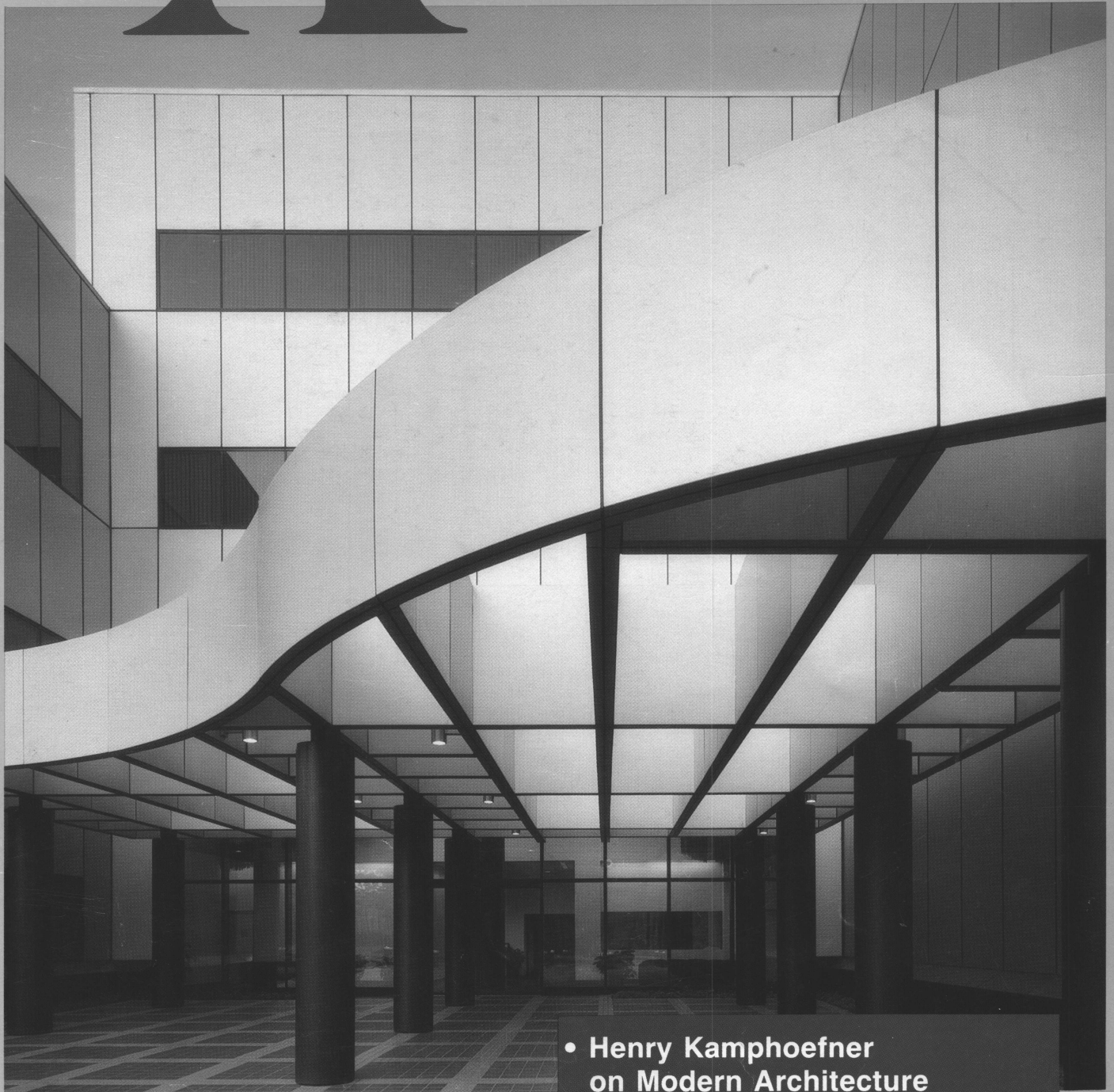


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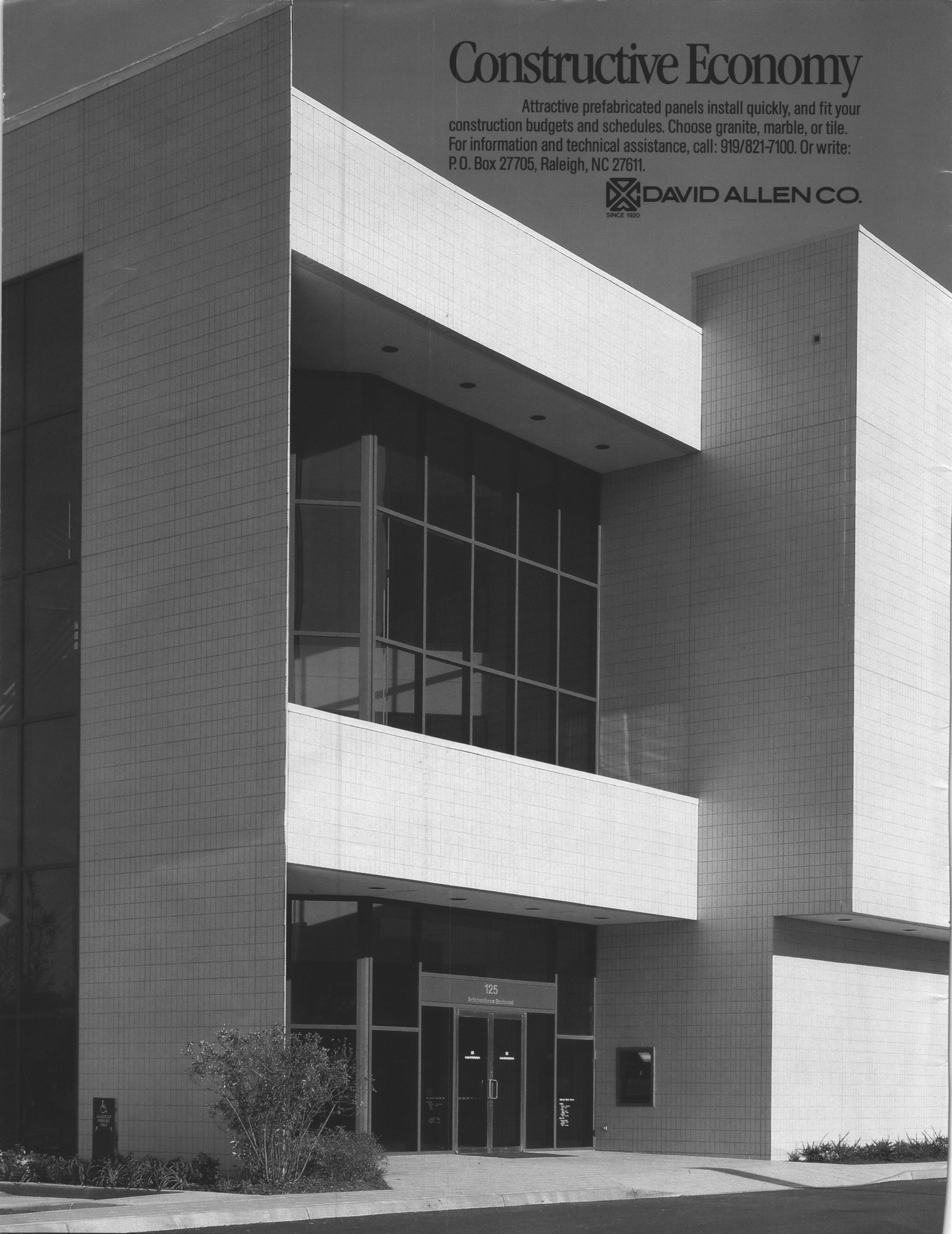
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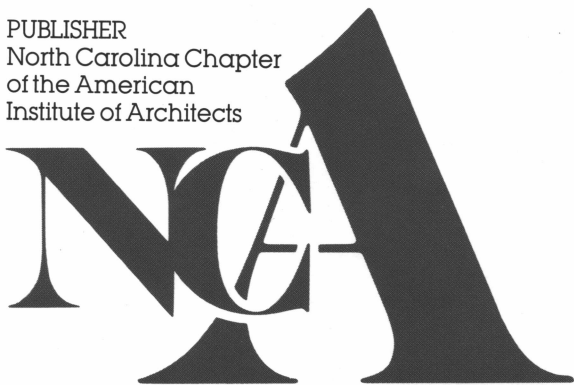


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VOLUME 36 NO. 2 □ MARCH-APRIL, 1988

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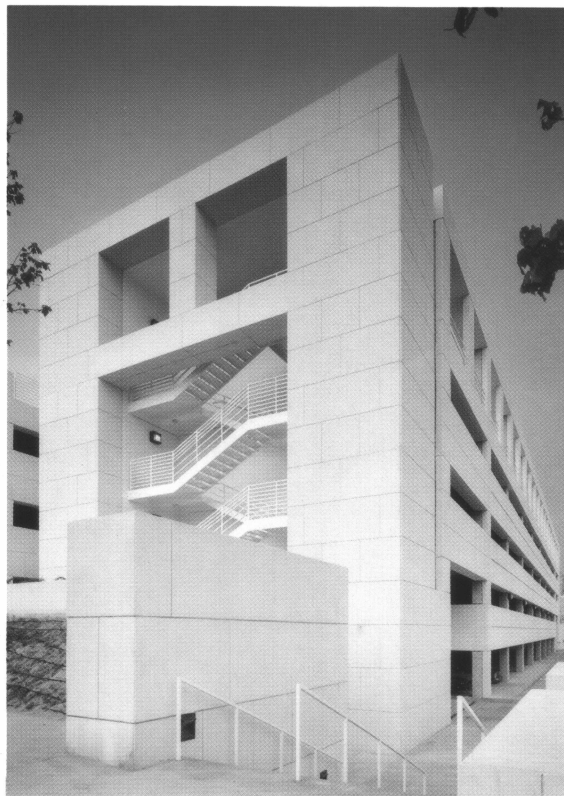
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North Carolina Architecture
is published six times a year
by the North Carolina Chapter
of the American Institute of
Architects. Advertising and
editorial offices are located at
115 W. Morgan St., Raleigh,
N.C. 27601. Address editorial,
advertising and circulation
correspondence to *North
Carolina Architecture*, 115 W.
Morgan St., Raleigh, N.C.
27601. Telephone (919)
833-6656. Subscription rate:
\$30 a year for non-NCAIA
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HEALING SPACES

Architects across the state are breaking through the institutional ice of medical facilities. They are designing warm spaces that make people feel a little better when they're feeling bad.

