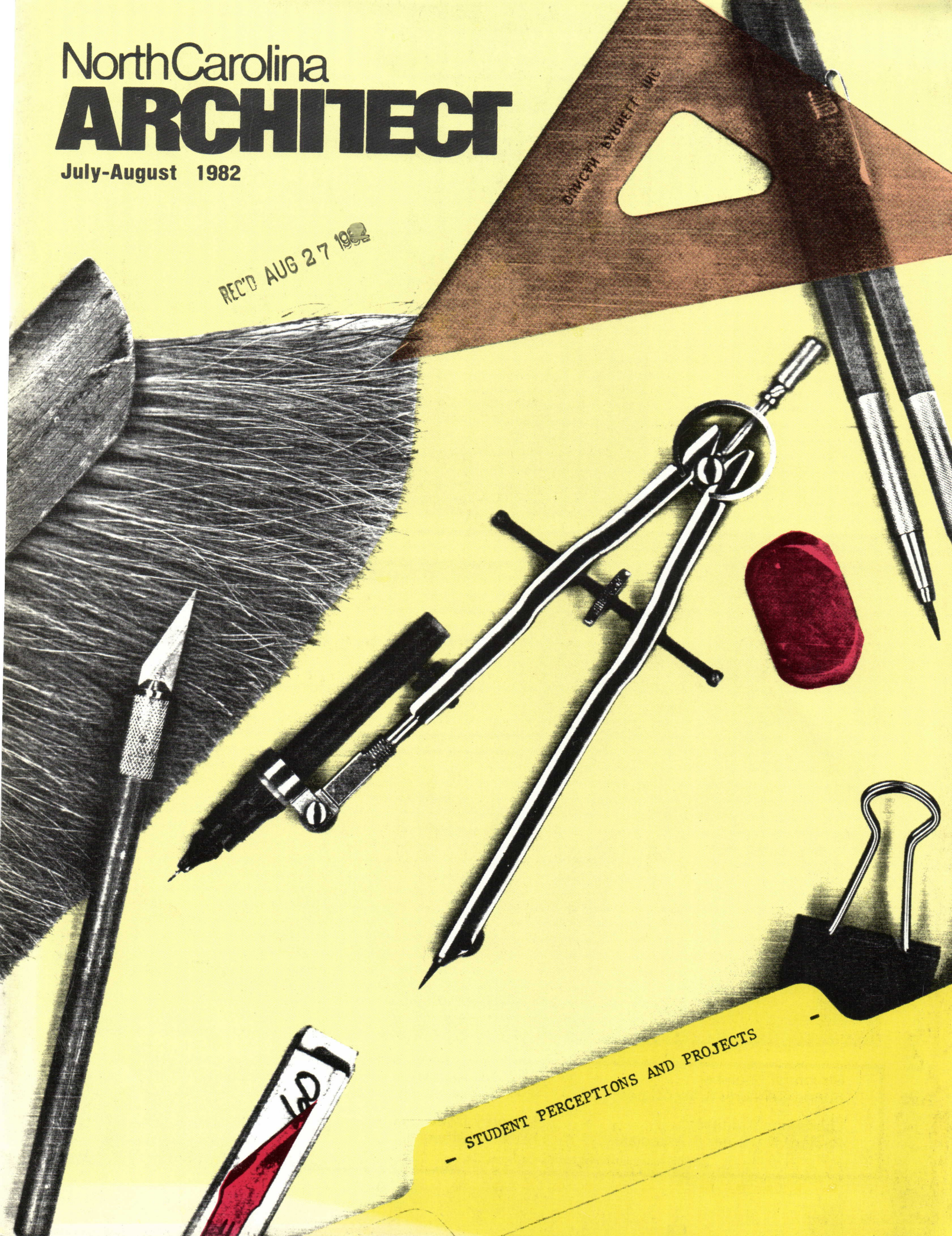


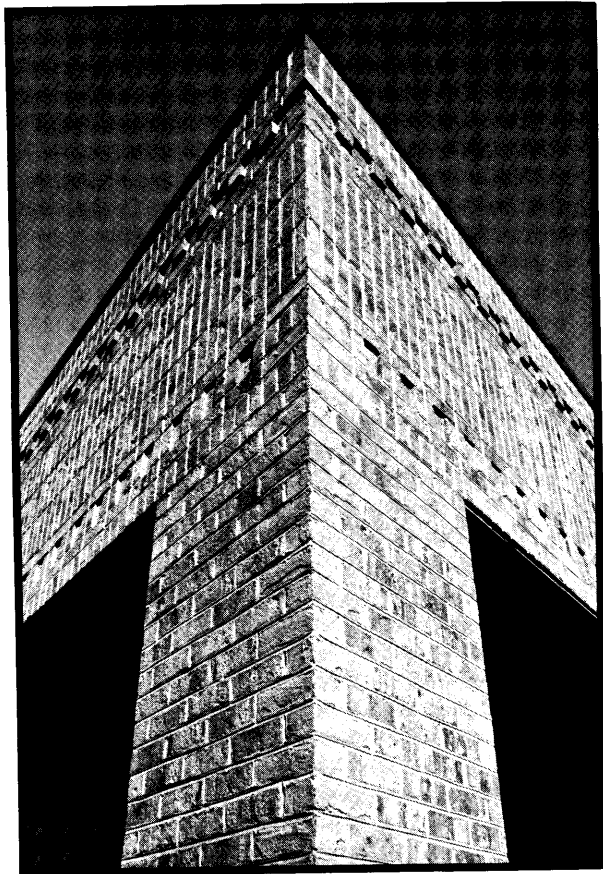
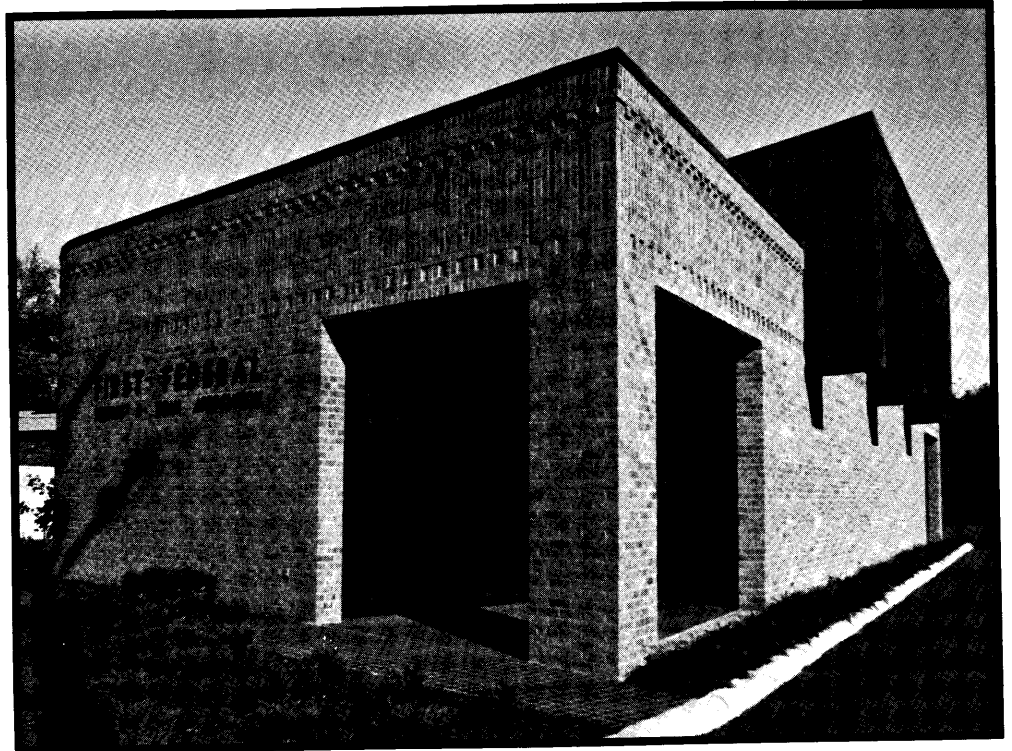
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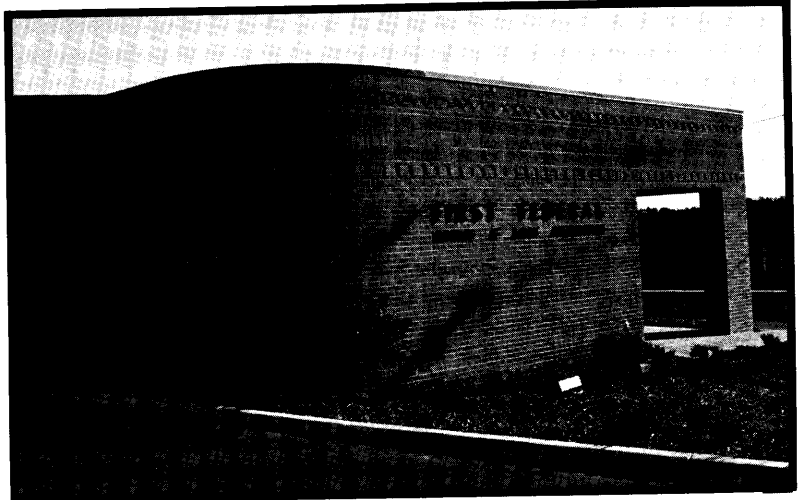
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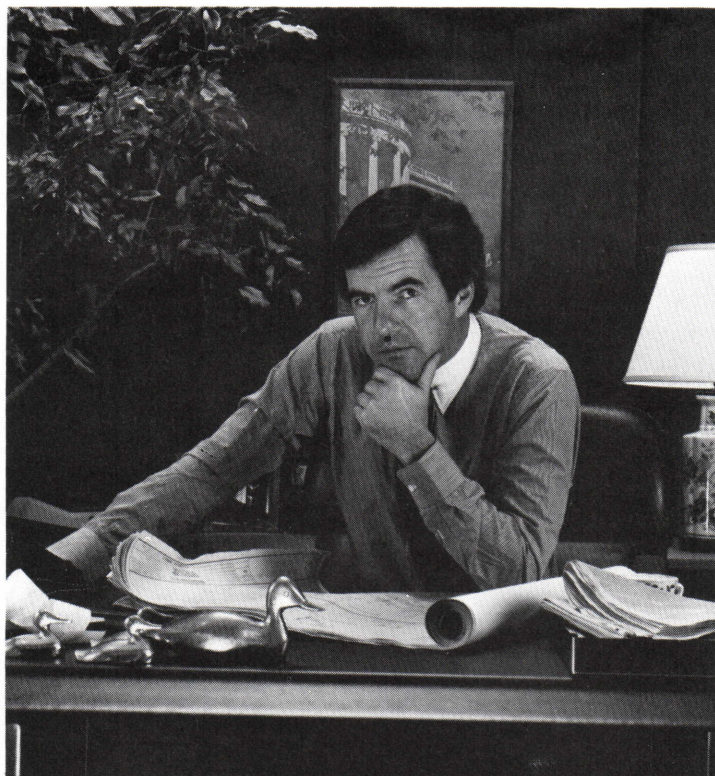


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Perceptions and Projects: An Interview with Architecture Students in North Carolina.

5

Thesis, final, and studio projects by three students of the North Carolina State University School of Design and three from the College of Architecture at the University of North Carolina at Charlotte are presented, along with the results of a round-table discussion among the six concerning the architectural profession and its future.

The Successes of Modern Architecture: An Architect as Artist.

14

Eleanor F. Weinell reviews an exhibition of the work of Harwell Hamilton Harris, FAIA, at the Fayetteville Museum of Art.

Chapter Notes

18

Marketplace

23

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PERCEPTIONS AND PROJECTS:

An Interview with Architecture Students in North Carolina

What are architecture students of this generation all about? What kind of work are they doing? What special abilities, insights and aspirations do they have? Some of you may enjoy regular contact with one of the schools in this state, and may already know these people, but for those of you who do not, we offer a brief glimpse with this issue.

Representing the body of architecture students are three students from each of the accredited professional architectural programs in North Carolina. From the School of Design at N.C.S.U. are Dan Rothschild, Michael Nieminen, and Rebecca Mentz. From the College of Architecture at UNC-C are Bob Romano, Jeff Harbinson, and Buddy Hege. These students were chosen because of the quality of their academic work and the variety of backgrounds which they represent. They are all about to cross the threshold from school into practice.

