

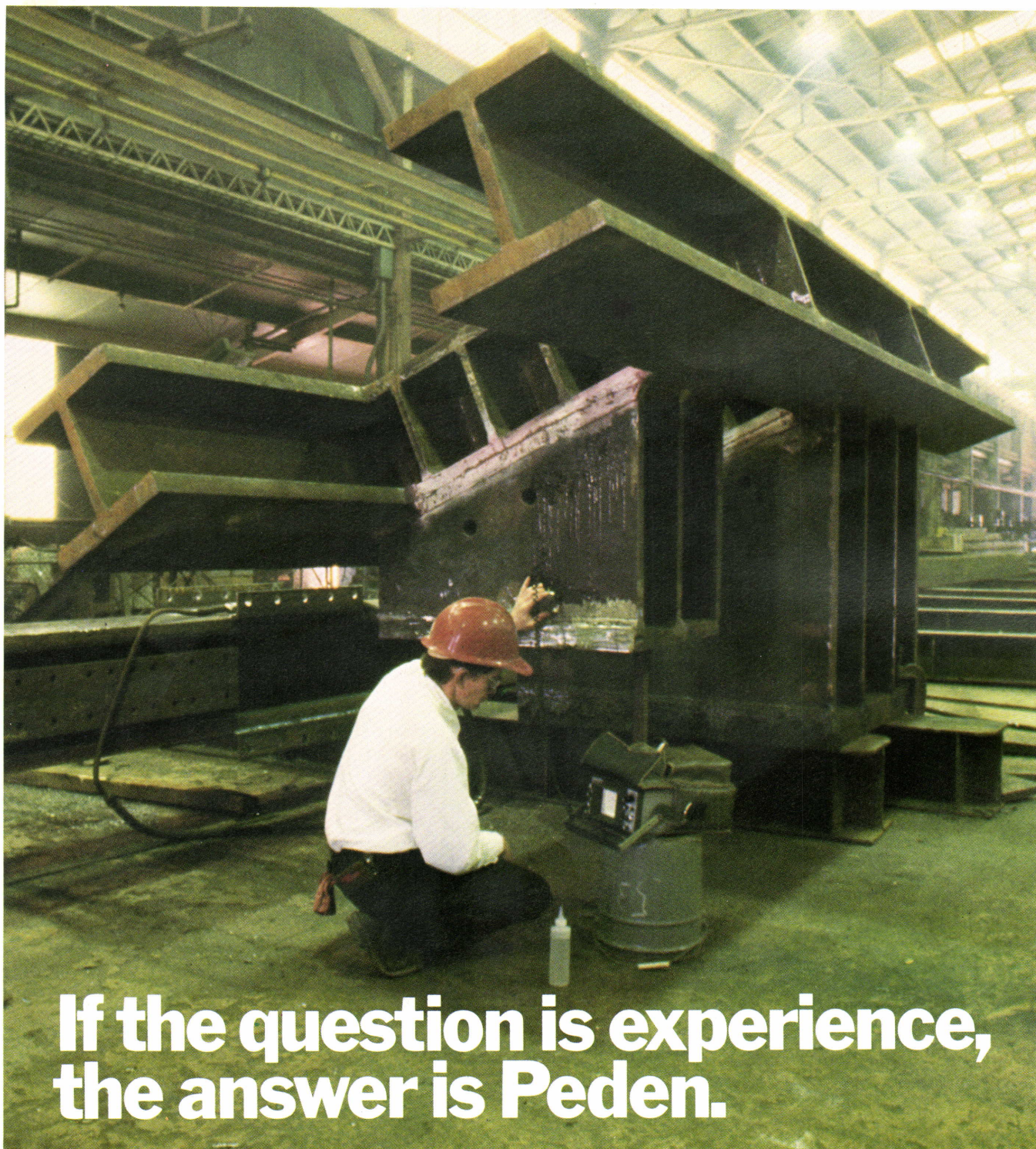
North Carolina **ARCHITECT**

January-February 1980



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North Carolina **ARCHITECT**

Vol. 27 No. 1

January-February 1980

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American Institute of Architects



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Contents

Editorial

5

As The Decade Turns

7

Gambling With Your Own Money— J. Aubrey Kirby's "Solarchitecture"

18

Interview With Martin Harms— New Director for a New Decade

22

Observations On Metric Planning

24

Chapter Notes

26

Arts Festival

27

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Editorial

Workers drive onto the roof of this factory; they park there. Escalators take them down to the production floors. A stream flows beside the factory. Trees border the stream. Broad windows in the factory let the workers look out at this pleasant scene. It was designed that way. There is a factory like that in Indiana. It was built for people as well as for processes.

Factories have usually been built for the manufacturing process; if that produced heat, humidity, dryness, cold and noise, the people working there would have to get used to it. That is changing.

Architects should remember to design for people — for people who *use* the buildings, not just for the people who pay for them or manage them, or just for those who design them.

The **NC Architect** should be about people as well as places — that is what the North Carolina Chapter of The American Institute of Architects (NCAIA) has in mind in publishing this magazine.

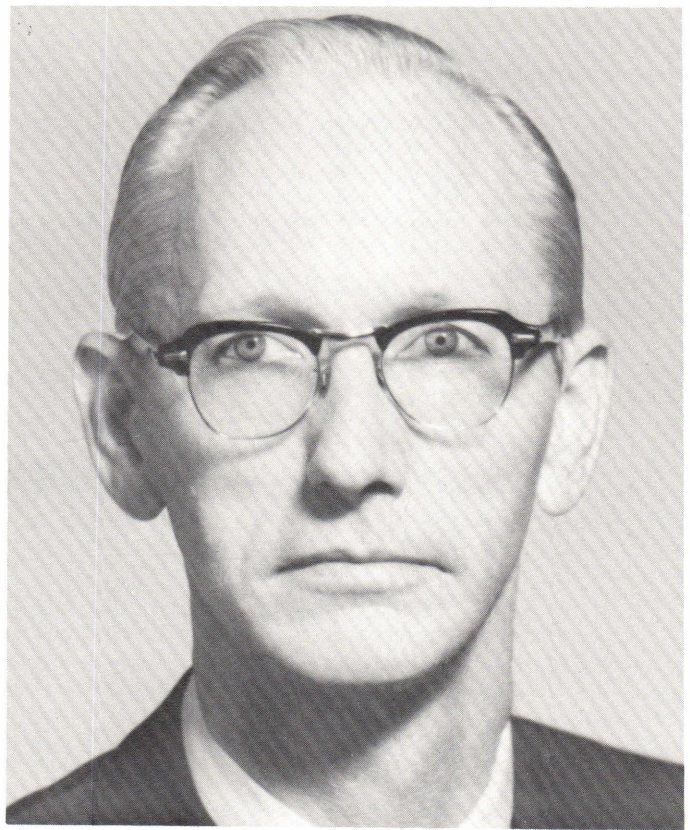
The NCAIA welcomes the new publishers, Spectator Publications, Inc., that is also the name of a magazine, "The Magazine That Tells You What's On and Where To Go In The Triangle." When you are in the Triangle area stop at your nearest newsstand and pick up a copy. The *Spectator* magazine features the arts, so architecture is a part of their major interest.

Architecture at its best is art. But architecture is also business; architects deal with money, usually not their own. Good architects need good heads for business. And in the process of dealing with other people's money they need to know how to handle their own finances — the money to which they are entitled in measure of their services.

Architecture as art has characteristics of other arts; an idea, appropriate proportions, form, shape, rhythm, color and light; good use of materials, construction and detail; above all something for the human spirit and an impact on the emotions.

Not all building is good architecture or art; nor is all music, all writing, or all painting art. We want the **NC Architect** magazine to sort out, to help the reader/viewer to become more aware, more discriminating in judgment about the architecture they experience.

The **NC Architect** looks at architecture — but *looking* at architecture is not enough — architecture must be experienced, not just seen. Architecture is three dimensional, then modified as we add movement and time to it.



Architecture is about form and space. We can judge architecture by being in it and around it, moving through and about it, by experiencing it over a period of time, and under various conditions of light. Light is a basic ingredient of architecture — and the NCAIA's Spring Convention in April will feature light in architecture and in all art. Sighted persons perceive and sense architectural space, which reveals form, shape, identifies textures, color, mood of the place and space. All of us perceive space partly by how it sounds, feels and smells.

The **NC Architect** and its publishers have a big job: showing, describing, interpreting architecture to its viewers/readers, using materials to look at, photography and graphics, as well as words. The NC Chapter AIA also has a challenge — to guide, lead, counsel and evaluate. The Chapter has an advisory committee to do that. Always, but especially at the beginning of this new venture, we want to know what you think of this product. Write or tell us, the publishers and NCAIA.

But the architects of the state have the larger challenge: to design and plan architecture that is worthy of being experienced, shared, and publicized. That will be an important part of the content of the magazine.

The Chapter and the publishers are reviewing the list of persons to whom the magazine is being sent. No doubt they will add some names to the mailing list and delete others. We ask for help from members of the Chapter in bringing our lists up to date.

The Chapter anticipates a satisfying relationship with the new publishers. We expect it to benefit the public as well as the cause for better architecture. People care about architecture. If their architecture is agreeable, the people will care about architects.

Marvin R.A. Johnson, FAIA
President, NCAIA

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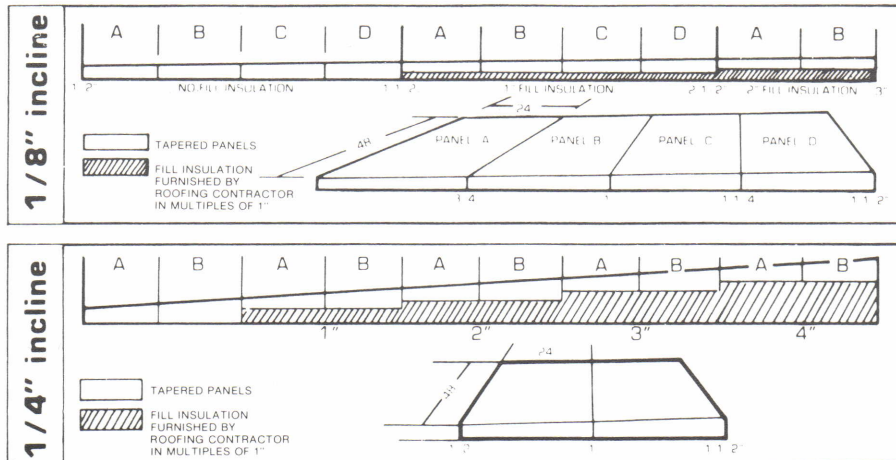
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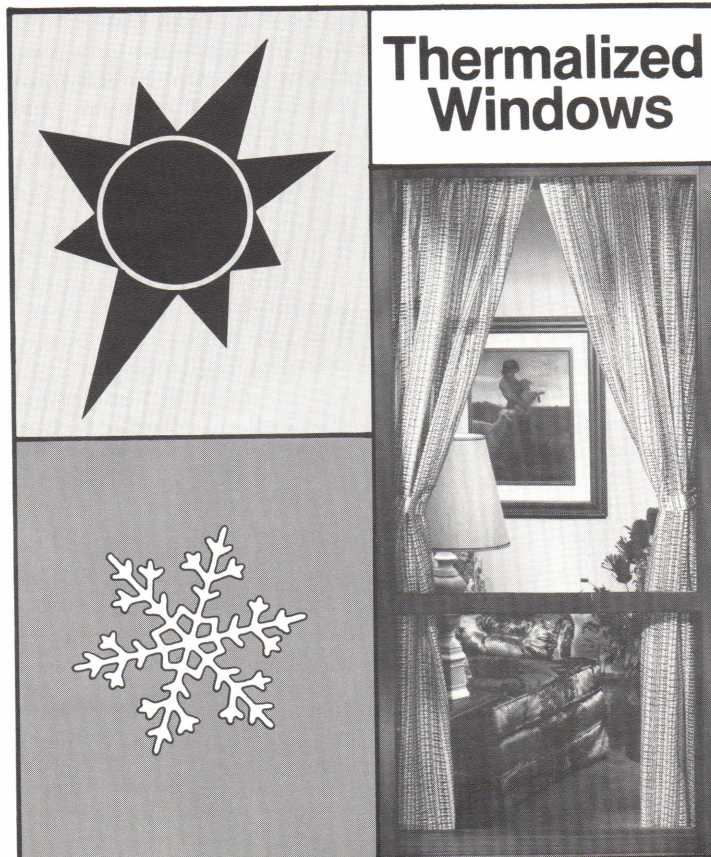
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As The Decade Turns...

