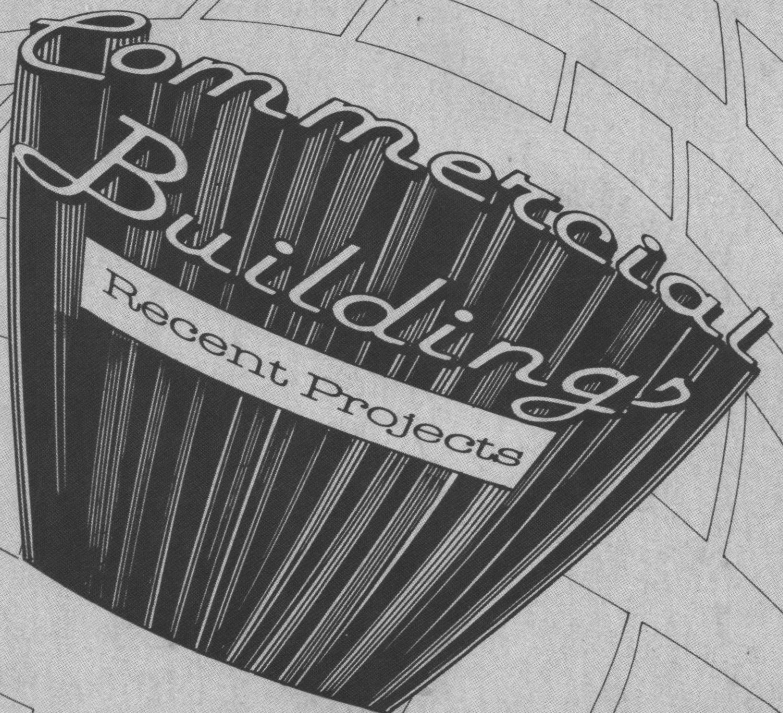
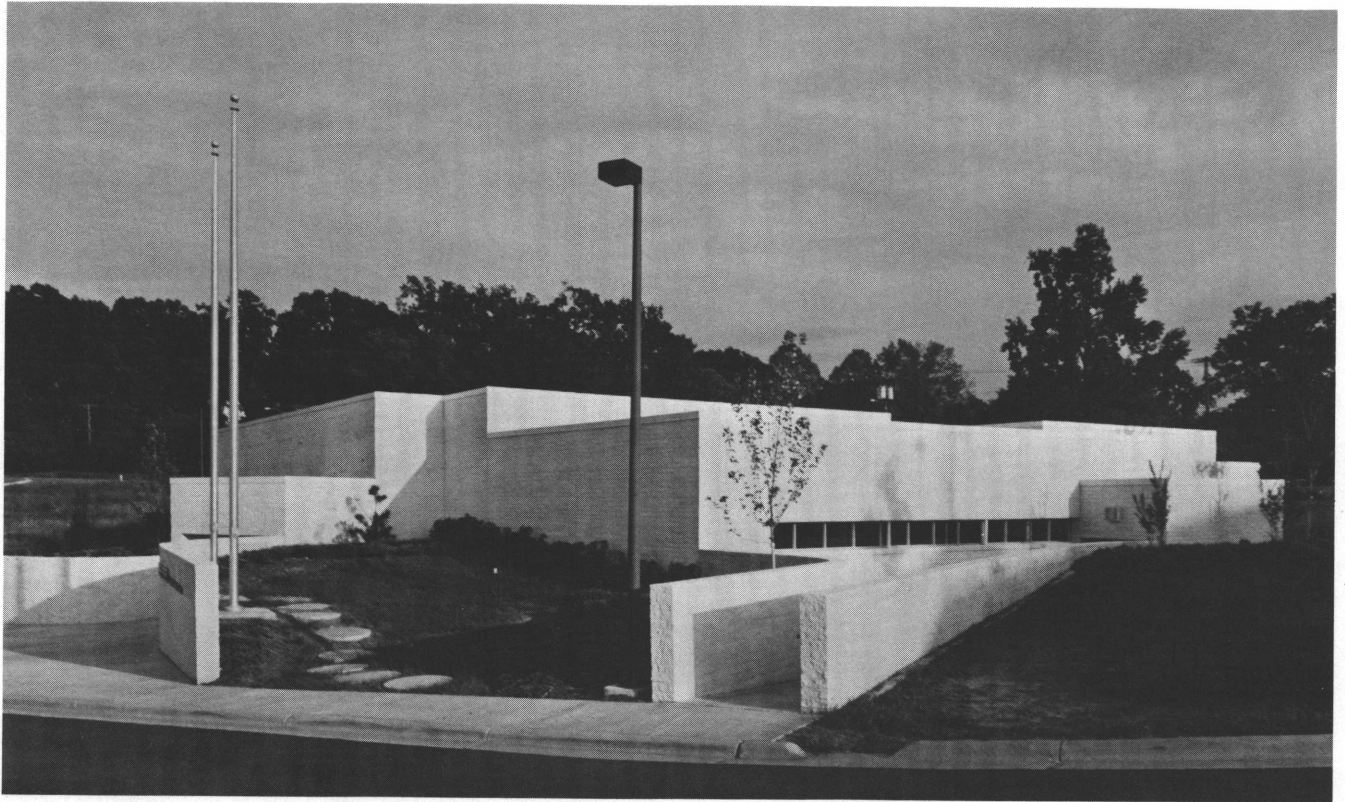


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May-June 1981



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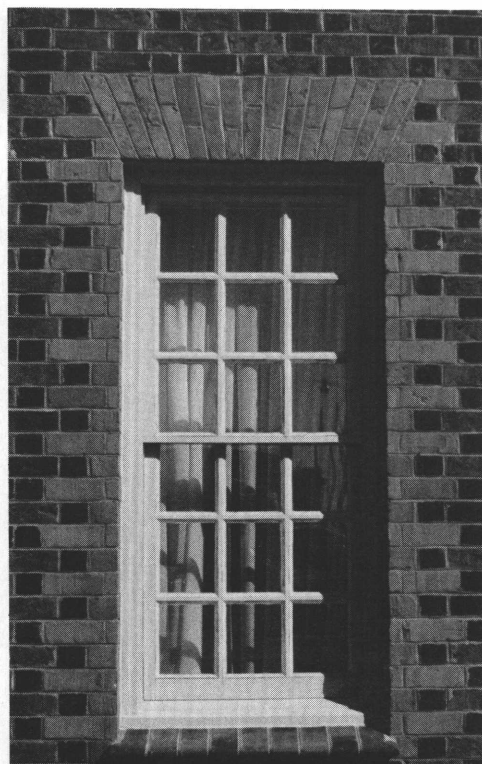
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North Carolina ARCHITECT

Vol. 29 No. 3
May-June 1981

Official magazine of the North Carolina Chapter
The American Institute of Architects



On the cover: a graphic representation
of city streets and commercial buildings.

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A look at recent projects by North Carolina architects which "represent a cross-section of commercial uses from various geographic locations in the state." They were selected from this year's NCAIA Awards entries.

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In the first of a new *North Carolina Architect* column, Dean Emeritus Henry L. Kamphoefner, FAIA, writes his personal current appraisal of architecture in this state.

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A definitive history of the historic preservation movement in the United States is contained in a two-volume work entitled *Preservation Comes of Age, From Williamsburg to the National Trust 1926-1949*. The Association of American Publishers also announces the "most outstanding book in Architecture and Urban Planning" in its Fifth Annual Professional and Scholarly Book Awards.

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A Letter From The Editorial Committee

Since its inception as the *Southern Architect*, the **North Carolina Architect** has undergone numerous changes in policy, format and graphics. The most dramatic change took place with the first issue of 1980, which was published under contract with Spectator Publications, Inc., in Raleigh to put the publication on a profit-making basis, shared by both the **North Carolina Architect** and the Publisher. The strategy is, that by increasing the advertising sales, the editorial content can grow in direct relationship to the advertising base, while allowing the expansion of the mailing list to increase our readership. The first year was a trial run with some growing pains, but we feel that, overall, it was a success. Some of the problems have been resolved and we now have an ongoing quality publication. Much of this has been achieved by a close working relationship between the staff of Spectator Publications and the Editorial Committee. Through a series of regular monthly meetings, we have planned the content of the issues for the entire year. Decisions as to content and policy lie solely with the Editorial Committee, leaving the business of publishing to Spectator Publications. Some of the questions discussed at the early planning meetings were: Who are we trying to reach? What is the purpose of the publication? In addition to architects, who else would benefit by receiving the magazine?