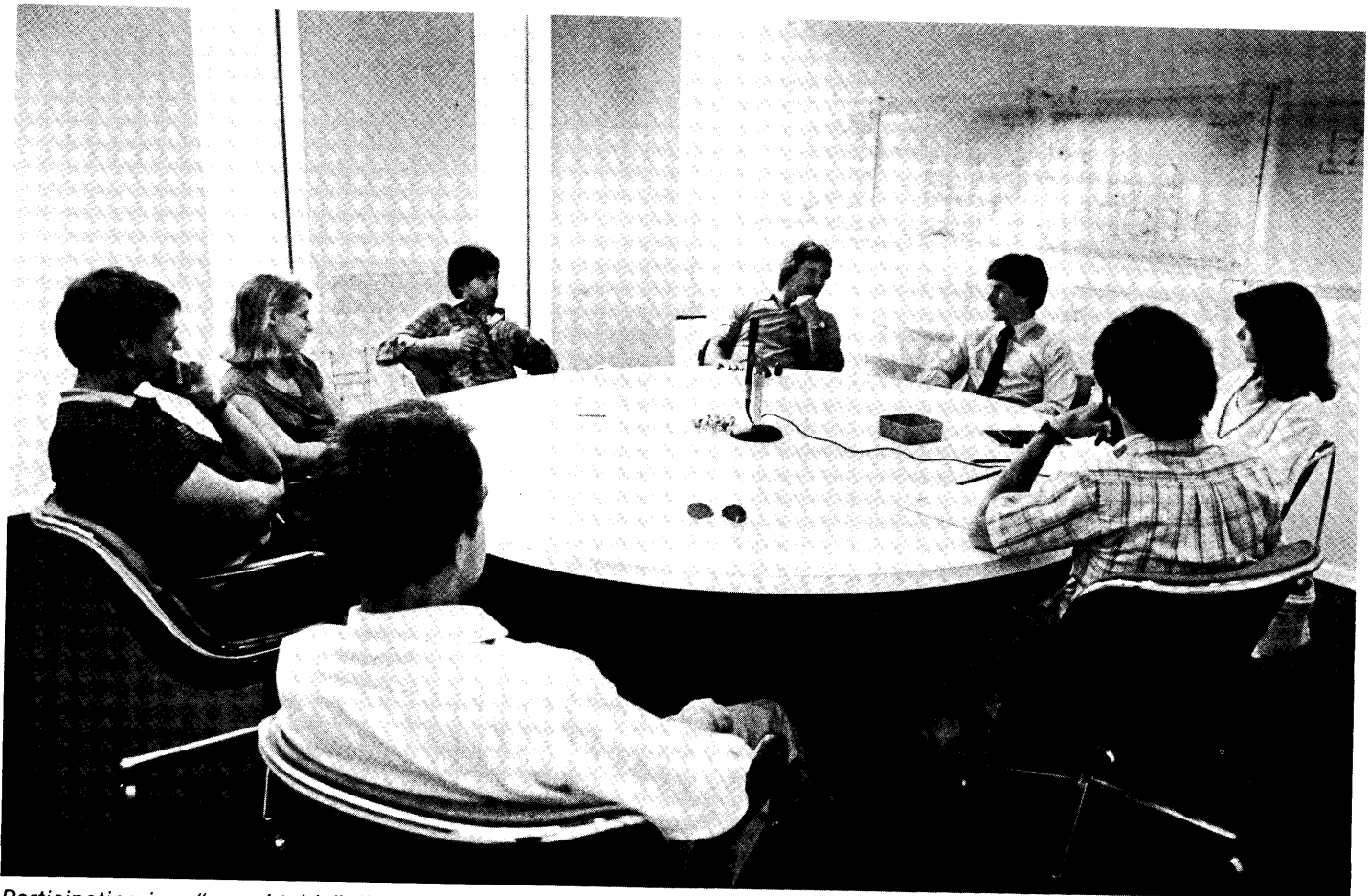
Some of the remarks made by these students may also

have been made by students from earlier generations. Others are original with this group. And never before have architecture students entered the profession with this particular array of abilities and interests.

The students' past is represented by their recently completed studio work and their personal profiles. Their present is represented by their self-assessment of their own abilities and by their remarks about the transition from school to practice. Their future is represented by their speculations about the challenges which lie ahead for them in their years of practice.

It is clear that much of the variety and debate in the practice of architecture is mirrored in the schools of architecture. For many years the flow of influence has been from the profession to the school. Perhaps with this interview the flow can momentarily be reversed.

J. Patrick Rand, AIA



Participating in a "round table" discussion held at the NCSU School of Design were (clockwise from foreground center): Jeff Harbinson, UNC-C; Michael Nieminen, NCSU; Rebecca Mentz, NCSU; Bob Romano, UNC-C; Buddy Hege, UNC-C; Dan Rothschild, NCSU; Kim Devins, assistant editor, **N.C. Architect**; Patrick Rand, AIA, editorial committee member, **N.C. Architect**, who led the discussion.

INTERVIEW INTERVIEW INTERVIEW INTERVIEW

What abilities are architecture students of your generation uniquely prepared to contribute to the profession?

Mentz: This is such an exciting time to be in school because so many different things are being explored and accepted that it frees up our generation to try different things, be more creative. We're not hooked into one point of view like some of our predecessors might have experienced when they were in school. It's just a great time to be able to explore things.

Rothschild: My whole education has been design oriented and really there weren't any rules put down for me to follow. This was a time to explore architectural design, rather than learning the rules of design, so to speak, and then merely applying them through technical or traditional professional means.

Romano: Yes, I think students coming out of school today are more prepared to deal with change in the field because their education has been broad. Coming out of school earlier, there was one area of design, one methodology to go by, and if you weren't part of it you were an outcast. Today we can deal with change in the profession a lot quicker, because we haven't been taught in any particular way when we went through school.

Nieminen: It seems likely we will experience some frustration for a certain number of years over that because that freedom needs some direction. This is something which we are developing. How will we not seem for the next fifteen to twenty years as being clumsy or wrong?

Rothschild: What are we really coming with? I think as a result of society getting more and more specialized, the architecture student is getting more and more specialized. A lot of students I meet now feel that in order to be competitive in this field you have to have some unique characteristic that's going to make you valuable to a firm. It's not like everybody is trying to do everything now. I don't know if that is a result of the schools or the result of society asking for people to have specialties.

Harbinson: I think it's the result of both. I think it's a result of society, the profession, and the school all becoming more specialized. But at the same time I don't want to lock myself into a mold. I want to be diverse. And a lot of students seem to be torn between developing a special strength and being diverse. I don't know how you resolve that.

Mentz: I don't think specialization is necessary. I can see how it's become very important, but using the analogy of doctors, I know a lot of people that really desire a general practitioner, someone that can solve all of their needs. I don't think everyone should become a specialist. I still think there is a great need for an architect that can do all things.

Harbinson: I'm not saying it's okay to be a specialist. I'm just saying you have to identify what's happening in relation to the client and the architect. If you stay small, it seems like you can handle that diversity, but if you go big then there are a lot of other problems. You have to get almost a millwork kind of thing where you're cranking out a product using concepts of mass production.

Rand: Do you in fact find people taking a series of business courses or other courses to develop a specialty while they are in school?

Harbinson: There probably are a few; I don't know any personally. But I think the majority are not specialists.

Hege: I feel real diverse. I feel like I'm open for anything, that they could really start me out and that I could adapt quickly to it.

Rothschild: Graduating in these economic times right now,

I was scared to think I was just going to come out without anything marketable. So I decided that in two years graduate school, I didn't have time to get everything I wanted, so I chose to emphasize design and art courses.

Nieminen: I've made similar decisions here except I did it because those are more intangible things that, having worked in an office for three years, I know you don't have much emphasis on once you enter the profession. Therefore, I'm interested in getting from this experience what is here that is no place else. I can learn the tangible, practical skills from the guy who sits next to me in the office.

Rothschild: Imagine trying to switch them. Try to think that you're going to get structures and materials in school. You probably could. But go out into the offices and your chances are a lot slimmer of getting as good a design background as you can get in the school with fifteen or twenty professors.

Romano: Maybe we're not being turned out with enough technical ability to go into an office and start turning out drawings from scratch. You've got to start somewhere. But you've got to believe you can handle anything that is thrown on your desk. Otherwise, you wouldn't get any more.

Rand: A complaint that many students of architecture have about practitioners of architecture is that they haven't integrated the learning that's taken place in school and in the office. Practitioners emphasize the kinds of technical abilities and skills that they are required to deal with as professionals, and they don't do more than that. They don't bring the project to the level of theoretical sophistication that they achieved when they were students of architecture.

Romano: I do see a lot of that. I see a lot of that also in architectural school. As you get into larger projects by your fourth and fifth year, a lot of those fundamental ideas are often forgotten, and the simplest solutions to a project are forgotten. But all too often in the profession I do see projects that never get to the bigger idea and develop it enough that you can see it, or they forget about the simplest concept. But I think it's all got to be done on each project to a certain level. I'd rather see all levels taken to the same point, rather than one developed and one lost.

Mentz: To me when you theoretically design something and you have your partii and you work through your design development, to me being able to take it all the way through is being able to see whether the design works. Technical drawings may be technical, but they seem just as important in the long run. It doesn't seem like it should be so divorced from design as it is. I don't know how there's a really possible or feasible way to integrate the two, but it's definitely led to a lot of problems in the profession now.

Nieminen: I guess my big question as a student right now is whether there will always be that division between academics and the real world. Practicing architects complain because we're not technically proficient; but if they have the ability to teach us how to be more technically proficient, then they need to do it in order to have the right to complain about the fact that we don't know it. It would be nice if we could start making some stronger connections between the profession and education. I think it's real positive when we have professors who teach and practice. And I think it's really helpful when those people are willing to share with us not only the experiences of design, but also share with us problems they are experiencing with other aspects of those jobs. They need to share those things with us so we can learn from what they know.

Harbinson: I think that's a beginning. At the same time that they're bringing that skill and expertise to us, they are back in the educational environment, which benefits them too.

Nieminen: And we're more ready to help them when we get out.

Rothschild: I like that idea, but I'm scared of the danger of that going too far. I mean, what's wrong with being make believe for a while? I'm not saying you should continue that, but I see that as healthy while in school.

Are there any specific skills or abilities that you will be offering to the firm that weren't present before you arrived?

Nieminen: I would think that most people from the program here would be able to offer history as a more integral part of the design process than I know even my undergraduate experience ever led me to believe was possible.

Mentz: There are a couple of other things that our generation might be more conscious of than that fifteen years ago. Obviously energy efficient structures would be one, and also computer applications, although I don't think that our school really develops that much yet. I think having basic skills in these areas will help.

What will be the pressing issues or challenges to your profession during your years of practice?

Rothschild: To come up with a new style?

Nieminen: No. We want to work hard to avoid that. Too much of that now. I think the economy is probably the most pressing issue, the question of how we can maintain our own

DAN ROTHSCCHILD

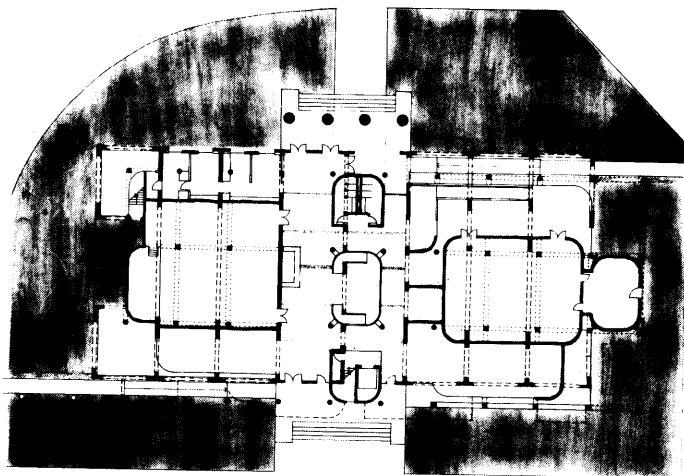
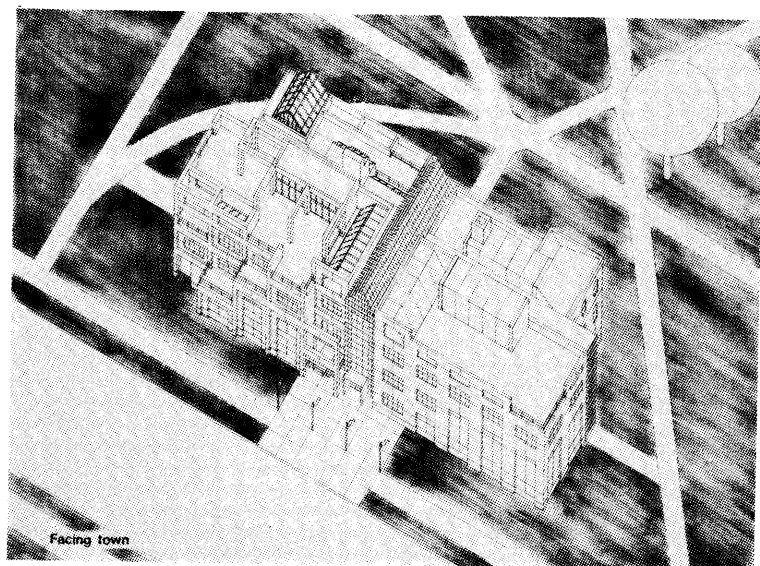
FINAL PROJECT

“The two projects exhibited here explore the theory of ‘duality in architectural form.’ Duality denotes a two-fold nature. The essence of a duality is the associative meanings gained when two contradicting ideas or forces are perceived simultaneously.

In the first project, the two contradicting ideas are superimposed. One exists

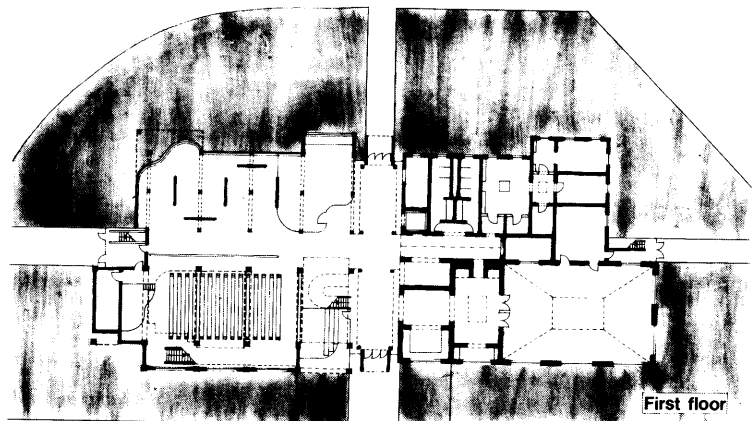
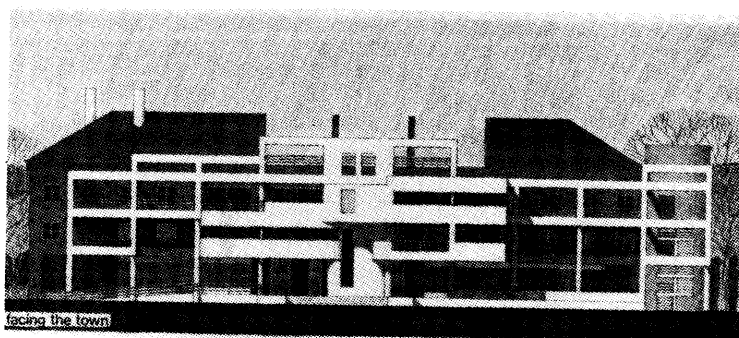
formally in the realm of the other. In the second project, the opposing forces are excluded from each other, while reinforcing the wholistic aspects of the composition.