Architecture Changes Directions

by Ernest Wood

The first issue of a new decade seemed an appropriate time to reflect on the past 10 years and make some predictions about the next 10. North Carolina Architect selected 14 architects, some with special expertise and some in general practice, and asked them to reflect on the state of the art. They talked about design theory, energy, economics, historic preservation, barrier free design, women and minorities in the profession and changes such as design-build which affect the way architecture is practiced.

Anthony Lord, FAIA, one of the founders of the Asheville architectural firm Six Associates and now retired, has seen other periods of change in architecture.

The more things change, the saying goes, the more they stay the same. Could that be happening now in architecture?

It seems everybody admits that change is in the air, with such issues flying about as energy, historic preservation and that elusive, ill-named new aesthetic called Post-Modernism. But haven't we been through much of this before, say in the 1930's when the International Style revolutionized architecture for the first time this century?

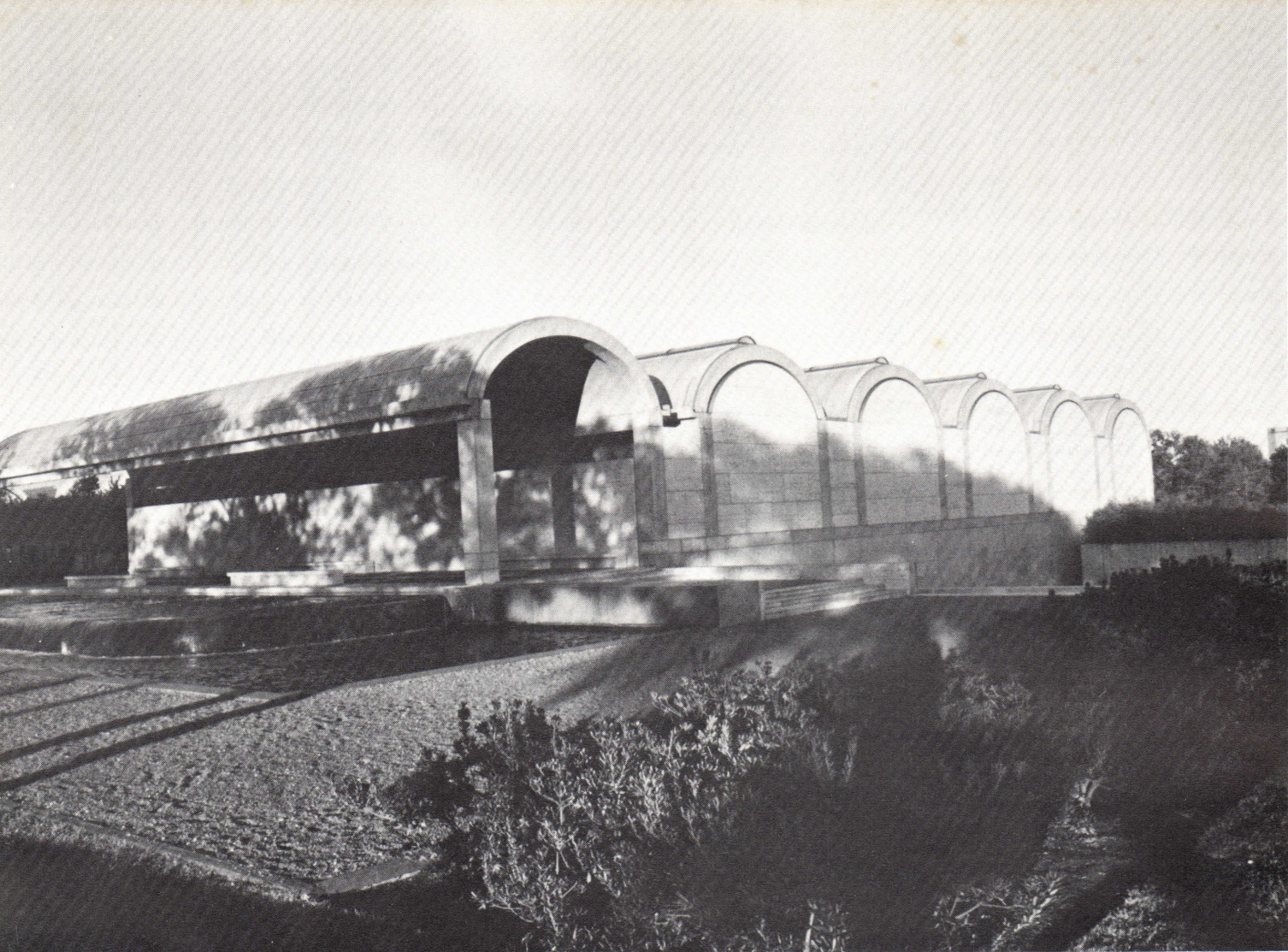
Anthony Lord was practicing in Asheville when it happened the first time and, as he recalls it, "It happened very suddenly." When he graduated from Yale in 1927, nobody was saying anything about modernism as it was developing in Europe. Then, by the mid-1930's, he was designing modernism himself, with the Citizen-Times building in Asheville, something of a radical departure in its day but now nearing the status of an historic property.

There were both similarities and differences, he thinks, in the way changes

came. "That whole thing," he says, referring to the International Style, "came from somewhere else... This is more indigenous." And a lot of the change in the Thirties, at least as it was interpreted by locals, was purely stylistic. Today's changes, especially energy, are more central to the nature of architecture and the way buildings function. "Now," says Lord, "maybe we're back to some sensible reason for the look of buildings."

Changes today, too, seem to be affecting more aspects of architectural practice as architects, contractors, developers and others are now working more closely together. In the Thirties, architecture still was fairly new as a regulated profession. "Now," says Lord, "it's all sort of melted together... but if it's going to melt, it might as well melt thoroughly."

And, as always, there is opposition to change. But Lord's recollection of the Thirties might tell us something about the future. "I remember some of my colleagues saying, 'This won't last,' and sticking faithfully to their cornices and columns. Well, it did last. And now cornices and columns are back, too."



(Photo by Ernest Wood)

**Kimbell Museum of Art, Fort Worth, Texas
by the late Louis Kahn.**

Charles C. Hight, AIA, is dean of the College of Architecture at the University of North Carolina at Charlotte.

The beginning of a decade does not by itself mean we have more clues than we would in any other year pointing the way to the future of architecture. This particular beginning, however, does coincide with changes in both the art and the practice of the subject. Says Charles Hight: "Right now is a very exciting period and we're going every which way." But he notes that, as history shows, some of today's concerns will be developed and some will be cast aside as not so important anyway.

As Hight sees it, the decade of the Eighties will be a period of "inclusion," in which architecture will take in more concerns rather than narrowing down and emphasizing only a few subjects. It will be a time when architecture must "be willing to

come to grips and to deal with complexity." Energy and passive planning "are here to stay." There will be more involvement of users "in a more sophisticated way." There will be—especially for those architects educated when history was not considered important—a better understanding of historical precedent. Architects will better understand context and learn how to relate new buildings to the old around them, as preservation and renovation become more important and as the profession and the public demand it.

In the Eighties, "the movement to identify architecture as the *art* of design" will continue to grow in importance and leaders in design theory "will begin to bring things to a new system." Simultaneously, new technologies will develop to augment or take the place of existing technology that Hight feels "we've been using as far as we can." This will happen in such systems as HVAC,

which affects an entire building, or in glass manufacture, which affects only parts. For now, a new aesthetic will be slow in growing out of this new technology, but Hight is sure it eventually will. Similarly, he can find few examples yet of buildings that demonstrate the "inclusion" of the complexity he foresees for the future, though he feels the work of Finnish architect Alvar Aalto or Louis Kahn's Kimbell Museum of Art in Fort Worth, Texas, are indications of what he envisions.

The Seventies was a period in which architects recognized that there were problems with the built environment and their vision for it. "Up until recent times," says Hight, "it was assumed we had an answer... As it turned out, we didn't have the truth." Now that architecture is pointed in the right direction and problems identified, Hight feels, "the task is to put it back together again."

Roger H. Clark, AIA, is professor of architecture at the N.C. State University School of Design and is chairman of AIA's national Design Committee.

The 1970's, particularly the latter years of the decade, notes Roger Clark, "represented an explosion of ideas" in design theory. The Eighties will see the implementation of many of those ideas, particularly on the local level, where changes in design theory are just now beginning to be felt. Those changes, usually lumped together under the heading Post-Modernism, will include more ornament, more color and more concern with wall surface. These concerns are showing up in isolated cases in North Carolina already. Clark himself has introduced an attempt at low-key ornament in an office building in Chapel Hill, where he uses two colors of

brick in a pattern. Other architects now have buildings that probably would qualify as Post-Modern on the boards, though it will be two or three more years before many of them will be completed.

How well local designers will understand and interpret theory, which today is often extremely complex and abstract, remains to be seen. "I would think," notes Clark, "that most people will, at a basic level, understand things like buildings no longer having to be painted white."

Other ideas will affect design in the coming decade. Energy concerns, (which, notes Clark, "one assumes will be integrated" into buildings) will be important, and some people will turn those concerns into architectural statements. Regionalism might make a comeback in the

decade, spurred along by the emerging Post-Modernism and the preservation movement. "We're beyond doing buildings that have nothing to do with what's around them," he says. Preservation itself, predicts Clark, will become "more serious and less emotional," more selectively saving better buildings instead of simply saving everything that is old.

And design theory itself will continue to evolve. Today's young Turks of architecture will be the next decade's establishment. The headliners of the Seventies, who have made their marks principally on small, experimental structures, will move up to bigger buildings as they become more accepted, and, notes Clark, a new group of architects will move in with their own theories to take the role of experimenters.

East Town Office building (Chapel Hill) by Roger Clark (Raleigh) with O'Brien-Atkins (Durham).



Known for many years as a designer of houses in California, Harwell Hamilton Harris, FAIA, has been practicing architecture in Raleigh since the early 1960's.

Asked to reflect on architecture and design present and future, Harwell Hamilton Harris hesitates. He has been so wrapped up in two projects, a house in Durham and a dentist's office in Raleigh, he protests that he has not had much time to reflect on what other people are doing. But that preoccupation with details is characteristic of Harris—and revealing of his attitudes toward architecture. He believes firmly that change in architecture comes not from abstractions but from particulars. Abstractions, says Harris, are meaningful only to the people who originate them. "After that, it becomes a style. It guides you, but doesn't get into the soil or the roots so that any new thing can emerge." Harris is afraid that new directions in design theory are just as abstract as the theories they are replacing.

He does see some influences of today's architectural issues, however. A tight economy, for example, could have two effects: it could lead to stock solutions or it could lead architects to consider their designs more carefully than ever before committing them to construction.

But Harris keeps coming back to one theme: the influence of particular details on overall design. "The real genius of the designer," he says, "is in discovering relationships of particulars and how they relate to each other."

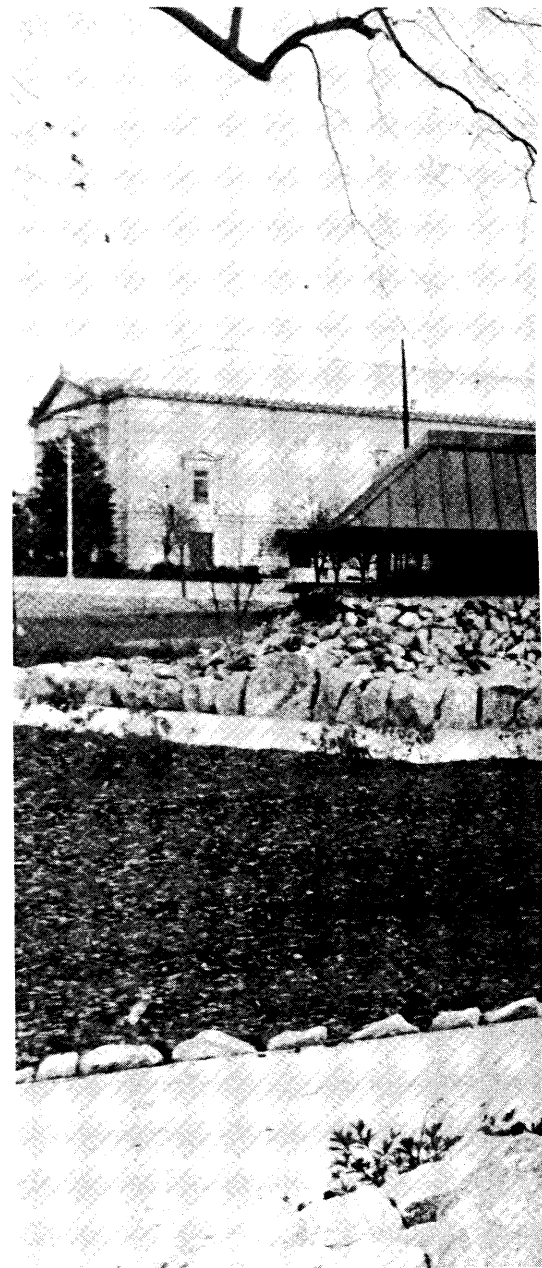
New materials and new lifestyles may well affect the architecture of the future, he feels. But again, his concern is for the way details affect the whole. "It's just finding ways to use these new materials that are so natural that one doesn't think of them as new but will think of the total form."