A comprehensive list of persons in both the public and private sector has been generated which will be presented to the Board of Directors of the NCAIA for its approval and policy recommendations for distribution. The list includes present and potential clients, other allied professions and businesses, members of government and administration on the state, county and city levels. We invite your suggestions to increase our circulation.

One of the constant problems in the past has been obtaining materials for publication from architects throughout the state. To alleviate this partly, we are now selecting projects from the Awards Program submittals as a base for future issues on certain building types. However, we do urge those interested in writing or preparing an article of interest to contact their Section President, who will in turn inform the **North Carolina Architect**. Criticism has been leveled that much of the content frequently originates from the same sources. This can be countered by contributing material for consideration to be included in future issues. In this matter, the Publisher would like to build up a backlog of features and articles to cover any emergency situation of non-performance that could arise due to circumstances beyond their control. Some people have been known to miss deadlines!

In order to get some further participation from NCAIA members, we are starting a new feature in this issue, "A Personal View." We hope that this will generate a lively and constructive response in the form of "Letters to the Editor" to support or rebut the issues and statements made. Needless to say, these do not necessarily reflect the opinions of the Editorial Committee or the Publisher. Please let us hear from you.

—Brian Shawcroft, AIA, ARIBA
Editorial Committee Chairman
North Carolina Architect



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Commercial Buildings

Introduction

The projects featured in this issue represent a cross-section of commercial uses from various geographic locations in the state. Most are new buildings; one is a renovation project. They were selected from the NCAIA Awards for Excellence in Architecture entries.

These projects were not commissioned by high-minded patrons. They were designed to perform efficiently in response to practical needs. Commercial buildings are the staple for many architects in the state, providing the backbone for firms of all sizes. They represent a challenge to the designer to be cost effective as a matter of course.

However, these projects represent a dimension of delight and satisfaction which reminds us that design standards are set aside as economic considerations present themselves.

The following projects did not win NCAIA Awards this year. We feel, however, that each of them shows commendable design skill within tight limitations.

— Pat Rand, AIA
Editorial Committee member
North Carolina Architect

Chemical Production Warehouse and Office Building



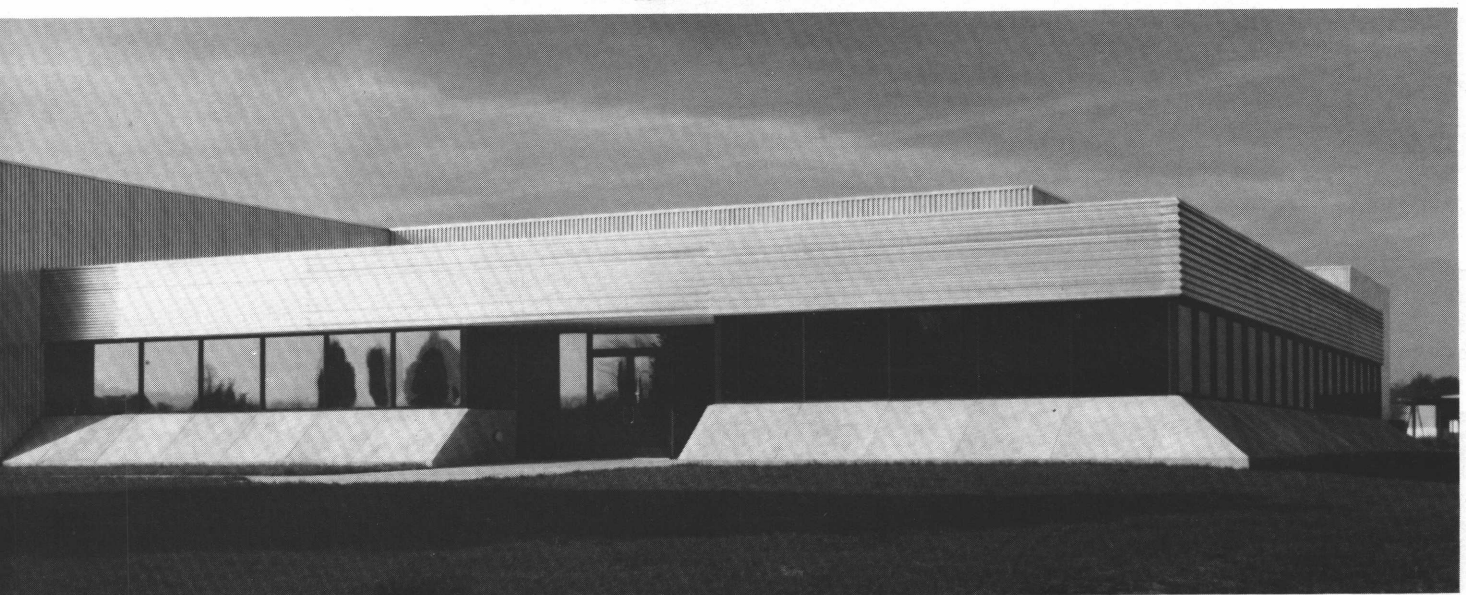
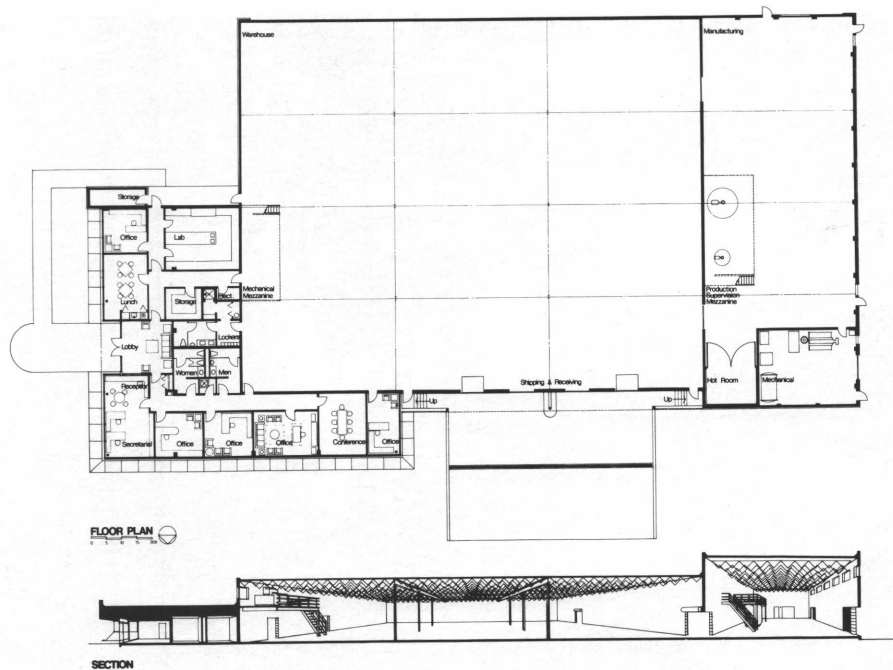
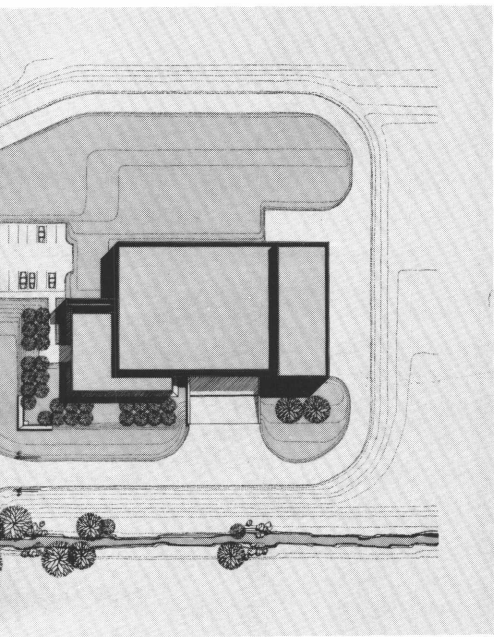
The project involved designing the facilities for a corporation engaged in the manufacturing, testing and distribution of high-quality chemical mixtures for use throughout the world. The client needed a building that would provide efficient space for functions ranging from general office to highly technical production, including laboratory space for precise control testing procedures.

The 30,000-square-foot structure consists of a constant floor level which "steps back" to create three volumes reflecting the varied requirements for clear ceiling height in different areas. The lowest element is office and laboratory space which wraps around the medium-height center element of warehouse storage. The highest element is the production facility, adjacent to the warehouse,



Architect: Clark Tribble Harris & Li
Charlotte, N.C.