The vehicle for the project was a 40,000-square-foot visitor's center for UNC-Chapel Hill. The project was repeated using the same program and site.”



First floor

A DUALITY OF SUPERIMPOSITION



First floor

design interests and still work within what appears to be an ever-increasingly tight market.

Rothschild: Economics is, I think, the biggest challenge because as building commissions get scarcer and land gets more expensive, clients are going to scrutinize that project like the architects have never seen before. So economics will make the public more aware. They're going to be awfully careful. Imagine them coming to the office during design development and saying "Well, why do you need that? I can't pay for that." You have to be able to explain it to them. The scrutinization is going to come through the money.

Rand: Will the definition of quality change during that process?

Rothschild: Hopefully not. Hopefully you can have both.

Romano: I think generally the quality's going to suffer, but the better the architect, the better inherently the architecture. Quality has to stay at a certain level to gain the respect of the individual.

Rand: Won't things that aren't so easily defended verbally to the client be the things that are deleted, that are axed out? There may be a reason that you have that's genuine and will be appreciated once the building's up, but while you're there at design development you can't verbally convince a client that it's worthwhile.

Rothschild: Well, maybe you shouldn't be there if you can't. Those things are going to get hung out to dry if you can't defend them.

Nieminen: I think that it's going to be increasingly

MICHAEL NIEMINEN

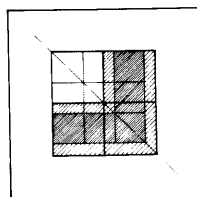
GRADUATE STUDIO PROJECT

The projects on this and the facing page investigate the impact of additive and subtractive form as architectural ordering ideas. Three solutions were developed by each student: additive, subtractive and their combination. The program for a 35,000-square-foot business school at Meredith College, and each student's selected site remained constant throughout the study. This maintained the focus on the ordering principles and their impact on each solution.

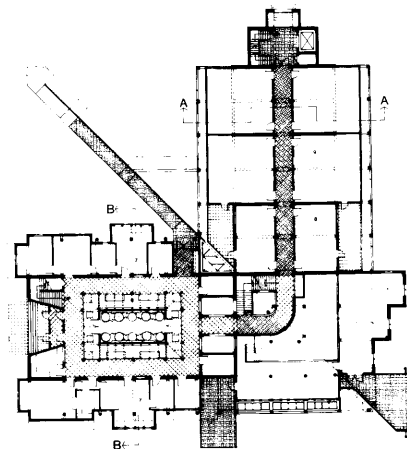
“The subtractive project deals with a square which is equally divided between building and topiary grove. This new built system acts as the mediator between the existing man-made campus and the natural features of forest and pond.”

The combination of additive and subtractive form is regulated by the overlap of a nine-square and a four-square. The subdivisions created by these overlap then reverse throughout the plan in their additive and subtractive roles.”

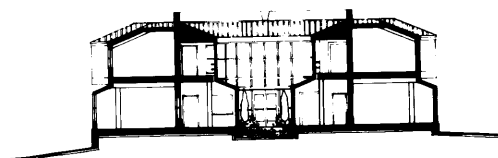
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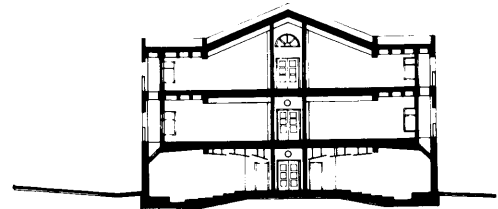
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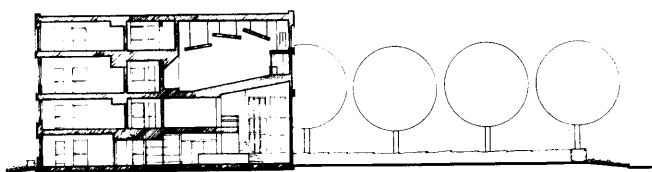


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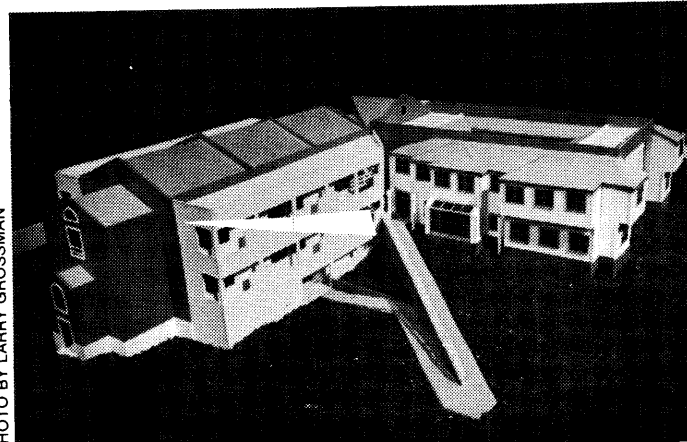
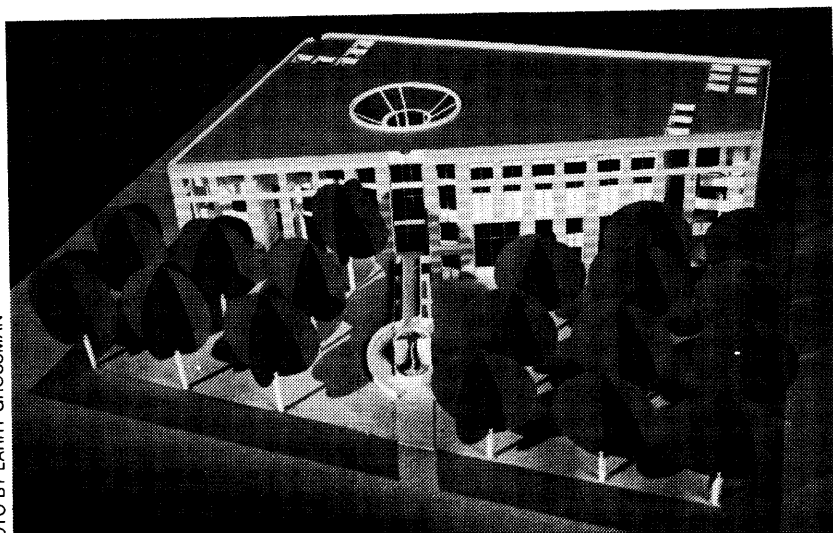
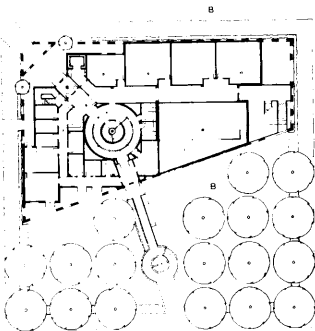


PHOTO BY LARRY GROSSMAN

PHOTO BY LARRY GROSSMAN

important for the way we design to be more rational rather than intuitive. If you can give somebody a very clear reason for doing something, your odds are better than if you can only say you just want to do it or you saw it in the PA Awards. It is important for the public to be able to understand what we're doing because we're now more willing to include, let's say, an image of a school that is memorable to school children as a school. Whereas, modernism in general has been removed in its abstraction of buildings that people have stopped caring.

Rothschild: We chose to remove it from the public in the modern era. And now we're fighting to get back to what it was, but who wants to take something back that has been yanked away? How are you going to make them take it back?

Hege: Well, new babies come along that never had it snatched from them before.

Rothschild: If their parents tell them about it, it becomes legend.

Mentz: In terms of the economy, I think that we're also having to examine different materials, maybe some that architects have disdained in the past. We have to look at a lot of things afresh and try to figure out new ways to do them. The economy is probably one reason we're doing that.

Nieminen: I think that we're going to see more new stuff as a result of the economy. I hope so.

Rothschild: As the economy gets tighter and resources get smaller, won't people be less willing to take a chance? What if I was designing a hotel and I didn't have much money, and I

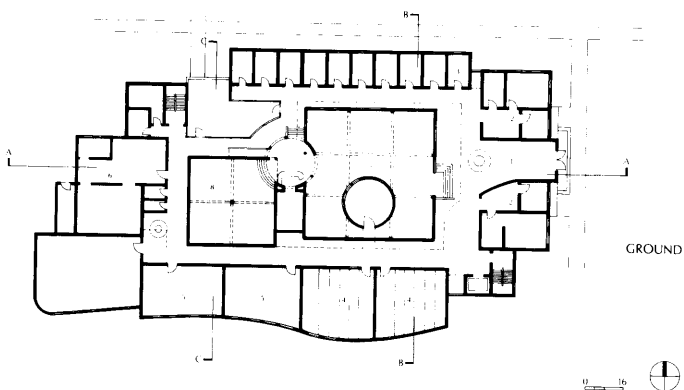
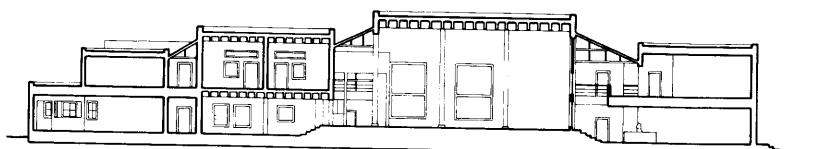
REBECCA MENTZ

GRADUATE STUDIO PROJECT

“ In the additive project, the parts are emphasized with a central square library claiming dominance. The hard and soft edges of the building respond to the features of the site.

In the combination project, the rectangular volume and its subdivisions are set against the angular additive parts. The additive parts face an irregular tree line while the subtractive form completes two courtyards formed by existing buildings.”

ADDITIVE



COMBINATION

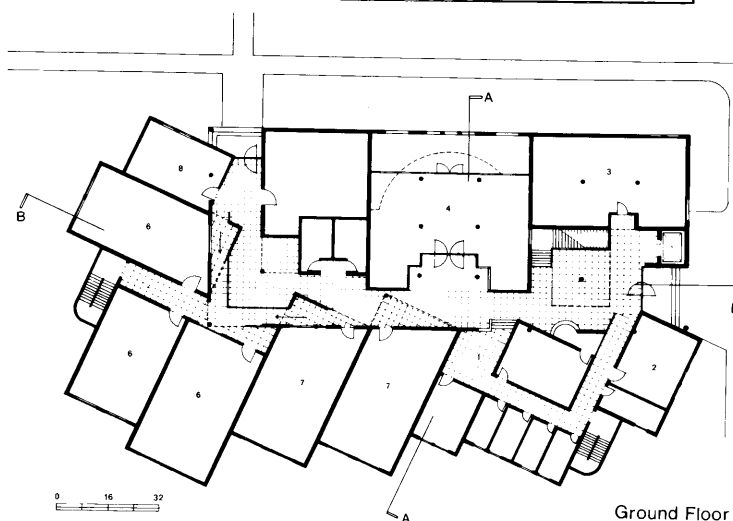
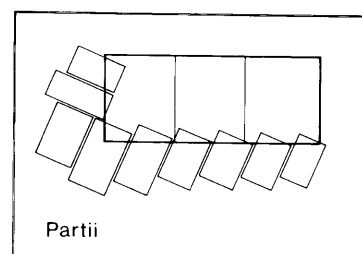
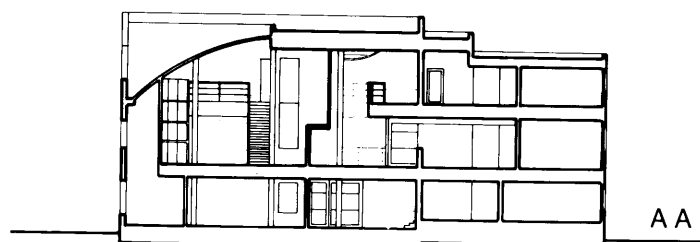


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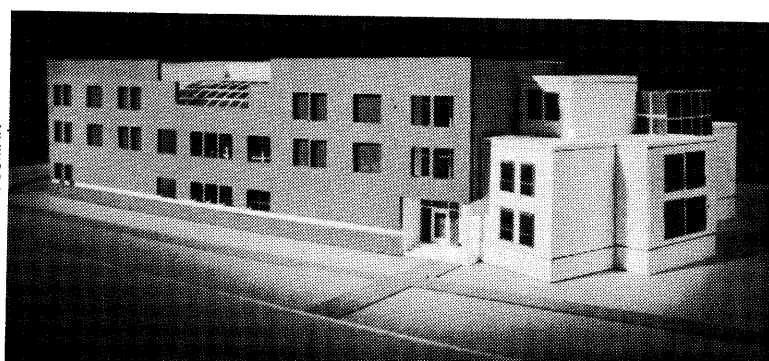


PHOTO BY LARRY GROSSMAN

gave the plans to two architects. One architect gives me something that's new, and one architect gives something that's not new. If my investment meant anything to me I maybe would not take the chance.

Nieminen: That depends on the difference in the bottom line figure of cost.

Romano: I think people are also going all out to do something that's not typical, to make a statement about style and aesthetics in the present economy. They're often losing a lot, architecturally and functionally.

Hege: I was just wondering if we should still be called architects, if that's really the name now. It seems that architects have worked themselves out of society; their need within society is not great. The contractors and developers

can do it. We know the difference aesthetically between what is good and what is bad, but the general public usually doesn't care. And it seems that the architectural field has to have a broader diversity than just the architect as contractor or developer. We have to re-establish our professional identity.

Harblinson: Like supply and demand, the profession changes according to market demands. That's why you get design/build, developers as architects, and you get collage firms. I think that the profession is flexible but only to what is convenient. It's very hard for us to maintain our ideals and I think that's where we as students are important.

Nieminen: We all seem to recognize this problem of how our profession is perceived by the public.