Ligon B. Flynn, AIA, practices architecture in Wilmington.

If architecture is an art, then it must by definition involve a personal interpretation by the architect. Some firms are more involved in personal expressions than are others. But for those that are, a period of change in architecture has a different meaning. Ligon Flynn is one of those architects. "I think we are a good deal more involved than the average firm in personal interpretation of a problem," he says. "We concern ourselves with real values...the world that people respond to as opposed to abstract ideas."

To such an architect, some of today's changing ideas are more important than others. Flynn dismisses Post-Modernism as something "which begins abstract and ends up with a set of rules." He prefers instead to begin with hard realities: the site, program and budget, and to interpret them as needed. He maintains that one building's components are not that different from another's—except in how they are put together. He has tried active solar but thinks passive is more useful in North Carolina's climate. He recognizes the need for handicapped access and historic preservation but sees them as just more pieces in a larger puzzle.

Some of these pieces were not considered important in the past; some will not be considered important in the future. But, says Flynn: "I don't think we ever forget anything that we ever thought was important." What he's doing is trying to fit these elements into a personal design philosophy. "Yes," he says, "all those things are there, but they only modify things. They don't have any wholesale effect."





Donald W. Barnes, Jr., AIA, teaches architecture at the N.C. State University School of Design, where he specializes in energy systems.

If there is one influence that everyone agrees will be important in the 1980's, it is energy. But what kind of an influence will it have? And how radical will changes in buildings be?

The extent of the change, notes Donald W. Barnes, will be to reach every building. Energy performance standards will come soon that will set different levels of energy that may be consumed by different types of structures. "Architects," notes Barnes, "are going to have to be more concerned about how energy goes into a building."

Barnes does not foresee active solar systems as the answer to energy problems. But he does think that passive systems that

"will reflect our hot and humid summer and relatively cold winter" in North Carolina will change the form of buildings. Maybe buildings will reflect common sense more than style. But the precise changes — and the degree of change — "will be up to the cleverness of the designers." There will be a lot of trial and error, but one thing can be said for certain. "It'll change," says Barnes. "I cannot predict how it'll change, but it'll change."

So far, most energy efficient or solar aided buildings have been residences or small commercial and institutional structures. These have received wide notice. But Barnes predicts the attention we pay to these new buildings will change, too. At first, energy concerns and the changes they bring to buildings will be traumatic, he says. But later on, "We'll learn to live with it and we won't even realize it."

John W. Kinney, Jr., AIA, an architect with O'Brien/Atkins Associates in Chapel Hill, is a former staff architect for the N.C. Division of Archives and History.

In the Seventies, architects and the public alike began to discover the value of old buildings, and historic preservation became a major movement. The recession of 1974-75 helped prove the economic value of saving old buildings and many architects who had little other work during that time took their first stabs at preservation. Architects who were inclined to be "formgivers", and architects not committed to a style of design discovered ways of working within the existing aesthetics of old buildings. Young architects became attracted to the subject. National AIA put more emphasis on preservation and the resources of the state of North Carolina to aid preservation became



more sophisticated and effective. Among clients, those who led the way were individuals (old houses are still a bargain) and institutions, though major projects like turning Durham's old Watts Hospital into the state's math and science high school still are few and far between, keeping many architects out of the preservation field who cannot run an office on small projects. The business community lagged behind other clients.

In North Carolina, what is generally considered good news for the state in general turned out to be a problem for preservation — the state's prosperity. An abundance of rural and suburban land has slowed the return to the city that has begun in more urban areas. "They haven't run out of the old ways to do things," says Kinney of North Carolina. And many architects have had enough work to do. ("Our firm is just up to its ears in new construction, so we haven't had time for much preservation work.") The result is that most architects do not avoid preservation — but they do not actively seek it out either.

The future, however, may be different. "I think it's going to get a lot more diffuse," says Kinney, "with not so much a focus on

preservation as on rehabilitation in general...I get the feeling that things are beginning to settle down into a status quo...and then over the long term it'll be there as part of the vocabulary and something that people deal with in a matter of fact manner."

Watts Hospital (Durham) under renovation to become the North Carolina School of Science and Mathematics.



Ron Mace, AIA, is a principal of Barrier Free Environments, a Raleigh architectural firm.

When the movement to eliminate architectural barriers began in the late 1950's, it was really, notes Ron Mace, an outgrowth of the civil rights movement, "almost a do-gooder, liberal attitude." The first efforts were limited to such places as hospitals and doctors' offices. And they were not well received by the profession. The past five years, however, have seen rapidly growing attention to and acceptance of the movement. Both the profession and the public have learned that architectural accessibility benefits the elderly, children, the temporarily handicapped (such as an athlete on crutches)—even movers who must carry heavy loads into buildings.

Ron Mace regrets that much of this attention and acceptance had to come about through legislation. "I will not be satisfied," he says, "until there's no need" for building entrances or for products such as drinking fountains to be labeled for use by the handicapped. "What we're looking at is a change in the entire building industry." Accessibility will not be practical and it will not be economical, he asserts, until there is no difference in products manufactured for the handicapped and for others. In that respect, he notes, accessibility is like the preservation movement and energy conservation: it will be most effective when it is the rule instead of the exception.

Laws requiring buildings to be barrier free served their purpose, says Mace. They got the movement going. As we move into the Eighties, however, what is most needed is "good technical assistance to the practitioners...good solid information, examples of what's good and why." Mace does not want more design standards, for in the long run they do as much harm as good. "Too many designers depend on standards as their sole source of information without understanding what's being done and why."

The issue now, says Mace, "is primarily one of awareness and understanding." That takes a long time. But along the way, he points out, "we're headed toward a more universal design—and better design because of it."

Sallie J. Cobb, AIA, is an architect with ADEP in Charlotte.

When Sallie Cobb graduated from the School of Design at N.C. State University in the early 1960's, she was the first woman graduate in 10 years. She had entered as one of five women in a class of 125 and by her third year was the only woman left. It would be four more years before the school would graduate another woman.

The Seventies was the decade in which women really began entering the architectural profession in significant numbers. And someday, thinks Sallie Cobb, architecture will go the way of medicine and law, where in some professional schools there are equal numbers of men and women.

In the beginning, she recalls, "We were so unusual—but that's not the case right now." She was written up in newspaper articles, but barely receives attention any more. When she talks to high school groups about the profession, girl students do not seek her out as a role model or source of special information any more than the boys do.

There may be several reasons why more women are becoming architects. For one, the profession is not as technically oriented as it once was. And, more simply, "The more women go into the profession, the more women realize that the profession is there." But perhaps the greatest influence has been the acceptance of women by the men in the profession. Cobb says her main problem has been with sales representatives, not fellow architects. Sometimes salesmen shy away from discussing their products with her because they do not realize she is an architect. They think she's a secretary.

Below, the School of Social Science, UNC-Chapel Hill. New ramp eliminates architectural barrier for handicapped.



William A. Streat, Jr., AIA, is chairman of the architectural engineering program at A&T State University in Greensboro.

Traditionally, the profession of architecture has counted few members of minority groups in its ranks. The reason may lie in architecture's past association with wealthy clients and institutions. Or it may lie in the fact that minority persons—especially those who come from poor economic backgrounds themselves—who do enter the construction professions usually opt for the better paying fields, such as engineering. Whatever the reasons in the past, architecture and architectural engineering now, according to William A. Streat, are "open to minorities more so than it's ever been."

A&T's program today enrolls about 170 students—an 80 percent increase in the past 10 years. There is a mix of foreign students (mostly from the Middle East and Africa), white American males, black American females and—the largest group by far—black American males. Many go to work for design-build firms or as structural engineers; only about one or two out of a class of 10 to 15 becomes licensed as an architect. But, says Streat, "There will be no letup from the standpoint of employment opportunities... I don't know whether we've reached our peak or not."

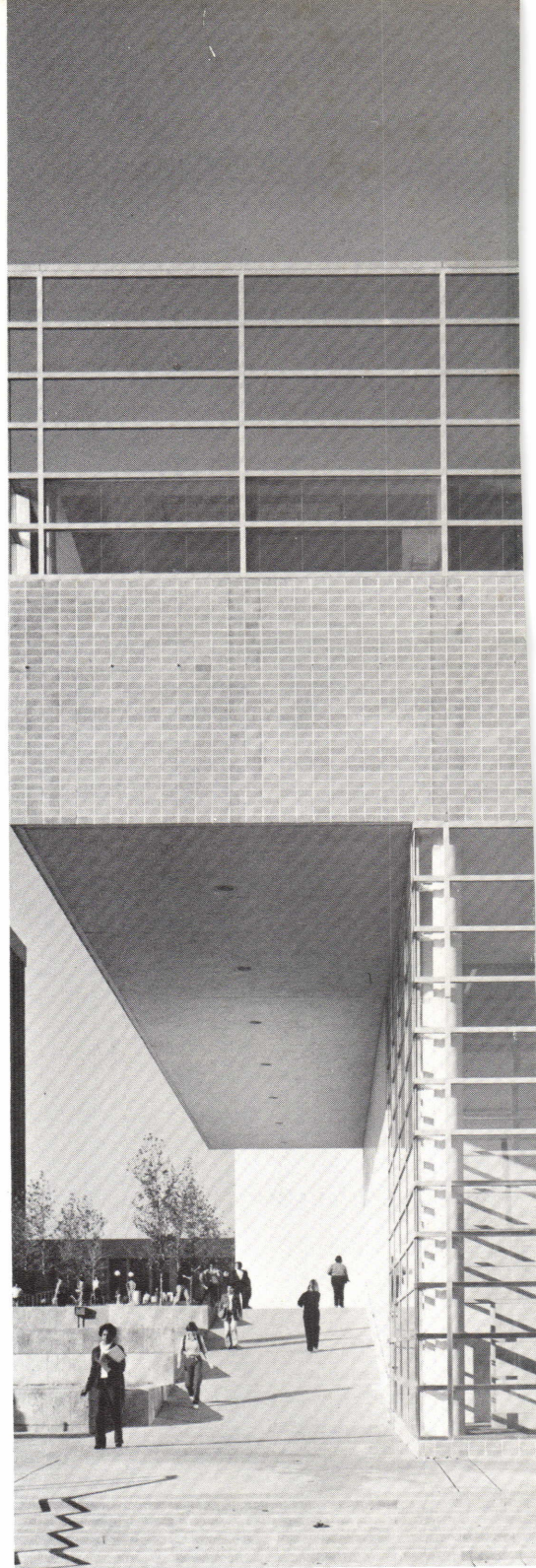
As for their impact on buildings, Streat says that his graduates, with their engineering backgrounds, should be able to make especially significant contributions in energy conservation. "There's no reason why they can't go in and do a really bang-up job in the Eighties, even more so than now." As for those desiring to become architects, the outlook also is good. "I think the minority architect has got a tremendous opportunity if he is capable and can deliver good services," says Streat.

Gerard W. Peer, AIA, formed a new partnership, *Jenkins-Peer Architects*, in Charlotte in late 1978.

