Part II, which is a 12 hour design problem.

All sections of Part I are multiple choice, machine graded tests. In each of the four sections, a minimum converted score of 75 is required to pass. Part II comprises a 12 hour graphic solution to a pre-announced design problem which will be evaluated in accordance with the evaluation criteria distributed at the time the test is given. For example, last year's problem was the design of a branch library. The building type was announced in advance to allow candidates to research general requirements for libraries. But the site conditions, geographic location, program and other

can complicate the process of evaluating the eligibility of a candidate, it cannot be overemphasized that it is of utmost importance for potential candidates to maintain an ongoing liaison with the registration board in their base state. There is no substitute for knowing the true facts about current requirements or for knowing exactly where one stands with regard to examination eligibility. The number and nature of inquiries regularly reaching our board offices from potential candidates suggests that schools of architecture and employer/practitioners are not doing a very good job of advising their students or employees about registration procedures. To further muddy the waters of internship, many North Carolina practitioners are now insisting that some schools of architecture, have so deemphasized acquisition of basic professional communication techniques in favor of stressing social issues that recent graduates possess few marketable skills. On the other hand, the schools are insisting that the internship experience in many offices is not sufficiently well-rounded.

In order to bridge the gap that has long existed between architectural education and professional examination — a gap that has been previously unquantified and unstructured — the NCARB has devised the Intern-Architect Development Program, or IDP. The purpose of IDP is to provide a structured program through which intern-architects may sharpen their skills and acquire the knowledge they will need, not merely to qualify for the registration examination but, more importantly, to enter the profession at the high-

est level of competence and with the best possible head start. An important part of the IDP is a system of recording, measuring and assessing the intern's progress in acquiring appropriate experience and exposure. This recording system not only enables intern-architects to assess their own education and training progress, but also guides professional sponsors and advisors in determining the advice they should offer interns. Also, the system provides registration boards with much more qualitative information on the education and training of intern-architects who become candidates for the Professional Examination.

Implementation of IDP in North Carolina requires first a joint commitment by the North Carolina Board of Architecture and the NCAIA to examine the program in depth. The Board of Architecture has given its sanction and the matter now rests with the Education and Office Practice Committees of NCAIA. Once NCAIA gives its blessing (it is still studying the question), the NCARB will send a representative from its national office to make a presentation on IDP to the Board of Architecture, the NCAIA Board of Directors, the deans and program directors of the state's schools of architecture and to the Education and Office Practice Committees. Only after this extensive study, will a final commitment be made to implementing the program. ■

Eugene W. Brown is Executive Director of the N. C. Board of Architecture.

constraints were not disclosed until the exam time. Grading of the Design solutions is now accomplished through a multi-regional grading session attended by a prescribed number of graders from each member board. Each solution is examined by a minimum of three individual graders and ultimately receives a grade of either Pass or Fail. Opportunities for candidates who fail to retake the Qualifying Test, either in whole or in part, are unlimited and individual sections passed need not be retaken.

The application deadline for the Qualifying Test is April 1. A Subject Matter Outline and Bibliography is sent to all candidates upon application.

The Professional Examina-

tion for candidates who have passed the Qualifying Test or who have professional degrees attempts to simulate actual architectural situations which will test and evaluate the candidate's ability to exercise competent value judgements. The vehicle for this written examination is a carefully chosen actual project which has already been designed and is under construction. Descriptive information—from sun angles to site plans, working drawings, photographs of the site, written material and much more—is provided in a Test Information Package (TIP) for each section of the exam. The information in these TIPs is cumulative and candidates retain the TIPs as the exam progresses. Most questions relate directly to the TIP material but some

questions deal with broad aspects of architectural practice not specifically related to the chosen project.

The written portion of the Professional Examination consists of four parts: three and a half hours of environmental analysis, three and a half hours of architectural programming; five hours of design and technology and four hours of construction.

This 16 hour written Professional Examination is administered over two days in mid-December and all questions are multiple choice and machine graded. In each of the four sections, a minimum converted score of 75 is required to pass. The candidate either passes or fails the entire examination —no individual parts may be

retaken. Retakes of the entire written examination are unlimited.

Application deadline for this portion of the Professional Examination is Oct. 1. The subject of the chosen project is announced in advance upon application, but the exact project is not disclosed until exam time.