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THE DEAN'S VIEWS

Dean Henry Kamphoefner provides a prospective of architecture, past and present, and a summary of the N.C. State University School of Design under his leadership.

22

THE KAMPHOEFNER PRIZE

J.N. Pease, this year's winner of The Kamphoefner Prize for outstanding architecture, designed the Southern Bell Regional Computer Center in Charlotte shown on the cover and the Charlotte-Mecklenburg Government Center Parking Facility, left. Cover photo and photo at left are by Joann Sieburg-Baker.

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OFF THE DRAWING BOARD

Who's designing what, where in North Carolina, plus names and changes among the state's design firms.

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HEALTH CARE GETS A NEW, MORE CARING LOOK

Four Case Studies:

Cornelia Nixon Davis Health Care Center/Wilmington
Rex Hospital Cancer Center/Raleigh
Charlotte Memorial Hospital Birthing Center
High Point Regional Hospital

In the past several years, hospitals have been wrestling with changes in federal reimbursement for medical care, a new emphasis on out-patient treatment and shorter hospital stays — not with new construction.

"There was a hiatus in hospital building. It almost came to a full stop," said Malcolm Bates, an architect with Freeman-White Associates Inc. of Charlotte, which built a new regional hospital in High Point two years ago. "It's only very recently that new construction has started up again."

Much of the recent building in medical care facilities has focused on out-patient and specialty treatment centers and additions to or renovation of old facilities.

In both new construction and renovation, health care facilities today are more patient-centered, less rule bound and more gracious than ever before. The new emphasis on warmth and comfort is the product of a highly competitive environment — one in which the patient has become more vocal about his needs.

The rise of birthing centers, which take the natural event of giving birth out of a cold, antiseptic environment and into a more home-like setting, is just one example of the ways hospitals are bending to patients demands.

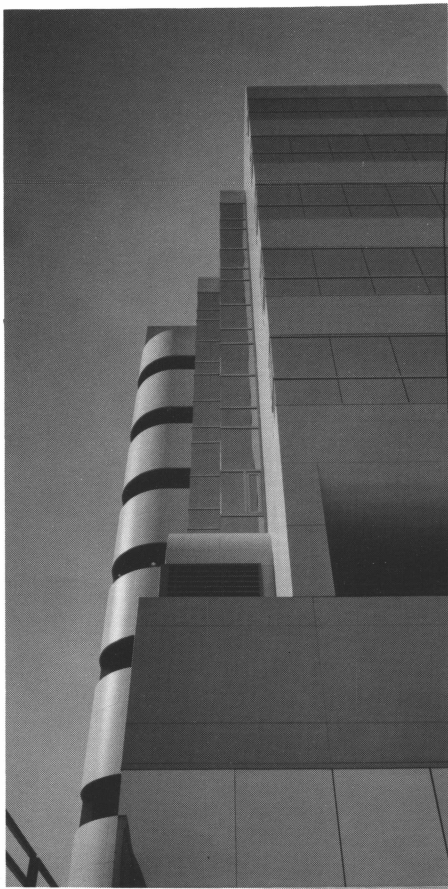
"Typically, doctors are aligned with certain hospitals. They told the mother where she would go," said Bill England of McCulloch/England Associates Architects of Charlotte, which recently completed a birthing center for Charlotte Memorial Hospital. "Now, the mother tells the doctor where she wants to have the baby."

Hospitals, responding to the demands of these more assertive mothers, are now giving tours and marketing their alternatives to the typical obstetric ward directly to the patient.

But as architects enjoy greater freedom to design warmer, non-institutional patient areas, they also must keep pace with medical technology and equipment, which is changing at a tremendous rate. They must deal with the special demands of laser lithotripters, magnetic resonance imagers, nuclear containment and computer equipment. And they must find innovative ways to make this new equipment less frightening to the patient.

"The challenge now is in trying to alleviate the concern and apprehension a patient has," Bates said. "It's not simply a factory anymore, where a person goes to be worked on."

The projects featured in this issue reflect the trend toward high touch and illustrate the ways architects have found to balance that with the high tech nature of medical treatment today.

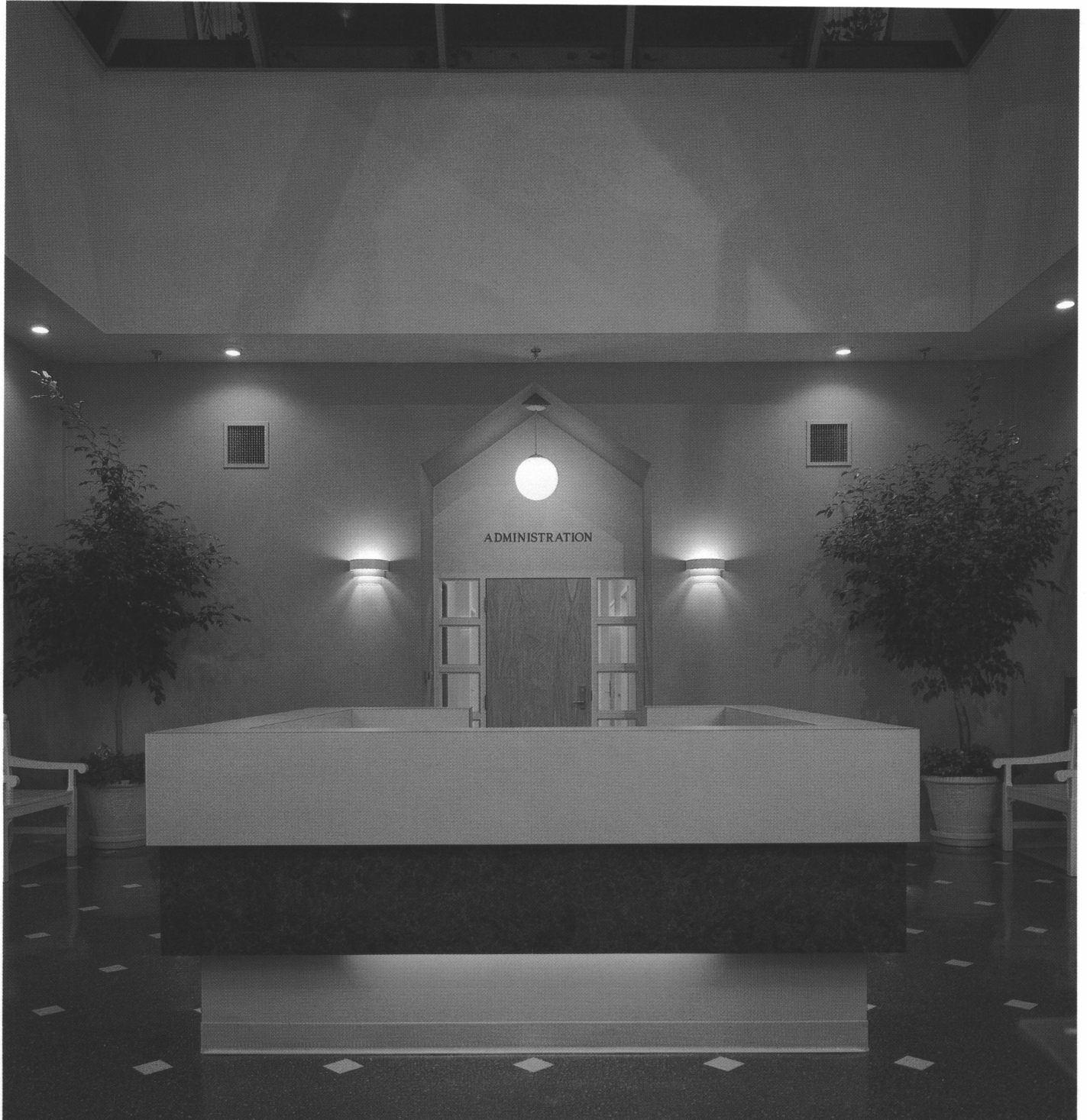


Top: Sun hits the corner of the sleek aluminum and glass exterior of High Point Regional Hospital, one of the few new hospitals built in recent years. Much of the \$47.5 million cost of the hospital was donated by High Point residents. Photo by Gordon Schenck. Above: Rooms at the Charlotte Memorial Hospital Birthing Center downplay the medical experience and create an atmosphere fitting for the family's celebration of birth. Photo by Rick Alexander. Right: Rex Cancer Center is linked to Rex Hospital in Raleigh, but it operates independently to give cancer sufferers and their families emotional and practical support, as well as medical treatment. Photo by Jim Sink.



CORNELIA NIXON DAVIS HEALTH CARE CENTER PORTER'S NECK PLANTATION, WILMINGTON

Boney Architects
Wilmington





Above: A deep overhang on the south side of the Cornelia Nixon Davis Health Care Center forms a "front porch" where residents may sit and watch traffic in and out of the building. One of the goals of the entrance, office and lobby renovation was to put residents into closer contact with the activity of visitors and staff. Facing page: The reception desk sits in the center of the lobby. Sunlight from a full skylight above, a dramatic tile floor pattern and residential furnishings extend a warm and positive welcome to visitors.

Boney Architects was asked to turn what was, admittedly, a typical nursing home setting into something more personable at the Cornelia Nixon Davis Health Care Center near Wilmington.

The original facility was designed in 1966. Additions in 1968 and in 1974 brought the total size to 90,000 square feet and 199 patient beds.

The client, the Champion McDowell Davis Foundation, wanted the institution to be humanized and brought into the 1980s with the addition of new activity areas and administrative offices. The goal was to improve the facility's image and increase resident contact with the outside world through interaction with visitors and administrative staff.

Boney Architects designed a new chapel, commons area and lobby, a sunroom, offices and a boardroom for administrative staff. The existing lobby was turned into a sitting room and library. The project, involving 13,000 square feet, cost \$850,000. Frank Smith was the project architect.

Charles Boney said the architects focused on an inviting entrance that would allow a person to enter administrative offices, resident areas or a skylit reception area from the outside or

the inside. At the front of the building, residents may sit on the "front porch" formed by a deep overhang and watch traffic or enjoy a southern exposure.

"The facility was situated on a strong north-south axis, so the entry used to be a long hallway," Boney said. "We tried to make the entrance more welcoming and give patients who wanted to a chance to interact with motorists and visitors."

The reception area features a dramatic tile floor and colors ranging from deep emerald greens and burgundies to muted mossy greens and mauves.

Janet Warren, Boney's staff interior designer, chose a setting in keeping with what the residents may have enjoyed in earlier times — white Victorian wicker in the solarium, walnut wood stains and upholstered pieces in the library, plants and Chippendale garden benches in the commons.