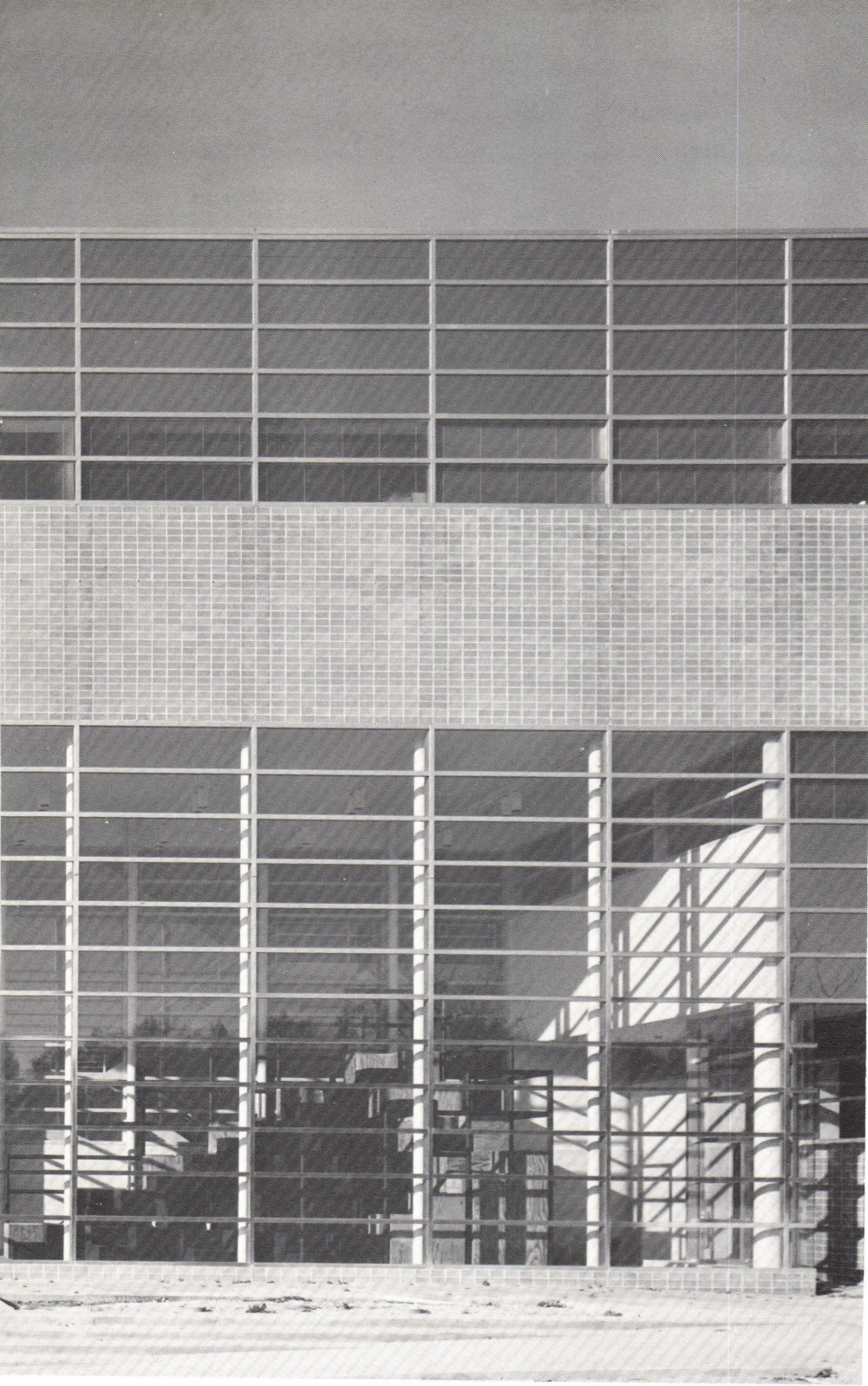
Starting in 1974 would have been a disaster. Fortunately, 1978 turned out to be a good year. At the turn of the decade, things are not quite so certain. And Gerard W. Peer knows that in starting a new architectural practice, "Timing is crucial... You need a good economic year because it takes a year to get established." And it helps to land a major project (Jenkins-Peer started out with a high-rise office building) to make it through that period.

But after you get the timing pinned down, what else do you look for? According to Peer, the single most important consideration in starting a new architectural practice is the people you go into practice with. "It's like getting married," he says. Now and in the future, the ideal will be to have a mix of talents. Two architects strong on design would not make a good partnership; neither would two strong on business. Peer's ideal firm, in fact, would include a design architect with a promotional flair, an architect strong on production and construction management and an architect with a master's degree in business administration.

"One thing that helped us (get started),"



says Peer, "was that we both had a lot of experience working for developers." That's because the private sector is generally a better market than institutions and government are for small, new firms. But business savvy will be more and more important to firms in the Eighties too. "It's just going to be much more of a business proposition," he says of architecture and architectural firms to come. "You don't have to be good at it, but you hopefully will work with someone who is."



Left, classroom and laboratory, UNC-Charlotte, by Wolf Associates (Charlotte).

Lloyd G. Walter, Jr., AIA, is a principal in Hammill-Walter Associates, Winston-Salem.

\$ GEO. W. COLVIN, JR.

In 1965, when Lloyd G. Walter and A.J. Hammill opened their practice in Winston-Salem, Walter recalls that they felt there was little future left for the one-man office. And the last decade, Walter feels, has borne him out. One of the major developments of the Seventies in North Carolina has been the increasing urbanization of the state and the

increasing complexity of buildings here—two facts that make practice difficult for the architect working alone. Walter points to university campuses as a microcosm of the change. “Projects of the Seventies got enormously bigger,” he says. Part of that change, Walter concedes, may have been a result of changes in practice. Many smaller building projects were taken over by contractors, and architects gravitated to larger jobs. But the fact remains that these big buildings existed now where they never

had before. And along with the buildings grew the architectural firms and the variety of services they offered.

“In the Eighties” says Walter, “that is going to continue. Because of inflation we’re going to have a faster response time for delivery of the finished building. Money and interest on money are very real issues.” All this means that architects will be looking for more ways to get a building built quicker—including design-build and other cooperative ways of working with developers and contractors from the beginning of a project. Architects more often will confer with a contractor during design, for example, “to adjust your design not so much as to the aesthetic you’re after, but how you get there.”

The result is that the economics of construction “will be very much in the forefront.” Adds Walter, “The other side of the coin will be: How much will it cost to operate the buildings? More energy-controlled decisions will be made and these will drastically affect what a building looks like.” Important issues will be site, orientation, wind, shading and the like—all those subjects,” says Walter, “that we studied in school in 1950.”



Classroom and laboratory, UNC-Charlotte.

S. Scott Ferebee, Jr. FAIA, principal of *Ferebee-Walters of Charlotte*, was national president of the American Institute of Architects in 1973 and currently is chairman of *NCAIA's* long range planning committee.

Predicting the future is always difficult, but picking the most important single influence on the future of architecture is particularly hard—if not impossible. Energy, for example, affects design, cost, and the way architects practice their profession. It's also hard to separate the concern of the profession—practice—from the concerns of the client. For example: the client's interest in holding down costs directly affects the way an architect operates his office. The faster the architect can turn out the work, the more money will be saved. As everyone knows, time is money.

Energy, especially as it is affected by politics, will be a constant source of concern in the future. But the sheer volume of construction, especially in the Southeast and other Sunbelt areas, will not let up in the next decade. Interest in economy of

construction and the call for "single point responsibility," in which the owner can turn to one firm for a wider range of services, will continue, but Ferebee sees more emphasis on construction management—both within existing firms and through new firms—than on design-build. He sees technological advances, such as computer-generated graphics, as factors in both speeding up and improving design.

As for the Institute, Ferebee notes that the emphasis usually is determined by the leadership, both elected and staff. In recent years, a concern for social issues increasingly has been augmented by a concern for architectural practice. In the state chapter, he sees a concern for continuing education, with special emphasis on office and project management and on enabling architects to meet a growing demand for a diversity of services.

So Ferebee sees in both architecture at large and the profession's institutions, an emphasis on practice for at least the immediate future—perhaps two to four years. After that, however, the future becomes hard to project.

William L. Laslett, AIA, practices architecture in Fayetteville.

Of all the catch phrases that have sprung up to express the changing state of architecture, William L. Laslett has settled on one: "Barrier Breaking." He thinks this concept of breaking down the barriers that pigeonhole professionals into one category, breaking down the barriers that prohibit new ways of getting a job done better, will be a major influence on architecture in the Eighties.

Part of the need for architecture to break down barriers comes from the fact that other people are doing it already. Engineers, developers and others are putting together packages for clients that offer a variety of services. And clients are demanding this "single source responsibility" more and more as even small projects are becoming confusingly complex and as inflation forces a mad scramble for the bottom dollar.

The Eighties, then, as Laslett sees the decade, will be a time for providing "heavy-duty professional services." But it will also be a time for idealism, for keeping long-term objectives in mind and not just grabbing the easiest, cheapest short-term solution. "There's a difference between real idealism—thinking broadly in terms of where you're at—and pie-in-the-sky," he asserts.

Energy—and the need to conserve it—says Laslett, "speaks for itself." It will be a tremendously important influence on architecture in the future.

Other influences include:

—"Working with the existing environment in a way that we've talked about but have not seriously considered."

—More public input. "We're going to see an increasing attempt to take issues to the public. This gets right down to the core of the democratic process."

—And an increasing awareness that "good design is good business."

How much of this are we already seeing? Laslett points to a new city development plan for Fayetteville by CHNB, landscape architects from San Francisco, that incorporates them all. And he's optimistic there will be more.

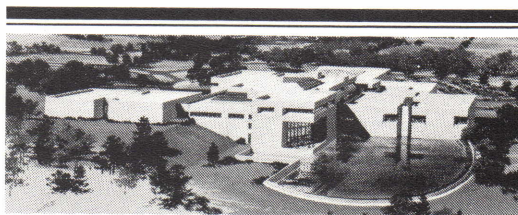
"The design profession by its very nature looks at things broadly," he says. "And I can't help but think that's going to be important in the future." ■



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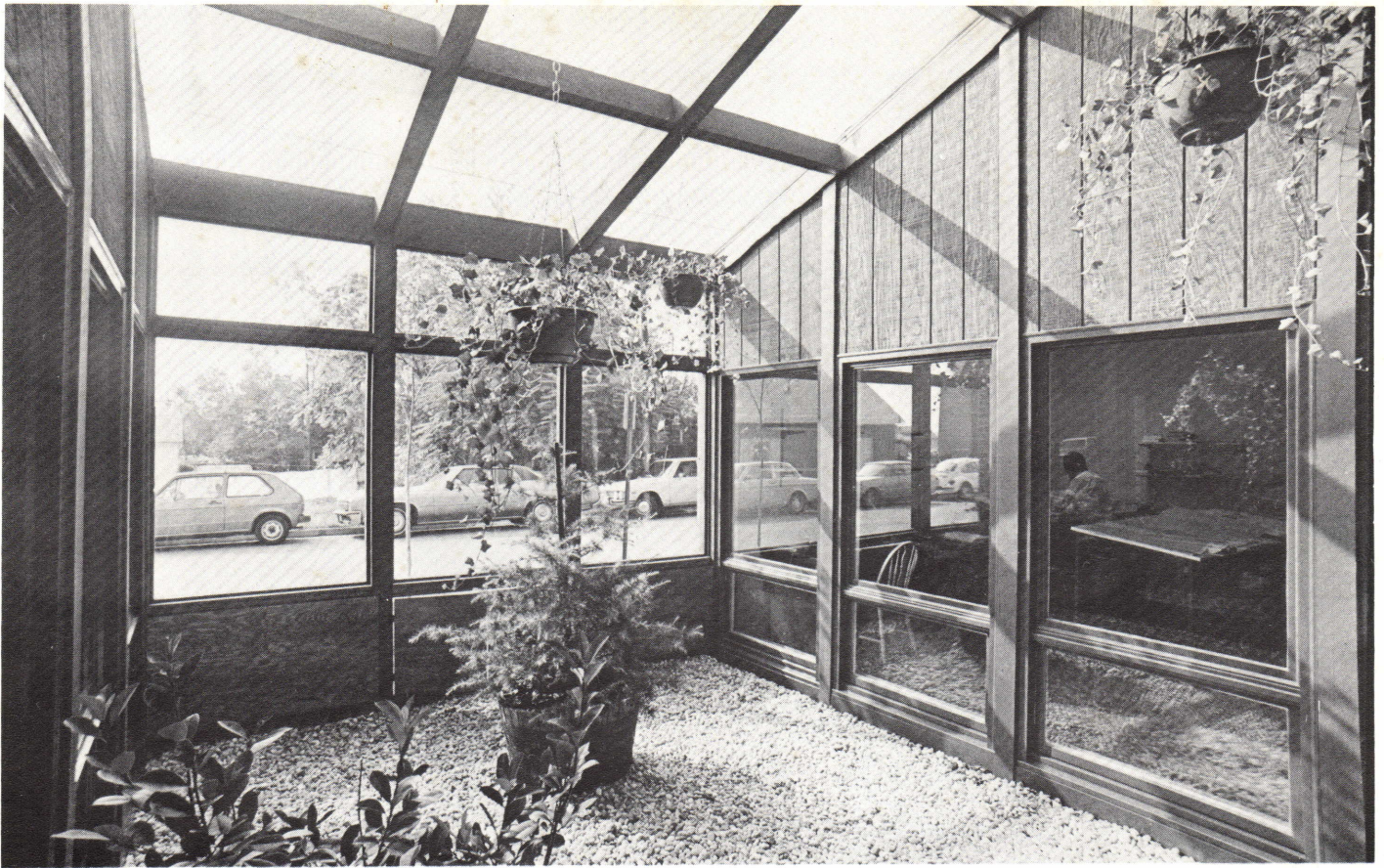
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(Photos courtesy J. Aubrey Kirby Associates.)