Owner: Robert S. Stewart
Charlotte, N.C.



where the mixing process is accomplished in elevated tanks that require a clear ceiling height of 22 feet. The three elements are unified by a natural aluminum exterior siding applied vertically on all surfaces except the low office element fascia; here, the contrast of functions is accentuated by horizontal siding with mitered corners. A sloped concrete sill wall, forming a transition from the

window wall to the ground, provides an extra thermal mass at the perimeter office areas.

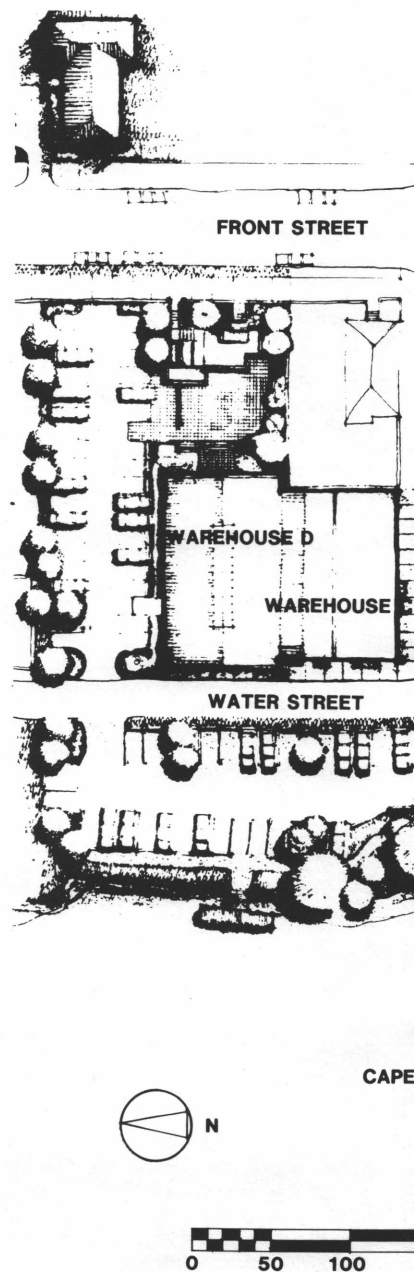
Project: Annandale Corporation

Location: Charlotte, N.C.

General Contractor: S.C. Hondros & Associates, Charlotte, N.C.

Photography: Rick Alexander Photography, Charlotte, N.C.

Commercial Renovation



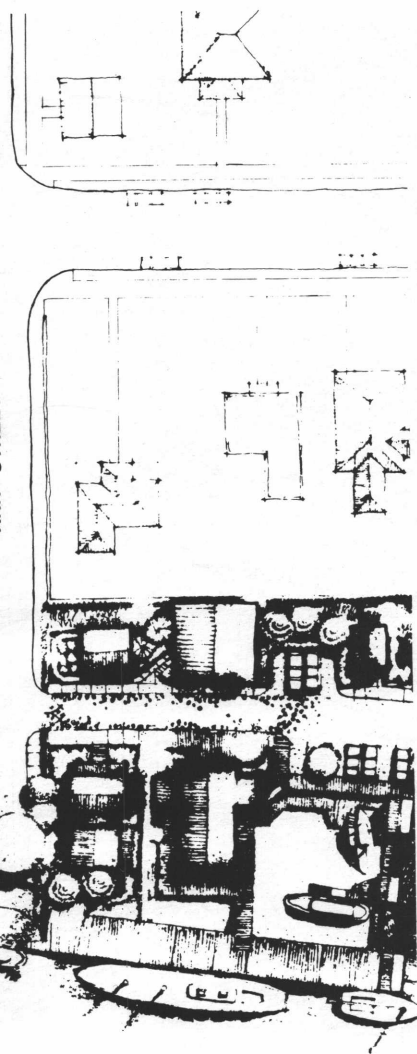
The architect was asked to plan and design the interiors of two century-old riverfront warehouses for development into retail shops and offices. The historically significant buildings were considered particularly important for their volume and the

fabric of their old materials.

The architect selected new materials and details for transparency and compatibility within the buildings' existing context. An unconditioned sky-lit interior court serves as transition space for the

Architect: Ligon B. Flynn, Architect, AIA
Wilmington, N.C.

Owner: Wright Chemical Corporation
Wilmington, N.C.



FEAR
RIVER

200

SITE PLAN



shops and offices. All construction — other than roof and masonry walls — is new, including steel beams, joists, plywood on the metal deck, and the gypsum drywall partitions. Most of the new glazing overlooks the interior court area.

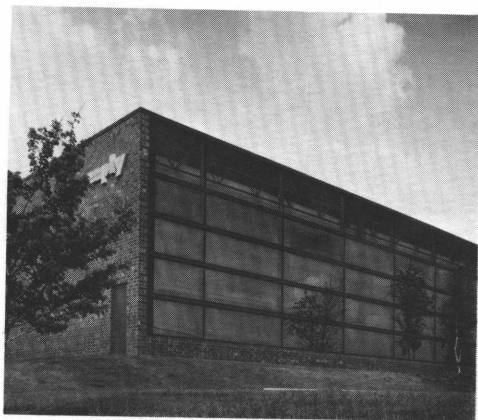
Project: Warehouse C and D

Location: Wilmington, N.C.

General Contractor: Wright Chemical Corporation,
Wilmington, N.C.

Photography: Jerry Markatos, Pittsboro, N.C.

Corporate Offices



As an addition to its existing industrial facility, the client stated two specific project requirements: minimum time and cost, and a supportive industrial environment.

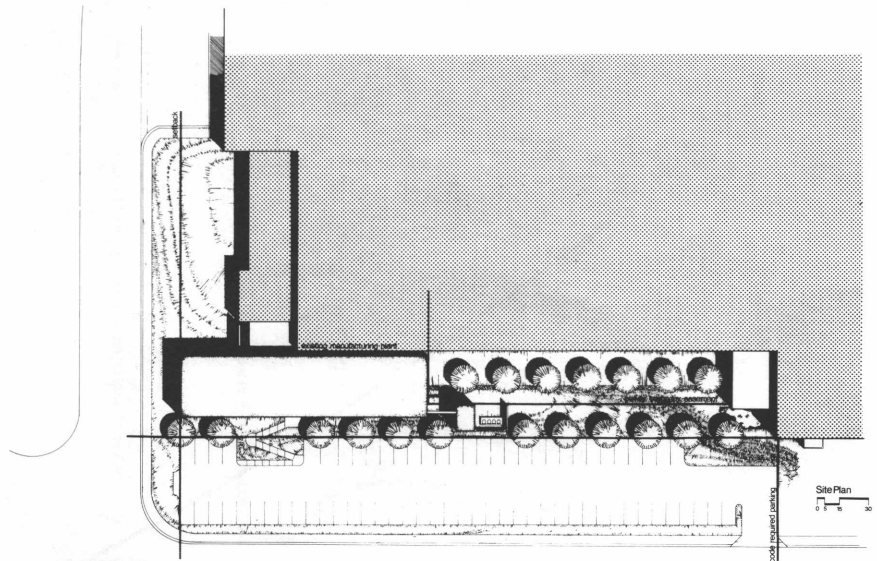
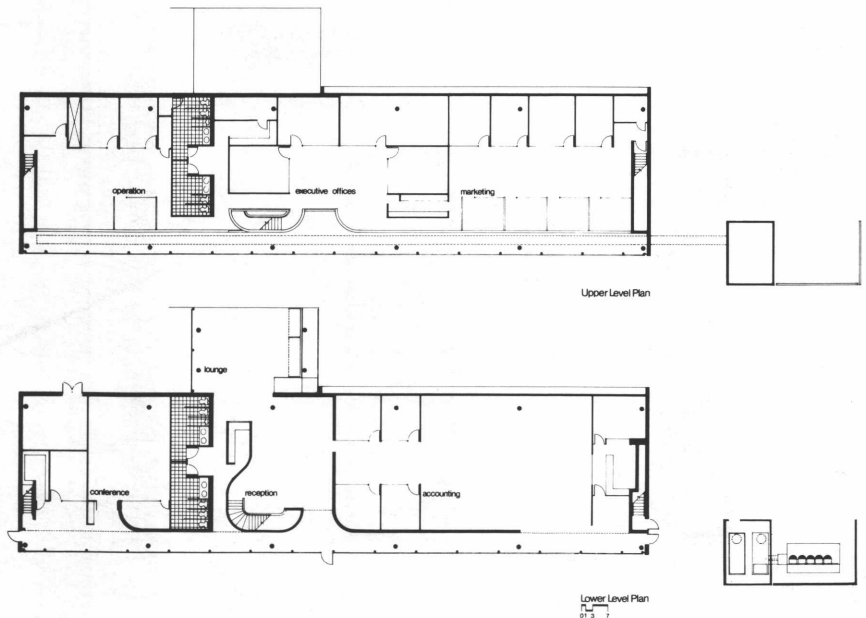
First, a concluding lease agreement demanded a design-build schedule of 173 days. The architects responded by using a fast-track approach to comply with a conservative budget as well as the extremely critical time frame.