Construction took place amid the daily routine and care of the residents. For Clancy & Theys of Raleigh, the general contractor, that meant special considerations.

"Our biggest challenge was to maintain a comfortable and safe

environment for the residents," project manager Vince Tryer said. "We were always conscious of this. We were careful to use barricades, fire walls, noise and dust partitions, and we were especially careful during tie-ins to existing plumbing, electrical and fire protection systems. A lot of energy was expended to please the residents and staff. Keeping them safe and happy was our major success."

Project

Cornelia Nixon Davis Health Care Center
Porter's Neck Plantation, Wilmington

Client

Champion McDowell Davis Foundation, Wilmington

Architect

Boney Architects
Wilmington

Consultants/Contractors

General: Clancy & Theys, Raleigh
Mechanical: Cheatham & Associates, Wilmington

Electrical: David Sims, Wilmington
Structural: McKim Creed, Wilmington
Civil Engineering: Henry Von Oeson, Wilmington

Photographer

Jerry Blow, Wilmington

REX HOSPITAL CANCER CENTER RALEIGH

Peterson Associates Architects/Engineers
Cary and Charlotte

Rex Hospital in Raleigh asked Peterson Associates Architects/Engineers of Cary and Charlotte to design a new cancer center with a dual purpose: to provide the most technologically advanced treatment and to provide patients, families and friends with the practical and emotional support needed to live with cancer.

In addition to equipment and treatment areas, the new freestanding center, adjacent to the hospital's medical facilities, also houses the offices of the American Cancer Society, Hospice of Wake County and a full-time family counselor.

"As far as design was concerned, we took that to mean that the building can't just be a medical facility," said project architect Michael R. Dauss.

"We tried hard to use some residential type detailing and give the spaces a warm, comfortable feeling."

That was accomplished by flooding the lobby, waiting areas and nurses stations with natural light from skylights; making extensive use of wood detailing, such as chair rails and hand rails; and using warm colors — mauve, turquoise and muted grays.

The design includes a treatment area containing high-powered linear accelerators used in cancer treatment that requires concrete walls seven-feet thick and a neutron-shielded door that cost \$17,000.

The center has a large multi-purpose auditorium used for lecture series and by the agencies for fund-raisers and banquets. It also has its own pharmacy, a laboratory and a day hospital

with patient beds and doctors' offices.

The 48,160-square-foot project was completed in July 1987 at a total cost of \$4,033,371. T.A. Loving of Goldsboro served as general contractor.

Benton Satterfield, vice president of T.A. Loving, said costs on the project were kept down because it was a managed construction site, bid and completed in phases. By the time the final working drawings were completed, for instance, the grading and foundation work was already under way.

"The design was very easy to carry out," Satterfield said. "I don't know of any real problems we had. It's just the nature of the relationship between us, the owner and the architect that changes were handled very professionally by all parties, and it all went very smoothly..."

"With the way they designed it, even though it was an addition to Rex Hospital, it doesn't look like a hospital at all. We've had many compliments with regard to that."

Project
Rex Cancer Center
Raleigh

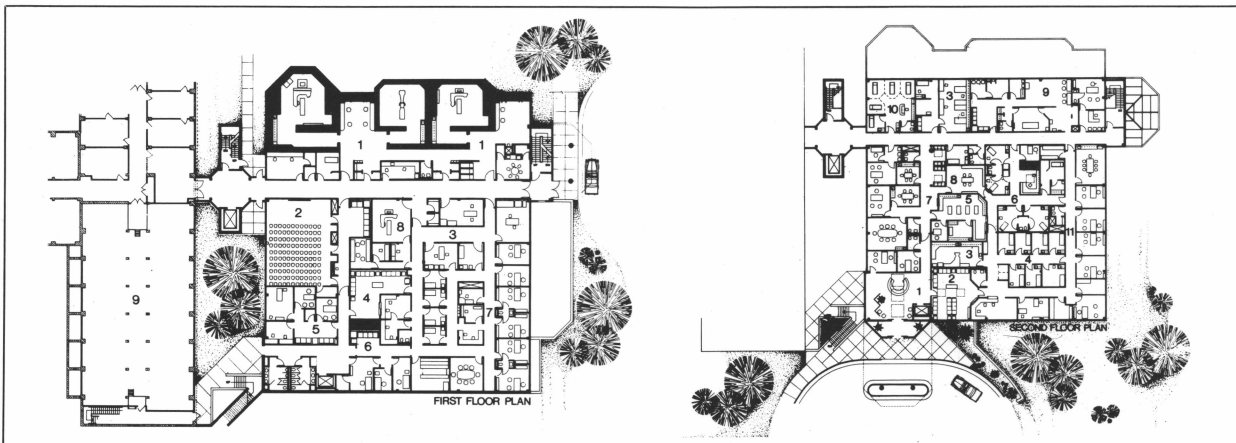
Client
Rex Hospital
Raleigh

Architect
Peterson Associates Architects/
Engineers
Charlotte and Cary

Contractors
General: T.A. Loving, Goldsboro
Electrical: Watson Electric Co., Wilson
Plumbing/HVAC: Biemann & Rowell
Co., Raleigh
Structural: King Gwen, Charlotte

Photographer
Jim Sink, Artech Inc., Raleigh





Top: Rex Cancer Center picks up design features and the stucco exterior of adjoining Rex Hospital. The sloping site allows a grade level entrance to the second floor lobby. A first floor entrance at right is used by ambulances and medi-vans from nursing homes. Above: The first floor includes an auditorium (2) and offices for the American Cancer Society and Hospice (6 and 7), as well as treatment areas and doctors offices. The lobby is on the second floor (1), which also has a pharmacy (5) and a library (8). Right: Patients check in and wait in comfort in a lobby featuring skylights, carpeting and art work. Facing page: The design of the dramatic second floor entrance picks up the motif of the main hospital's angled canopies and softens them with gables typical of residential construction.





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CHARLOTTE MEMORIAL BIRTHING CENTER, CHARLOTTE

McCulloch/England Associates Architects
Charlotte



Knox Tate, Project Manager for R.T. Dooley of Charlotte, the general contractor, said the construction was typical of hospital work in that it required "oddball hours" and special consideration of patients and medical staff in adjoining areas.

But, Tate said, "The finishes were totally different from most hospitals. Unless somebody opened the door to one of the other areas, it would be difficult to know you are in a hospital wing. It looks very much like a home environment."

When McCulloch/England Associates was asked to turn a wing of Charlotte Memorial Hospital into a modern birthing suite, they looked at the space with an eye toward comfort, relaxation, family gathering and bonding. And they stashed the cold but necessary tubes, implements and harsh lights behind closet doors.

"On this project, our design emphasis was not only in the birthing rooms themselves, but on the entire 10,000 square foot suite, including support spaces, waiting rooms, observation rooms and even the corridor," Bill England of McCulloch/England Associates said. "We wanted to create a very pleasant atmosphere throughout — one that would be fitting for the family's celebration of the birthing experience."

Construction on the project cost \$950,000 and was completed in December, 1987. It was a total renovation to an existing wing of the hospital to provide six labor and delivery suites, each with private bathrooms, two c-section rooms and various support areas.

The original wing was typical — a corridor lined with patient rooms. The architects emptied it out and started over, using three private rooms for each of the six labor-delivery-recovery suites. They aligned them on the side of the hospital that afforded the best view and added large windows. On the other side, they put the nurses stations and c-section rooms.

In the new birthing suites, the mother labors, delivers and recovers in the same room. Fathers and the mother's parents may stay in the rooms. After birth, the grandparents and parents stay in the room for several hours to establish bonds with the newborn.

A closet beside the bed hides the vacuum and oxygen outlets, fetal



heart monitors, the bright lights and everything needed to deliver the infant — ready to pull out at the appropriate time. Another closet across the room conceals the scrub sink and other equipment.

The room has a private bath, an armoire housing a television, and parquet floors, except under and around the bed where tile is used. Because the mother spends much of her time staring at the ceiling, the architects varied ceiling heights and textures. The color schemes are a calming rose, teal or blue. Linens and towels are coordinated, not hospital white. Art work adorns the walls.

The same attention to detail was carried out in the other spaces — the large family waiting area and the corridor, which is carpeted for quiet and has brass hardware and signage instead of chrome. Even the automatic doors to the c-section rooms are softened with a wood covering.

Project

Charlotte Memorial Labor and Delivery Suites/Birthing Center
Charlotte

Client

Charlotte Memorial Hospital and Medical Center
Charlotte



Architect

McCulloch/England Associates
Architects

Consultants

Mechanical, Plumbing and Electrical Engineering:

Mechanical Engineers, Charlotte
Interior: McLellan Design, Charlotte

Contractors

General: R.T. Dooley, Charlotte
Plumbing, Mechanical: P.C. Godfrey, Charlotte
Electrical: Tarheel Electric, Mooresville

Photographer

Rick Alexander

Facing Page: In rooms furnished for comfort and designed to look like bedrooms at home, mothers labor, give birth and recover as families share in the experience. A closet next to the bed keeps outlets for medical gases, monitors and other equipment out of sight until they are needed. Top: Each room has an armoire housing a television set, an equipment closet (door slightly open), a scrub sink in the closet near the main door and a bathroom with a shower and large mirror. Above: The softening effects of brass, carpeting and wood are carried into the nurses station and throughout the center's waiting and reception areas.

HIGH POINT REGIONAL HOSPITAL HIGH POINT

The Freeman-White Associates Inc.
Charlotte



In each of the pods at the front of High Point Regional Hospital, six clusters of six rooms are grouped around nursing stations on each floor. The design, which creates an undulating facade, puts the patients' rooms in close range of support services.

The new High Point Regional Hospital was built, literally, in the visitor parking lot of the hospital it was to replace, while the hospital continued to serve the community.

When it was dedicated in 1986, Surgeon General C. Everett Koop called it a "truly state-of-the-art facility."

The eight-story, 332-bed hospital cost \$47.5 million, much of which was donated by High Point residents. It houses more than \$8 million worth of the latest in medical technology and offers a range of services not often found in a hospital its size.

"The obvious effort here, because of the site limitations, was to keep the footprint of the building as small as possible," said Jack Bennett of Freeman-White Associates Inc., who was head of design for the project.

The 360,000 square foot building sits

on four to five acres of land. To keep the height to eight floors required special economies of space.