BOB ROMANO

FIFTH-YEAR THESIS PROJECT

“ This fifth-year thesis project proposes 100 brick-faced housing units which overlook Moore Square Park in downtown Raleigh, N.C. The two-acre infill site contains various types of one, two, and three bedroom private garden townhouses and roof terraced flats of 600 to 1500 square feet. They flexibly combine to surround a secluded courtyard and fountain within the city's busy commercial center. ”

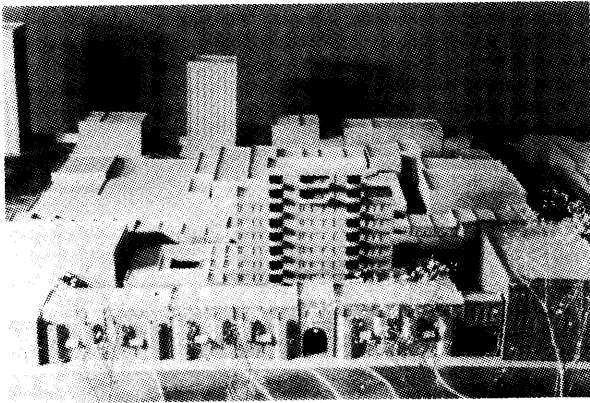
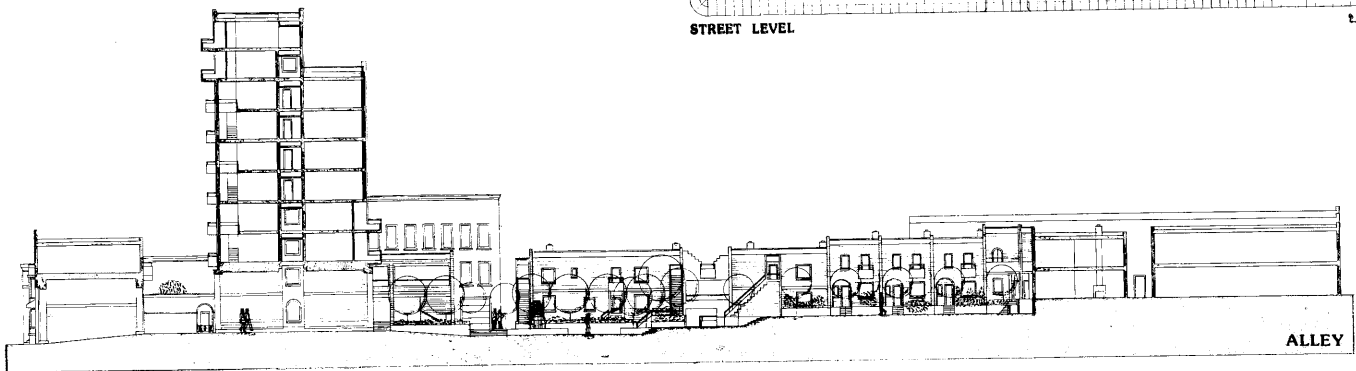
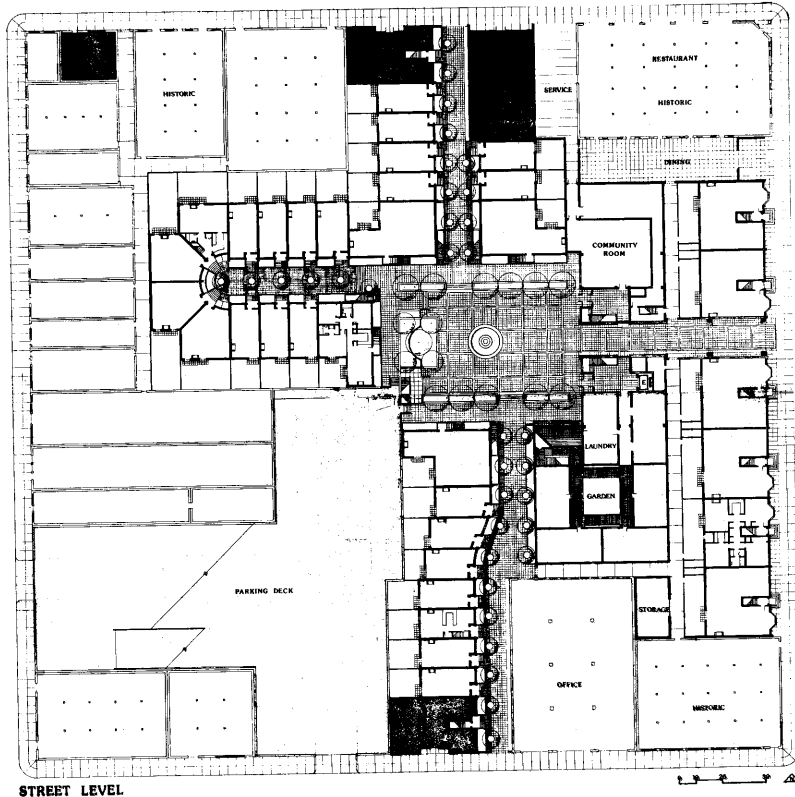


PHOTO BY CHRIS SEWARD



Mentz: Yes, and I don't think it's a good perception.

Nieminen: No, I don't think it is either. But rather than think of ways that we can elevate our own position by the way we behave as professionals, we just isolate ourselves further by saying, "Well the public just doesn't understand." Well then, figure out a way to make the public understand.

Hege: We have done some of that at UNC-C, of trying to expose more architectural classes to the general university, because if somebody comes in and gets a basic understanding, it's a lot different when you deal with them later as a client.

Rothschild: I think that could also be applicable to the professionals. The architect I'm working for now cares about the community; he's a member of the Rotary Club, the

Jaycees, and he goes around to speak at schools. So it's not only us new people coming out that want to get this new insight out to the public, but the burden can also be shared with the architects out there right now.

Romano: The profession in years to come is going to be dealing with a more aware clientele. Lets let the folks out there know what we're doing so we don't have such a hard time and I think it'll be easier to deal with.

How can you as a practicing architect keep up to date in such a highly dynamic context?

Rothschild: The initial thing that comes to my mind is something that the Chicago architects have done which was

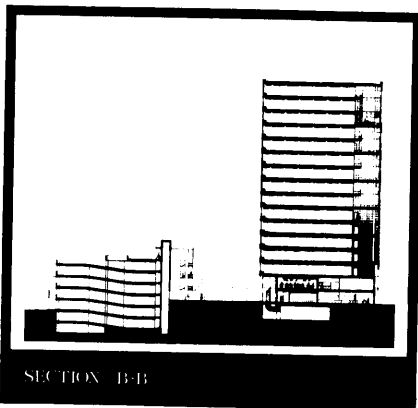
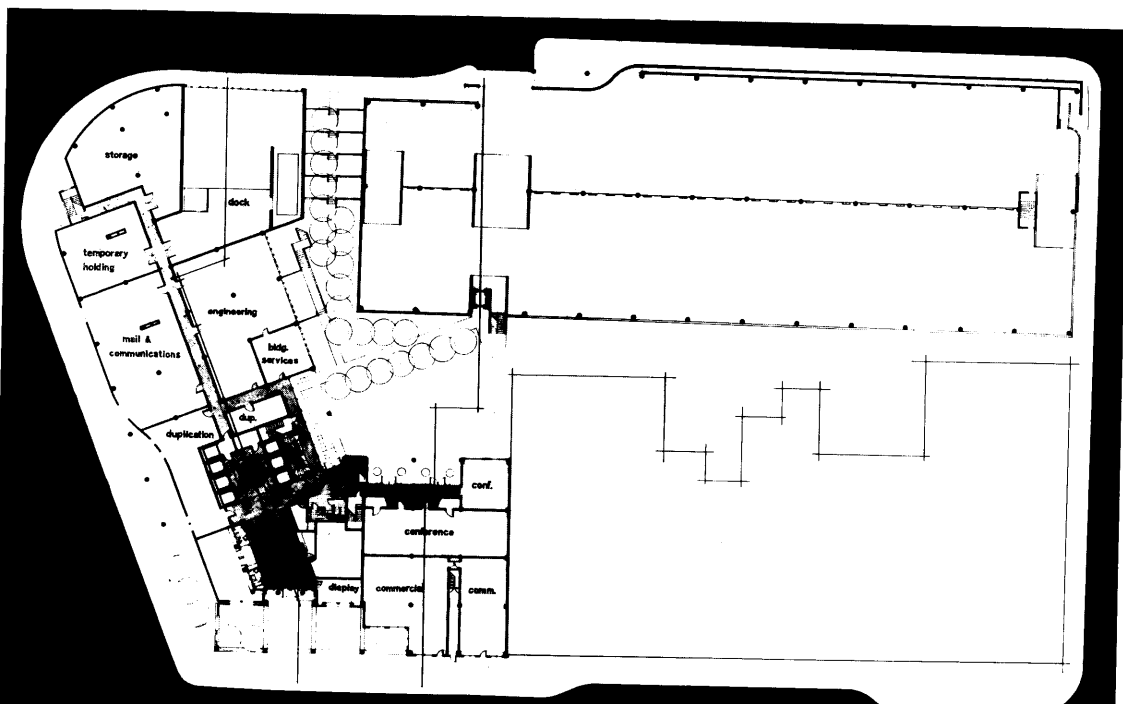
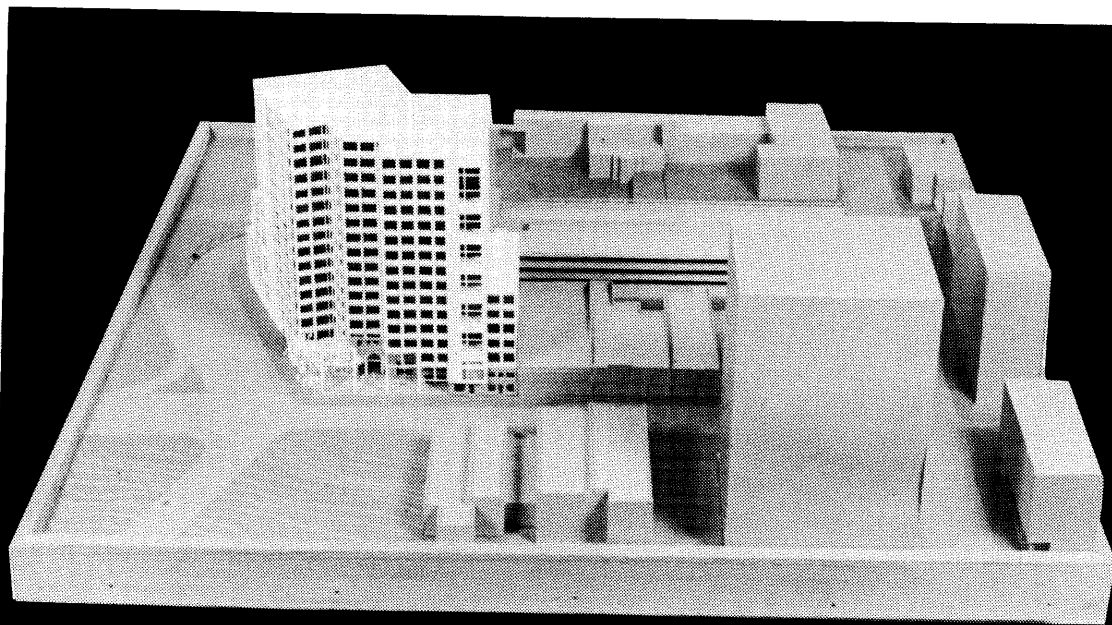
JEFF HARBINSON

FIFTH-YEAR THESIS PROJECT

“ The concept of 'corporate social responsibility' has been combined with this company's unique organizational characteristics to create a 'corporate image' tailored to fit this particular corporation.

The building's mass is fragmented, its elevations layered, and lower levels integrated with present commercial development, all responding to the richer elements of the existing urban fabric. Orientation within a vertical scheme has been achieved through erosions in the building's rear elevations providing a private backyard and gardens for employees to view, and large two-story elevator lobbies overlooking the city.

The organization of the corporation reveals a series of smaller companies within the larger parent company. To maintain the familial atmosphere and integrity of these smaller companies, otherwise separated between floors, primary circulation between floors has been combined with a two-story family room overlooking the city.”



to form the Chicago Architects' Club. It may be kind of elitist in that I don't think its open to all architects who ask to join. Maybe professionals in this area, if they really like this profession, could get together and seriously talk things over between themselves.

Mentz: You go into architecture thinking that it's going to be something that you're going to hopefully discover new things throughout your lifetime. The schools can help if they really stress that. This is just the bare beginning; you're still an infant when you get out of here and you've got a long way to go.

Rand: Well, we often do say such things. Often people look at preparation for practice as being composed of two parts, that is school and the apprenticeship prior to licensing. And

once you're licensed, education ceases. But really there are three parts. The third part is the education that takes place after licensure; it is the least structured of all.

Hege: The architects that are stimulating and challenging came out of school and never stopped their educational process. And then a lot of them came out to just be a professional, "Okay, now I've got my job, I'm going to do my thing." It comes down to the individual.

Nieminen: I think it would be interesting to know what the six of us think our commitment to education is going to be after we pass out of this system. Even if we intend to be working professionals, are we going to be more cautious about keeping up with what's going on than I think a lot of professionals really are?

BUDDY HEGE

FIFTH-YEAR THESIS PROJECT

“ For this thesis project, a monastery for the martial arts, the issues were:

- 1) site planning, understanding the "dragon" of the site: natural and man-made energies: i.e., wind, topo, vegetation, water, roads, etc.
- 2) concerned with internal experience more than external facade.
- 3) produced mental progression through architecture.
- 4) penetration through series of zones as in typical monastery.
- 5) understand the essence of a monastery.

A major investigation of the site yielded an understanding of the ecology of plant and animal

systems as well as an inventory of building materials.