The second requirement resulted from the corporation's commitment to create a supportive, cheerful working environment in its industrial setting after having experienced labor strikes over the past decade. Thus, the new addition consists of an open, spacious plan with exposed building systems and lively use of color.

The building also responded to the tightly constrained site conditions. Available land for

Architect: Dalton-Morgan & Partners
Charlotte, N.C.

Owner: Getty Oil Company
Los Angeles, Ca.



additions to the existing facility was confined to one corner of the property which was even further limited by an existing utility easement, zoning requirements for building setback, and the necessary space for parking.

Project: Vanply Corporated Offices

Location: Charlotte, N.C.

General Contractor: Reynolds & Sons, Inc.,
Charlotte, N.C.

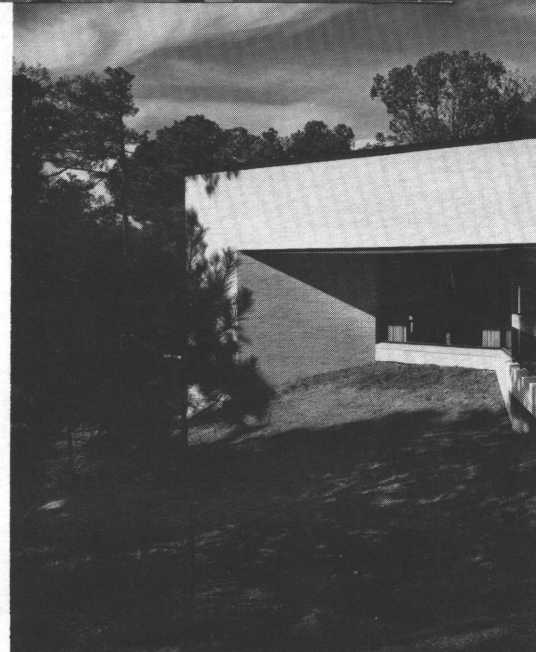
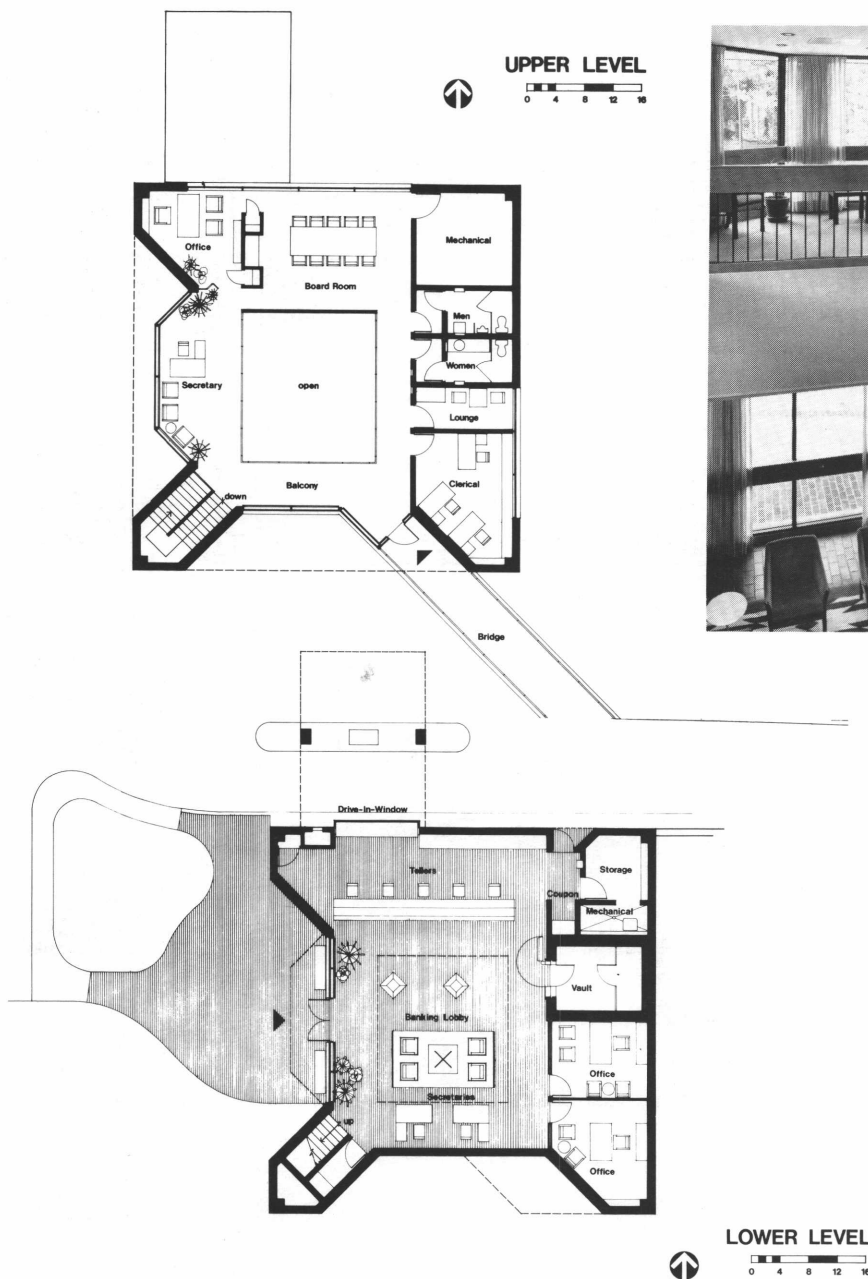
Mechanical Engineering: Mechanical Engineers, Inc.,
Charlotte, N.C.

Electrical Engineering: K.M. Armstrong & Associates,
Charlotte, N.C.

Structural Engineering: Brian Burnell, Charlotte, N.C.

Photography: Rick Alexander Photography,
Charlotte, N.C.

Banking Facility



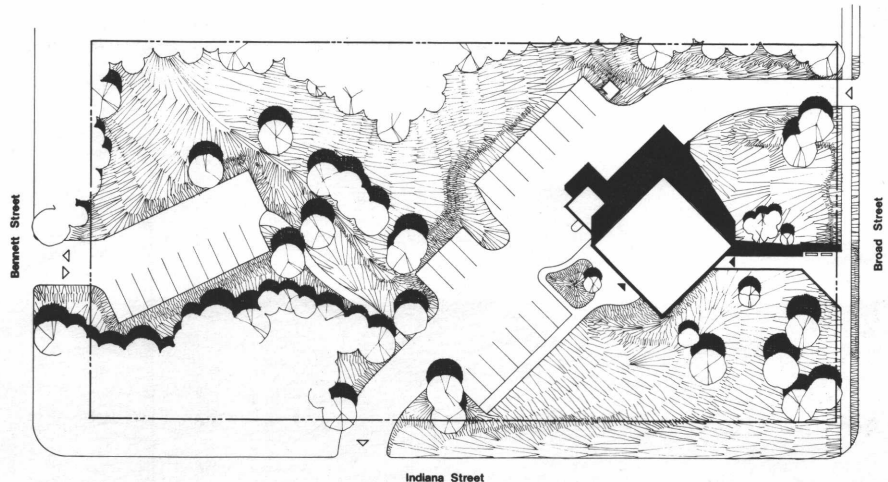
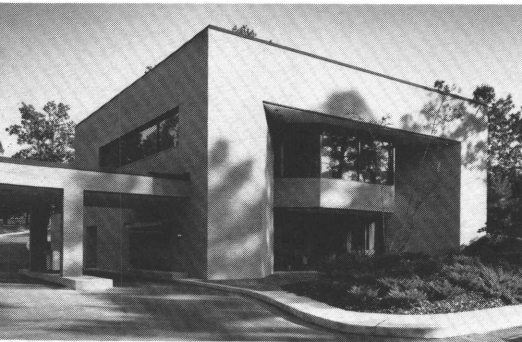
This Southern Pines project called for a two-story banking facility to be located on a site which slopes drastically from front to rear — with minimal site disturbance. The “front door” had to relate to the town’s main street, and traffic and parking was needed at the rear and other off-street areas. The building itself had to include a banking lobby, tellers’ space, vault, offices, bookkeeping spaces,

trust office and a board room.

