



Regionalism

178

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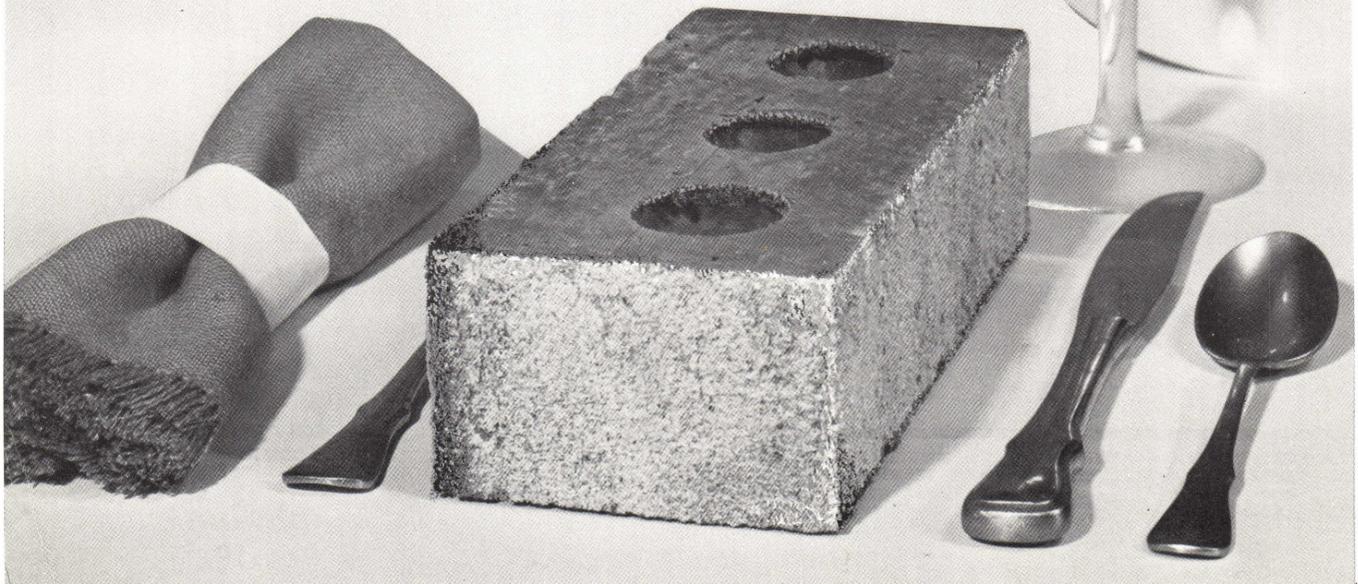
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North Carolina Architect

Official Magazine of the
North Carolina Chapter
American Institute of Architects

Editor **Ernest Wood**
Art Direction **gary hixson**

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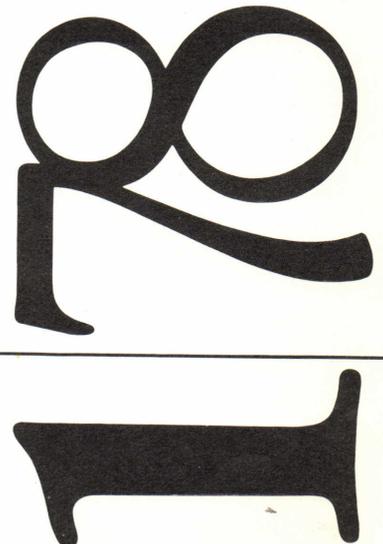
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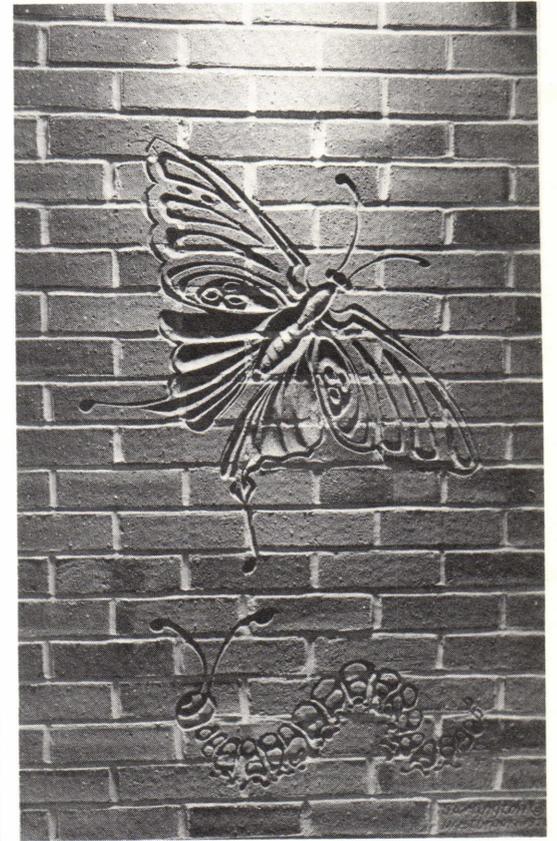
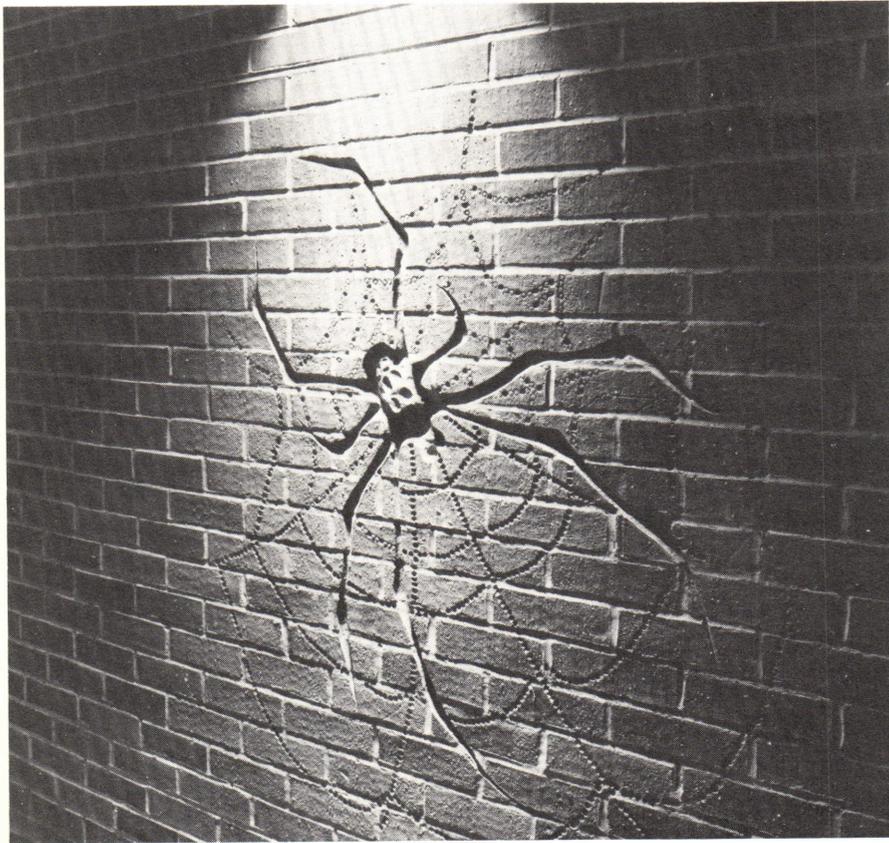
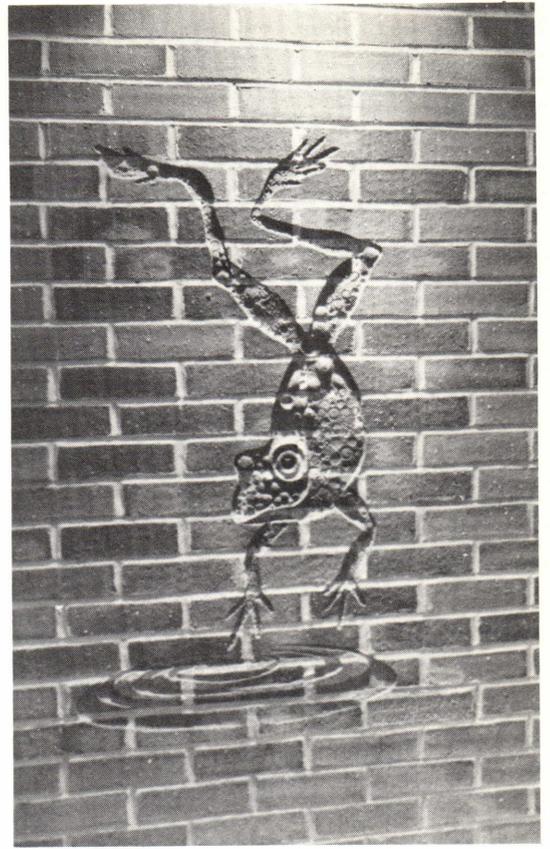