The site is divided into two areas. The physical area is open and visual; the mental area is closed and secluded. The two areas are connected by a bridge and by a reception hall which grasps the site at the intersection of the natural energy (a stream) and man-made energy (a road). The bridge provides an axis which resolves itself on the physical side by an element which could be touched: a teacher's platform. It is resolved on the mental side by a bell tower, which can only be seen through a small window in an end wall. ”

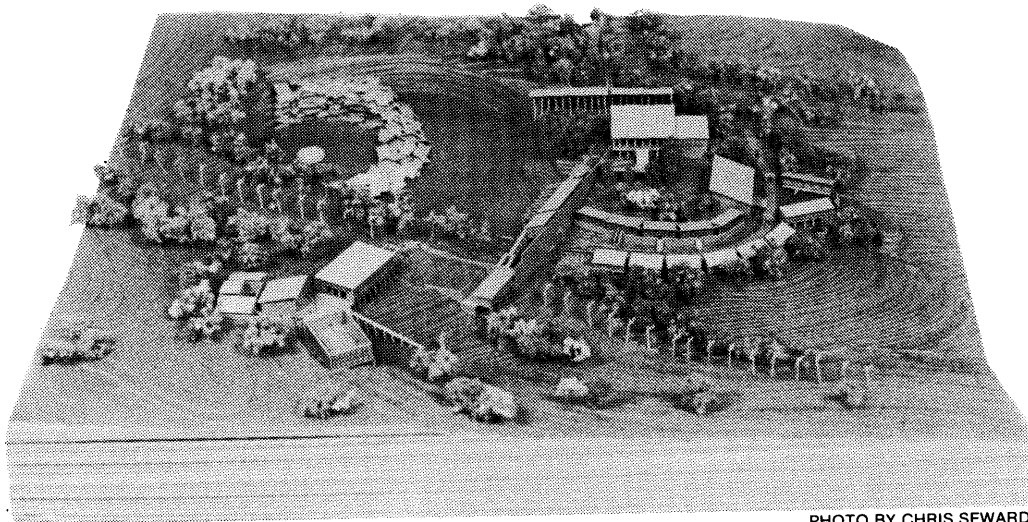
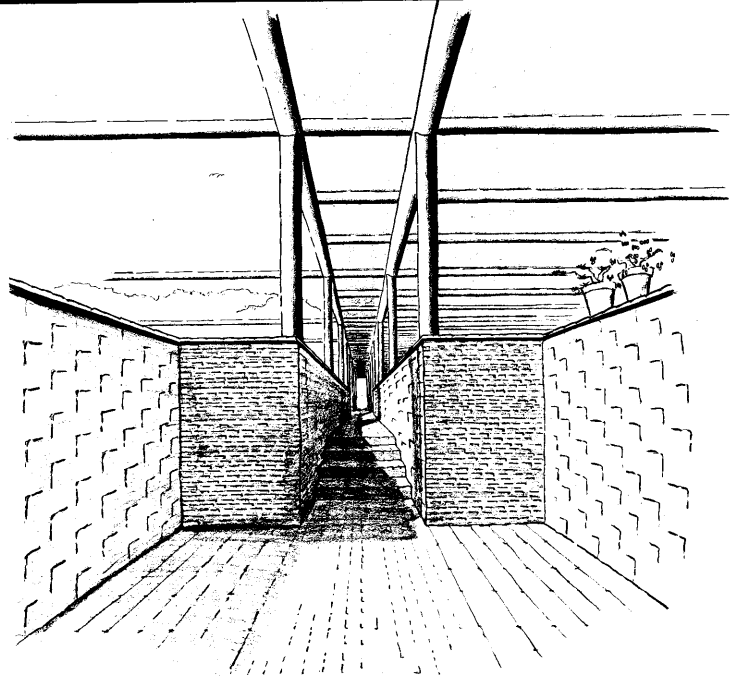
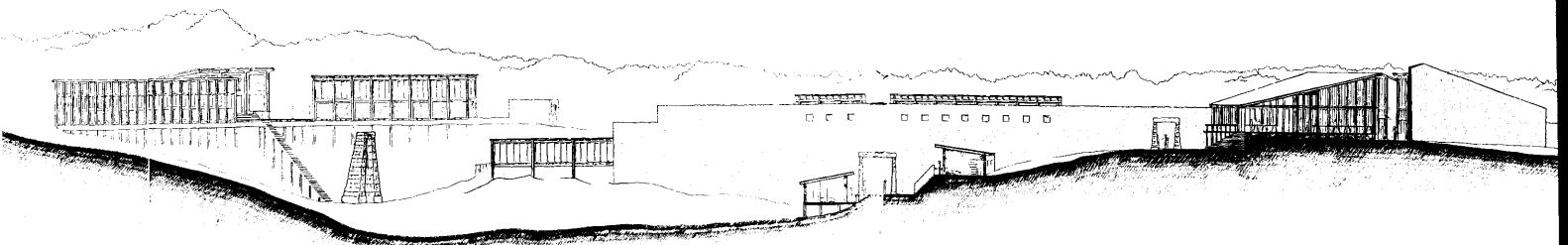


PHOTO BY CHRIS SEWARD



Are there any heroic role models for any of you?

Harbinson: Hero worship seems to have gone by the wayside.

Romano: It seems rather unfortunate the heroes that you may bring to mind are more often people that have followed one path, that have developed one particular idea as far as they could go. And it may seem best today to do a little bit of everything.

Rothschild: Jack of all trades, master of none?

Romano: Yes. It's looked down upon, but I think in many ways it's probably a little more important. You'd probably get a lot more done anyway, because there are a lot of little wars

that need to be fought and they're not being taken care of. You can win a lot of little ones.

Nieminen: We talked earlier about elevating the role of the professional, but if we were all stars like Stanley Tigerman, where would that put the professional in general?

Rothschild: A lot more people would have architecture on the tip of their tongue than they do now.

Nieminen: It'd be on the tip of their tongue, but there would be a lot of questions about the profession in general in terms of buildings being built. Hey, I'd love to live that life too, but right now I guess my aspirations don't go that far. I have to get to a certain point before I can do that, just as I think Tigerman probably went through. When I'm his age, maybe I'll feel like that, but right now I can't see that far ahead. ■

PROFILE PROFILE PROFILE PROFILE

	EDUCATIONAL BACKGROUND	PROFESSIONAL BACKGROUND	CURRENT POSITION
DAN ROTHSCHILD:	B. of Env. Design. '80 Miami University March. '82 N.C.S.U.	Six months of work in New York, and 3 months in North Carolina	Architectural Intern; Alpha Design Group, Raleigh, N.C.
MICHAEL NIEMINEN:	B.D./Arch 77 U. of Florida In progress: M. Arch to be completed: 12-'82 N.C.S.U.	Three years of work for architects in Florida and North Carolina	Production assistant; Research and illustration for a forthcoming publication; Raleigh, N.C.
REBECCA MENTZ:	B.A. Fine Arts 74 Agnes Scott College In progress: M. Arch to be completed: 12-'83 N.C.S.U.	Three years work in Charleston, S.C. planning office.	Production assistant; Research and illustration for a forthcoming publication; Raleigh, N.C.
BOB ROMANO:	B.A./Arch '81 UNC/Charlotte B. Arch '82 UNC-Charlotte		Seeking position in New Jersey
JEFF HARBINSON:	B.A./Arch '81 UNC/Charlotte B. Arch '82 UNC-Charlotte	Nine months of work for architects in Greensboro, N.C.	Intern architect G. Donald Dudley, Architect Greensboro, N.C.
BUDDY HEGE:	Assoc. Degree in Arch. ('76) Guilford Tech. B.A./Arch. '81 UNC-Charlotte B. Arch. '82 UNC-Charlotte	One year of work for architects in Charlotte, N.C.	Intern architect; Dellinger/Lee, Assoc. Charlotte, N.C.

PRESENTATION OF THE STUDENTS' PROJECTS AND INTERVIEW WAS ORGANIZED BY J. PATRICK RAND, AIA

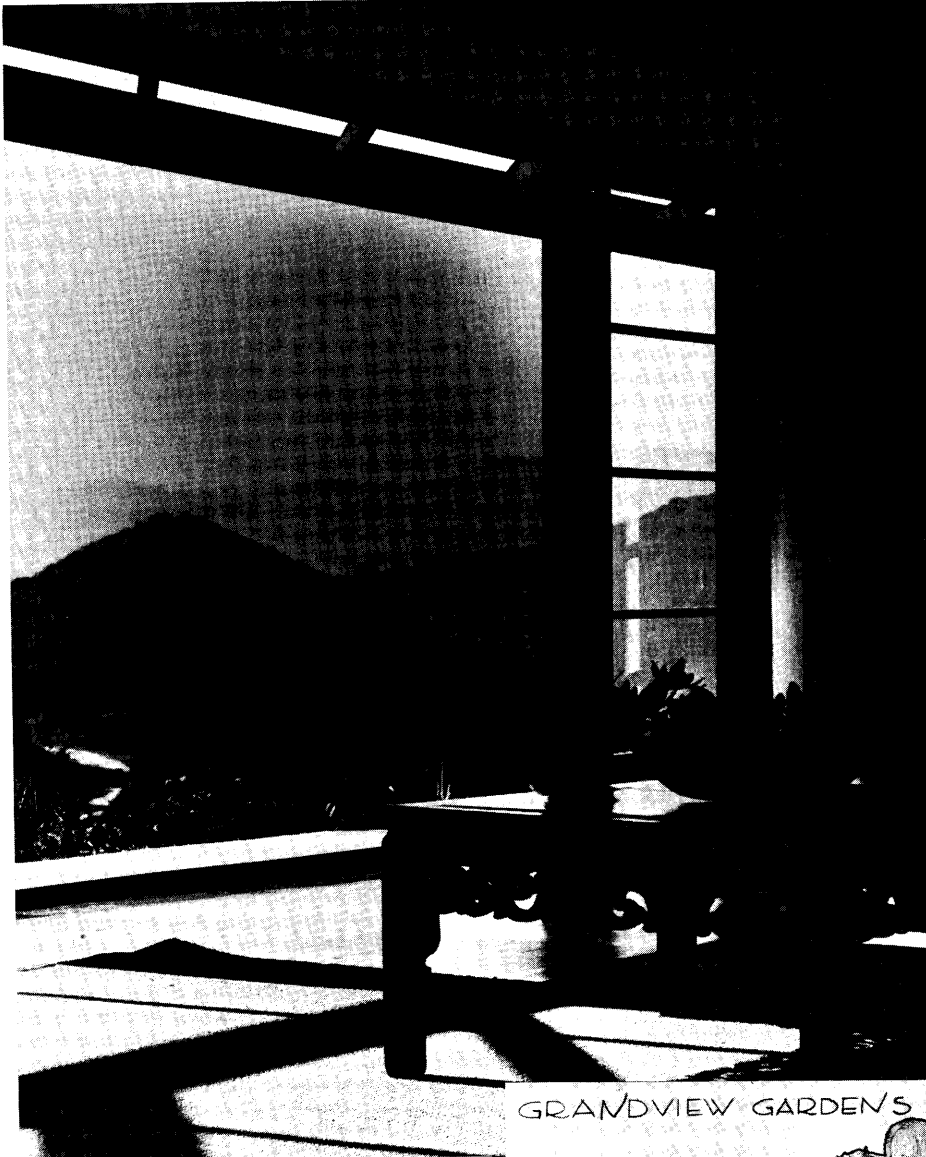
THE SUCCESES OF MODERN ARCHITECTURE

The Architect As Artist

By ELEANOR F. WEINEL
Assistant Professor of Architecture
NCSU School of Design

A great deal has been written lately about the failures of Modern Architecture. Much less has been said about its successes. This imbalance results from the ability that time has given us to see that body of work as a whole, to identify it as a collective style and to examine its conceptual rather than its individual flaws.

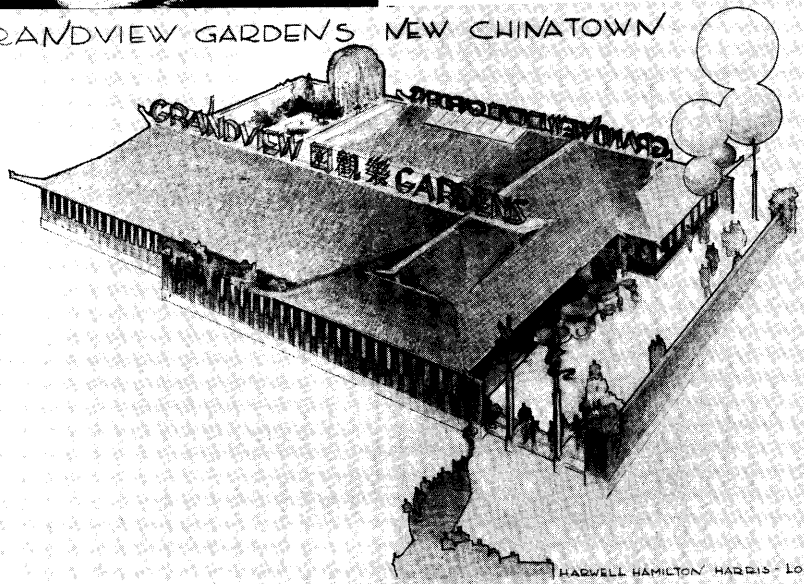
Such perspective is not without inherent dangers. While it results from a legitimate sense of dissatisfaction with the changes wrought by the proliferation of buildings in the Modern Style, it also represents a reactive response which emphasizes negative aspects



Above: "The mandate of the house is site and view, its realization has to do with view and direction..."

Right: A rendering of Grandview Gardens, New Chinatown. "It, too, achieves the sense of repose that is the hallmark of Harris's work."

GRANDVIEW GARDENS NEW CHINATOWN





Left: St. Giles Presbyterian Church —
"a sense of dignity and spiritual joy."