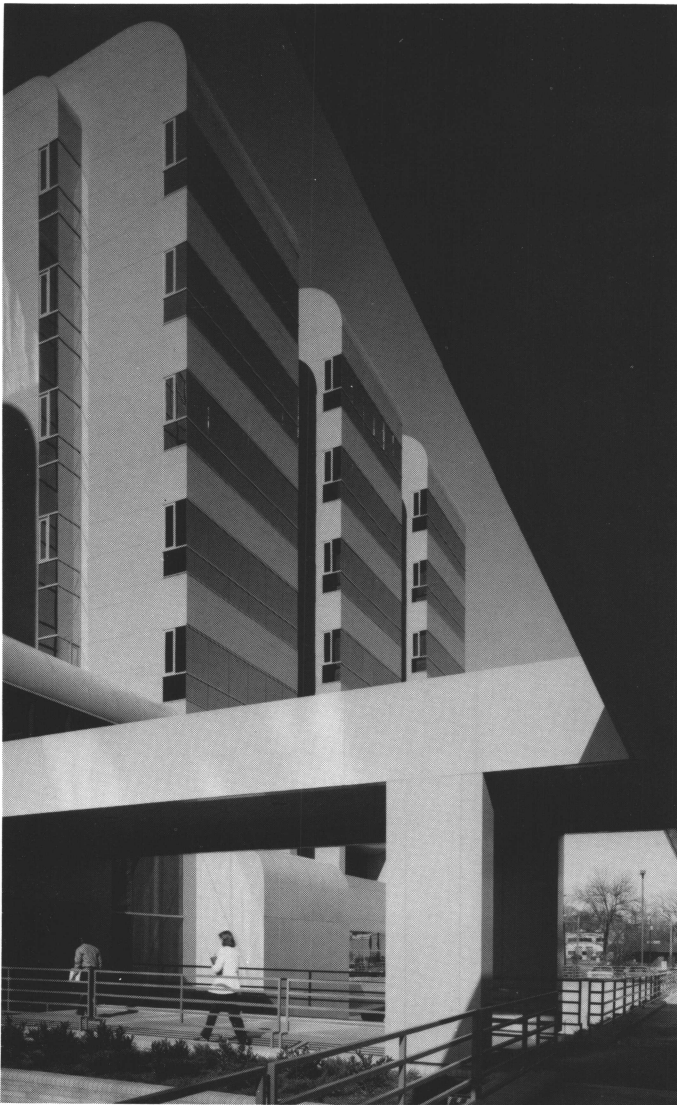
Ancillary support areas — dietary, laundry and storage — were divided up into several different levels. Two nursing stations are built back to back and surrounded by clusters of six patient rooms. The arrangement saves space by allowing nurses to share common support facilities, such as elevator stops, lounges and storage area. It also puts nurses closer to their patients.

On the upper floors, the open rectangular areas created by the room clusters are used for special nursing areas, such as intensive care units and a neo-natal nursery. The concept offers flexibility, as the clusters can be assigned as needed to medical specialties, isolation areas or special treatment areas.

The building's gleaming exterior is of low-maintenance aluminum and glass. On one side, a glass wall floods the interior with light. The two-story lobby has carpeted walls and contemporary furniture. A second-story mezzanine overlooks the lobby, underscoring a sense of spaciousness.

McDevitt & Street of Charlotte was the general contractor for the hospital. Tom Carter, vice president and division manager, said work on the building went smoothly, despite the logistics of building in cramped quarters next to a working hospital.

"The commitment of all members of the construction team was very good," Carter said, "especially the willingness of subcontractors to recognize the variables that tend to arise on such a project."



Project
 High Point Regional Hospital
 High Point

Client
 SunHealth Network
 Charlotte

Architect
 The Freeman-White Associates, Inc.
 Charlotte

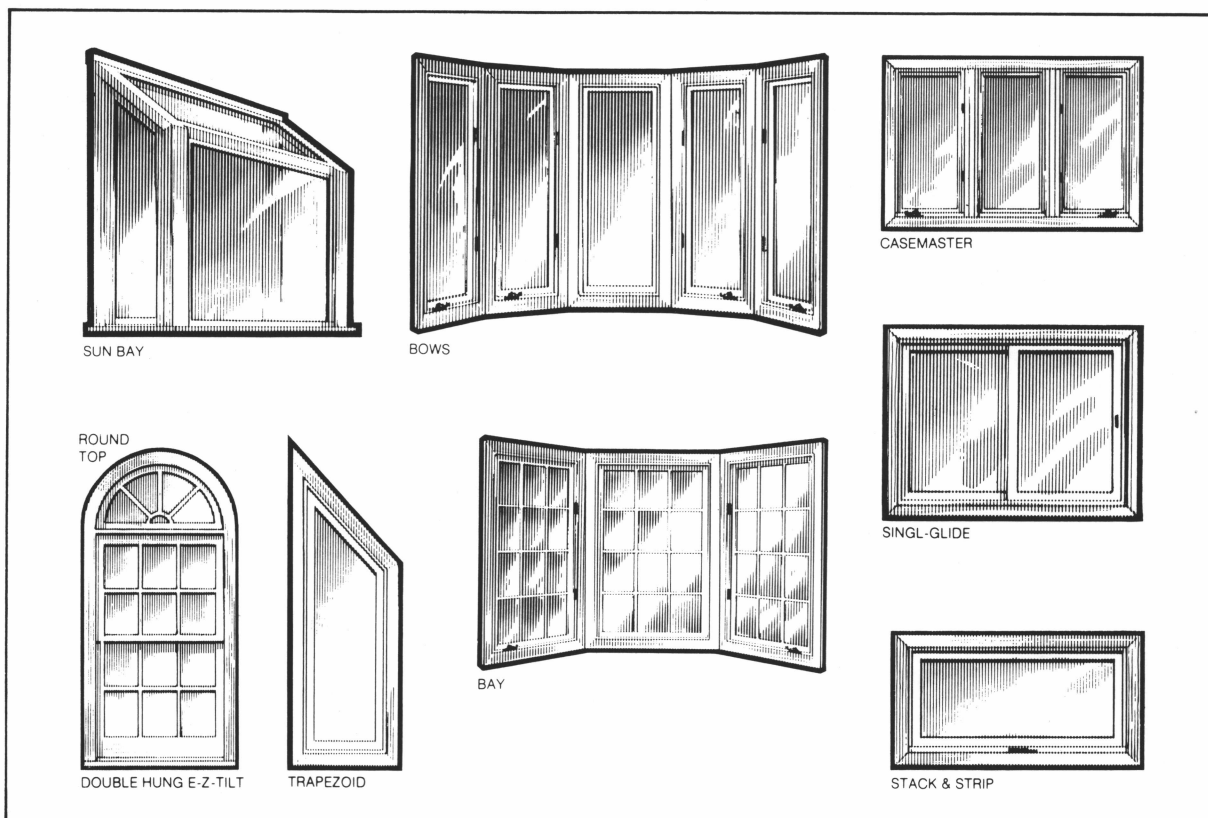
Consultants
 Interior Design: Omnia Design,
 Charlotte
 Landscape Design: The Freeman-
 White Associates, Charlotte

Contractors
 General: McDevitt & Street,
 Charlotte
 Plumbing/HVAC: Ivey's Inc.,
 Kosciusko, Miss.
 Electrical: Starr Electric, Greensboro

Photographer
 Gordon Schenck, Charlotte

Top left: Pedestrian and vehicular traffic is received under a spacious cantilevered canopy offering protection from the weather. Top right: The two-story entry lobby has a meditation room, a gift shop and snack bar. The ceiling is a shimmering ribbed, polished aluminum. Suspended fluorescent fixtures direct light upward. A surgical waiting room on the second level overlooks the lobby. Above: The canopied entry bridges a lightwell, which opens up the lower levels of the hospital where the pharmacy, laundry, dietary and dining areas are located. The lightwell forms a recessed courtyard, which can be used for dining and sitting.

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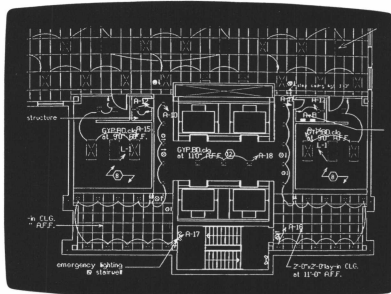
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A Few Personal Observations on the Rise and Decline of the Modern Movement in Architecture

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

It would be only half correct to begin this article by stating that the development of modern architecture began "not with a bang but with a whimper." The whimpers were actually powerful voices that brought an end to generations of eclecticism (plagiarism) and deliberate non-creativity in design.

Louis Sullivan, who was born in the mid 1800s, led the Chicago School of Architecture by creating more than one hundred magnificent buildings during his ten year partnership with engineer Dankmar Adler, but a neo-classic mannerist style chosen by Sullivan's colleagues for the Columbian Exposition in Chicago at the end of the 19th century essentially ended Sullivan's illustrious career. Although Sullivan is now universally acclaimed as the father of modern architecture in America, he, nevertheless, lost his practice and died a pauper's death alone in his 60's in a cheap hotel room in Chicago.

Both Sullivan and Frank Lloyd Wright felt that architectural education in the United States and Europe was inadequate, so both men never completed their formal

university educations. Rather, they pursued independent learning programs.

Although it is now world famous, the Bauhaus was not known in the United States as a school of design until Nazi persecution forced its closing in Germany in the late 1930's. The emigration of some of the Bauhaus' best talents turned out to be very fortunate for architecture in the United States.

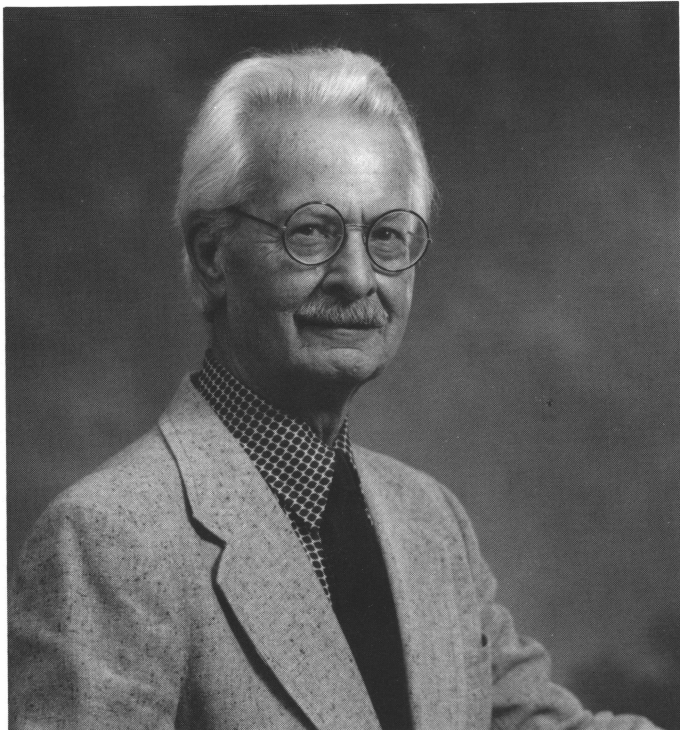
Joseph Hudnut, a professor of architecture at Columbia University, was appointed Dean at Harvard in 1936. He successfully persuaded Walter Gropius, Marcel Breuer, and other distinguished Europeans to form the Graduate School of Design at Harvard in 1937. This was the first school of modern architecture in America.