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Frontispiece

By Ernest Wood, Editor

Since its founding in 1954, this magazine has seen quite a few changes. It began as *Southern Architect*, then, ten years later, changed its name to *North Carolina Architect*. Shortly after that, it changed from a monthly to a bi-monthly publication schedule. Several times, it changed its graphics, its look. But some things have not changed. The magazine has continued its emphasis on local design here in North Carolina. And the North Carolina Chapter, AIA, which has had the magazine as its official publication since the journal began, has continued its belief that *North Carolina Architect* is an important means of communication within the architectural profession and between the profession and the public.

With this issue, *North Carolina Architect* makes perhaps its biggest change to date. As North Carolina has grown, so have the issues of architecture and urbanism here. And because the chapter has recognized that now, more than ever before, discussion of our built environment is important to every Tar Heel, it has chosen to expand the scope of its magazine. I am happy to be associated with such a venture.

If there is any overriding editorial philosophy behind *North Carolina Architect* — besides, of course, promoting good design in the Tar Heel State — it is to examine the elements that go into giving North Carolina its architectural character. We have devoted this issue, therefore, to exploring that character, to “regionalism” in architecture.

The issue follows a new format: a series of major articles devoted to the issue's theme followed by a number of shorter articles which may (or may not) be related. Here we have Harwell Harris discussing regionalism as it applies not only to architecture but to all the arts and, indeed, to life. Following are Henry Kamphoefner with a commentary on the present state of architectural regionalism in North Carolina, a roundtable of six architects and a historian discussing — and sometimes arguing over — contemporary regionalism and Charles Hight examining what future regionalism may have. These four articles are followed by a shorter piece on conservation, news, a new look at an early example of modernism here and a talk with the new NCAIA president. The magazine closes with a column called “Critique,” which in each issue will present an opinion or piece of critical writing. Each issue will open with this column, which takes its name from both publishing and architecture — from the illustration at the front of a book and ornament around a building's entrance.

We also have in this issue a “centerfold.” From time to time, *North Carolina Architect* will make its center pages available for distributing other chapter publications and documents. In this issue, we have the first of a five part series prepared by the chapter's Architectural Services Task Force. This installment is intended to give the prospective client a broad overview of architecture and architectural practice. The next four, also prepared for the client, will treat these same subjects in more detail. Each is designed to be pulled from the magazine and filed in a loose leaf binder.

A few acknowledgements: This magazine would not be possible, of course, without support from the NCAIA, our advertisers and our contrib-



Doug Swaim

On the cover: Tobacco barns near Kinston, examples of vernacular architecture discussed in the North Carolina Architect roundtable, which begins on page 18.

utors. But certain individuals deserve special credit: Gary Hixson of Charlotte designed the new graphics for the magazine. The chapter's publications committee, especially Bob Burns and Brian Shawcroft, gave generously of time and advice for several months. Betty Silver, the chapter's executive director, and Brenda Spaanbroek, office assistant, provided continuity and experience from previous issues of the magazine. JoAnn Sieburg-Baker provided photographic lab work and the School of Design Library and Student Publication provided help with photos, as did many others

who are credited where their photos appear. Our printers, Theo. Davis Sons, Inc., not only produced the final product, but helped us with their technical expertise all along the way.