Gambling With Your Own Money

J. Aubrey Kirby's "Solarchitecture"

by Kim J. Devins

First in a series about environments architects create for themselves.

J. AUBREY KIRBY, AIA
454 Archer Road
Winston-Salem, NC 27106-5406

While architects are designing environments for others, what are they doing for themselves? Are they placing as much importance on the effect of their own surroundings as they do on others?

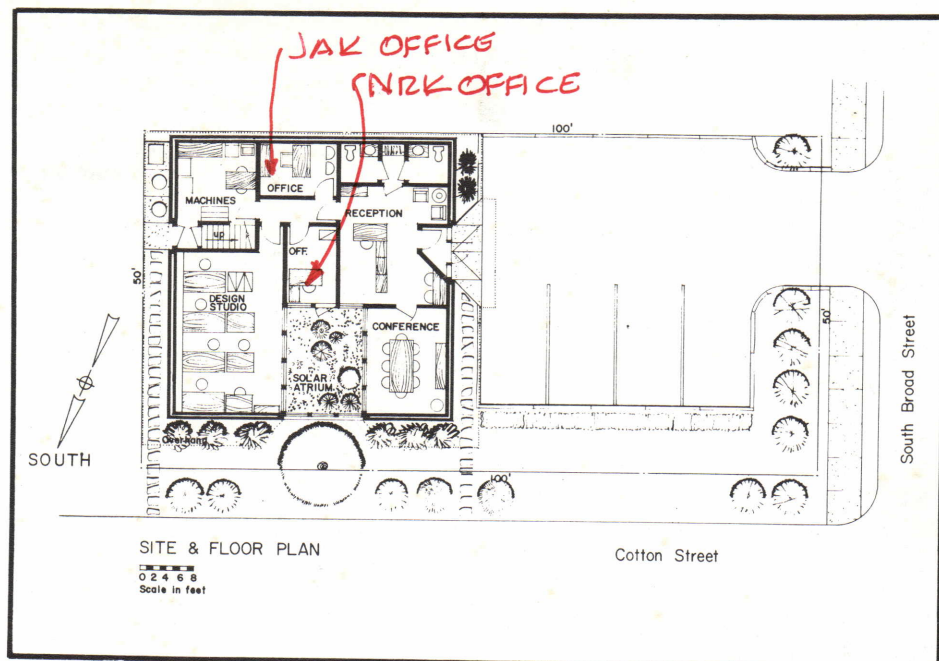
In this issue, the **North Carolina Architect** takes a look at an office building that boldly embraces a design concept of the new decade: the headquarters of J. Aubrey Kirby's "solarchitecture" in Winston-Salem.

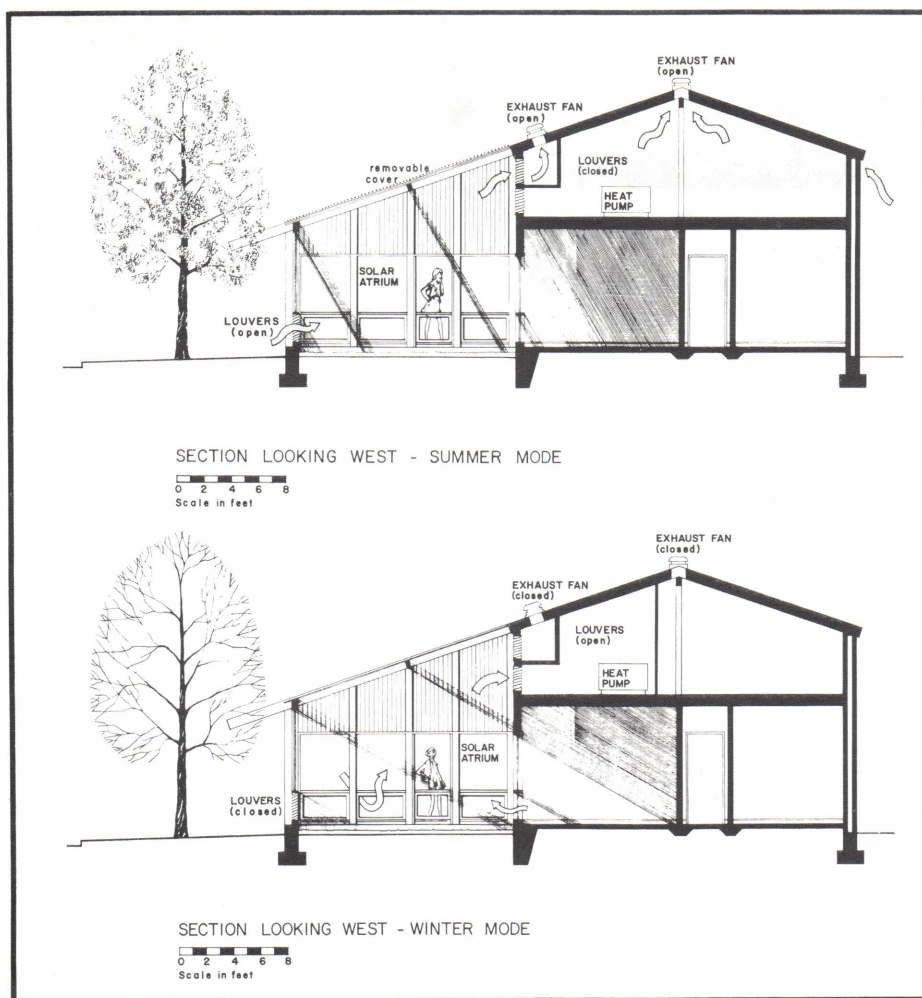
Simply put, solarchitecture means designing an aesthetically pleasing, efficient environment that requires minimal energy consumption. It's taking the theory of passive solar energy and making it work. And it's Kirby's way of becoming actively involved in offsetting the high cost of energy.

"We've compared our building to three other conventionally heated and cooled buildings of comparable age, size and design and found that ours used less than half the kilowatts consumed by the others," Kirby said. "We're saving about 55 per cent on our utility bill, which means that we're using only about 45 per cent of what Duke Power would expect us to use if we were heated by conventional means."

Kirby moved into his building in September, 1978. After waiting a year before determining how well the design had worked, he found that the results were better than he had hoped. "I expected about 25 per cent savings," he said, "and had decided that even if it didn't work, we'd created a nice little environment for ourselves anyway."

The atrium (left) acts as the building's solar collector and indoor garden. The floor plan (right) shows the atrium's position in the center of the building with the reception area, design studio and most offices joining. Below, the exterior as seen from the southeast with the main entrance in the west elevation.





In the summer mode (top) air enters the atrium through manually operated louvers at the bottom of the atrium and is drawn out through the attic for continuous circulation. The removable cover in the atrium roof and the deciduous tree provide shade. In the winter mode (bottom) the heated air circulates through the building and returns to the atrium to be reheated. The cover is removed and the sun is allowed to stream in.

But it does work. How? "The name of the game is not to make it mechanically complicated," Kirby said.

First, he found a building site with a good southern exposure that's also near a major expressway, close to downtown Winston-Salem, and part of an urban redevelopment area—at 234 South Broad Street, one block south of I-40. Next he centered the design around an atrium which acts as a solar collector in itself. The Plexiglas-enclosed indoor garden, complete with plenty of green plants and a pebble floor, collects the heat, which then rises to vents at the top of the back wall of the atrium and is forced through the rest of the building by a fan and ventilator system. The air enters the office space through baseboards, then returns through windows located near the bottom of the side walls of the atrium to be re-heated and circulated again.

Kirby does have a heat pump that warms the building on sunless days and, if necessary, operates until the air in the atrium reaches a suitable temperature, about 70 degrees. Once that temperature is reached, a thermostatically controlled louver allows the heat to enter a small airtight room that houses the pump. A buzzer indicates that the louver is open and the windows to the atrium are then manually

opened, automatically closing the return air duct to the pump so that the air will be directed back to the atrium.

"The solar unit usually comes on at about 9:30 a.m.," Kirby said, "and runs until around 5:30 p.m."

While the solar unit is working, other aspects of Kirby's building are absorbing the sun's heat and will release it during the night when the unit shuts off. The interior masonry walls and concrete floors act as thermal storage, and the triple glazing on the atrium, plus thermal window coverings, help retain the heat released by the masonry.

Kirby's exterior brick and concrete walls are 12 inches thick with two inches of styrofoam insulation in the air cavity. The attic contains nine-inch thick R-30 insulation. There are no windows or doors on the north elevation, and no windows on the east or west elevations. The main entrance is located in the west elevation, next to Broad Street, and features a double-door "airlock" entry. The east elevation has an insulated metal door.

During the summer, a Fiberglass covering provides 83 per cent shading for the atrium while another removable cover at the bottom of the atrium wall outside allows air

to circulate in and then be drawn out through the highest part of the atrium roof by a thermostatically controlled exhaust fan. Exhaust fans are also located at the overhangs to expel air through the roof for attic ventilation. The windows at the bottom of the atrium walls are open for the summer to cool the building naturally. A deciduous tree just outside the atrium will provide even greater protection from excess summer sun when it grows to maturity, Kirby said.

Since Kirby does use some mechanical devices to make his system work, he calls his design a hybrid. "Solar purists would not allow fans, etc. But that's ridiculous. Why can't I put in a small fan if it's going to improve my system by 50 to 60 per cent? Besides, the fan uses only as much electricity as a light bulb. And even the heat pump is two and a half times more efficient than other conventional heating means."

Since Kirby did not design windows in all the walls, his floor plan joins the conference room, design studio, reception area and one of the two offices to the atrium for aesthetic as well as "direct gain" purposes—i.e., the rooms have immediate access to the heat from the atrium in the winter and its ventilation in the summer. He also went so far as to involve the sun in the interior decor,

Kirby—"In my opinion, the true test of a person's belief in something is if he'll put his own money into it... So I decided to do it, to act as my own client in the hopes that others would see it and decide they wanted it for themselves."

Top, the exterior from the southwest. Below, the controlling thermostats can be seen by the interior door that leads into the atrium.



using an orange-red carpet with cream walls and various chrome-framed, sun-oriented prints.

Kirby admits that he took a considerable risk designing his own office building around passive solar energy. "But, in my opinion, the true test of a person's belief in something is if he'll put his own money into it," he said. "So I decided to do it, to act as my own client in the hopes that others would see it and decide they wanted it for themselves."

Kirby also admits that he enjoys the challenge solarchitecture offers. "Implementing solar puts yet another constraint on design, obviously," he said. "But I think it's exciting to have a different approach, to throw in a new element to consider, to plow new ground. It requires an almost constant continuing education process for me, but I enjoy it. I want to keep learning, because, in my opinion, that's what architecture is about."

Since passive solar design does not involve expensive solar panels, pumps and special plumbing, the cost over conventional design is nominal, according to Kirby. "This is low technology with minimal mechanical equipment. And by providing the desired aesthetic benefits, payback is essentially immediate."

Kirby, originally from Charlotte, N.C., moved into solar design after 24 years of experience in the field of architecture, including residential, commercial, industrial, educational, medical and religious structures. Licensed in five states, he is a member of the AIA, has served as president and director of the Winston-Salem section of the NCAIA, and is now a member of the North Carolina Solar Energy Association. After completing the architectural curriculum of N.C. State College—as it was then—he received his Bachelor of Architecture degree from Oklahoma State University.

The other two members of J. Aubrey Kirby Associates, Inc. are architects James



Clyde Williams and Dennis Altic. Kirby's wife, Nancy, serves as the firm's secretary/treasurer and administrative assistant.

Some of Kirby's past projects include 25 buildings for the Krispy Kreme Doughnut Company, the Northwest Development Corporation's office tower in downtown Winston-Salem, a series of apartment and church projects, and the Smith-Cornelius Cottage at the place where he spent most of his childhood, the Children's Home in Winston-Salem.

Right now, Kirby is seeing the completion of the first passive solar-heated home in the "Triad," (Greensboro, Winston-Salem and High Point). Kirby has included more aspects of "solarchitecture" in the house than in his office, such as the solar-panel "trombe wall" that collects and stores the

sun's energy, and brick walls and floors. He was contracted for the job by Pine Hall Brick and Pipe Company which is building the house on an experimental basis to test the effectiveness of brick in a solar-heated home. He's also solar-designing the new Rural Hall/Stanleyville branch library and has completed the design for a solar-heated office building for a local law firm.