The Design Problem, which becomes a part of the Professional Examination with the 1978 testing schedule, requires the candidate to take the Design Portion only of the Qualifying Test in mid-June before being admitted to the written part of the Professional Examination in December. Results of the Design test are graded on a pass/fail basis as they are for Qualifying Test Candidates. ■

People

Henry L. Kamphoefner, FAIA, Dean Emeritus of the School of Design at N. C. State University, was presented the North Carolina Award for Fine Arts on Nov. 9. The North Carolina Award, the highest honor the state can bestow on a citizen, is given annually in four categories to citizens residing in the state, Fine Arts, Literature, Public Service and Science, and in one of the categories to a North Carolina native residing out of state.

The award honors Kamphoefner "for his outstanding contributions as an architect and as founding Dean of the School of Design at N. C. State University. His personal achievements and his influence have given much to the visual environment of our state and of the nation."

A native of Iowa, Kamphoefner received his BS in architecture from the University of Illinois, his Master of Architecture from Columbia University and a Certificate in Design from the Beaux Arts Institute of Design in New York City. After four years of private practice, he accepted a teaching position at the University of Oklahoma, rising eventually to full Professor and Director of the University's School of Architecture. In 1948, he accepted the position as first Dean of the NCSU School of Design. Until that date, architecture had been under the auspices of the university's School of Engineering.

"The story of the next 25 years," noted the award citation, "is a familiar one as, under the guidance of Dean Kamphoefner, the N. C. State University School of Design became one of the foremost institutions of architecture, landscape architecture and product design in the nation. A brilliant combination of program development and faculty selection provided the direction that has given North Carolina and the nation an outstanding group of architects and designers."

In 1973, Kamphoefner was named Dean Emeritus of the School of Design. He continues to teach, but will retire next May. Among his honors is the inclusion of his Grandview Music Pavilion in Sioux City as one of "America's Outstanding Buildings of the Postwar Period" by the Royal Institute of British Architects. In 1957, he was elected a Fellow of AIA. Last year, he received a joint award from AIA and the Association of Collegiate Schools of Architecture for "lasting achievement in architectural education."

Kamphoefner is the second architect to receive a North Carolina Award since the awards program was begun in 1964. In 1966, Charlotte architect A. G. Odell, Jr. also received the Fine Arts award. ■



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Books

Great Models Edited by Suzanne Buttolph. (The Student Publication of the School of Design, Raleigh, N.C. 97 pages, illus., \$7)

By John R. Taylor, AIA

Even though I have been an architect-model builder for some 20 years, a part-time college instructor and a textbook author, I am somewhat confused as to the purpose or direction of this text. My initial impression is that the material is intended to be entirely historical, philosophical and theoretical, rather than a direct application of the use of models. If this is the purpose of the presentation, then it has accomplished its goal. Most of the contents seems to be presented as quotations taken from the philosophies of persons other than students. If this is the intended method, then I feel that here has been an adequate and broad range of views assembled.

One feels in reading the material, however, that despite the expenditure of a great deal of students' time, energy and effort, very few (if any) of the volume's statements are those of the students themselves. Overall, one gets the impression that a group of students was given the assignment of doing research on the subject, collecting and assembling all of the information. But I think it would be interesting to have more actual student input, their approaches, their thoughts, their feelings about the use of models in their own projects. Were models helpful in communicating their ideas to faculty? Were they used to sell an idea? Were they used to push an idea that had not been properly thought out?