A final note: At the risk of sounding like somebody's nagging parent, I will say, “Please write.” Any publication needs response from its readers if it is to know whether or not it is fulfilling their needs. But we also hope to establish a lively letters column of responses to our articles. After all, dialogue is what this magazine is all about. ■

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Regionalism

It is a state of mind, a cosmopolitan and imaginative people and an eye on the future.

By Harwell Hamilton Harris, FAIA

Love of one's locality, pride in its accomplishments and loyalty to everything in it bring about a state of mind known as regionalism. In turn, regionalism elicits the common interests of a community and fires its members with the energy to realize those interests.

Every great concept, work of art, institution, world wide movement has a birthplace. The special nature of the place has something to do with what is born — even with the fact it is born at all. It is born there because a special combination of ingredients exists there. It survives and develops because it is protected and nurtured there. Neither birth nor nurture occurs in an undefined place. It occurs in a region.

A region is marked by what is immediate and tangible. Dealing with it frees one's mind from a mass of abstractions, generalities and *unrealities*. There, one finds himself thinking unique thoughts. They are unique because the forces he deals with are unique. Also, everything there is smaller than in the world outside; and the pattern is simpler there. So one dares to experiment and manipulate. If the result has significance for the world outside, it will be accepted outside. What the world could not conceive it now adopts, making it a part of itself. In time, the product will shed both the region's name and the characteristics peculiar to the region. Thus does a region outdo itself.

What is a great region? It is a place rich in a mixture of minds, ambitions, imaginations, freedoms, natural resources and fortuitous circumstances. In such a place something will be born — something will happen. Creation is always a happening. Planning has little to do with it — beyond making conditions propitious for something to happen. Most important of these conditions is a state of mind. Cultivating a rich state of mind is a region's most effective means of planning for the future.

A great region looks to the future. It is to such a region one traces the birth of a new development in self-government, a fresh expression in building and art, a revolutionary turn in technology, an unexpected change in economic philosophy.

A great region attracts a wide variety of minds. It is cosmopolitan. Its people come from different places, bringing with them different experiences, viewpoints, capacities, cultural interests. They come for different reasons: To escape tyranny, enjoy freedom, grasp opportunity, realize ambitions. If they come at a time of developed technology, they probably bring with them skills that make them valuable contributors to the development of the region. Probably they are young when they come with energies equal to the new opportunities and time to take full advantage of them. Transplants from the outside, they may fertilize existing seeds of potential growth. Whether original settlers or newcomers, these are the persons whose minds, imaginations, ambitions and labors provide ferment from which new growths emerge.

A great region attracts business minds with its economic resources and promise of success and wealth. It attracts scientists with a nature to be studied, laboratories to implement their investigations and other scientists to stimulate their minds. It attracts agriculturalists with its soil, its climate, with what grows there, with what can be established there. It attracts writers with wonders to describe, events to record, great libraries to assist them, other minds to excite them. It attracts painters with a nature that arouses them, fellow artists they respect and emulate, museums to inform them, galleries to exhibit their work and a public that buys it. It attracts musicians with great orchestras, discriminating and appreciative audiences, places to perform and fees to live on. It attracts architects with building activity, wealth to be implemented, clients who want the best and who lay on the architect the heaviest and most intelligent demands for the best.

A great region may or may not have exceptional natural resources, a benign climate or great natural beauty. Natural riches are important; they are especially important in the beginning; but they are far from everything. Most important are the people — people who are fascinated by what they find there and determined to employ all the ideas, materials and techniques their time affords — or they can invent — to realize whatever possibilities exist there.

A great region is a place where people are interested in physical and social betterment — where people's minds are free from niggardliness in thinking and smallness in planning — where people are determined to have the best and not to settle for the merely bearable or even the second rate.

In contrast to the regionalism we have just described is another regionalism. It is that of a region that stood still while the rest of the world advanced. Its living patterns are rooted in a vanished past. It now cares more for preserving an obscure dialect than for expressing a new idea. It prides itself on an exclusiveness that only serves to build-in ignorance and inferiority. The distinctions it now cherishes may once have been so general as to be no distinction at all but, having disappeared elsewhere, they now appear as the product of this particular place — as "regional". Such regionalism becomes a cloak for misplaced pride. Such a region's greatest attraction is to antiquarians and tourists. It is curious; it may be beautiful; but it is dead.

A region's most important resource is its people and not its climate, its topography nor the particular kind of sticks and stones it has to build with. It is the people's minds that create the intellectual ferment necessary for greatness. It is the free minds, the imagination, the stake in the future that make up the state of mind that creates a great region. ■

Harwell Hamilton Harris is a native of California who throughout a long and distinguished career has been concerned with regionalism. A former professor of architecture at the N. C. State University School of Design, he now practices architecture in Raleigh.

Regionalism Past

There has been no strong movement, but a few fine regional buildings nevertheless exist.

By Henry L. Kamphoefner, FAIA



Above: *Taliesin III, Spring Green, Wisconsin; Frank Lloyd Wright, architect.*



Above: *Taliesin West, Scottsdale, Arizona; Frank Lloyd Wright, architect.*

Facing Page: *Architect's Residence, Raleigh; Henry L. Kamphoefner, architect.*

Real evidence of a regional expression in design in North Carolina and the areas surrounding the state cannot be proven with authority. There is no unified movement with regionalism as a central force. What contribution the state has made to regionalism in design has had to be tightly compressed into a relatively short period, following a long and deadly period of an almost indestructible eclecticism and the more quickly accepted and more powerful forces of the new universality described as the International Style. It is worth asking, however, what regionalism is; and it is worth examining the expressions of regionalism we do have.

Often, when a term such as regionalism is added to the design vernacular, it initially contributes more confusion and misunderstanding to the language than clarification. This can be seen again and again in recent architectural history.