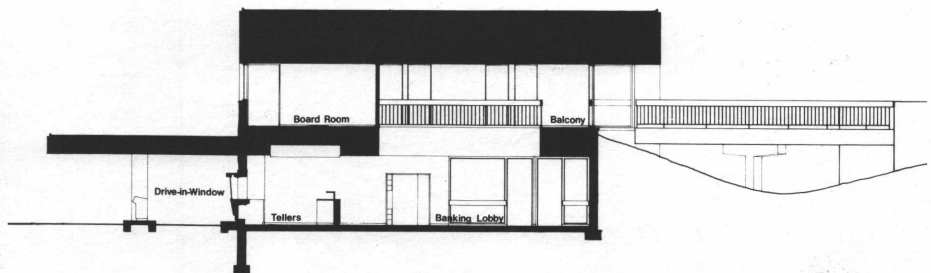
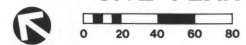
To minimize “cut and fill,” to save trees on the property, and to provide vehicular access to the rear, the architects situated the building far back from the street. To connect the front door to the street, a “bridge” was incorporated into the design which gives the bank a definite identity and helps the building blend into the streetscape. The two-

Architect: Hayes, Howell & Associates
Southern Pines, N.C.

Owner: First Citizens Bank & Trust Co.
Raleigh, N.C.



SITE PLAN



SECTION



story volume from the lower level created a mezzanine and balcony which overlook the banking floor below.

Project: First Citizens Bank & Trust Company

Location: Southern Pines, N.C.

General Contractor: L.P. Cox Company, Sanford, N.C.

Mechanical and Electrical Engineering: McKnight Engineers, Inc., Charlotte, N.C.

Structural Engineering: W.H. Gardner Jr. & Associates, Durham, N.C.

Landscaping: Community Planning Associates, Inc., Raleigh, N.C.

Photography: Gordon H. Schenck Jr., ASMP, Charlotte, N.C.

Regional Bank Headquarters



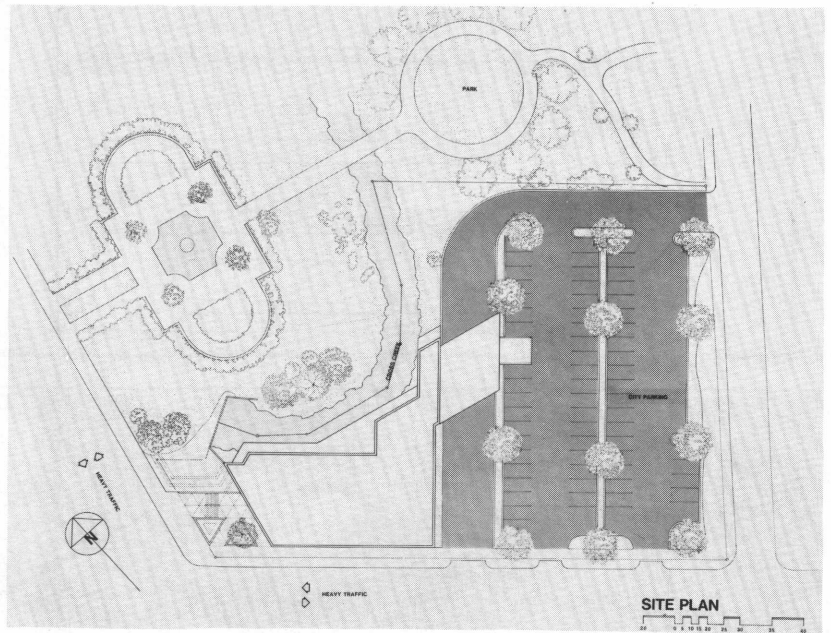
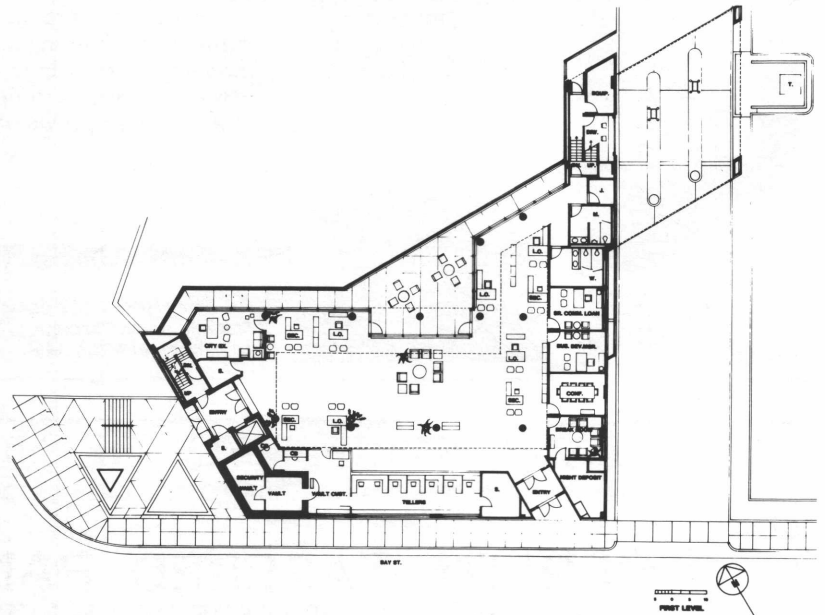
The owner purchased a site in a confined area of downtown Fayetteville, and the architects' design solution evolved as a response to a number of environmental constraints: (1) highly trafficked streets border the site on two sides (over 17,000 vehicles pass each day, but few pedestrians); (2) a land acquisition agreement dictated that the parking area be located at the opposite end of the site from

the desired address; (3) a major feeder creek of the Cape Fear River bordered along one side, and encroachment into the floodway or development to the water's edge was restricted by local, state and federal regulations; (4) across the creek, an existing public park provided aesthetic amenity for the project.

The solution: a geometric form, hard on the faces

Architect: Ferebee, Walters & Associates
Charlotte, N.C.

Owner: First Union National Bank
Charlotte, N.C.



fronting the streets with entrances penetrating at points from which customers approach. A deck located above the edge of the flood plain follows the creek and orients the building toward the park. Interior development also opens the building to the park. And the overall building form maximizes the difficult site, using the building's glass wall as a reflective backdrop for the visual attractiveness of

the park.

Project: First Union National Bank Regional Headquarters
Location: Fayetteville, N.C.

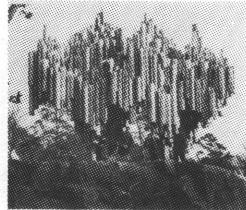
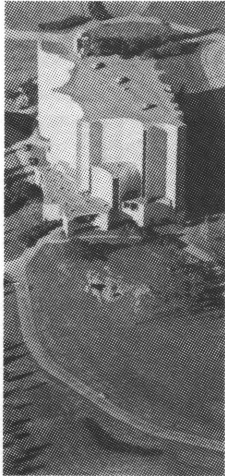
General Contractor: Security Building Company,
Chapel Hill, N.C.