Walter Gropius was probably the greatest teacher of architecture the world has ever known. However, Tom Wolf, who calls himself a social critic, has written a shabby book on the Bauhaus in which he ridicules the Bauhaus and Gropius. He uses the name "Silver Prince" to ridicule Walter Gropius without telling his readers that painter Paul Klee gave that nickname to Gropius with total respect for the man. Tom Wolf is a neo-critic without a mediocrity meter. He has a vast cerebral accumulation of terminology, but understands little of what he writes on architecture.

The School of Design was established at NCSU only twelve years after the teaching of modern design was established at Harvard. A distinguished faculty was appointed at NCSU, a faculty often said by many critics to have the most impressive credentials in the country. The school quickly developed a reputation for the experimental thrust of its teaching program and its outstanding faculty.

After only five years, the school was one of six American schools of architecture selected to prepare a comprehensive exhibition of student work for presentation at the Museum of Modern Art in New York. A year later, 1955, the school was selected as one of seven American schools to prepare another comprehensive exhibition of student

During the 1950's, 1960's and early 1970's, nearly all of the faculty at the School of Design were not only first rate teachers, but were also creating and producing remarkable achievements in their own professional fields.



Henry Kamphoefner, FAIA
Photo by Burnie Batchelor Studio.

work to tour the museums in the capitals of Europe. That exhibition was so impressively successful that it was exhibited the following year in the museums in capitals of South America.

NCSU's School of Design's superb faculty attracted top students to the school. Also, invitations to the world's giants of modern design, architecture, and landscape architecture and building structures attracted non-design students and faculty and community to participate and take pride in what the school offered.

Almost all of the great men and women of design visited the school during the 1950's, 1960's, and early 1970's. Many came for periods as long as a year, some for a month, but seldom less than a week. The presence of these luminaries gave the students a wonderful opportunity to watch and learn, to understand design philosophies, to integrate philosophies with reality. The galleries, jury room, and library were always packed whenever one of these guests lectured or conducted a seminar.

Frank Lloyd Wright visited the school for three days. It was in Raleigh, North Carolina that Wright addressed the biggest audience during his lifetime. Over 5,000 people jammed into Reynolds Coliseum to hear this architectural giant, and they were not disappointed. Wright was exciting and inspiring.

While Wright was in Raleigh, students were invited to have discussions and meals with him. At a luncheon with eight students, Wright read selections from Walt Whitman's *Leaves of Grass* in place of the conventional blessing of the food. The students were so moved and overwhelmed by his warm attention to them that they forgot the food. Wright had to start eating first to get the students to put aside the exciting experience of being with him and to join him in a meal.

Many other great and impressive visitors to the school gave comparably moving experiences to the students.

In 1949 the N.C. Superintendent of Public Instruction asked the school to help organize a division of school planning. That was done by using faculty on part time leave and graduates of the school until a permanent director of the division was appointed. The division of school planning, according to the superintendent, changed the complexion and direction of public school design. For example, Sherwood Bates Elementary School in Raleigh was designed under the new system. It focused on the needs of the students by taking into account their age, physical size, and unlimited enthusiasm and curiosity. I talked to students and teachers a week after they had moved to Sherwood Bates from an obsolete school. The students called their new school "a happy place." It is gratifying that the school was able to help set the course of school design for many years to come.

Nearly all of the faculty at the School of Design were

Fashionable deviations from the clearly stated principles of the modern movement in architecture have been inserting their presence for at least the past decade and a half. These often bizarre and thoughtless deviations...will always be a passing fancy and will have no permanency or future.

not only first rate teachers but were also creating and producing remarkable achievements in their own professional fields. The students found that they learned as much or more from what they saw the faculty do as they did from what they heard the faculty teach. Mathew Nowicki's design for the Dorton Arena at the State Fair was selected as one of the ten most distinguished buildings built in America in the past 100 years. He received a national AIA award for this building in 1957. Duncan Stuart, Manuel Brombert, and Roy Gussow were getting their paintings and sculptures exhibited in national galleries. Robert Burns designed award winning houses in the Research Triangle area. Brian Shawcroft designed his own house in Raleigh, and it is perhaps one of the best houses in Raleigh with its remarkable interpenetration of interior spaces. It is an excellent example that "the reality of the building comes from the space within." Shawcroft has also done some of the best commercial buildings in the Raleigh area. His buildings provide the only good architecture in one town which is blighted by so much architectural trash.

George Matsumoto completed more than a half dozen exceptional houses. Lewis Clarke was enhancing much of the architecture with sensitive landscape architecture. Eduardo Catalano designed his own house in Raleigh. This house became so famous that it was published in more than twenty magazines. Catalano and Horatio Caminos designed an excellent demonstration house for General Electric through a national competition.

St. Giles Presbyterian Church by Harwell Hamilton Harris is probably the most serene ecclesiastically tranquil church in the Raleigh area.

Fashionable deviations from the clearly stated principles of the modern movement in architecture have been inserting their presence on our cities, towns, and countryside for at least the past decade and a half. These often bizarre and thoughtless deviations have been incorrectly proclaimed to be post modern — a semantic impossibility. Architecture will be either modern or eclectic if it is serious. A more accurate term for the new fashion for the vernacular of modern architecture would be *neo-modernistic*.



Above: *Hillsborough Place, Raleigh.* Right: *The Center for Free Enterprise, Chapel Hill.*

The great masters of modern design — Sullivan, Wright, Le Corbusier, Mies, Gropius, Burle-Marx, Aalto — have extensively written and spoken about the principles of modern architecture. The modern movement in architecture will remain for many more years in an experimental and developmental stage. Fashion will always be a passing fancy and will have no permanency or future.

Some of the architects producing neo-modernistic architecture today were good architects a few years ago. Philip Johnson designed the elegant Seagram Building in New York with Mies. After he was awarded the AIA Gold Medal, he came up with the AT&T building in New York. That building can only be described as a massive neo-Chippendale joke. Johnson needs to learn the difference between pleasure and fun.

Michael Graves' municipal building in Portland, Oregon is even more bizarre and uglier. Robert Venturi's fire station in Columbus, Indiana is a complex of thoughtless mistakes. I will discuss Venturi more fully later in this article.

In the Raleigh area there are so many new, poorly designed, ugly designed new buildings that it is difficult to deal with only two of them in the limitations of space. For generations the constraining rigidity of the drafting board and the T-square and triangle was given as the reason for making architecture, a four dimensional art, into a two dimensional art — with its subsequent loss of spatial qualities. Now we have the computer to master, or it will master us, and we see that happening in many of the new buildings.



Hillsborough Place at 225 Hillsborough Street in Raleigh appears to have been designed by computers rather than designers. The building is greedily sited, using all available space for the building. There is no relief with grass, shrubs, or trees to ease the line between the building and the sidewalk. The entrance to the building is so tentative in its design that its intended entrance door is more often locked than unlocked. A sign directs visitors to an entrance from the parking lot. The building's fake and phony

dormers drift off to uselessness at the top and contribute to nothing more than the current fashion. The important site on which this building sits should have produced an important and attractive building.

The most disappointing building in the Triangle area is the Center for the Study for Free Enterprise in Chapel Hill. It appears that it was an attempt to make it "fit in" with the new and old on the Chapel Hill campus. It does neither. Mysteriously, its architects submitted it as an entry in the NCAIA Honor Awards competition in 1987. Of the 60 buildings submitted the jury gave only three awards, but in selecting those winners the jury commented that they felt the architects of the Chapel Hill project demonstrated audacity in submitting that project of such architectural poverty for an award. Dean James Polshek of Columbia University indicated that the jury unanimously voted that project at the very bottom of the submissions, not next to the bottom, but dead last.

Michael Sorkin, architectural critic of *The Village Voice*, participated in the NCAIA critique session of 1987 design entries. He too placed that building last of all the buildings submitted.

Budget appears to have been no object in the design. Expensive luxurious materials were used throughout the building. But the actual design is so dated that it could have come out of one of the schools in the 1930's as new modernistic, or five bar modern. The Chapel Hill campus deserves better architecture.

With so many prominent architects abandoning the development of the modern movement in architecture and selling out for a neo-modernistic populism, there is a wide impression that architecture is in a critical stage of retrogression, and most unevenly throughout the profession it is.

Even in Columbus, Indiana, that mecca and museum of excellence in architecture, there is a banal exception. J. Irwin Miller, the CEO of Cummings Engine Company, who is largely responsible for the remarkable quality of the city's architecture, made a mistake when he gave the fire station commission to Robert Venturi. Venturi made an architectural joke out of it. He did it in punk rock!

Jane Holtz Kay, the brilliant architectural critic for *Nation*, just awarded Venturi with the "Lucky Ducky Ribbon with Feather," by allowing one of the most famous feathered

Good modern architecture will be that healing art which will ultimately bring cohesiveness back to our society.

friends in the contemporary history of architecture to escape from the endangered species this year. She reminds us that the so called Big Duck in Flanders, Long Island, a 47 year old roadside favorite has been made a landmark by Venturi. The pop icon, which languished after its life as a highway eatery, is now a lasting testament to Venturi's vernacular architecture.

Sullivan said that "form follows function." Wright preferred to say that "form and function are one." But a recent cartoon puts current architectural philosophy in perspective:

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"Form follows Money"

In the midst of all this oppressive depressing neo-modernistic architectural drivel, some architects are producing great modern buildings. For example, the Tokyo building, The School for Flower Arrangements, by Kenzo Tange is a dedicated and delightful seven story building with a lobby garden designed in collaboration with sculptor Isamu Noguchi. This building contributes to further the development of the modern movement in architecture with its simplicity and successful solutions.

The Hong Kong Shanghai Bank by architects Norman Foster Associates of London is one of the most important world class successful modern buildings. It works as its owner and architects intended it to work. The structure and the building forms are remarkably integrated. It yields to none of the neo-modernistic mannerisms to achieve its functional and architectural goals, and it is a masterful accomplishment in the development of the modern movement in architecture.