About a quarter of a century ago, Lewis Mumford wrote a serious essay in his famous column "Skyline" in *The New Yorker* magazine. That essay discussed a singular expression in architecture, especially California, which Mumford chose to call the "Bay Region Style." Mumford's invention of the term (or, perhaps, more accurately, the first prominent use of the term) seemed to introduce more confusion to its meaning than it gave clarification. The term "Bay Region Style" in the Mumford essay did, in fact, prompt Philip Johnson, then Director of Architecture for the Museum of Modern Art, to organize a conference to explore, among other things, the validity and relevance of regionalism in design. Marcel Breuer contributed to the confusion at the conference when he contemptuously and irreverently dubbed the architects of the California Bay Region the "Joy Through Redwood Boys."

In 1932, Henry-Russell Hitchcock and Philip Johnson published the first edition of their book *The International Style*, coining a term then new to the design vernacular and contributing to a long misunderstanding of design as a totality in our lives. *The International Style* appeared to be an effort to establish an authoritative legitimacy to the coming new universality in design. Actually, in looking at the term and its usage in the 45 years since its invention, we can now see that it has, in effect, caused more misunderstanding than clarification.

The term "Chicago School" in the architectural vernacular is better understood and appreciated, probably because it describes a more clearly visible expression. The term comes out of the efforts of Jenney, Root, Adler and Sullivan in giving a truly

John Newhouse/State Historical Society of Wisconsin

Henry L. Kamphoefner



definitive expression to the skyscraper as an American creation. A part of the "Chicago School" is the doctrine of "form follows function," more accurately modified by Frank Lloyd Wright as "form and function are one."

Regionalism, as a descriptive phrase in architectural history and theory similar to these others, may be described very well through a study of the two Taliesins: Taliesin III near Spring Green, Wisconsin and Taliesin West near Scottsdale, Arizona. These two building complexes were created by the master Frank Lloyd Wright to solve identical building programs with three exceptions — the factors of site, geography (site in the larger sense) and climate. Both Taliesin III and Taliesin West were designed to be Wright's studio, the residence for his family and the residence and workshop for the apprentices and their families. The complexes also included the supporting cultural, recreational and farm buildings.

If these buildings had been designed by Mies van der Rohe or Walter Gropius, leaders of the International Style, they might have been identical in both locations. Designed by Wright, on the other hand, they take on separate regional characteristics. To persons unfamiliar with the design principles that guided Wright and his work, these buildings would appear to come out of the minds and spirits of two men rather than one. Close study of both building complexes, however, uncovers the guiding principles that motivated Wright in the execution of his work. That kind of sensitive examination can bring the

observer an understanding that the two building complexes are indeed the work of a single genius.

Before I came to North Carolina in 1948, I had designed, in 1941, a so-called solar house for my wife and myself in Norman, Oklahoma, in which by design forms I protected the interior of the house from the heat of the summer sun and admitted to the interior the radiance of the winter sun. Air-conditioning had not yet become financially possible to society's middle-class. I had also designed a solar house for Libbey-Owens-Ford Glass Company in a program by which the glass corporation had selected an architect in each of the 48 states then in the union to explore the most intelligent methods for using large areas of glass in residential design. The glass company asked me to design their house for Oklahoma. That house as well as my own house in Norman were my principal contributions, at that time of my career, to regionalism in design.

This was a period in which architects were expressing considerable interest in regionalism, though that interest would fail to influence the mainstream of architectural work. In 1948, the American Institute of Architects asked a half dozen architects to speak on regional design considerations at the institute's national convention in Salt Lake City. I offered my experiences in regionalism from 11 years designing in the Southwest. This was the context from which I came to work in North Carolina. Only a few weeks before the conference, I had moved to the state to

begin the School of Design at North Carolina State College.

When I began the design of my Raleigh house in 1948, air-conditioning was still not within the means of even the upper middle-class. So I again went about the design of my new house with consideration for both site and climate. The site I chose was one that opened onto the grass and trees of a private golf club. I studied weather records for temperature, wind velocities and directions and arrived at a design through which I thought my wife and I could live in privacy, comfort and tranquility. Much of the cost of the new house was devoted to carefully devised ventilation controls to admit and exhaust the prevailing breezes. I soon had to learn from experience that such temperature controls, or air exchange, did work and still do work quite well but that architecture alone could not control the high humidity of the central North Carolina summer. Fortunately, only five years after I completed my house in Raleigh air-conditioning finally and rather quickly became possible at a reasonable cost. When I air-conditioned the house, it became obsolete as a total design; but it still, of course, continued to be a place to live in even greater privacy, comfort and tranquility.

About 1960, I made a considered academic decision to terminate my own part-time practice in architecture because I wanted to encourage, in fact insist, that all of the design faculty engage in part-time private practice and individual professional development and creativity. I thought it necessary that someone should work full time as an administrator at the School of Design. Obviously, I would have to be that person.

With the end of the academic influence of my part-time professional practice, I began to search for another person to speak to the students. I thought they needed a demonstration of the principles and the practice of compatible site and building relationships. I wanted a person who understood and practiced those principles of design first developed by Frank

Lloyd Wright, but who would be sufficiently independent of Wright so that his architecture would not be founded on the mere copying of Wright's forms.

Such a person is not easy to find; but in the early 60's, I met Harwell and Jean Harris in Dallas and suggested the possibility of his teaching at the School of Design. Harwell Harris is a gifted architect; but because he also is a modest man, it is not widely known that he had been asked a few years before to remodel a bank in Owatonna, Minnesota by the nineteenth century prophet of modern architecture, Louis Sullivan. That remodeling is one of those very rare occasions in architecture in which a gifted man actually improved a masterpiece. This was the sort of man I wanted. Harwell had only recently resigned an administrative position at the University of Texas and he and Jean appeared to be in no immediate mood to return to a campus. However, two days after I came back to Raleigh, I had a telephone call from the Harrises in Dallas to tell me that they had decided they would like to come to Raleigh — then.

It took some delicate negotiations with university Chancellor John Caldwell to make budget arrangements in the middle of the year. The flexibility of the Design Foundation, however, came to rescue the opportunity to bring Harris to the campus — then.