Structural, Mechanical and Electrical Engineering:
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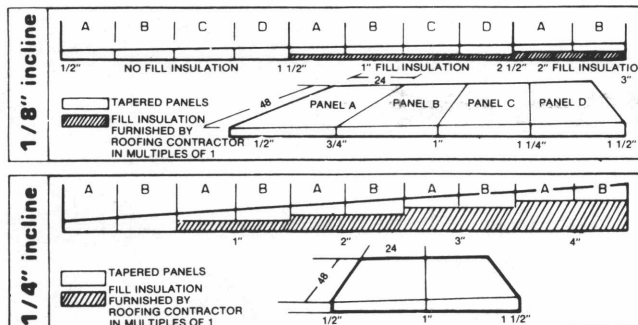
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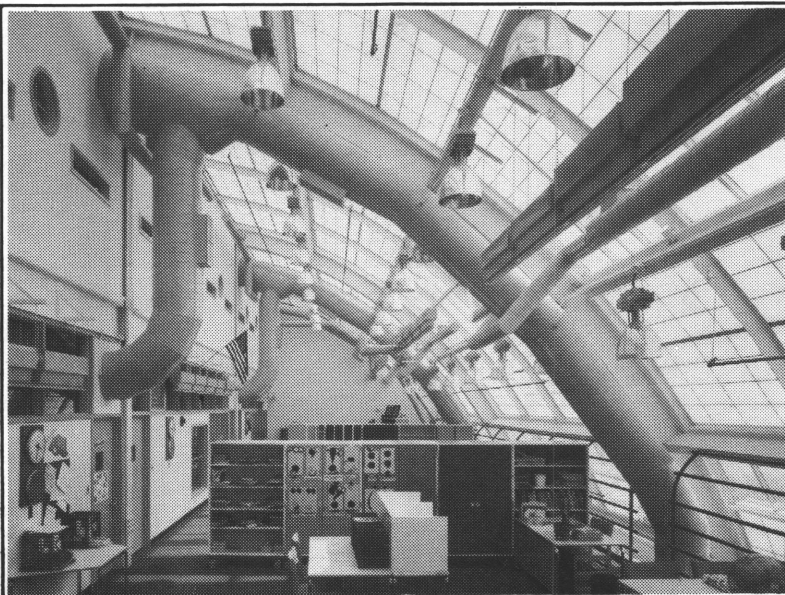


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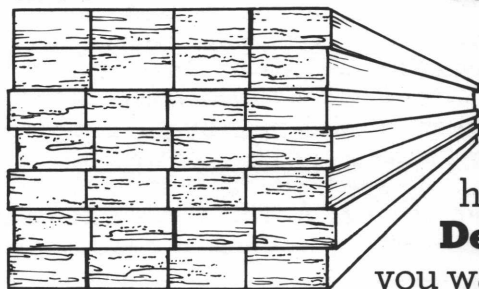
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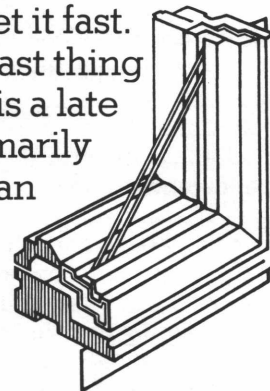
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A Current Appraisal

by Henry L. Kamphoefner, FAIA
Dean Emeritus
NCSU School of Design

Architecture, American architecture, and the architecture of North Carolina is into an unhappy state of retrogression. The general decline in architecture is coming out of many offices, not just from the mediocre, but also from many of the very good practitioners of the art of architecture. The decline can be seen in all building types, but is most visible in some of the new public buildings, where some of the best work is being done, and unhappily where some of the most dreadful is also being produced.

In North Carolina the public should have been spiritually uplifted by the completion of a number of important new public buildings of the last decade. Unfortunately, just the opposite is the prospect. They are probably the most disappointing new structures recently built. And they are less than North Carolina deserves. Some of them appear to be what was intended as modern buildings, but their forms are so dated and their functional arrangements so unstudied and misunderstood that they will be architectural failures of the first magnitude.

Drive down any of the traffic arteries leading to the affluent suburbs of North Carolina's major cities and you will find an architectural panorama of few successes and general mediocrity. There will be a succession of bastardized Williamsburg real estate offices, a Williamsburg church with an ugly and inappropriate major addition, and perhaps a "Mickey Mouse" restaurant or two. You will be unpleasantly shocked by a popular new restaurant, not only because it appears to be a potential fire-trap with its poorly defined means of egress, complicated further by decor, but also because it is a succession of ugly and unrelated forms combined with a cluttered, non-arrangement of mechanical excrescences that will numb any intelligent person's sensitivity.

The principles that produced the best in Twentieth Century modern architecture have been clearly and definitively stated by the two great giants and intellectual leaders of modern architecture: Le

Corbusier and Frank Lloyd Wright. Le Corbusier gave us the principles that guided him as long ago as 1923 in his great book *Toward A New Architecture*. In a chapter he calls "The Argument," Wright stated six principles that guided him in his early book, *On Architecture*. He expanded those six principles to nine in his *A Testament*, near the end of his life.

Charles Jencks tells us in his *The Language of Post-Modern Architecture* that modern architecture is dead. He gives us the date — 1972 — and the place of its death with the demolition of the Pruitt-Igoe Housing project in St. Louis. Jencks' arrogant self-assurance is doctrinaire enough to have come straight out of Calvin. Just as though the unsolved problems and failures of modern architecture are not enough for us to contend with, we have been moving along in our unfinished business to explore a newer expression of post-modernism. Modern architecture, nevertheless, is still alive, although perhaps not well. Still, it moves along with its spectacular successes and so often with its dubious failures. A visit to Pei's East Wing of the National Gallery in Washington, however, should give positive enough proof that modern architecture is alive and well.

If architecture is indeed the will of its epoch translated into the spatial needs of our physical environment, it might appear to be inevitable that a new architectural expression would develop out of the drastic and violent changes coming in the final quarter of the Twentieth century. If changes were not natural and needed, it is in the personality of the architect that he would devise or invent changes. So much talent, so much arrogance, so much ego generated by the greatly expanded mass of architecture since World War II probably made post-modernism inevitable. Mies said many times that he did not want to be different, he just wanted to be good. It requires great talent to be constantly different. The pose to be different is so often so self-consuming with the architect that the result may be indifferent frustration. George Santayana once

defined frustration as the position of redoubling your efforts when you have forgotten your aims.

The options in architecture for the client now planning to build are wide and varied — take your choice. The architect as panderer can give you the old-eclecticism, modernism of many varieties, the new-eclecticism, or post-modernism. The problem with the old-eclecticism is that almost all the architects who could do it well are dead. Just about no architect can produce an authentic Williamsburg house now. Even fewer can produce an authentic Gothic church. The designers of the old Duke University campus are all dead; anyway, no client will want to pay for authentic Gothic.

There are hundreds of good architects who have been trained and have the experience to create respectable modern architecture, but so much work is being commissioned to the “C” student out of mediocre schools. The new-eclecticism is full of a different kind of peril. Collegiate Gothic architecture still being produced is neither Gothic nor collegiate. French country architecture, occasionally being huckstered, is likely to be neither French nor architecture, but like much of the new eclecticism — plenty country. Post-modernism, generally rule-less and unteachable, is a dubious choice except in the hands of the truly gifted. Students who have chosen to ride that bandwagon are there at their own and their clients’ risk.

The popular avant-garde of post-modernism are often called the New York Five by the architectural journals. The principal guru is Robert Venturi. The writer-interpreter is the young Charles Jencks. Venturi, with his book *Complexities and Contradictions In Modern Architecture*, has extended his influence beyond his practice. Some of his best architecture is the most reasoned and satisfactory among the best of post-modernism. Some of it must have been done just for fun.

Post-modernism is fashionable now in most of the American Schools of Architecture. And because it is generally rule-less and undisciplined, it is difficult to teach; and when done poorly, it is also easy to do. It can degenerate into an “anything goes” architecture. Such giants of modern architecture as Philip Johnson are susceptible to its charms. Johnson’s AT&T building in New York is a monstrous neo-architectonic Chippendale joke. Johnson should have returned the Gold Medal awarded him by The American Institute of Architects just before he unveiled that new pseudo-masterpiece.

Students and their young faculty who climb unwittingly on the post-modern bandwagon should look more seriously at the problems they are trying to solve. Beethoven confided that he learned all of the rules of music so that he could acquire the judgment

to know what rules to break. Knowing all the rules first made him a very knowledgeable and sophisticated musician. Post-modern architecture, if done well, requires experience and sophistication. As in Johnson’s AT&T building, it can be a shallow joke even in the hands of a sophisticated intellectual.

The architectural journals have contributed a dangerous and negative influence on sanity in architecture. *Progressive Architecture* is the prime culprit. But even the more responsible *Architectural Record* has not been able to resist the temptation to get onto the post-modern bandwagon. Pages 110 and 111 of the March 1981 issue of that magazine expose some distressing bad jokes, while the same issue of the same magazine presents on its cover another kind of architecture of sensitive and poetic tranquility.

The April 1981 *Journal of the Royal Institute of British Architects* published a withering attack on post-modernism by the noted Dutch architect/writer/critic, Aldo van Eyck. He says in part, “What bothers me most, and that is putting it kindly, is not so much the pseudo-sophistication and freakishness for their own sakes, for that is just selfishness, but the accusations fortified by half truths and downright untruths; *i.e.*, by intellectual slander, fact twisting and ransacking the past. It is the element of foul play, Ladies and Gentlemen, that I wish to condemn... they have been deceiving students and untold numbers of practicing architects who, although unfortunately not producing enough good buildings, are nonetheless still playing the game. They have been doing so for some years now, arresting development, causing delay. Although they hardly build themselves, their odour clings to the buildings others make, perhaps unwittingly. That is why the adverse brainwashing that periodicals provide is so very irresponsible. To thus damage a sound and unavoidable profession for the sake of recognition or profit is...yes, what is it? The four-page article should be required reading in all of the Schools of Architecture.