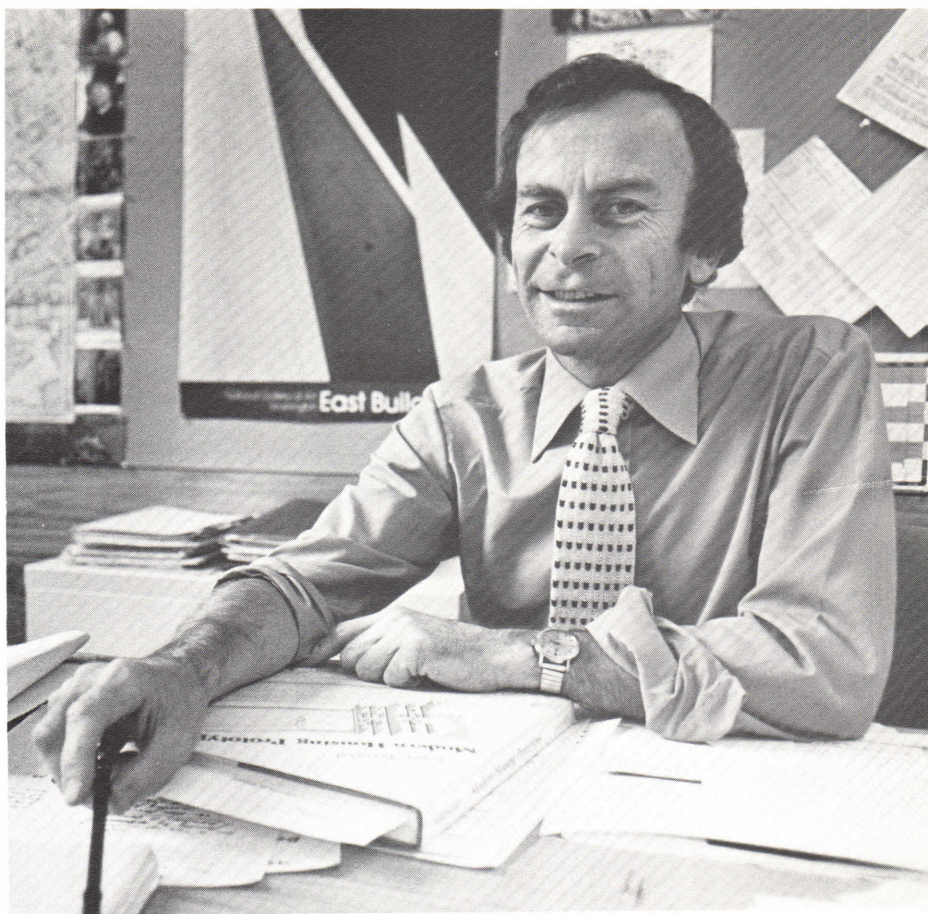
Kirby admits that he's become somewhat fanatical about solarchitecture. "But I'm convinced," he said, "that if all buildings from now on were designed for solar, the energy conservation would be unbelievable."

In a picture of the sun on the wall of the reception area, Kirby has captured the essence of his dedication to solarchitecture: "The greatest use of life is to spend it for something that will outlast it."

Interview

Martin John Harms: New Director For A New Decade

by Kim J. Devins



(Photos by Chris Seward)

Martin Harms leans back in his chair, balancing it on two legs, and props his feet up on the desk. With the calm and assurance of a man confident in his future and satisfied with his past, he half grins as he says, in his soft British accent, "My goal, as I see it, is rather simple. I want to produce the best possible program with a high degree of professionalism."

That chair in the little office in Brooks Hall has been waiting for over a year to be used by a program director for architecture at the NCSU School of Design. The last occupant was John Loss. Now it's Martin John Harms. And he's perfectly at home in it.

"I have a great deal of confidence in the School of Design itself," he explained, his quiet voice almost drowned in the hum of typewriters outside his office. "I think the program here now is an especially good one. The School has a reputation of excellence nationwide, and the facilities are incredible. It's also a very unique school, you see; there are more resources here for students than you would find in most architecture schools. There is a great variety of different viewpoints represented here, and I think that's extremely good."

Being an administrator is a "new departure" for the 42-year-old architect, but one that he embraces wholeheartedly. "I like the challenge of a position like this, and the

chance to help mold a program for the School. I've become interested in how all of architectural education goes together, and I find it very exciting."

Harms came to NCSU after six years with Cornell University in Ithaca, New York, where he taught architectural design and design theory.

His involvement in architecture and building, however, goes as far back as his childhood.

"My father was a builder and surveyor," he said, "and there were always bits and pieces of buildings around the place. I used to go out with him on jobs, especially when he was working for the War Damage Department. That's when people could have their houses fixed by the government if they had been damaged by bombs. He had to inspect them and verify whether or not they had really been hit by bombs. It's amusing to think about it; he was sort of like an insurance adjuster, I suppose."

Harms was born August 11, 1937 in Guildford, England. Although he enjoyed drawing, painting and sculpting as he grew up, he said he opted for architecture because he wanted to do something "serious" with his life.

"Although I certainly don't feel this way anymore," he explained, laughing, "I didn't consider art school a serious endeavor. My brother was in art school, but I never liked

the idea. I just didn't think that he was doing anything serious with his life. It seemed more like play."

So architecture was the answer for the man who says he must have been "an obnoxiously model student; I was so serious!" It included all his interests, he said. And once he decided upon it, he never wavered. "There was nothing else I wanted to do, and nothing else I can imagine doing now."

He received his Bachelor of Architecture degree at the University of Liverpool in 1961. He became a registered architect in the United Kingdom in 1964 and is an associate member of the Royal Institute of British Architects (RIBA).

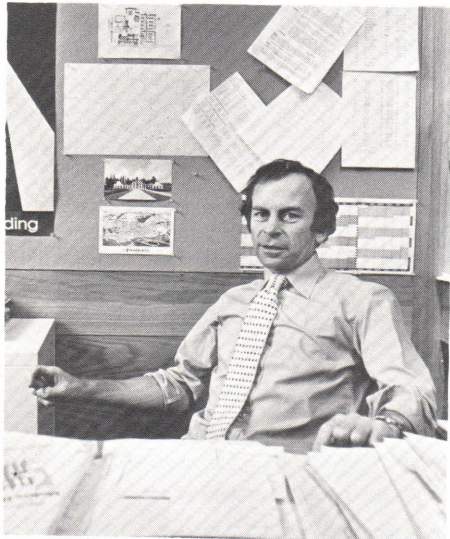
Harms first practiced with the firm Derek, Hewit and Partners in St. Helier, Jersey, of the Channel Islands. His work included design, working drawings and site supervision of small housing developments. In 1962 he became an assistant with the London firm Howell, Killick, Partridge and Amis where he served as job captain and designer for the University Centre at Cambridge.

From 1963-65, he worked in partnership with John Toovey in Wallingford, Berkshire. His next move was to become senior architect with Sir Leslie Martin of Cambridge. His projects with Martin

included the Zoology and Psychology building for Oxford University and the Glasgow Cultural and Recreational Center in Scotland.

Harms came to the "colonies" in 1970 on a sabbatical, and chose California as his first stop. He soon found himself as design studio instructor in the School of Architecture and Environmental Design, California State Polytechnic University. His next move was to New York where, besides teaching at Cornell, he completed his last major project: a \$150,000 administration and conference center for the Seven Lakes Girl Scout Association in Geneva, New York, completed in the spring of 1976.

Harms admits that practice is his first love in the field. Yet he's spent a good deal of his professional life in classrooms. He began by teaching adult education at Impington Village College in Cambridge. (The building, Harms noted, was designed by Walter Gropius—one of the few buildings he designed on his travels from Nazi Germany to the United States.) Then, from 1972-73, he was supervisor of second year students in the Department of Architecture at Cambridge. Cornell was next.



"Our primary mission here... is to turn out competent professional architects."

The sandy-haired Harms also has an impressive list of accomplishments outside practice or teaching. He's lectured in Cambridge, Paris and in the United States, and organized the 1978 Preston Thomas Lecture Series, "The Design Connection: A Symposium on Energy and Technology in Architecture." He's had two articles published, one in 1972 in the *Cry California* magazine which deals with city centers, and another in 1974 entitled "Scala nel Cilindro" on the Walston House, published in *La Rivista* magazine.

One of Harms' special interests, which he's researched extensively over the years, is energy as it relates to architecture.

"I'm very interested in energy-conscious design," he said. "And I'd really like to see

some research on the subject happening here."

Another special interest of Harms' accounts for his fascination with the NCSU School of Design: the fact that he feels it's "design oriented" and not limited to the technology of architecture. He explained: "It's all a matter of emphasis. And here, the emphasis is all-encompassing. It's about ideas, and the importance of ideas as much as in ways of carrying them out.

"Our primary mission here," he continued, "is to turn out competent professional architects. To do this, I think a school has to achieve a balance between any type of specialism and general education; between education and training. And I think we have a good balance here."

Harms also said that, when he speaks of design, he's not talking about "something called 'aesthetics.' It's all things—function, environment, structure, etc.—all of these combined. I believe in producing 'well-rounded,' if you will, architects. I believe in educating and training students to become competent architects first, who *then* become specialists if they want."

One specialization that Harms referred to was historic preservation which is becoming more and more a major part of architects' work.

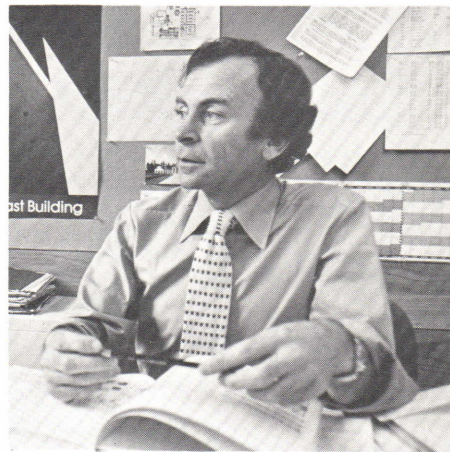
"Historic preservation has always been very important to me. As a matter of fact, the first job I ever did by myself was what is now called 'adaptive re-use.' (I think we called it 'conversion' back then. But that sounds a little religious, don't you think?) So I am quite interested in pursuing that here. And I do think we should advertise the fact that we do offer courses in this as well as other special interest aspects of architecture, particularly for potential graduate students' benefit. But I don't see preservation as separate from architectural design, although many preservationists seem to view architects as the enemy—which is certainly not true. What I do think we should do is train, as I said before, competent architects who then become historic preservation specialists or whatever they want. The fact is that many architecture students don't go into professional practice when they graduate. They do go into other aspects of the field. And by having a well-balanced background and education in design, they can do this."

Involving local architects in the School is another concern of Harms'. "As a land grant university, we're supposed to get involved in continuing education. So one thing I'm very much in favor of is having local architects speaking at seminars, etc. I think it would be good for the School as well as the architects themselves to have more input from them."

And he'd also like to see the students in closer contact with local architects. "One thing I never did, for some reason, that I always tell my students to do is to go knock on architects' doors, to get to know the local architects and possibly even work with them

for a week or so for free. It's the best possible way to see what the day-to-day life of an architect really is like. Learning architecture isn't the same as practicing architecture—by any means. And by doing this, they could make sure that this is what they really want to do."

In Harms' new role as program director, there's another element that he must deal with, the faculty. And according to the dean of the School of Design, Claude McKinney, so far, so good.



"It's all a matter of emphasis. And here, the emphasis is all-encompassing. It's about ideas and the importance of ideas as much as in ways of carrying them out."

"I'm very enthusiastic about Martin's being here," McKinney said. "The faculty recommendation (for program director) was very important to me because I wanted someone with whom they could work as a cooperative unit and someone that would make the architectural program reflect the collective wishes of the entire faculty. Martin seems very interested in working with the faculty, and they seem to work very well with him. From my own standpoint...Martin has been a very positive participant (in meetings with all the program directors in the School). He's introduced an openness which I like and appreciate."

Harms was accompanied to Raleigh not only by his professional credits and accomplishments but also by his wife Rosemary, a dance instructor at Meredith College and the deputy director for the Raleigh Arts Festival, planned for this April, and his 16-year-old daughter Rachel. They're living in Cameron Park in Raleigh, but Harms does hope to design his own house some day. "Sure, I miss practice, so that will be nice. At the moment, however," he added, gesturing toward his cluttered desk, "I can't see having the time!"