The Harris appointment was not arranged with the unanimity of the design faculty, however. A noisy minority voiced an obnoxious opposition led by sculptor Roy Gussow who had never understood very much about architecture. Gussow, apparently unable to comprehend the distinction between design principles and design fashion, could not see Harris in the mainstream of the current fashion as he saw it and chose to reject him on superficial and personal grounds. Harris' acceptance by the full design faculty was gradual but continuous, however, perhaps reaching a conclusion when the Duncan Stuarts commissioned him to design the new Stuart house on the Leesville Road outside Raleigh. Gussow had resigned

Right: *St. Giles Presbyterian Church, Raleigh; Harwell Hamilton Harris, architect.*

Facing Page: *Fleet Residence, Figure Eight Island; Haywood Newkirk, architect.*



Ernest Wood

from the school by that time to practice his craft full-time in New York.

The acceptance of Harris and his teaching by the students came in three stages. The first stage was one of ignorance of Harris' work and his genius. The second stage was inspired by the small faculty minority which had opposed the original appointment and which was able to find a few impressionable students who could tentatively be convinced that Harris was not a "modern architect."

I had asked Harris to teach a fourth year studio in his first and second years at the school and it was in the Harris third semester that the studio class, led by students Henry Johnston, Jr. and Carey Tilson, decided not to produce the work assignments that Harris had asked them to do. Some of the students who did not accept the Johnston-Tilson mutiny alerted me to the problem and without consulting Harris I asked all of the students in the studio to meet me for an evening seminar. I believe I clearly articulated the reasons I wanted Harwell Harris on the faculty of the School of Design and the students, with the exception of Johnston who was hostile to me and to Harris' presence in the studio, listened. I felt compelled to ask Johnston to leave the conference. I took a calculated risk in making that request. A part or even all of the class could have left with Johnston. But as it turned out, only Johnston left and the remainder of the students listened and decided, with my urging, to give Harris a chance to state his position.

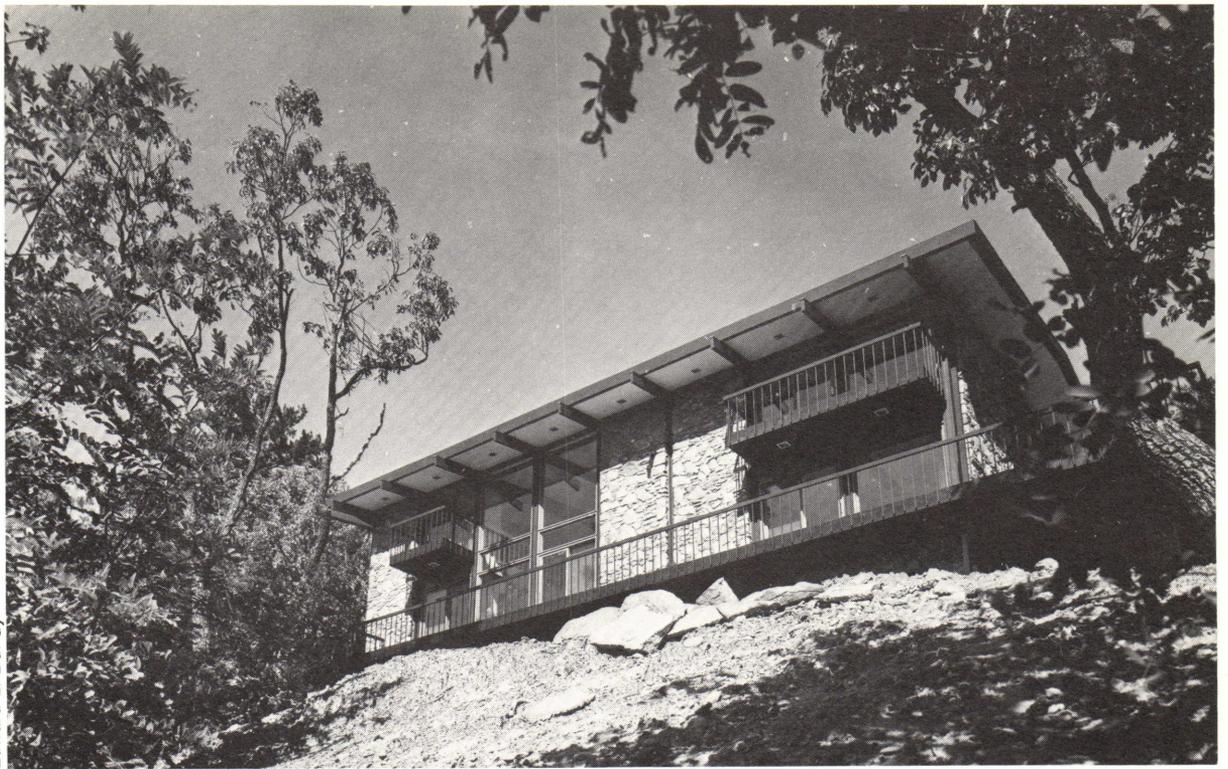
The third stage of Harris' final acceptance by the

students came after I asked Harris to teach in the third year, where the students' attitudes were less rigid. Harris very suddenly became the most respected member of the studio faculty. When the students were given a choice a few years later in selecting whose studio they would prefer, the number choosing the Harris studio was always the largest. Several semesters later, students preferring the Harris studio usually numbered from twice to two and a half times as many students as he could accept, leaving many disappointed students unable to profit by Harris' teaching.

In bringing Harwell Harris to the design faculty, it had never been my intention to teach the students how to do Harris architecture. I believed that Harris practiced and taught architecture with creativity, sensitivity, intelligence and a feeling for the humane and regional necessities of architecture. Two Harwell Harris were never contemplated for the design faculty and might have been redundant. Harris presented his points of view and his methods of problem solving in architecture with a very satisfactory mixture of patience, clarity and very good sense. His teaching and his presence express an appreciation and understanding of regionalism. His architecture is essentially as it is because of where it is and because it is for whom it is.

Harwell Harris must rightfully be considered to be the intellectual leader of what regional expression in architecture now exists in North Carolina. That expression cannot yet be considered a movement, nor is it in my judgement likely to become a movement at





Gumpert Residence, Asheville; Charles Sappenfield, architect.

any time in the near future. Harris shares the distinction of leadership with only a few other quality designers in the region.