Fay Jones' Thornycrown Chapel in Eureka Springs, Ark., accomplishes such a successful balance and perfection of form and enclosure with an integration of geometry and structure that it must rank with one of the great accomplishments of modern architecture in our time.

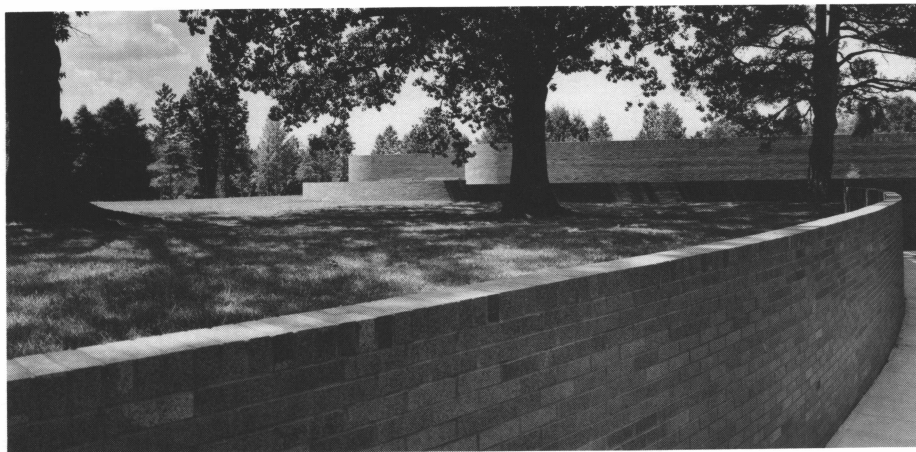
There are other fine buildings being built today, but they are often overlooked in favor of the fashionable neo-modernistic mannerisms that appeal to the populism of our times. This populism feeds on banal mediocrity, self praise, and love of money. Good modern architecture will survive, develop, and grow. Ultimately it will be a spiritual force in modern life. Good modern architecture will be that healing art which will ultimately bring cohesiveness back to our society.

Sullivan said that "form follows function." But a current architectural philosophy is that "form follows money."

Winner of the First \$10,000 Kamphoefner Prize: J. Norman Pease, Jr., FAIA



Above: J.N. Pease accepts The Kamphoefner Prize. Left to right: John Thompson, AIA; John Rogers, FAIA; Henry Kamphoefner, FAIA; J.N. Pease, FAIA; Brian Shawcroft, AIA; and Murray Whisnant, AIA. Below: Southern Bell's Old Reid Road Telephone Equipment Building in Charlotte. Photo by Gordon H. Schenck, Jr.



J. Norman Pease, Jr. of Charlotte has been named the first recipient of the \$10,000 Kamphoefner Prize for sustained contributions to the modern movement in architecture in North Carolina.

The announcement and presentation were made March 5 at the Beaux Arts Scholarship Ball for the NCAIA in Winston-Salem.

The award is named for Henry L. Kamphoefner, founder and dean emeritus of the N.C. State University School of Design. The NCAIA Board of Directors approved the establishment of this prize with an endowment from Dean Kamphoefner. This prize is the only one of its kind which is awarded at the state level and is similar in concept to the national Pritzker Prize.

The selection committee used Kamphoefner's intent for this coveted prize as its basis for establishing the criteria and method of selection. The committee was chaired by Brian Shawcroft. Committee members were Dan MacMillan, John Rogers, Phil Shive, John Thompson, and Murray Whisnant.

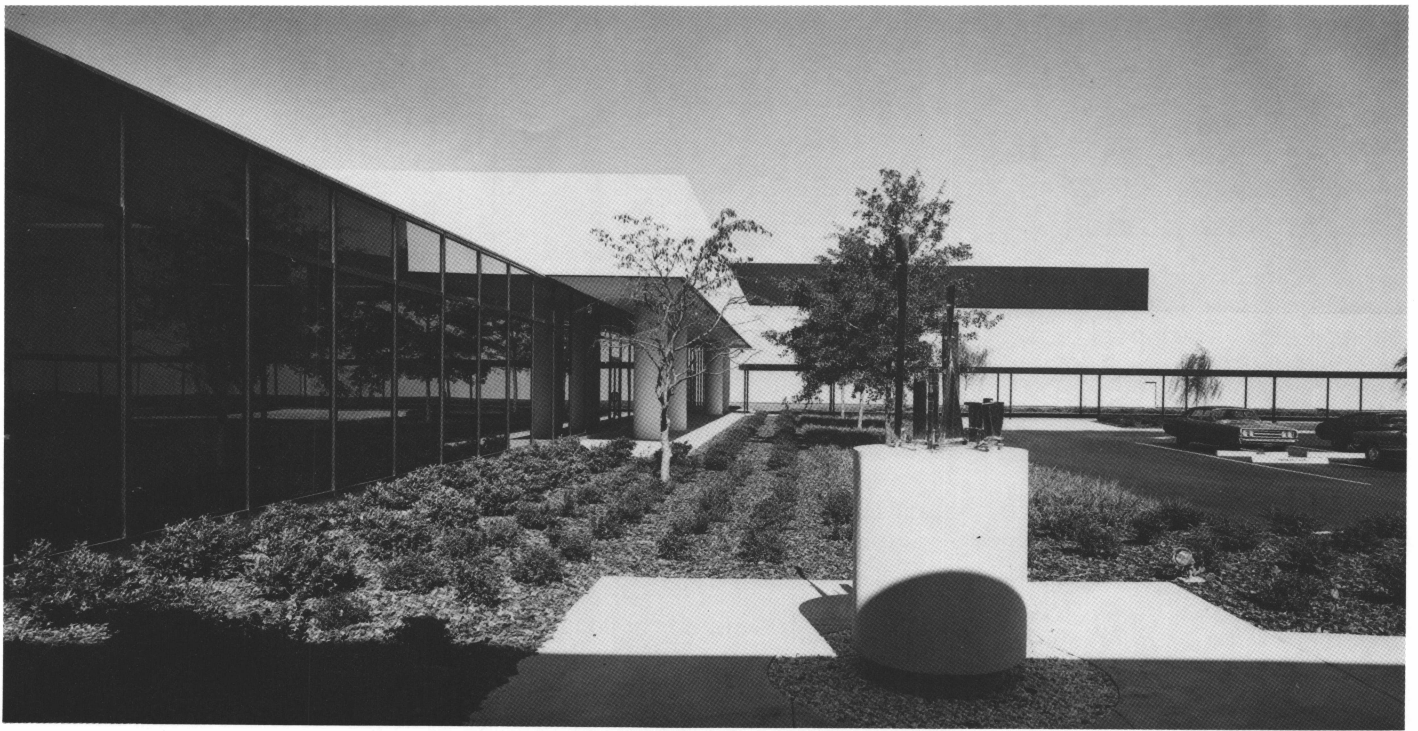
The committee considered all nominations submitted by NCAIA members as well as all NCAIA firms and members. The primary consideration was a consistent approach to architectural design throughout an entire body of work for a period of no less than 15 to 20 years.

Norman Pease's professional architectural career spans 41 years. He is chairman and chief executive officer of J.N. Pease Associates, of Charlotte.

Pease brought to the firm, founded by his father and architect James Stenhouse, a design philosophy which emphasized excellence in design. He encouraged his architectural staff to produce good design which was not influenced by fashions and fads. As a result of his efforts and continuing principles, the firm has won more than 50 state, regional, and national design awards in the past 25 years.

Projects involving Pease and his firm span a multitude of areas, including urban design, education, high technology and communications facilities, and government.

Some of the firm's notable projects include the 32 story First Union Tower, completed in the 1970's and one of North Carolina's first high rise office buildings, the Charlotte-Mecklenburg Government Center, over ten facilities at the UNC-Chapel Hill campus, Duke Power's corporate headquarters, Charles River Laboratories in Raleigh, Southern Bell's computer center and Boy Scout Camp in McDowell County.



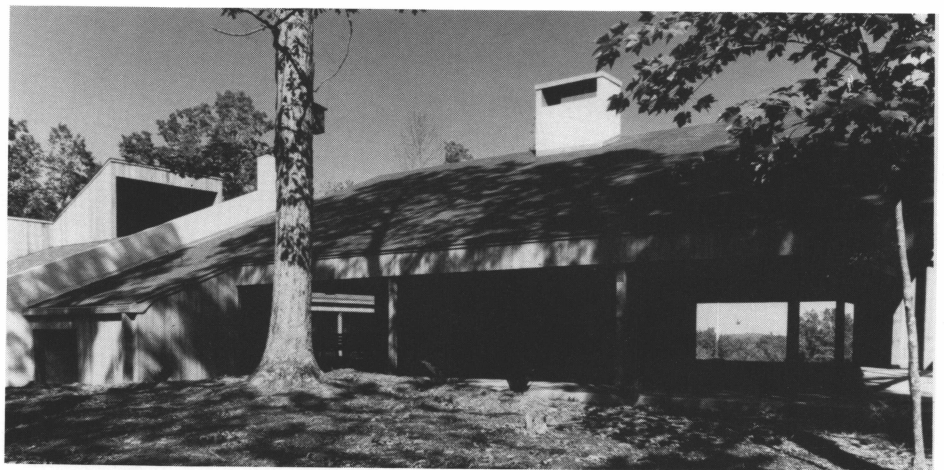
Pease is currently involved in a wide range of projects including the new facilities for the College of Business at Appalachian State University; the N.C. Center for Public Television; the new facilities for the N.C. Department of Revenue; the N.C. Biotechnology Center; and a Performing Arts Center for UNC-Chapel Hill.

A past president of the NCAIA, Pease was elected a Fellow (for Achievement in Design) of The American Institute of Architects in 1969. He has served on the boards of the N.C. Design Foundation and the N.C. Architectural Foundation and is presently a member of the Advisory Committee for the UNCC College of Architecture, where for several years he taught a course in Professional Practice to fifth year students.

Of the prize and its winner, Shawcroft stated, "The committee was well aware that this first winner was especially important because it would set the standard for the prize. It was imperative to recognize someone who has made an important contribution to modern architecture in North Carolina. Architecture changes but its principles don't. The key is integrity and an undeviating approach to modern architecture. The committee feels that Norman Pease has demonstrated that integrity and consistently exemplified the highest levels of quality in a tremendous variety of design."