A consensus among architects in North Carolina indicates that they have found graduates produced by the four-year baccalaureate degree to be generally unemployable. If it is indeed true that the training of those graduates does not adequately prepare them to contribute to the quality of the built environment, or to produce an architecture that works, then the schools must share the responsibility for the current decline in the quality of architecture in the Eighties.

For all of us, Shakespeare, in *Julius Caesar*, said it most amusingly: “The fault, is not in our stars, but in ourselves.” Or as the delightful cartoon character “Pogo” has told us, “We have seen the enemy, and the enemy is us.” ■

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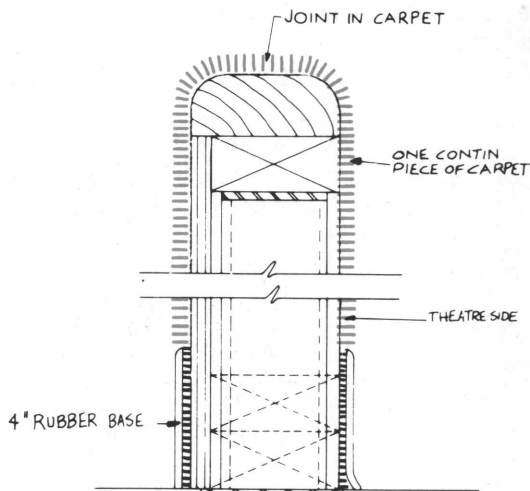
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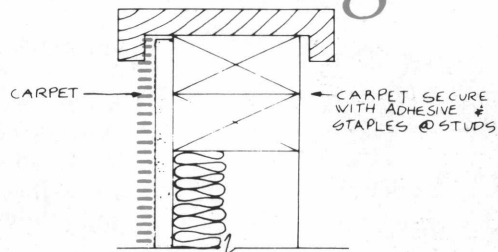
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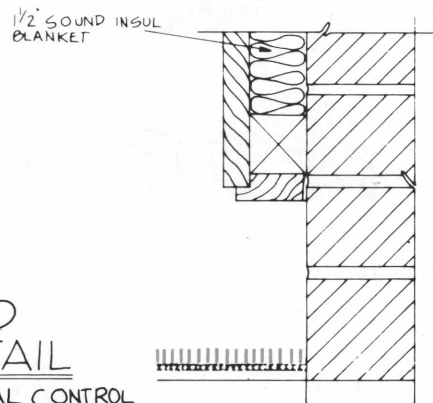
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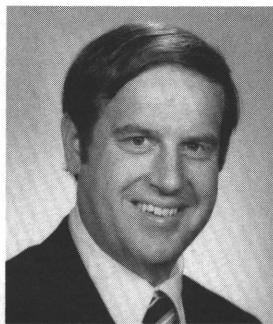
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Chapter notes



John
Duncan



Jerry
Stacy

Architectural Excursion

Travel, Inc. (in Raleigh) is offering a special seven-day "Finland 1981" excursion August 15-22. Endorsed by the NCAIA, the escorted tour will feature Tapiola, the world-famous Garden City, a look at structures by Alvar Aalto, a trip to Helsinki, and many other jaunts to Finland's historic and modern buildings.

The cost — \$1,414.00 — includes all accommodations, first-class motels and two meals per day. (Accommodations also will be available for handicapped persons.) For more information call Travel, Inc. at (919) 755-1475.

Charlotte

Smith & Stevenson, Manufacturers Representatives of Charlotte, has purchased a supply of American National Standards Institute (ANSI) A117.1-1980 specification booklets "for making buildings and facilities accessible to and usable by physically handicapped people," which are available to all North Carolina architectural firms free of charge.

These ANSI booklets replace and

supercede the previous edition, ANSI A117.1-1961 (R1971). "The scope of ANSI A117.1 has been greatly expanded new edition," the booklet's forward notes. "Curb ramps, accessible bathrooms and kitchens, and other elements of house are now included. An appendix has been added (and) more figures and mandatory specifications have been incorporated than in the earlier edition."

The booklets are available by written request to: Smith & Stevenson, P.O. Box 240009, Charlotte, N.C. 28224.

J.N. Pease Associates of Charlotte has named two architectural associates to its board of directors, according to J. Norman Pease Jr., president and chairman: John Duncan and Jerry Stacy.

A native of Concord, Mass., Duncan, 36, is a graduate of Harvard University and received a master's degree in architecture from Washington University in St. Louis, Mo. He joined Pease Associates in 1970 and is a principal associate.

Stacy, 49, is originally from Gaffney, S.C. He received a B.S. degree in architecture from Clemson University and a Bachelor of Architecture degree from the University of Illinois. Also a principal associate, he joined Pease in 1963.

Both are registered architects and members of the AIA.

Raleigh

It was a cool, early spring evening with crocus just emerging in the garden at the AIA Tower in Raleigh — a perfect setting for the biennial reception hosted by the NCAIA for the General Assembly.

By 5 p.m., the offices in the Tower had been transformed into a flower-decked, candlelit, table-laden space for elegant entertaining. The members of the General Assembly, the Council of State and other government officials streamed through the building and garden, enjoying the hospitality of the state's architects. They were charmed by the unique building, which is on the National Register of Historic Places, and delighted by the unusual menu featured at tables upstairs and downstairs. Many of the guests remarked that they thought this reception was outstanding because of the Chapter's singular headquarters building and the exceptional hospitality.

— Betty W. Silver, Hon. AIA
Executive Director, NCAIA

Winston-Salem

Michael Newman, FAIA, of Winston-Salem has been elected to the College



Current NCAIA Pres. Conrad Wessell, AIA (right) and State Senator James Clarke of Buncombe County.

Chapter notes



Former NCAIA Pres. Elizabeth Lee, AIA, of Lumberton with State Attorney General Rufus Edmisten.

of Fellows of the AIA. He has been a member of the AIA Secretary's Advisory Committee for three years, and has served as Commission Chairman of the Communications Commission, as past Secretary of the Board of Directors of the AIA Research Corporation, and as past president of the North Carolina and local AIA components.

Active in government and civic affairs, Newman is the 1981 Chairman of the North Carolina State Arts Council. He has served as secretary of the Winston-Salem City Development Advisory Committee (1980), and is a trustee of the North Carolina Architectural and NCSU Design Foundations.

Newman, who was inducted into the College of Fellows at the national AIA convention May 17-21, received his Bachelor of Architecture Degree from Cornell University and is in private practice as the managing partner of Newman-Calloway-Johnson-Winfree, Architects and Engineers. His design work includes adaptive-reuse, historic preservation, fine arts facilities and elderly housing projects.

Jens Frederick Larson AIA, the internationally celebrated architect who designed Wake Forest

University's campus, died in May at age 89.

Larson was considered by many as America's leading designer of traditional educational buildings. Besides Wake Forest, his credits included buildings at Dartmouth College in New Hampshire, at Bucknell University in New York, at Maine's Colby College, and several buildings for the American University of Cairo in Egypt. He also received the Legion of Honor award from France for his International House at the University of Paris.

Originally from Boston, the architect moved to North Carolina from New York to oversee the Wake Forest project when the University moved to Winston-Salem in 1951. In a United Press International article, Larson's project manager for Wake Forest, John T. Cone, said Larson "was a man of singular purpose. He went right after his vision without any deviation — no question about it."

National Notes

If ever a convention was executed in style, it has to be an AIA national convention, which occurs annually in different cities across the nation. This year's event in Minneapolis was no exception, with many provocative seminars, interesting tours and

delightful social events. There were so many choices that one could not possibly take advantage of all the things to do, see and hear from Sunday, May 17, through Thursday, May 21.

Pre-convention activities included a Board of Directors meeting and numerous committee meetings on Friday and Saturday. Training sessions for component officers occurred on Sunday and the convention got underway with the ever-popular Dodge/Sweet's party on Sunday evening. Food and festivities filled the 350-foot-high atrium at the twin towers of the County Government Center, with chamber music, jazz, rock and polka bands in adjoining rooms.