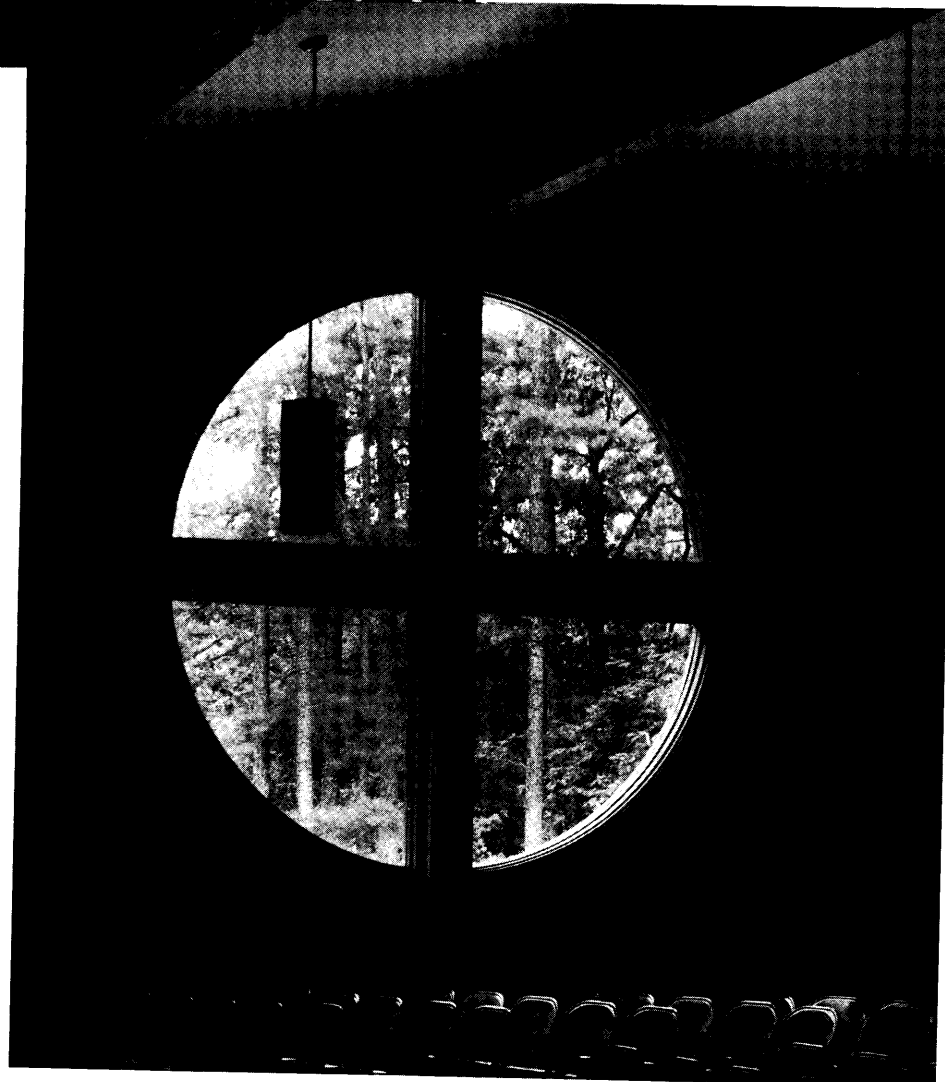
Below: Inside the church, a crossed
round window frames a view of the
wooded site.

perceived for the sake of making a point. Tom Wolfe's book, *From Bauhaus to Our House*, is by now the best known example of those criticisms which condemn the whole without acknowledging the importance of the parts.

But Wolfe's book serves to confront architects with their dilemma. He has unwittingly articulated the current rift between those who would, like the modernists in their time, erase the apparent defects of the reigning style by adopting a new, or at least different, set of forms, and those who, thus confronted, are compelled to entrench and defend Modern Architecture as perfect. Most uncomfortable are those architects who are aware of the shortcomings of Modern buildings but are reluctant to abandon the very real advances and advantages the style provides. Resolution of the conflict has been difficult because only the extremes are addressed.

The recent exhibition of drawings and photographs of the work of Harwell Hamilton Harris at the Fayetteville Museum of Art was an unexpected forum for these issues and seemed to suggest the possibility and the means for reconciliation. It provided a welcome lesson in the successes of Modern Architecture.

What made this exhibition so valuable was not just that Harris's buildings are good architecture but that the show itself was thoughtfully designed to be informative without being pedantic. A very personal exhibition, it was full of the individuals for whom it was intended in the same way that



Harwell Harris's buildings are full of the people for whom they were created.

The exhibition began, as architecture does, with drawings. The first was a series of twelve drawings which explain simply and elegantly the development of the design for the Weston Havens house, one of Harris's most striking buildings. The basis for understanding his buildings is laid

in these drawings which speak of the relation of the building to site, to view, to structure, to functional necessities of the life of the house and to the character which all of these imply. The simplicity of the drawings is deceptive for they explain, in a manner not often found in Modern Architecture, where the forms come from. In this case they derive from a complete

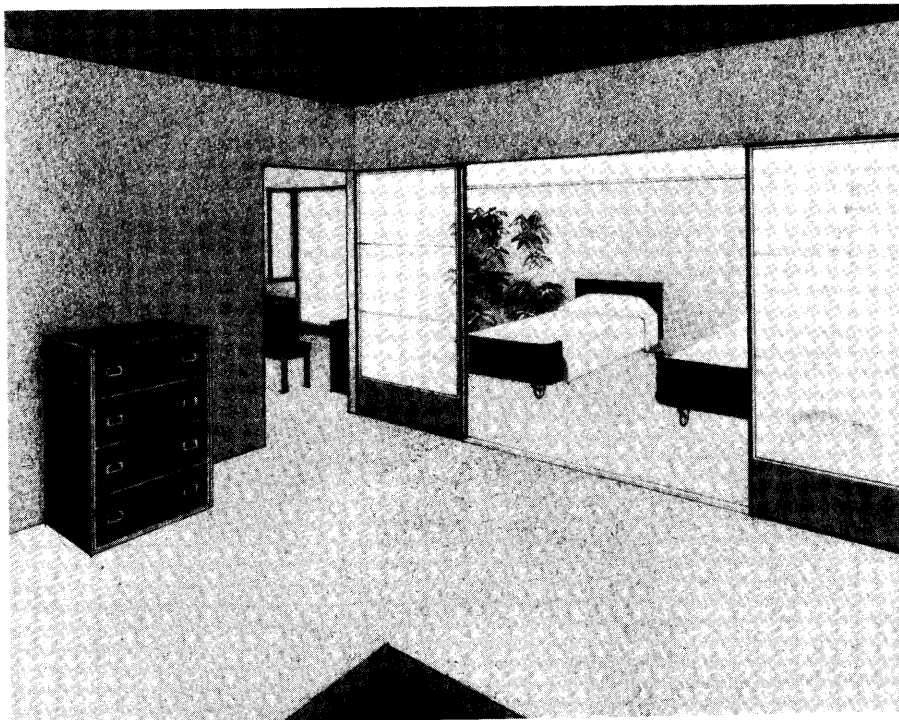
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sense of the place, not alone from the structural requirements nor the imposed will of the architect; rather they are coaxed from the necessary by his ability to understand what is desired and to experiment with what is possible.

And Harris has the quality of those who are truly gifted in any endeavor; he makes it look easy. His graphic explanation states clearly and directly his intention and its evolution into form. It is important that most of the drawings are sections. The mandate of the house is site and view, its realization has to do with view and direction, what is open and what is closed. The articulation of the derived structure explains and supports this notion so that we understand it intuitively rather than intellectually. It is significant as well that it is by drawing what cannot be done that Mr. Harris creates the generator for the dramatic forms of the final building.

This act of imagination sets Harwell Harris's design well apart from the principal failure of Modern Architecture. This is neither form for form's sake nor form for structure's sake. Most importantly, it is not form for innovation's sake. It is form for the sake of Architecture, the integrity of form and function, site and material, light and climate, occupant and casual viewer.

These quiet and unassuming drawings were contrasted with a group of wonderfully vivid color representations of various buildings which express another dimension of Harris's work. These are not the sort of careful architectural renderings used to portray buildings literally. They are interpretive and evocative while being quite accurate in detail. The colors are too bright to be real; they represent materials yet are not the color of the materials themselves. In this they express the joy and delight in creation which is evident in the work. And for all their consistency of technique, they are remarkably individual. The sense of dignity and spiritual joy present in the drawing of St. Giles Presbyterian Church is quite different from the aura of laughter and music evident in the design for



A rendering of a bedroom in Harwell Harris's Pauline Lowe House, Altadena, Ca., 1933-34. "The simplicity of the drawings is deceptive..."

the Grandview Gardens.

For those familiar with the work of Frank Lloyd Wright, this latter design will inevitably recall his Midway Gardens. But it surpasses that work in having all of the fun and none of the fussiness of Wright's design. But even with the liveliness of the Grandview Gardens design, it, too, achieves the sense of repose that is the hallmark of Harris's work. And that is the magic of these drawings; for all their over-vividness of color they convey the softness and humanity of the building.

The largest section of the exhibition was comprised of photographs of the buildings in which a final dimension of the architecture was revealed. There exists in the elegance of these buildings an aspect of drama which adds to their richness. They achieve a rare balance, a dynamic equilibrium in which a profound understanding of light plays no small part.

Light is very much Harwell Harris's medium. He comprehends its subtleties and variations over time and in relation to place. He uses it to create spaces which are affective without being melodramatic. He exercises his understanding with a fine

judgment and exquisite taste.

That the photographs express this feeling is a measure of their quality. Architectural photography is notoriously deceptive and difficult. In selecting the photographers for his buildings and working with them, Harris has avoided the temptation to the view which presents the whole so that the building is readily identifiable while manipulating light and surroundings in order to show it off to an advantage it may not, in fact, possess. The views exhibited were selected to show, through carefully composed images, attitudes rather than effects. The photographs of the Greta Granstedt house are particularly striking and discourse eloquently on the complex relationships which are both the beginning and the end of good architecture.

His skill in understanding, developing and expressing these relationships makes Harwell Harris an exceptional architect. His buildings transcend Modern Architecture as a style because they evolve form rather than manipulate it. They bring together form and space and light and life in compositions which at once stir and satisfy. That is successful architecture, whatever its time. ■

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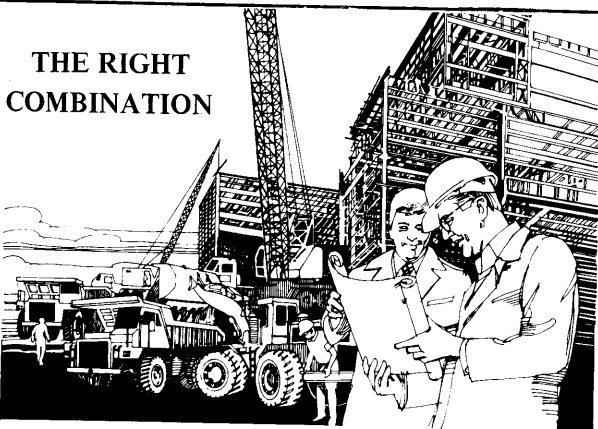
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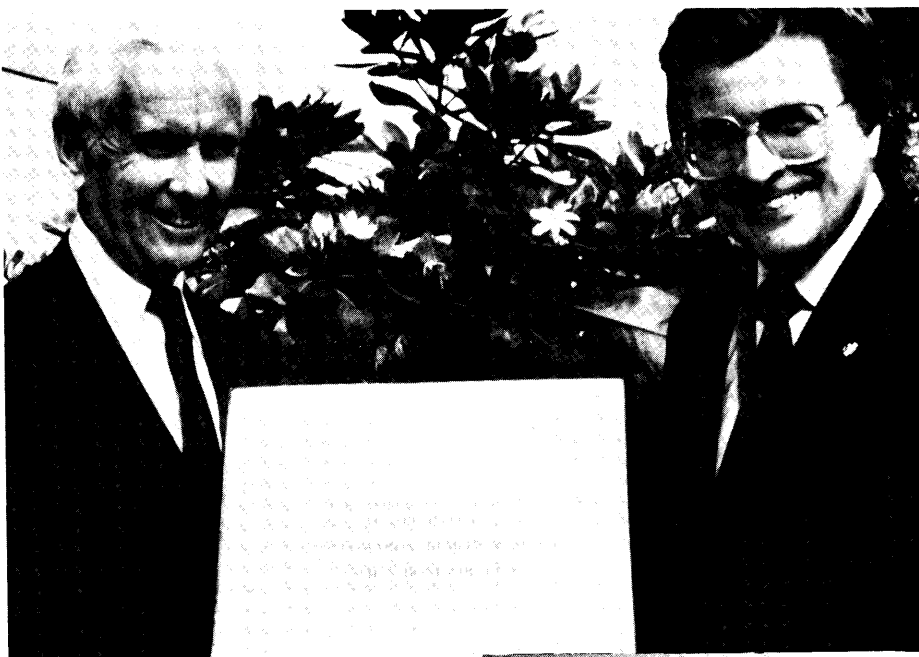
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Chapter notes



Twenty-one North Carolina architects attended the National AIA Convention held in Honolulu in June. Left: Leslie N. Boney Jr., FAIA, receives the Kemper Award from AIA President Robert Lawrence, FAIA, in the Honolulu Civic Auditorium.

Below: Pictured here at the South Atlantic Regional Council reception honoring Boney and the new AIA fellows from the SARC are (left to right): NCAIA President A.J. Hammill, AIA; NCAIA Executive Director Betty Silver; George and Dorothy Spence of the Georgia Chapter, AIA; and SARC Director Pete McGinty, FAIA.

Speaking Up

After extensive dialogue, delegates to the AIA national convention in Honolulu in June voted unanimously for the Institute to urge the U.S. government to take "a leadership role in achieving total nuclear disarmament." The resolution, submitted by the California Council/AIA, was amended after former AIA President S. Scott Ferebee Jr., FAIA, of Charlotte, proposed that it also read "and to direct its strongest diplomatic efforts to achieving world peace through cooperation, brotherhood and mutual respect."