Top: The Westinghouse Nuclear Turbine Components Plant in Winston-Salem. Photo by Gordon H. Schenck, Jr. Above: The Dickson-Palmer Student Center at Wingate College in Wingate. Photo by Gordon H. Schenck, Jr. Below: Boy Scout Camp Gene Grimes, Dysartsville.



Sovran Bank Selects Quick-Associates to Design New Branch

Sovran Bank of Virginia has selected Quick-Associates, P.A. of Raleigh to design a new branch banking facility in Franklin, Va. The new Sovran branch office will be located at the Southampton Shopping Center which was also designed by Quick-Associates in 1985.

Construction of the new bank is scheduled for completion in October 1988. The branch will be approximately 2,800 square feet.

J.N. Pease Selected to Design Morgantown, W. Va. City Building, Parking Facility

J.N. Pease Associates of Charlotte has been selected to design a public safety building and parking facility for the

city of Morgantown, W. Va. Construction is scheduled to be completed by May 1989.

Pease has extensive experience in designing both public buildings and parking facilities. It recently designed the \$32 million Charlotte-Mecklenburg Government Center, and its adjacent 1,000 space parking facility.

Construction has begun along East Fourth Street in Charlotte for a new Mecklenburg County criminal courts building and jail intake center, also designed by Pease.

OFF THE DRAWING BOARD

Dellinger/Lee Associates Receives Facility of Merit Award for NCSU Gymnasium

Charlotte architectural firm Dellinger/Lee Associates and N.C. State University have been awarded a Facility of Merit Award by *Athletic Business Magazine*. The award was presented at its annual convention in Las Vegas in December.

The 154,000 square foot addition was completed early in 1987 at a total project cost of \$9 million. It contains a wide range of athletic facilities, including a one-sixth mile jogging track, 18 racquetball courts, 3 basketball courts, a dance studio, weight rooms and an indoor 50 meter swimming pool.

Dellinger/Lee also designed a 94 foot long, 25 foot high indoor rock climbing wall which has received notable acclaim in *Sports Illustrated*, PM Magazine television program, and numerous trade publications.

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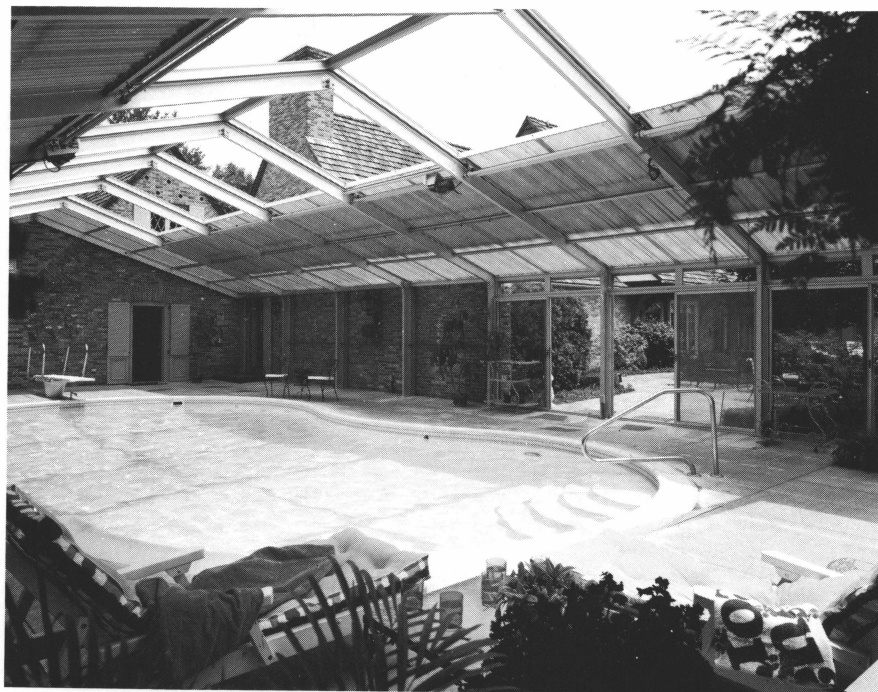
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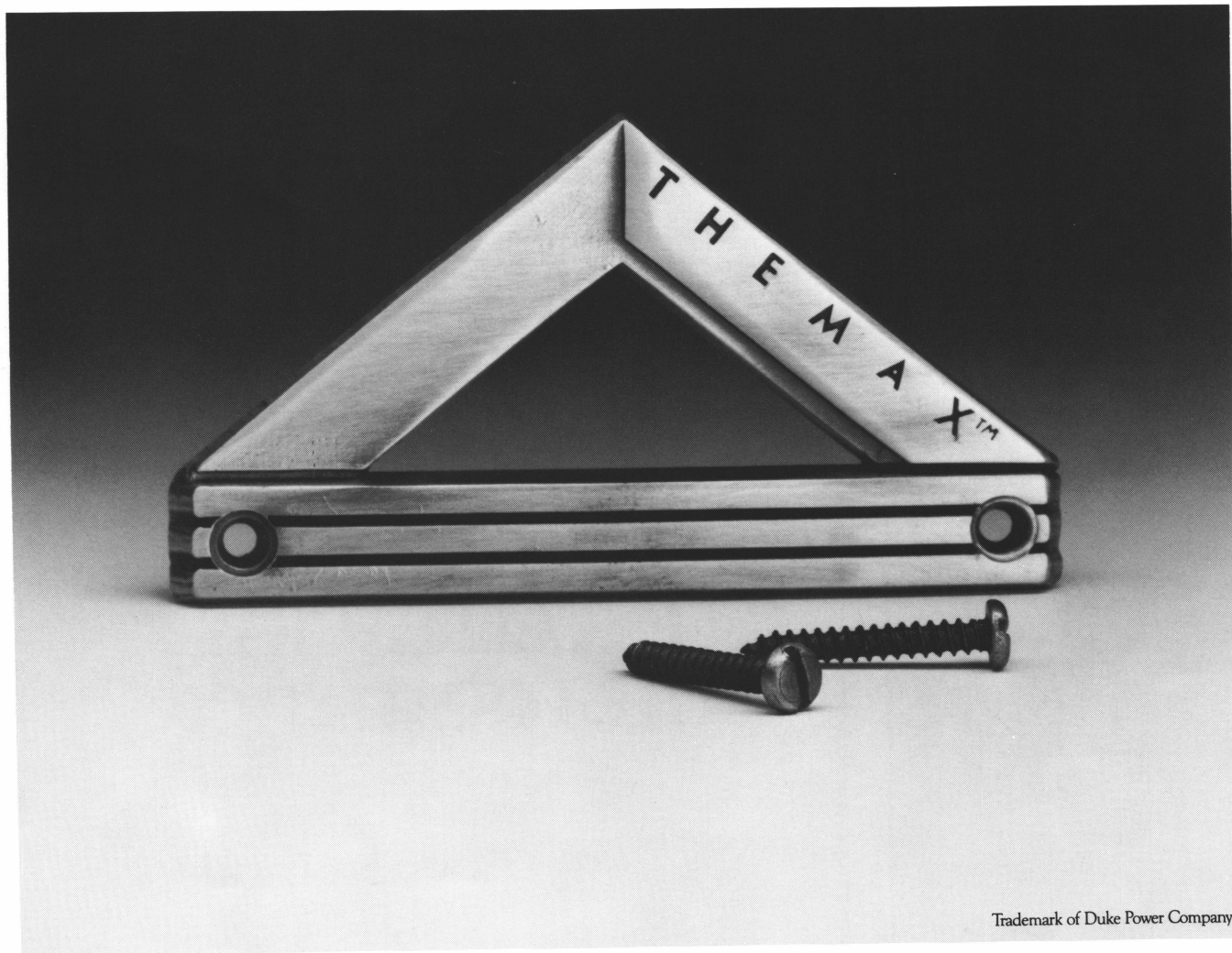
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FWA Group's BASF Agricultural Research Center Wins Two Awards

FWA Group's design of the BASF Agricultural Research Center in Research Triangle Park recently won two awards.

The Brick Association of North Carolina awarded the BASF project an award of merit at its first annual Architectural Brick Design Awards presentation held in November.

In addition, the Charlotte Section of the NCAIA gave this project a merit award in its recently instituted local awards program.

The BASF Agricultural Research Center was completed in March 1986. Its 105,000 square feet of biological and chemical research facilities are sited around a four acre lake.

Names and Changes in N.C. Architecture

R. Wayne Roberts, AIA, has been named president and **Charles C. Dixon, Jr., AIA**, has been named executive vice president of The FWA Group in Charlotte. Roberts, a partner in the firm since 1978, currently is principal in charge of the firm's Research Triangle Park office. Dixon, principal in charge of the Charlotte office, became a partner in 1968. As executive vice president, he will be responsible for the firm's business and finance areas. Also named: **Christal W. Bostian**, a member of the Interior Architecture staff of the FWA Group, has been granted professional member status by the Institute of Business Designers. Bostian, an interior design graduate of the Art Institute of Atlanta, has been a member of the professional staff of Charlotte architectural firms since 1981. She joined The FWA Group in 1985.

Peter L. Schaudt has joined the Charlotte office of Clark Tribble Harris and Li Architects, PA as a senior landscape designer. Schaudt joined CTHL after working with Dan Kiley. Schaudt received a masters degree in landscape architecture from Harvard University in 1984.

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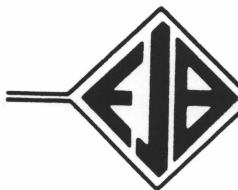
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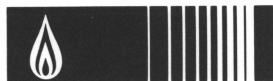
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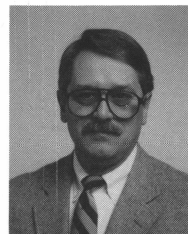
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G. Bonson Hobson, Jr. AIA,
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Mary Colvin,
Reg Narmour/
The Architectural Group

G. Bonson Hobson, Jr., AIA, has been appointed as Assistant Vice President in Charge of Design of the Charlotte firm of Wilber, Kendrick, Workman & Warren, Inc. Hobson is a graduate of NCSU School of Design and has been in Charlotte for more than 22 years. Two of his most recent projects include the design of a child care and fellowship addition to Pritchard Memorial Baptist Church and the sanctuary addition to the First Baptist Church in Charlotte.

Donald O. Tise, Jr., AIA, and **Donald R. Hanks, AIA**, announce the formation of Tise Hanks Architects, PA in Chapel Hill. The firm will offer design services in commercial, institutional and residential architecture.

Robert P. Burns, FAIA, Head of the Architecture Department and Associate Dean of the School of Design, NCSU, is serving as a consultant to the Graduate School of the University of Utah. Burns will assess the architectural program and make recommendations to the school.