Ralph L. Knowles, professor of architecture at the University of Southern California, keyed the convention on Monday with an address on energy-conscious design. A smorgasbord of exciting seminars was offered each afternoon through Wednesday. The business of The Institute was conducted in general sessions on Tuesday and Wednesday, interspersed with award presentations and investiture of new Fellows of The American Institute of Architects. A dinner honoring Gold Medal recipient Josep Lluís Sert FAIA, was held on Wednesday night. The Gold Medal is the highest honor bestowed by the AIA.

Highlighting the social events was the Host's Party: A Night on the Town. Beginning with an elegant reception in a fountain courtyard, the Minneapolis Orchestra performed, followed by a choice of dinner cuisine of ethnic, "All-American," or continental. The evening was completed with music and dancing at the IDA Crystal Court, acclaimed as one of the most exciting urban spaces in America.

And, of course, there were tours and educational programs geared for spouses and children. The extensive product exhibits featured many new technological developments along with beautiful furniture and interior design showcases.

Chapter notes

Minneapolis/St. Paul are architecturally exciting cities and the 20 or more North Carolina architects who were there praised the quality of the city and the convention programs.

— *Betty W. Silver, Hon. AIA
Executive Director, NCAIA*

Herman Miller Inc. received a 1981 AIA Medal which recognizes "individuals or organizations who have inspired and influenced the architectural profession" during the 1981 AIA National Convention in Minneapolis, May 17-21.

The design firm was cited by the AIA Jury on Institute Honors for its technical innovation in wood-working, rigid plastics, foams, metals and fabrics. "The dedication to design excellence at Herman Miller is expressed not only in its furniture, but also in graphics, advertising, film programs and the exemplary quality of architecture of its showrooms, offices and manufacturing plants in the United States and abroad," the jury report stated.

The energy crunch presents an opportunity for architects and general contractors to work together as a team to help solve America's energy problems, AIA Pres. R. Randall Vosbeck FAIA, told the 62nd annual convention/exposition of Associated General Contractors of America (AGC) in March.

As America accepted the challenge to reach the moon, Vosbeck noted, "this time we're going to have to reach for the sun." He cautioned against following those who would "have us do business as usual, despite the fact that recent estimates have almost \$90 billion in private capital hemorrhaging out of our country just to pay our oil bill."

According to Vosbeck, the AIA is convinced that "the building industry as a whole can play a major role in freeing our nation's dependence on nonrenewable resources. It's a belief fueled by the fact that nearly 40

percent of energy produced in this country is consumed by buildings.

"Design has a key part in transforming the public's perception (from believing) that the building team is part of the problem into (believing) that all of us — builder, engineer, contractor and architect — are the leaders in reaching for a solution.

"If it takes a critical shortage of

natural resources to force us to work more closely together," he told the AGC membership, "if it takes ruinous inflation to remind all of us — especially architects — that basic considerations of form and orientation must be addressed with all our human energy if we are to have design excellence, then OPEC has really done our industry a service."



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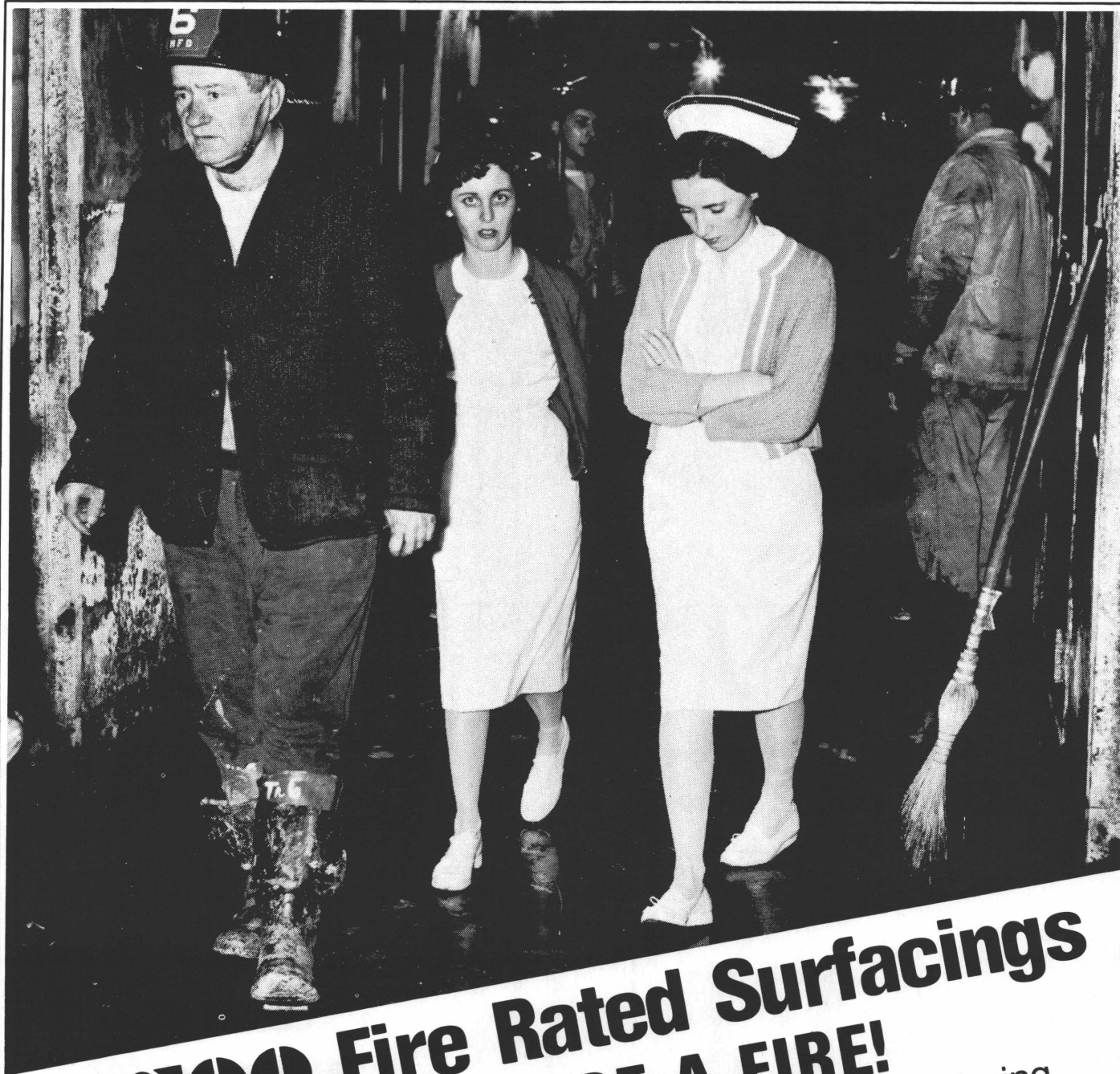
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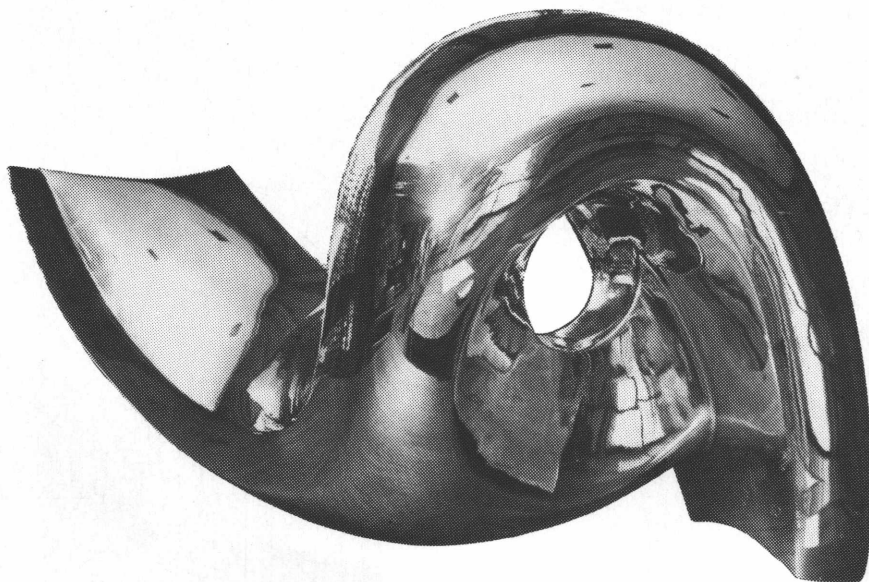
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