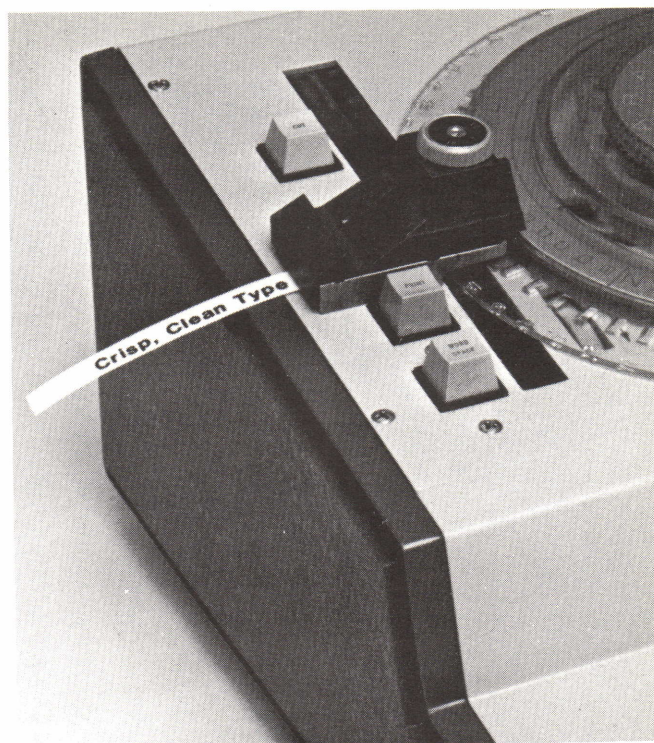
In general, I find the material on the history, psychology, philosophy and theory of models rather complete. If the book is intended as an informative

dissertation that students could constructively use to better understand the rationale behind model building, however, I have very serious doubts that many will take the time to wade through the collection of personal philosophies and "buzz words" before getting to the point.

I genuinely feel that models have their place in the design process—both in the students' architectural/educational process and the professionals' architectural/client process. Whether it is more important to one process than to the other, however, I really think is a toss-up. The important consideration in either case is the real awareness and concern of the designer, be he student or practitioner, in utilizing the psychological effect of a model on the observer as a "sales tool," that he not promote a less functional, less economic or less maintenance free design for the sake of design through the use of a model. There is no question that the model always represents the sharp, clean, crisp appearance of a structure, but somehow the debris of construction always seems to overcome the owner's initial enthusiasm. Questions like, "How come my building doesn't look like the model?" or "Boy! There sure is a difference between the model and what it really looks like!" always seem to arise—as you both stand in red clay mud watching water drip through the metal decking on bar joists of a warehouse office complex.

In any case, I feel that this side should possibly be touched on also, even though it is one of the less sophisticated aspects of the beautiful dreams of award winning designers. It is there and we cannot overlook it. ■

*John R. Taylor practices architecture in Charlotte. He is author of **Model Building for Architects and Engineers**, published by McGraw-Hill.*



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Competition

The North Carolina Solar Energy Association has announced "A Passive Solar Energy Residential Design Competition" open to architects, engineers, residential designers and students residing in the state. The competition will award up to \$5,000 in prizes, including a \$2,000 first prize. Deadline for entries is March 2, 1979.

The purpose of the competition, according to the association "is to develop designs for single family detached houses suitable for subdivision developments in the state of North Carolina." Designs must incorporate passive solar energy features; primary consideration will be given to marketability, buildability and energy savings.

The competition will be juried by a group of architects and developers, chaired by Vivian Loftness of the AIA Research Corporation, Washington, D.C. Other jury members will be: Arnold J. Aho, associate professor of architecture at Mississippi State University, formerly of the N. C. State University School of Design; Thomas L. Ainscough, AIA, of Charlotte, who has taught solar

energy principles at the UNC-Charlotte College of Architecture; David Falk of Drucker and Falk Realtors, Raleigh; and Ray Sparrow, 1978 president of the N. C. Homebuilders Association, also of Raleigh.

First prize will be \$2,000. Second prize will be \$1,250. Third and fourth prizes will be \$500 each. Up to 15 honorable mentions of \$50 each also will be awarded.

The architectural advisor for the competition is Dr. Donald W. Barnes of the School of Design at N. C. State University. Details of the competition and entry booklets may be obtained for \$2 from Barnes at the School of Design, NCSU, Raleigh, 27650 ■

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Critique

A modest proposal
to change the way
we live

By Alastair M. Black, AIA

A hundred years ago, the typical American town provided for most of the essential human activities—housing, industry, education, commerce, government, religion. It was in general terms a self-contained community, although it might focus on a particular activity—a specific industry or education or government. Even in the early 1900's, the residential areas, though larger, still had retail-education-religious centers.