The architectural program at NCSU recently received its five-year re-accreditation as Harms settled into his post. What the future will hold for the program remains to be seen. But the sparkle in the new program director's eyes implies that it ought to be good.

Observations On Metric Planning

by Ralph Reeves, AIA

Plywood, gypsum wallboard, resilient tile, and a number of other materials, however, either were imported from the USA, or were produced locally with equipment from the United States. Obviously, a 4-foot plywood or wallboard panel did not relate conveniently to a metric conversion of dimension.

Now that this country is making a move toward metric measure, the period of conversion appears an ideal time to convert basic building materials to relevant dimension. Changing a 4-foot by 8-foot panel to 1.22 x 2.44 meters will produce no more than an exercise in arithmetic, losing the advantage of metric modules.

From time to time, I have applied to floor plans a module of 3'-4" which is practically a meter, three modules equalling 10-feet. (Restriction to floor plans was caused by current masonry coursing at 4-inches or 4-feet, and this procedure was not intended as metric planning *per se*.)

Rather, the 3'-4" module was employed strictly to take advantage of the more convenient space dimension resulting therefrom. A similar condition had occurred in laboratory and office planning. After a number of years spent in learning the hard way that a 4-foot module space does not—and cannot—offer reasonable space sizes in full or half-module units, most designers have adopted a 5-foot basic module for such planning.

A result of this reasonably widespread employment of a 5-foot plan module is the now-produced 60-inch lay-in acoustical panel, in both 20" and 30" widths such that the 5-foot module can be divided into two or three portions. Also, fluorescent troffers are manufactured in 20" widths.

Despite a number of explanations for the currently standard 4-foot module for construction panels, I have been unable to ascertain a true answer. Perhaps it is only coincidence, but I am convinced that this dimension resulted from the then prevalent 16-inch stud spacing. With a 32-inch width too small for convenience and a 54-inch too cumbersome, 48-inch seemed suitable. The 16-inch stud spacing, however, was based upon the span of a wood lath receiving plaster, a somewhat irrelevant factor today.

Some have espoused the basis as a dimensional product of an 8-inch brick length; but, some years ago, the normal brick was more nearly 9-inches long. Also, they varied up to 3-1/2" in thickness, the 2-1/4" standard established in the 19th century.

Examination of a few dimensions resulting from application of a metric module produces some interesting aspects.

(Figures noted herein consider a meter as 40-inches only because resultant dimensions are envisioned more readily. Actually, the fraction of an inch differential is minimal.)

With a 4-foot module, an office width produced by an 8-foot partition centerline is a mite too cramped for appropriate furniture; whereas 2.5-meters provides a clear width which overcomes the inconvenient tightness experienced in minimum-area offices. A 4-foot partition centerline for corridors is decidedly too narrow, increasing to 6-feet by extension by a half-module. A 1.5 meter dimension, though, offers a convenient 5-feet, above 4'-8" in the clear.

Hospitals require an 8-foot *clear* width for corridors; and again, the 2.5-meter centerline dimension accommodates this requirement. The current 5-foot general module for offices and laboratories, of course, is just about 1.5 meters.

It has been held by some that the midpoint between the smallest and the largest in the universe approximates the size of man, and measure of a meter as a unit of the earth's dimension may have some communion with this premise. Be that as it may, the meter certainly provides a scale more "human" in planning for man's environment.

Here are several dimensions for current dimensional standards and those of a metric character (again, a meter is assumed as 3'-4" for simplicity):

Dimensions Resulting from 4-Foot Module (Full or One-Half)	Dimensions Resulting from Metric Module (Full or One-Half)
2'-0"	1'-8"
4'-0"	3'-4"
6'-0"	5'-0"
8'-0"	6'-8"

Not only do these applications provide more combination, the metric arrangement provides more convenient planning dimensions.

Aesthetically, a 4-foot by 8-foot panel of plywood is somewhat awkward in proportion; whereas, a 3'-4" by 8'-4" panel is quite an improvement. Also, a meter framing unit is substantially the same as the dimension required by a 3-foot door with a 2-inch frame. Moreover, with a 1-inch door frame, a metric module allows partition framing plus a 34-inch door, the minimum for handicapped requirements.

True, conversion to metric standardization for some materials would impose plant costs upon manufacturing. However, the same condition was present in our earlier conversion to current "modular standards."

If we convert to metric dimensioning, it would be a pity indeed to ignore metric dimensioning in building products. ■

A while back, in planning for work to be constructed in South America which required metric dimensioning, I became aware—as others undoubtedly have—of the more readily adaptable employment of the meter as a basic module, resulting in more convenient room sizes with the 39.37" basis.

Chapter Notes

by Betty M. Silver

Spring Convention Plans Announced

From April 10 through 12, North Carolina architects and other design professionals will gather at McKimmon Center for what promises to be an exciting professional program. NCAIA President Marvin Johnson has selected a theme of "Light" to develop around its use and effect on the quality of life.

Addressing the convention will be two noted authorities on light and lighting, *William M.C. Lam* of Cambridge, Massachusetts, a well-known consultant on lighting installations and *Richard Peters* of Berkeley, California, professor of architecture and principal in his own firm. Other participants on the program include *William Morgan*, practicing architect of Jacksonville, Florida, who is serving as chairman of the 1980 NCAIA Awards Jury.

Some fifty exhibitors will display a dazzling array of products and systems which can be incorporated into design and construction projects. The exhibits will be open to the public.

As an adjunct to the professional program, other exciting events will also be scheduled. The Raleigh Arts Commission is planning an Arts Festival for the month of April, focusing on Architecture for the week of April 7 to 13. The North Carolina Art Society, The NCAIA and North Carolina State University's School of Design are jointly sponsoring an exhibit of Louis Kahn's drawings at The School of Design. An opening reception will be held on Friday evening, April 11. Other planned festivities include tours of the State Capitol, the Governor's Mansion, the Research Triangle Park and outstanding architectural features in the area. Ladies will be entertained at a luncheon at Raleigh's elegant City Club on Friday and the Faculty Club on Saturday. Recreational options include a golf

tournament and a Village Dinner Theater Luncheon. The North Carolina Symphony will also be presenting a concert on Friday evening.

Highlighting the convention will be the presentation of Awards for Design Excellence to be announced at a banquet at The Velvet Cloak Inn on Saturday evening, April 12. AIA members from across the state will submit photographs and slides of their best-designed buildings to be juried this year in Jacksonville, Florida. The jury, chaired by *William Morgan*, and jurors *Donald Singer* of Fort Lauderdale and *Robert Bradford Browne* of Miami, will evaluate the submittals on February 29. All entries in the program will be displayed during the convention at McKimmon Center.

These exciting events scheduled for April 10, 11, and 12 should draw a large number of architects and other design professionals to Raleigh.

Busby Named AIA Director

Atlanta architect John A. Busby, Jr. FAIA has been named to serve a three-year term as a national AIA director representing the South Atlantic Region (North Carolina, South Carolina, and Georgia).

He is executive vice president of the architectural firm, Jova/Daniels/Busby.

He has served the Atlanta Chapter/AIA as director, treasurer, vice president and president (1974) and has held various offices in the Georgia Association AIA, most recently as president in 1978. At the national level, he has served on the AIA Committee on Health, the Institute Structure Task Force, and the State/Local Government Affairs Task Force. In 1978, Busby was named a fellow of the AIA for his contribution to the profession.

In community activities, Busby has been involved with Atlantic Landmarks Inc. (Save the Fox), Visiting Nurses Association of Atlanta, and Peachtree Christian Church. He is chairman of the Friends of the Decorative Arts at Atlanta's High Museum.

A native of Charleston, S.C., Busby earned his Bachelor of Science and Bachelor of Architecture degrees from Georgia Institute of Technology. He and his wife, Mary Ann, have two daughters and reside in Atlanta. Michael Newman, AIA, of Winston-Salem is the senior director for the South Atlantic Region. His term continues through 1980.

Also installed during ceremonies in Washington in December were the AIA's 1980 President, Charles E. Schwing, FAIA, Baton Rouge, La.; first vice president/president-elect, R. Randall

Vosbeck, FAIA, Alexandria, Va.; national vice presidents, Gerald L. Clark, FAIA, Phoenix; Anna Halpin, FAIA, New York City; Thomas Teasdale, AIA, St. Louis; secretary, Robert M. Lawrence, FAIA, Oklahoma City; treasurer, Jay W. Barnes, FAIA, Austin, Texas; and twelve other new national directors.

Installation of 1980 NCAIA Board

In a ceremony at the AIA Tower in Raleigh on January 10, outgoing NCAIA President Elizabeth Lee, AIA of Lumberton passed the gavel to Marvin R.A. Johnson, FAIA, Raleigh architect, who will serve as president during 1980.

Johnson is consulting architect for the Division of School Planning, N.C. Department of Public Instruction. He was elevated to Fellowship in the American Institute of Architects in 1968.

He has worked continually with educational leaders, school officials and architects to improve the quality of design and construction of school facilities. For his efforts he received the Distinguished Service Citation, North Carolina Chapter, AIA, in 1960.

Johnson is active in civic affairs and is a member of the Raleigh Chamber Music Guild.

He has an A.B. degree from the University of Nebraska where he was elected to Phi Beta Kappa and a Bachelor of Architecture from the University of Nebraska College of Engineering. His Master's Degree in Architecture is from Harvard University-Graduate School of Design.

National AIA Director Michael Newman installed The Board of Directors in an impressive ceremony during the January 10 meeting at the AIA Tower.

Competitions, and Conferences

The Lakefront Design Committee of Milwaukee, Wisconsin, is sponsoring a Design Competition for architects, landscape architects and certified planners, or any combination thereof, to design a comprehensive plan for 190 acres on Lake Michigan adjacent to downtown Milwaukee. The ultimate reward for the winning entry in this unique design challenge is \$25,000.

Arts and The Child Conference, sponsored by The North Carolina Department of Cultural Resources and Department of Public Instruction, will be held at The Raleigh Civic Center, March 12, 13 and 14. The purpose is to ensure a quality future for the younger generation by providing arts as a basic component of their education. The public is invited to attend the



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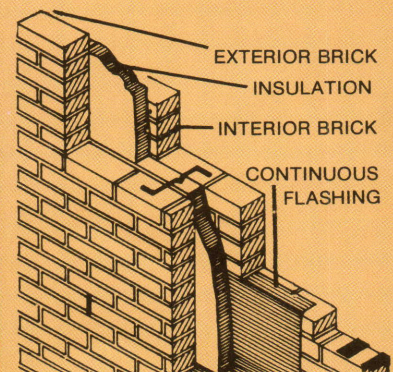
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more than 55 seminars, panels, speeches, lectures-demos, discussion groups and participatory workshops, covering every segment of audio-visual arts. The North Carolina Chapter AIA will conduct one or two workshops during the conference.

North Carolina's Energy Division is planning an energy certification program for architects and engineers during the week of February 18. Any architectural firm interested in conducting federally funded energy audits must have one individual in the firm certified under the state program as an energy auditor or hire a certified consultant. Plans for the certification program include a three day instruction course, one day of practical application and the fifth day devoted to an examination. The course will be held through the Continuing Education Department of North Carolina State University at the McKimmon Center in Raleigh.

Congratulations Department

Joseph F. Nassif, AIA, was elected Mayor of Chapel Hill, N.C. in November. Joe is a School of Design, North Carolina State University graduate and has been a member

of The American Institute of Architects since 1969. He maintains his own office for the practice of architecture in Chapel Hill.

The Asheville Area Section of NCAIA decided to attempt to explain the design process to the public in Asheville. With a number of the local offices participating, they put together an exhibit of plans, models, schematic designs and design development phase drawings and displayed them in the lobby of The Bank of Asheville. The exhibit initiated numerous inquiries and aroused much local interest.

Durham Section Chartered

With the beginning of a new decade, NCAIA added one more Section to its roster. The National AIA Board of Directors approved the bylaws and officially recognized Durham and Orange Counties as The Durham Section of NCAIA. This brings the total number of Sections up to seven and each Section is represented by its President on the NCAIA Board of Directors. Other sections are East Carolina, Raleigh, Piedmont, Winston-Salem, Charlotte and Asheville Area. Sections meet on a monthly basis, usually as discussion groups on mutual problems.

Arts Festival

Elaine Lorber, executive director of the Raleigh Arts Commission, is describing what will happen in the Capital City April 11, 12, and 13 as "an explosion of creative energy." In conjunction with the NCAIA Convention, the greatest celebration of the arts ever witnessed in Raleigh will take place during the first annual city-wide arts festival, "ArtsPlosure."