Haywood Newkirk has been designing and building some stunning beach houses on the North Carolina coast. They are as they are because of where they are.

Charles Sappenfield left a practice of excellence a few years ago in the Asheville area to become Dean of the School of Architecture and Planning at Ball State University in Indiana. Sappenfield's work around Asheville was often based on unique regional factors. The overall impression of his work is that the site, the geography and the climate were controlling factors influencing his design.

Universal factors are the most dominant elements in architecture today. There are, however, a few modern architects practicing with distinction who give regional considerations to the factors controlling their design. Some of the best of this work can be found in Fayetteville by architects Dan and Frank MacMillan. Their houses for Julia and Stacy Weaver and for Denny and Peg Shafer are perhaps the best of their many elegant and humanely liveable houses.

One of the best of the many other fine modern houses in North Carolina is the Richard R. and Joan Allen house, also in Fayetteville, designed by Fayetteville architect Mason Hicks. The house has been elegantly furnished by Joan Allen and the Allens live there with grace and charm.

Universal factors and architecture which seeks an international expression do not necessarily reject all principles of regionalism, however. An international example proves this point. Oscar Neimeyer, in his Ministry of Education building in Rio de Janeiro, invented the brise-soleil or adjustable sun-shade. This



Left: Allen Residence, Fayetteville; Mason Hicks, architect.

Below: Weaver Residence, Fayetteville; Dan and Frank MacMillan, architects.

may be Niemeyer's best building, since in recent years he has spread himself too thin by accepting more work than he can execute with excellence. The brise-soleil, however, was invented to fulfill a regional necessity and it is harmonious and compatible to Niemeyer's stylized forms.

Eero Saarinen said in 1956 when he and Ludwig Mies van der Rohe, Richard Neutra, Gordon Bunshaft, Walter Gropius, Ernest Kump and Philip Johnson made their record *Conversations Regarding the Future of Architecture* for the Reynolds Metals Company, that it would take at least 50 years for architecture to assimilate the principles of Frank Lloyd Wright. Saarinen cautioned the student of architecture then to distinguish between the principles of Wright and the forms of Wright. He further reminded the student that the forms of Wright were really of another era and the student who does not understand that may slide into unfortunate difficulties in his work.

Since Saarinen made that 50 year prediction, only 21 years have passed. We may have a few more years of architectural practice to complete before we reject, if we do, the validity of regionalism in our building culture. Fifty years after 1956, the mainstream of design may be progressing in a number of other directions. ■



Dan MacMillan

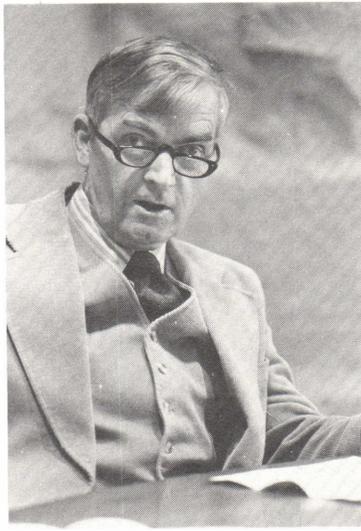
Henry L. Kamphoefner is founder and Dean Emeritus of the N. C. State University School of Design. For 30 years, he has been a keen — and often critical — observer of architecture in the state.

Regionalism Present

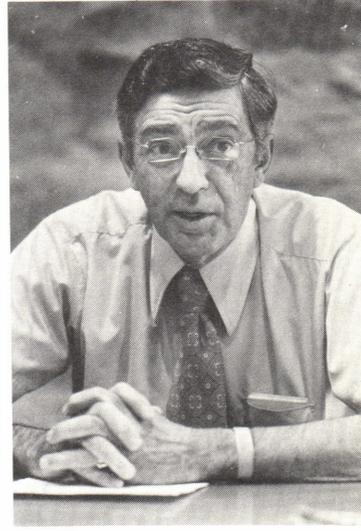
From building materials to politics, regional influences play important roles in shaping architecture.



Brian Shawcroft



Dan MacMillan



G. Milton Small

Bob Kretz

On Nov. 4, 1977, North Carolina Architect assembled six architects and an architectural historian at the AIA Tower in Raleigh to talk about regionalism. Participating in this roundtable discussion were:

Brian Shawcroft, AIA of Shawcroft-Taylor, Raleigh;

Dan MacMillan, AIA, of MacMillan and MacMillan, Fayetteville;

G. Milton Small, FAIA, of G. Milton Small and Associates Raleigh;

Gerald Li, AIA, of Clark, Tribble, Harris and Li, Charlotte;

Ruth Little-Stokes, historian, of Charlotte;

Robert W. Sawyer, AIA, of Ballard, McKim and Sawyer, Wilmington; and

John D. Rogers, Jr., AIA, of Six Associates, Asheville.

Ernest Wood represented North Carolina Architect as moderator.

The following is an edited transcript of the three hour conversation which ensued:

Architect: I had sent out a list of eight or ten questions. But maybe we should just jump right in with the idea: What is regionalism? It's more, obviously, than taking historical forms and applying them to new buildings.

Rogers: Your first question seems to me probably the place to start. And that is: Is North Carolina a region? Or maybe, before that: What kind of regionalism are we talking about? An economic region? There are certainly several distinct geographic regions: the mountains, the piedmont and the coast.

MacMillan: Well, I think North Carolina is distinct. It's certainly distinct from South Carolina and Virginia. There's none of the old aristocratic nonsense that's ever been associated with North Carolina, the kind of thing you see in South Carolina and Virginia, and I think this has determined the shape of things in North Carolina up to the present day more than anything else. And it's been kind of a tight-fistedness which is built into the North Carolina charac-

ter. This summer, we rode up into Virginia, up around Harpers Ferry. Those houses there would be the equivalent of North Carolina tobacco farms. They're all very solid, brick houses, very substantial houses with considerable design. And if you compare those with North Carolina houses, these carpenter built things which have been scattered all over the landscape, I think that would be your distinguishing feature between North Carolina and the adjoining states. That is this sort of austere, no nonsense approach that we've always had. But it doesn't really allow much in the way of frills or even quality.