Then, in the 1920's, we grew frightened. "They" might take over the neighborhood. "They" might build something that would destroy our property values. To keep "them" out, zoning was invented, then shortly compounded itself by adding planning. Possibly, the notion was not conceived as a protectionist, elitist device, but it quickly became so. Hardly an organized community in the nation exists without a zoning and planning enabling act. With only a half-dozen or so exceptions, they are all modelled after the 1922 original. The result? After 50 years of geometric planning, there are industrial parks, regional shopping centers, regional cultural centers, government centers ... and then there's housing—housing for young marrieds, housing for old singles, housing for poor people, housing for middle-aged affluent people, etc. etc. All in neat parcels.

As to land use, we have achieved homogeneity, mediocrity and a vast energy dependent sprawl. First, we used zoning to concentrate each urban activity into little enclaves, internally differentiated. Then we found that so dull that we got in our cars and left the suburbs—and then did it all over again.

I suggest that it misdirects our thought to blame the automobile for the exodus. It was indeed the means, but

not the cause. The cause was ... zoning! Because we constituted zoning and planning through dividing activities by nominal categories, we set up the interior rot so characteristic of our cities. First, since zoning was used as protectionary, we zoned away from our sacrosanct residential areas all the activities which had a bad name. Factories? They're out. Stores? They're out. Warehouses? Out.

Zoning-by-category froze land use into a pattern which was forbidden to evolve with changing needs, until as in an iceberg, there came a moment of irresistible overturn, with maximum disturbance to the surroundings.

The fact is, zoning by category has never done what it was meant to do and it never will. It breaks down at a strong challenge. It does not deliver the stability it promised. And it put us and the land in thrall to the drive for short-term profit.

Yet, we still yearn for stability, we still wish to change by evolution rather than by upheaval. We desire not to be damaged by our neighbor's incompatible activity. Perhaps most of all, we wish to really have that American ideal, a voice in deciding our own future. We all want these things, which is why we made zoning into a religion. All right, architects, what do we do with something that isn't working properly? Right! We re-design it.

As it happens, a re-design for zoning is at hand. Further refinement of the design is necessary. A massive campaign of explanation will be required. But it is genuinely a re-design, not a revolution, since it modifies and improves existing institutions and mechanisms rather

than replace them. My name for this re-design is environmental zoning. My modest proposal is to overhaul planning and zoning. The central change is to zone in terms of *character* of activity, rather than by *category* of activity. This means that I agree to let my neighbor do anything he wants to, as long as it doesn't spill over the fence.

But wait. He can do *anything*? Yup, anything. Well—what if he wants to put up a *factory*? That's okay, too. His activity must not be a nuisance, it must not hazard my quality of life or my pocketbook. Other than that, he's free and he gives me the same freedom. And that's about it. Sounds simple enough. You could almost go along with that, couldn't you?

Unfortunately, it's not quite that simple. If we revise zoning to control character, we will have to regulate a lot of elements we haven't considered in this context. We will have to set noise levels, specify acceptable limits on air pollution, solid waste, perhaps establish allowable utility use and traffic controls. We may have to explore the possibility of quantifying esthetics. But when we begin to discuss these questions, we have tacitly accepted the concept, and we are beginning to discuss the question in terms of design strategies.

Interwoven with the notion of controlling the character (and thus the effect) of what we build is the concept of ecological fitting. We are gradually coming to see ourselves as part of the ecology, not its owners, and not its enemies. The methodology of fitting the built environment and the natural environment into a mutually supportive system is called the natural tolerance study.

The search, in brief, is to find the amount of change which a natural system can sustain yet retain its health. "Health" in this context is the ability of the system to sustain itself. The result of the study is a set of related quantities—such things as the maximum tolerable square footage of paving and roof. Tied in with this approach is the establishment of the amount of free work which the system can perform. The air and water cleaning, the food production, etc. With this information, we can begin to play with balances—how much commercial energy can we afford to swap for natural air conditioning? How much area can we build without closing down the natural system? How can we handle the disposal of wastes (remember, there is no "away" to throw stuff). What we're talking about is a format for translating natural elements into design criteria.

That's a magnificent challenge to designers! ■



Alastair M. Black is an architect with McDuffie and Associates, Atlanta, Ga. This is an excerpt from his talk on architecture and the environment given to the South Atlantic Regional Convention of AIA, Sept. 29, 1978.



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