Charlotte

Ferebee, Walters and Associates has been commissioned to design a new 129,700-square-foot facility for the School of Public Health at the University of North Carolina at Chapel Hill.

Now in the design development stage, the Public Health and Environmental Sciences Center (PHESC) will eliminate fragmentation of departments and centralize the School's functions, according to the firm. The School of Public Health is now housed in Rosenau Hall and other locations scattered about Chapel Hill. Under the architects' plans, some departments will remain



in Rosenau, but the new PHESC will include additional classrooms, animal quarters, and four major departments within the School on the same site. These departments will be grouped according to functions — office, classroom, and laboratory — to simplify the distribution of services to laboratory spaces.

According to the architects, a challenging part of the design solution was satisfying extensive program requirements while remaining compatible with surrounding institutional and residential settings.

Funds have been secured that initiated the design development

phase for the project. Completion of the working drawings and construction phases is pending appropriation by the N.C. State Legislature.

The estimated construction budget for the facility for 1983 is \$13.6 million, according to Stephen A. McCall, AIA, who is serving as project architect. Project director is G. Edwin Belk, AIA.

Tom Williams, of Surratt, Smith and Abernathy Associates, architects for Belk Stores, was elected the new president of the Charlotte Chapter of The Construction Specification

Chapter notes

Institute at the Chapter's annual meeting in May. He takes office in August.

John W. Brown, Jr., AIA, of Middleton, McMillan Architects, Inc., was elected first vice-president.

J.N. Pease Associates of Charlotte has elected three new associates, according to J. Norman Pease Jr., FAIA, president of the firm. They are: Michael T. Doyne, AIA; Donald T. Garbrick; and Addison B. Causey Jr., AIA.

Both Doyne and Causey were graduated from the University of North Carolina at Charlotte. Garbrick, a civil engineer, received his degree from the University of South Florida.

Also, two executives of J.N. Pease have been named senior vice presidents: Carlos Ashley, AIA, and Wyatt Bell. Both were vice presidents prior to their promotions.

Ashley joined the firm in 1950 as branch manager of the Columbus, Ga., office. He was named to the board of directors in 1961 and became director of architecture in 1976. A native of Long Branch, W. Va., he

received a Bachelor of Architecture degree from Georgia Tech. He has been manager of a number of major projects, including Lance Inc. plants in North Carolina and Texas, and the Westinghouse Nuclear Turbine Components Plant in Winston-Salem.

Wyatt Bell joined Pease in 1957 as a structural designer, and currently is director of building engineering. A native of Charlotte, he attended Charlotte College and was graduated from N.C. State University with a B.S. degree in engineering. He received a masters degree from the University of Illinois. He succeeds Andrew Roth who recently retired.

Durham

The need for a new press box for Duke University's football games, combined with the requirements of Duke's sports medicine program and a growing health enhancement program, has resulted in one structure that accommodates all of those functions, designed by Isley Architects, Inc., of Durham.

Earlier this year the DUPAC health center, a medically supervised health enhancement program, was

opened. And as a result of rapid construction, the press box that is part of the new complex at Wallace Wade Stadium was ready for use last fall.

The complex came about because the Duke Athletic Department had wanted improved facilities for some time, but the university administration couldn't justify the cost for a building used no more than a dozen times per year. But combined with the medical center's need for a new building to house DUPAC and the sports medicine program — daily use of the facility — the project became feasible.

The \$2.78 million complex is an addition on the west side of the football stadium. The building contains 27,500 square feet in an irregular floor plan. Viewing it from the football field, it appears to be a three-story press box. With the press box oriented parallel to the playing field, the architects turned the rest of the structure at 45 degrees to provide an efficient arrangement for the medical purposes.

"The entire design of the building emphasizes flexibility of present and

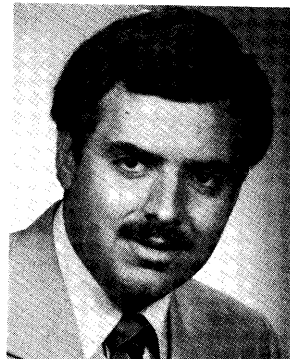
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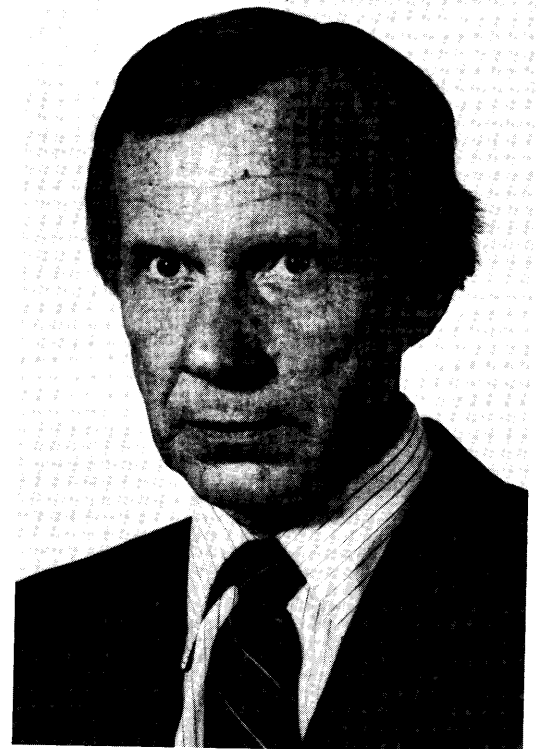
Wyatt Bell



Michael T. Doyne, AIA

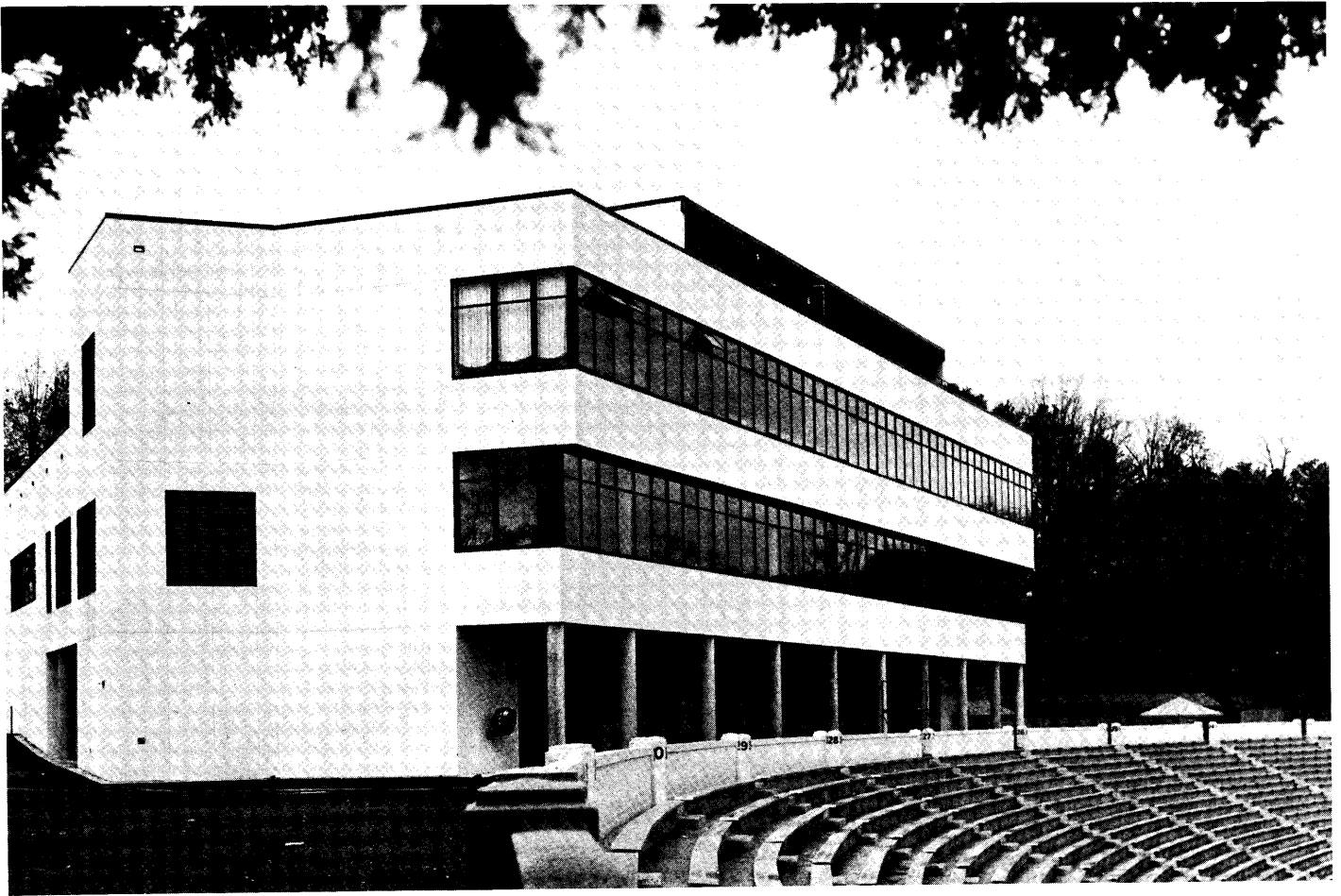


Addison B. Causey Jr., AIA



Carlos Ashley, AIA

Chapter notes



Duke University's new press box/health center complex, designed by Isley Architects, Inc., of Durham. The complex is an addition on the west side of the Wallace Wade football stadium. General contractor: Trout and Riggs Construction Co., Inc., Durham.

future uses of the space," said Max Isley, AIA, who headed the design team. "Movable partitions and folding seats speed conversion of the building's functions, and the mechanical and electrical systems were designed to permit these alternate interior uses."

General contractor for the building was Trout and Riggs Construction

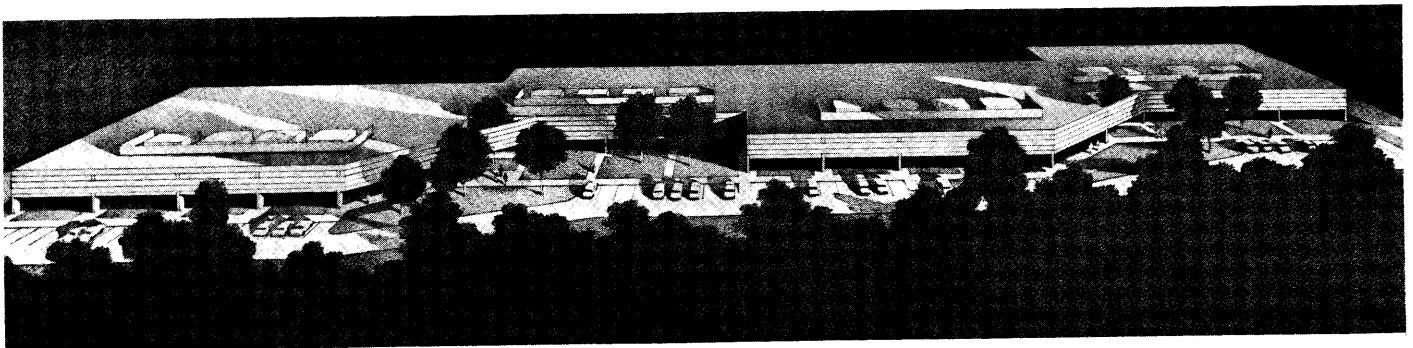
Co., Inc., of Durham. Structural engineering was by Kimley-Horn and Associates, Inc., of Raleigh. Bethlehem Steel Corporation provided approximately 250 tons of ASTM A36 steel for the project.

Raleigh

One Park Center, 100,800 square feet of energy efficient leaseable space

designed by Shawcroft-Taylor, Architects of Raleigh and constructed by Westminster Company of Greensboro, has been completed in the Research Triangle Park. It is a joint venture of Parker Property Corporation and Westminster Company, a Weyerhaeuser Company.

The program required 18-foot high



"One Park Center" in Research Triangle Park, designed by Shawcroft-Taylor Architects, Raleigh. The Center is a joint venture of Parker Property Corporation and Westminster Company, a Weyerhaeuser Company.

Chapter notes

clearance in flexible sized lease spaces, both in depth and in width, while maintaining a "campus" atmosphere. It also required a design and construction period of only six months.

The steel frame structure was covered with precast insulated concrete panels on the ends and rear. The deep front fascia of a light-weight insulated stucco system forms a continuous overhang where random entries may occur as required by various tenants. The entry wall was covered with insulation and prefinished metal paneling or aluminum and glass storefront, again depending upon the tenant's requirements. The roof was also insulated, then covered with a loose laid ballasted single ply membrane. Tenants are offered office area allowances of plush carpet, vinyl covered demountable walls, and full height solid core oak faced doors. All areas are sprinkled for fire protection. Extensive landscaping is also planned. Occupancy is scheduled for August, 1982.

Architecture students at North Carolina State University's School of Design now have the option of attending school for a fifth year before graduation, thus making them eligible for professional status three years earlier than previously was possible.

Students in the new program will work for the first four years for the Bachelor of Environmental Design in architecture degree, then apply for the fifth year of study. Upon completion of the fifth year, they will receive the Bachelor of Architecture degree.

Graduates of the program then will be required to work as apprentices for three years before taking the state's licensing exam and becoming licensed to practice architecture. Previously, students with the environmental design degree alone had to work at apprenticeships for six years.