Architect: Are we correct in thinking that North Carolina is a region at all? Is a region something bigger, as in The South? Or is it something smaller, as in the mountains versus the piedmont versus the coast?

Shawcroft: You could look at it in a worldwide sense in that architecture has been influenced by climate more than any other thing. Just how small a region you can define, I think is very difficult. I think what Dan has said as far as some attitudes of people relative to

their building is also important. I would rather start with a broader sense, a climatic region and the sort of indigenous building that evolved in the past to solve these problems. The tobacco barn is a classic example in North Carolina.

Li: If we are looking at the overall points that contribute to regionalism, then the things I think about are material as well as climate. I add to my list the sense of materials that were there. I add to it the sense of history that people, wherever they were, brought or developed and I add the sense of lifestyle that it contained. And I think you can even add more categories. And then I would start to wonder what regionalism really is. When I first started thinking about regionalism, I started thinking about just everything under the sun in terms of architecture. It's a very meaty topic to get into. The validity of North Carolina as regionalism, I'm not sure about, however.

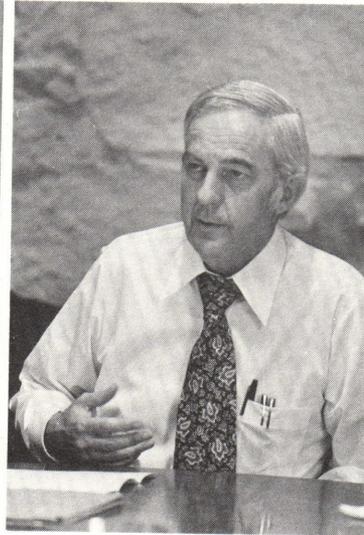
Sawyer: I don't think you can define a region with political boundaries for anything other than convenience or administering certain things. I think the regions are more like Mr. Li described. I think



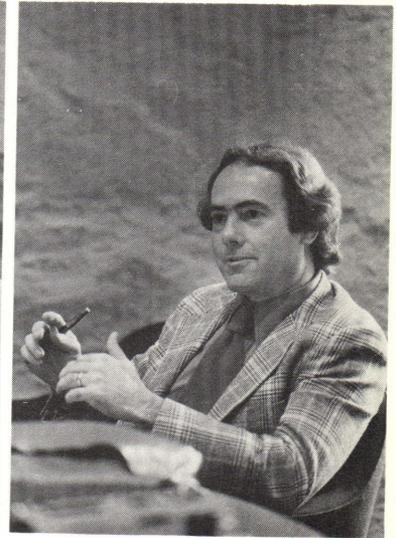
Gerald Li



Ruth Little-Stokes



Robert W. Sawyer



John D. Rogers

they are established by similarities in climatic conditions, topography, origin of the people. I think there is a coastal region, for example, that encompasses North Carolina, South Carolina and Virginia and even the Delmarva peninsula. There are similarities throughout that stretch. Maybe not in specific architecture, but they exist in many ways, just as they do in the mountainous areas. I am more inclined to think of regionalism in that kind of context.

Rogers: To follow Mr. Li's comments: The most sensitive design, or the design most sensitive to its total environment, would be the one most likely to be regional.

Li: In a way. But I think that depends on whether you are talking in a more historical context or more currently. You're speaking currently?

Rogers: Yes.

Li: Well, that's interesting, then. Because when you talk about any of these items — materials, there's a lot of brick in North Carolina, there's wood. But there's certainly steel — steel sometimes coming from Japan. Materials, the accessibility of materials nowadays is such

that you do not have the historical necessity of developing a regionalism.

Rogers: Even the topographic thing might be turned over. You can move dirt so easily with these big machines. On the other hand, severe topographic features almost always produce in an architect-designed building a response which is regional to the extent of the influence of that site. The Asheville area, I think, has evidence of that.

MacMillan: I think the question is: Is there a regionalism today?

Rogers: No, I don't think there is. But I think there ought to be and I think because of this energy thing, that it's more likely to start up again.

Little-Stokes: Why should there be a regional architecture?

Rogers: Because if a designer is particularly sensitive, as he must be, then the product of his effort, I believe, will have evidence of regionalism. There are differences from the mountains to the coast, so if the designer really responds, then the product has got to be regional to some extent.

Small: I will go back to what

Brian said, and that is that we've got several things that make any region: the climate and the economics and the government. To me, the economics of North Carolina is somewhat different than Virginia. Virginia is more established over a long period of time, more of a better economy somehow, whereas North Carolina has a history that's still prevalent today of the small, little tenant farmers, the small farms instead of the large farms. The temperature is not too different from the Mason-Dixon Line — excluding the mountain areas — all the way through to southern Georgia. But if you're going to tackle the climate and the sun and the wind and so forth, then it does vary across North Carolina more than it does north to south. And so I think you get down to regional architecture as I see it — the screen porch, the front porch without the screen has always been a big thing, and I think produced a regionalism in the state. Until air conditioning.

Li: I think that's appropriate for domestic architecture, that attitude. In fact, I think that a lot of the regionalism that we may relate to is very often associated with a

domestic type of architecture. I think if you take the broader sense of architecture, I think you've brought up another good point related to climate as to the validity of regionalism today. And that is: With the mechanical systems being what they are, despite what the energy situation is, the original tenets of why we designed as a way to respond to the climate are not quite as valid any more.

Shawcroft: If we go back to before air conditioning, which I think everyone seems to agree is one of the changes in regional design, can we look at the buildings which were built without architects? A lot of them have been mentioned, farm buildings and so forth, where they did respond. The farm house was always under the big shade tree, the siting was carefully thought out and no architect was involved. We've gotten away from all that. Now, we talked about three regions, basically, within the state: the mountains, the middle plains and the coast. What buildings have responded to them, even? The coast is a disaster area, isn't it, from Virginia Beach to Myrtle Beach? How many buildings are being responsive to the ocean?



Top: Tobacco barns, near Kinston: The "classic example" of regional architecture in North Carolina.

Above: Farmhouse: An austere approach, but a concern for site and climate.