"The NCAIA suggested that the Arts Commission put together an arts festival during the convention weekend," she said. "And we thought it would be a wonderful idea. This city is absolutely full of arts organizations and individual artists who deserve to be exposed to the public. And the festival will also give us the opportunity to bring the arts to those who wouldn't normally go into concert halls, museums, etc. We intend to have arts events going on everywhere, in every possible site we can secure, from shopping centers to street corners. People will be stumbling over events wherever they go."

(Continued on page 28)

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The NCAIA will play an active role in the festival by opening certain convention programs, exhibits and lectures to the public, according to Marvin Johnson, NCAIA president.

"Nothing is absolutely settled right now," he said, "but we're thinking about at least one public lecture on architecture and light, architecture and art, and architecture *as* an art. We're also thinking about presenting exhibits of architecture, which could be in the form of films or mounts, and perhaps slide shows."

Architectural tours of the Capital City are another possible NCAIA contribution to ArtsPlosure, Johnson said, in both new and historical areas of the city.

The NCSU School of Design and NCAIA will also co-sponsor an exhibit of some work by the internationally acclaimed architect Louis Kahn, according to Johnson.

Children's events centered around architecture are yet another possibility, Lorber said. "We'd like to arrange something using blocks and sand for construction to allow children to experience a part of architecture," she said.

But ArtsPlosure will be more than architecture—much more. Dance and drama, music and museums, painting and

poetry—just about every art form imaginable will be flourishing around the city that weekend, according to Lorber. And, in addition to the hundreds of architects pouring in for the convention, many others will be visiting the city to attend the N.C. Homebuilders Association Convention, the Shaw University Heritage Festival, and the American Defender Golf Classic/LPGA Tournament.

"This will be an excellent opportunity for the city's artists to exhibit their works and talents, to sell, and to win awards," Lorber said. "So what we need now, in the planning stage, is for all those who want to be involved to let us know. We're in the process of exploring the availability of artists, sites, etc. And we'll also need more than 100 volunteers to help plan the activities, coordinate events, provide technical assistance... the list goes on!"

Although the final calendar of events has not been drawn up yet, Lorber already has close to 40 entries on the preliminary ArtsPlosure calendar. Among these are several classical music performances including the Bach Festival and Beethoven Program, N.C. Symphony ensembles and the N.C. Chamber Players. Local theatres will have productions going up during the festival. The National Opera Company will

present "Figaro." Art exhibits will include the 42nd Annual N.C. Artists Exhibit, the Wake County Artists Exhibit, a Judaic Art Exhibit at Temple Beth Or, and a sports art show at North Ridge Country Club to coincide with the LPGA Tournament. Local and visiting artists will also be invited to attend a "Paint-In" and other crafts events at the Sertoma Arts Center. WQDR Radio will sponsor a "fiddlin' and string pickin'" event for anyone who wants to come "fiddle and pick," Lorber said. WQDR is also planning to arrange for a local jazz band to play off a flat-bed truck at different locations in the city.

"The ambience in the city at the time of the convention will be wonderful," Lorber said, "reflecting Raleigh's virtually limitless arts programs. We're hoping the architects coming for the convention will bring their families with them to enjoy the festival."

ArtsPlosure is being designed as an annual event, according to Lorber. But the success of the first one will determine the future of more, she stressed.

"We need artists, volunteers and contributions," she said. "We're already getting a great deal of response. But we do need more."

Lorber and the Arts Commission can be reached at (919) 755-6154. ■

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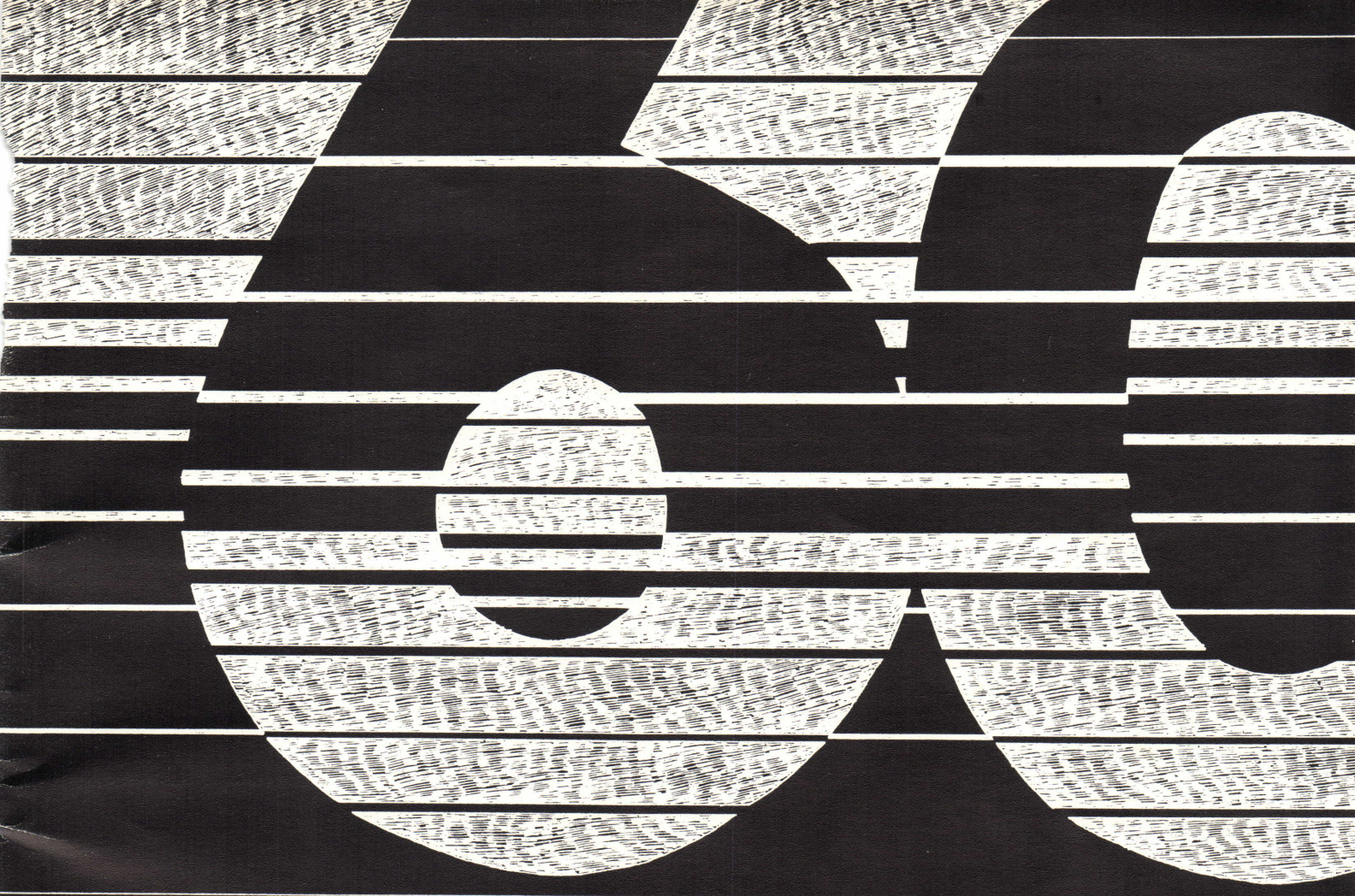
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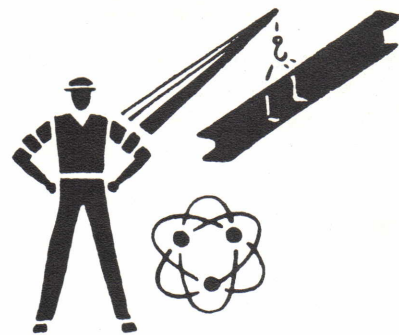
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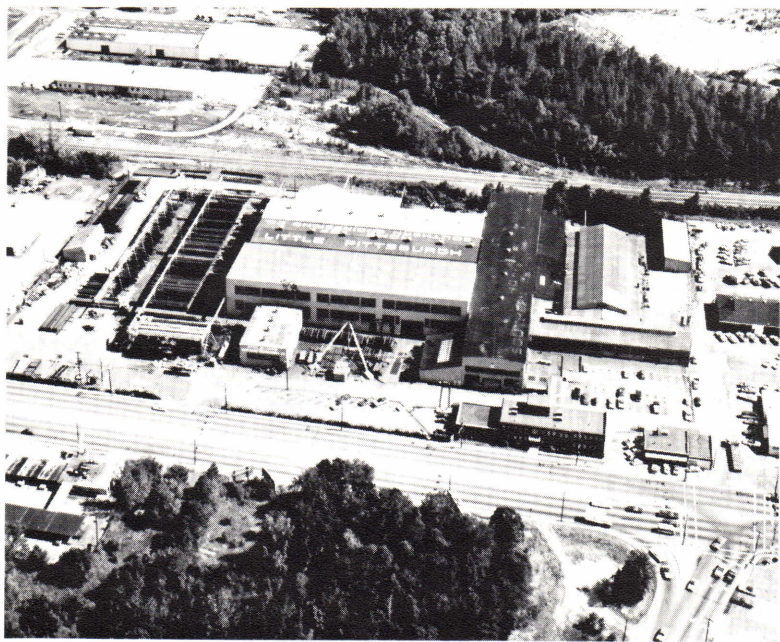
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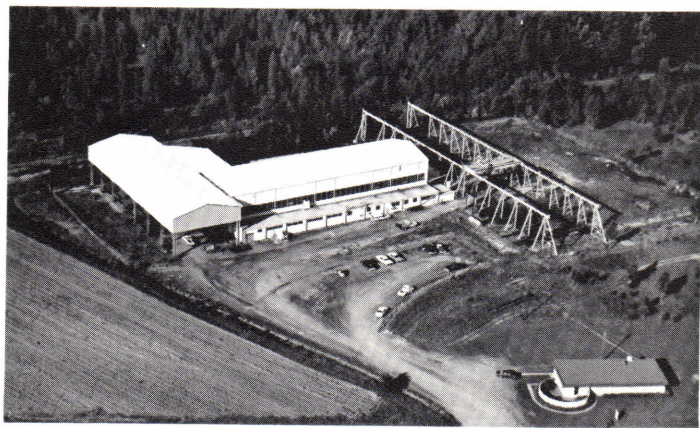


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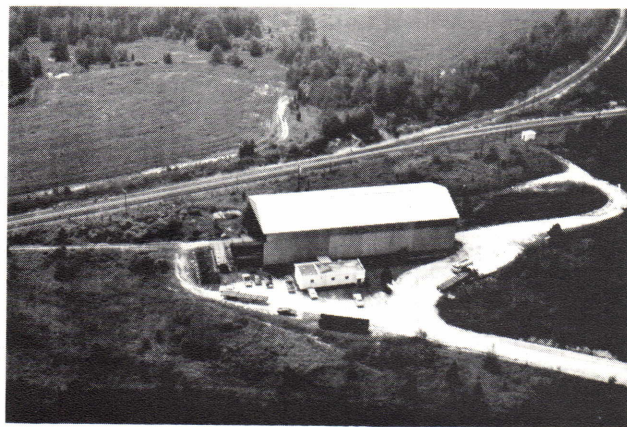
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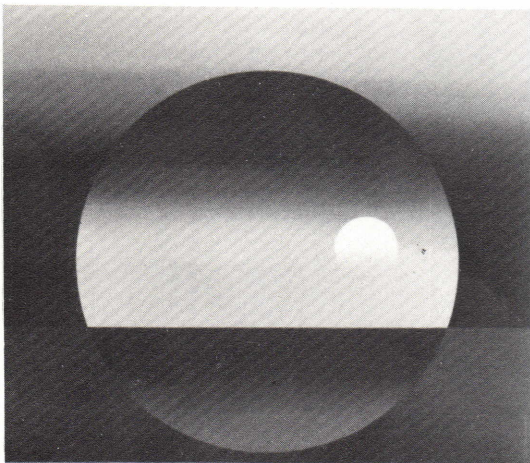
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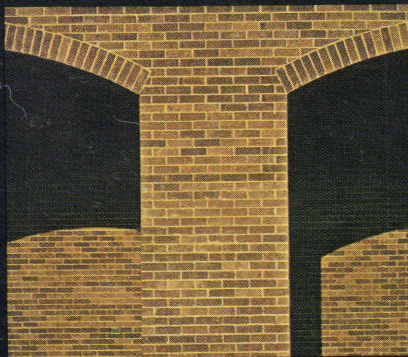
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