Mary Colvin was recently named as Director of Business Development for the Charlotte office of Reg Narmour/The Architectural Group. Prior to her joining TAG Colvin was the Director of Marketing and Residential Development for the Carley Capital Group.

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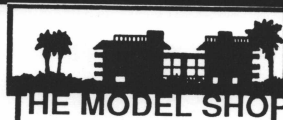


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New Styrofoam Thickness

Styrofoam RS brand has introduced a new half inch thickness. Styrofoam RS brand residential sheathing is a blue rigid extruded polystyrene foam manufactured in board form exclusively by the Dow Chemical Company. Its unique closed-cell structure makes it lightweight, strong, durable and moisture resistant. Application of Styrofoam brand insulation to frame walls reduces the heat robbing effects of convection looping and decreases heat loss through air infiltration. By applying Styrofoam brand insulation, a thermal envelope is created, decreasing heat loss and heat gain through stud walls.

For additional information, contact Dow Chemical Company, Box 1260, Midland, MI 48674 or call (800) 258-2436, ext. 15.

Beginning with this issue, *North Carolina Architecture* has a new editor, Sharon Kilby, as well as new art direction by Blagdon Smart Design Studio.

Sharon has 16 years of professional journalism experience, most of it at *The Raleigh Times*, where she was a reporter and an editor. She also has been a reporter at *The Winston-Salem Journal*, and she writes for various business, consumer and corporate publications. Four times she has been recognized by the North Carolina Press Association for her role in team coverage of higher education, spot news and investigative reporting.

Sharon has her bachelor's and master's degrees in English from Southern Illinois University. She has been a teacher, research assistant, editor of research papers, scriptwriter/consultant to the Wake County Schools and a contributing author of *N.C. Newspaper in Education Teacher's Guide*.

Her favorite piece of architecture is a 75-year-old Georgian Revival frame house in the historic Fisher Park neighborhood in Greensboro, where she and her husband live.

Blagdon Smart Design Studio, located in Raleigh, specializes in the design of books, catalogs and magazines for non-profit and arts organizations. In addition to the NCAIA, clients include the Henry Ford Museum & Greenfield Village, Dearborn MI; the Frick Art Museum, Pittsburgh PA; and Silver Burdett & Ginn, educational publishers, Morristown NJ.



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New Residential Insulating Glass

PPG Industries has introduced a new residential insulating glass unit which combines four effective energy saving characteristics. Called OptimEdge insulating glass, it provides an R value of 4.

OptimEdge offers four elements. The edges of its two panes are welded together for an all glass construction thereby eliminating known causes of seal failure and gas loss. One pane has a low emissivity coating which is on its airspace side. The space between the two panes is filled with argon gas for more insulating efficiency than air. The space between the two panes is increased to 7/16 inch from the standard 3/16 inch.

The OptimEdge unit is the first to use the new Sungate 400 coated glass which PPG developed for it. For more information contact PPG Industries, One PPG Place, Pittsburgh, PA 152712 or call (412) 434-3019.

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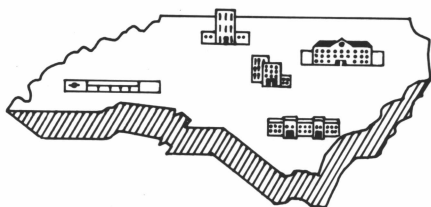
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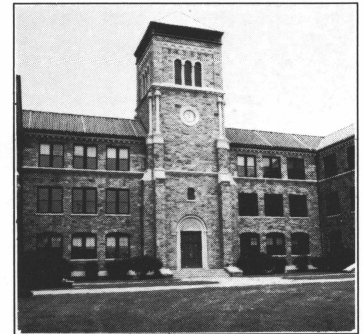
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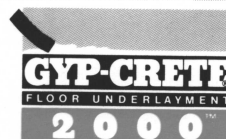
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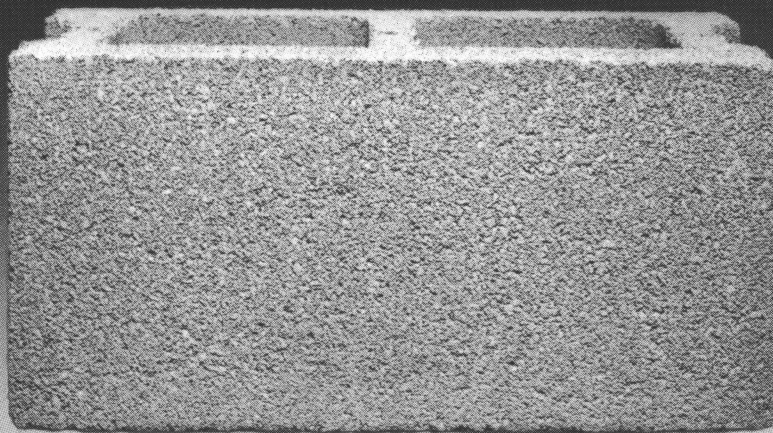
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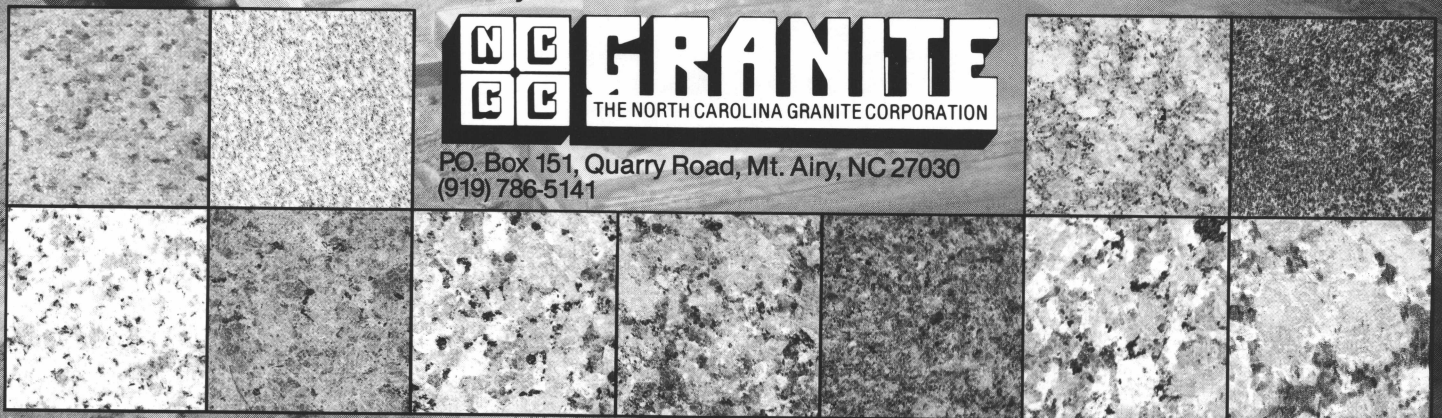
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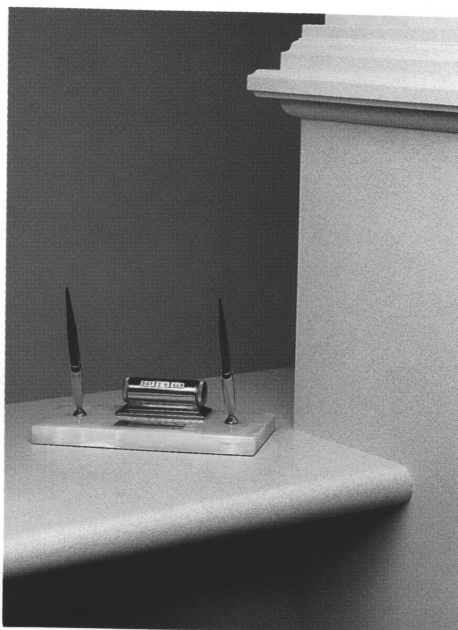
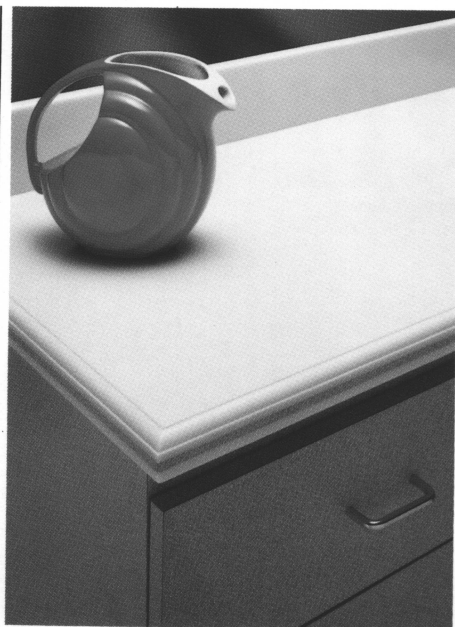


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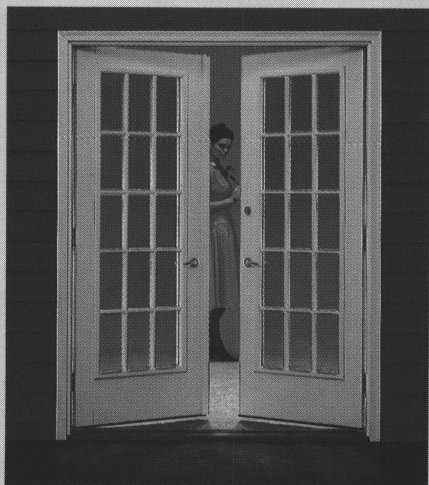
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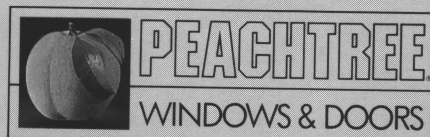
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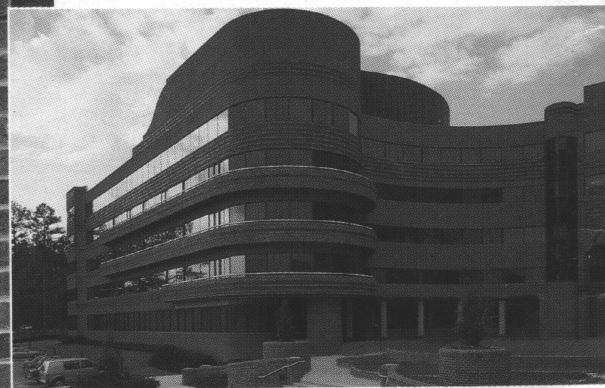
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