"Those with the Bachelor of Architecture degree will have the same opportunity to become licensed

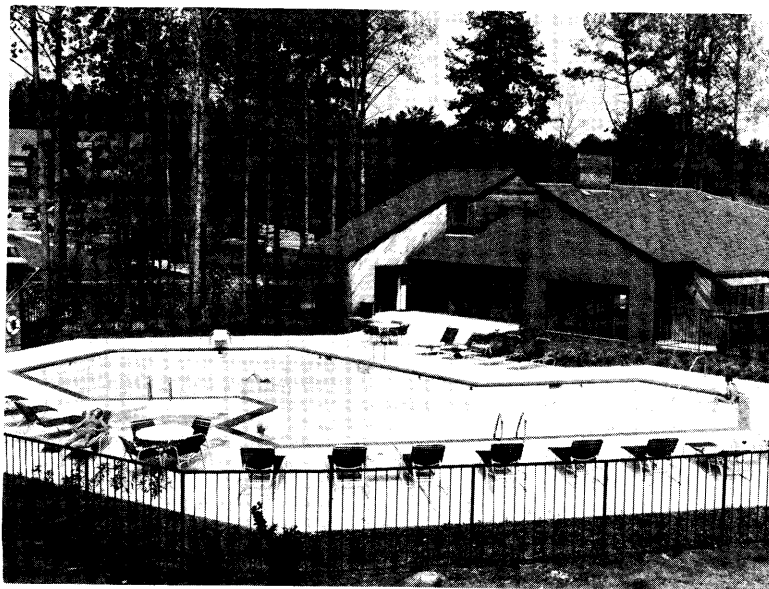
architects as those who have gotten master's degrees," said Martin Harms, director of the Bachelor of Architecture program. "This gives them the option of getting a professional degree without entering graduate school."

The program was changed, Harms said, mainly to appeal to people who are currently enrolled in the School of Design and those who graduated from the four-year program and have never received a professional degree.

"We expect the first class to be made up of three groups: current seniors, graduates who have been out of school for a while, and four-year degree students from other institutions," he said. The School plans to enroll 32 students in the fifth-year program, which will begin in the fall of 1982.

The fifth-year program will consist of intensive studio design experience, with a second semester concentra-

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tion on individual projects, according to Harms. Students who desire may go on to a two-year master's program in architecture, an option which is open to those who want to specialize in a narrow area.

The School of Design offered a five-year architecture program from 1948 until 1968, when it was dropped. However, Harms pointed out, that program was not the same as the new one, and it was not aimed at a professional degree.

Scanning the media

An article in *North Carolina* magazine's June issue, entitled "Designing the State's Built Environment" featured the works of several North Carolina architectural and engineering firms. The projects and architects included in the lengthy article were: The Park in Charlotte, designed by Middleton, McMillan Architects, Inc., Charlotte, for The Bissell Companies, Inc.; the new Central Prison buildings in Raleigh, by J.N. Pease Associates, Charlotte; the Four C's Commissary Project, Charlotte, designed by Architectural Design-Environmental Planning, P.A., Charlotte; the Raleigh Civic Center, a joint project of Odell Associates, Inc., Charlotte, and Haskins and Rice, Raleigh; a waiting room in Raleigh's Rex Hospital by Peterson Associates, Charlotte; Wilkes Community College, by J. Hyatt Hammond Associates, Inc., Greensboro; the Focus Building in Winston-Salem, by Middleton, McMillan, Architects; Family Dollar's new corporate center, by Dellinger/Lee Associates, Charlotte; the Fryar Dental Clinic at Mooresville, by DW Design P.A. Architects, Charlotte; St. Anthony's of Padua Catholic Church at Southern Pines, by Hayes-Howell and Associates, Southern Pines; Duke Power Company's new headquarters, by J.N. Pease Associates; the Medium Security Facility of the N.C. Department of Correction at Salisbury, by Hennington, Durham and Richardson, Inc., Charlotte; and Pic 'n Pay's corporate headquarters at Charlotte, by Dellinger/Lee Associates, Charlotte. ■

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Santee Mortamix responds to design challenges, too, adapting successfully to an endless variety of materials, shapes and textures. Photographed here is Henderson Advertising Agency in Greenville, S.C. Designed by Freeman, Wells and Major, and the contractor was Yeargin Construction Company, both of Greenville.

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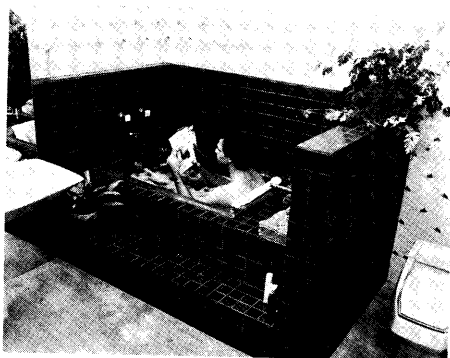
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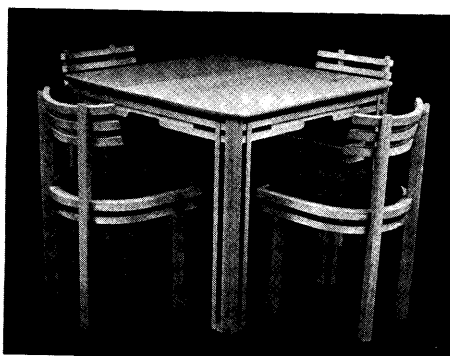
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Ellen Longino's Interior Archetypes of Raleigh introduces a new line of limited edition furniture, including this table and chair set, which is available in ash or walnut. The table is offered in larger sizes or with leaves, and the chairs are available with caned or upholstered seats. Each piece is finished in a durable, clear lacquer, retaining the natural color of the wood. A buffet complements the set. These designs are produced in association with Tharrington's Classic Reproductions of Raleigh.

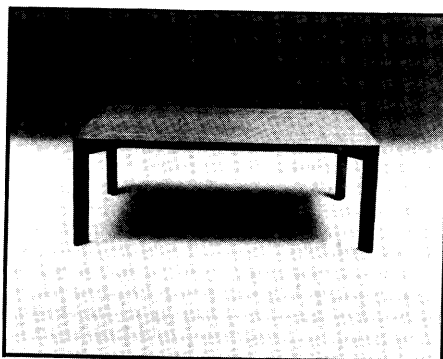


Kohler Co. of Wisconsin now offers a whirlpool with a suggested retail price under \$1000. "The Greek" is a compact, versatile new acrylic bathtub and whirlpool: its 48" length enables it to fit in spaces the size of a shower stall. Its 22" depth accommodates tall bathers. It also features armrests and whirlpool controls on the tub itself. It is available with optional pillow and apron.



Interior Archtypes

Revere Copper Products, Inc., a subsidiary of Revere Copper and Brass Inc., has available a new four-page, color brochure listing the names, CDA designations and applications of its plate and sheet alloys. Five varieties of copper, four varieties of brass, and three varieties of bronze alloys are included, as well as copper nickel alloy.



Knoll International

GF Businesses Equipment of Youngstown, Ohio, unveiled a new, contemporary lounge seating series, "Quorum," during NEOCON XIV in Chicago. Designed by Ray Wilkes, the series (pictured here) is defined in tubular chrome with molded foam cushions. The scalloped back is echoed in the deeply contoured seat. Seating configurations can be created in single, double or triple units. Seating or seating and table combinations can be specified with or without upholstered arms.



To complement its Gwathmey Siegel wood desk and cabinet collection, **Knoll International**, New York, introduces the Gwathmey Siegel wood table series. The table is available in square, rectangular, and racetrack shapes; all detailing and proportions complement the desk and cabinets. Standard Knoll finishes for the table include two "Techgrains" — natural and dark brown — and three mahoganies: light brown, medium brown, and red. They may be used either alone as table-desks, or in combination with other pieces.

1/8" incline

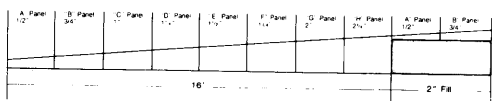
Diagram showing a roof truss system with panels A, B, C, D, A, B, C, D, A, B. The system includes a top chord, a bottom chord, and a central vertical member. The panels are labeled A, B, C, D, A, B, C, D, A, B. The system is labeled "NO FILT. PENETRATION" and "FILT. PENETRATION". The diagram also shows a cross-section of the truss with panels A, B, C, and D, and a label "INTERIOR CONTRACTION IN MAIN PANELS, CD = 1/8".

1/4" incline

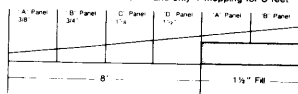
Diagram showing a roof truss system with panels A, B, A, B, A, B, A, B, A, B. The system includes a top chord, a bottom chord, and a central vertical member. The panels are labeled A, B, A, B, A, B, A, B, A, B. The system is labeled "FILT. PENETRATION" and "NO FILT. PENETRATION". The diagram also shows a cross-section of the truss with panels A, B, and a label "INTERIOR CONTRACTION IN MAIN PANELS, CD = 1/4".

SAVE

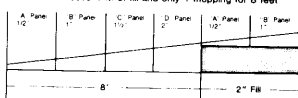
1/8" INCLINE Save 8 ft. of fill and only 1 mopping for 16 feet

**SAVE**

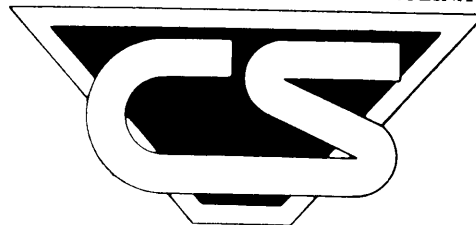
3/16" INCLINE Save 4 ft. of fill and only 1 mopping for 8 feet

**SAVE**

1/4" INCLINE Save 4 ft. of fill and only 1 mopping for 8 feet



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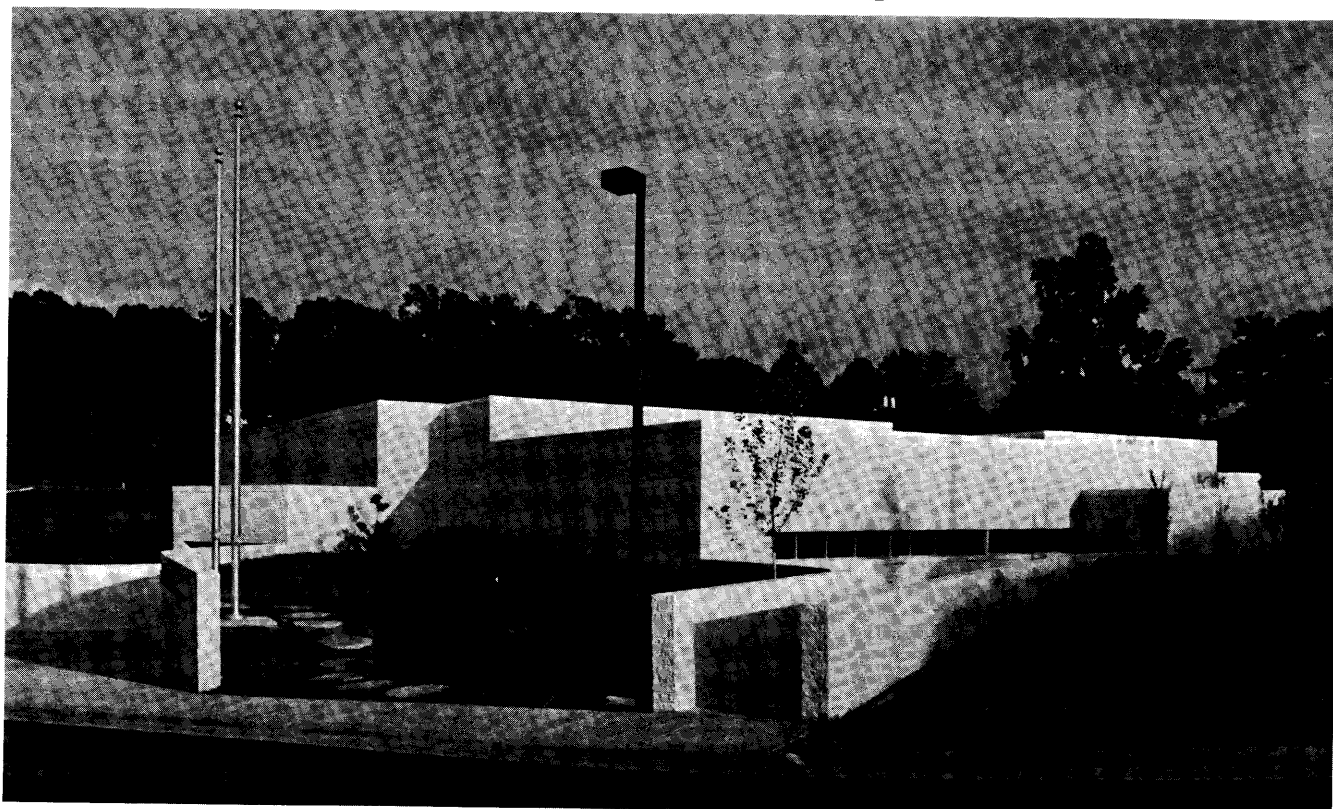
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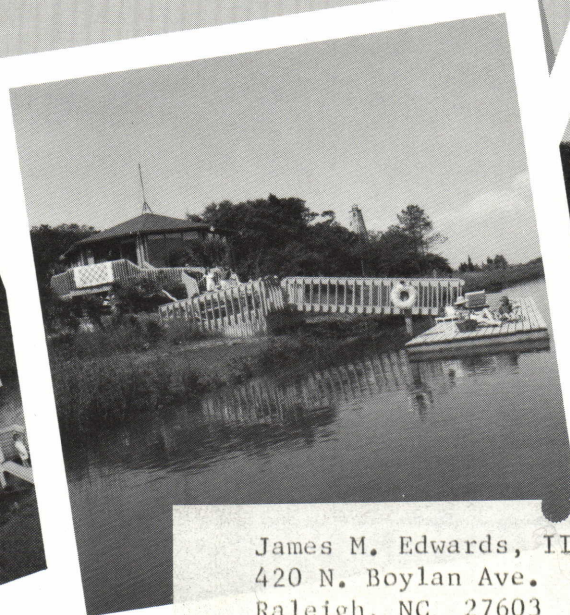
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