MacMillan: I think, as an example, the beach houses at Nags Head really are a perfect response. Again, I think the limit of this whole argument is domestic architecture. I don't think there's any validity beyond that. But I think the beach houses are a perfect solution — non-architect designed houses with the shingles and all that business, the way they're laid out so they really do work. The old houses. I wasn't talking about the current stuff.

Sawyer: Well, I take exception to that. I don't think

that all architectural work on houses at the coast, beach houses, is bad architecture. I think there are some good beach houses. I agree that there are many, many fine old ones that are excellent. But there are some good new ones.

Shawcroft: I would like to get away from domestic architecture and get into the main bulk of the buildings. And one of the things we have mentioned is the government and the state. The state buildings themselves reflect something of the region in one sense because they do represent the State of North Carolina. But we've been designing buildings for the State of North Carolina for quite a while, probably all of us in this room have, and we know the conditions we've worked under. I can remember one specific example, a very large building in Chapel Hill, where I had sun control on the south side. And I was told to take it off because the state was not going to waste money on sun control. At that point, we were sitting in a room where the sun was streaming in, it was 90 degrees in the room and we had to evacuate the lobby because it was on the south side of the building and it was uninhabitable. So some attitudes have formed some

results around here. But these sort of restrictions have produced some of the architecture which we now call North Carolina architecture, which by the natural process becomes a region.

Architect: You've all worked in other places. How would you compare the influence of clients here to the influence of clients elsewhere? What sort of attitudes do the clients have?

Shawcroft: Dan brought up a very good point, that we're in a very tight-fisted part of the world. Low first-cost is what they're looking at. And who is controlling that? One, it would be the government for public buildings. And it's the banks for private buildings.

Small: I don't think it's so different from other areas. But we have not had very many people until recently with very much extra disposable income. Now we, just as the rest of the country, are turning out so many more people who are the big middle class. And making money is the only thing that they think it's all about. Just making money. And therefore, putting something on a building, something they're proud of and something that gives an uplift to their whole life and the people that come in contact with it, they don't



Beach Cottage, Nags Head: A "perfect response" to site and climate.

know what you're talking about. But I think that is basic throughout the economy.

Architect: So, obviously, there's more to good design than money. It's an attitude. What is it that makes one group of people in one location rich and tight-fisted and another group of people in another location rich and enlightened?

MacMillan: Taste.

Little-Stokes: And that comes from education.

Shawcroft: But there's another change taking place in North Carolina and that is the influx of people from other states. Highly educated people. And yet, they're being sold a bill of goods in terms of housing and everything, that this is North Carolina.

Architect: Are they being sold that as North Carolina, or are they maybe gravitating toward that because it's familiar? Maybe they don't want regionalism.

Shawcroft: Well, it was explained to us at one point that these people are looking for the South when they come down here. They've gotten away from the North and their concept of the South is "Gone With the

Wind" and they want the Tara mansion. Of course, maybe it's only one and a half stories with the columns on it, and maybe that's what they want.

Little-Stokes: Well, since we're talking about style, and I had avoided bringing it up, but I think one of the two most basic regions in the United States is the Atlantic Coast, which had the colonial tradition and has always fed on the original 13 colonies idea. Then, Williamsburg came along and just clinched it. Because what Williamsburg did was publish a lot of colonial designs and building materials were specified for these colonial copies and a whole generation, two generations of architects have grown up since Williamsburg. They've grown up with that kind of vocabulary being the only historical vocabulary published and available. And in terms of trying to copy North Carolina traditional architecture, which is not Williamsburg, a long way from Williamsburg, there was nothing that they could draw on. The other major region of the United States would, of course, be that area of the West which is basically influenced from Mexico.

Li: What's the difference,

because you did bring up the whole issue of style, what's the difference between style and regionalism? Really?

Little-Stokes: Well, colonial trim. I mean pediments, scrollwork, bracketing.

Li: That's an aspect of style.

Little-Stokes: Yes. It really has nothing to do with the climate does it?

Shawcroft: It was brought over from England.

Li: I don't know that there is that difference, really, if you look at regionalism. I think it has all the elements that style does.

Little-Stokes: It's self concept. If you want to get really basic, style is self concept, which has to do with one's cultural background. It's economic limitations and it's climate.

Li: Yes, and it's material and it's technology. Craft is an important part of it. All of those same issues come in, I believe, to regionalism. And, again, I come back to the beginning, that I really think that if you look at regionalism, even though it may not exist as it did when it started, you're talking about your climate, your material. And when I say history, I think regionalism has a



Ernest Wood



Top: *New Suburban Home: Avoiding the twentieth century or making the occupants feel comfortable through historical forms?*

Above: *Pizza Hut: "Tahitian" regionalism transplanted to America's commercial strips.*

history or a precedent that the people who came to the area and started building remembered, or related to in some way. They may have changed it, conformed it, but it still had a departure point. There's comfort. And I bring in fantasy. And then, there's the use of energy. Now, all these last three are very different aspects, I think, of the meaning regionalism can have in the future. But I don't think regionalism has any validity from what we've understood as its origins. The controlling factors for regionalism that actually form a way buildings are designed, I think, aren't there any more. I don't think the materials are a problem any more. We get them from anywhere. I don't think the climate — especially in this area — is an overly burdensome factor to deal with, although orientation, of course, is important. And I don't think that the history that was pertinent to this particular region is as relevant any more. I think there is a much more cosmopolitan attitude now. I think some people will start to look for Pizza Hut with its Tahitian form and relate to it — or any number of other forms from other regions.

Shawcroft: I'd like to pick up a point that Ruth made. You

mentioned Williamsburg. That's probably the biggest setback we had in architecture for a long time. Here we are in 1977, the twentieth century is almost over and modern architecture hasn't reached North Carolina in the greater bulk of the buildings. So these sorts of influences I see as very negative. These are styles, totally stylistic influences, because they're easy. They don't require thinking. They don't require acceptance of anything new or any other ways of doing things. And perhaps it's a total regional personality problem, as it were, rather than backed up by poor education and so forth that has caused this.

Rogers: But you must be talking about domestic architecture.

Shawcroft: No, I'm talking about state buildings. Everything.

Rogers: I don't see any public buildings that are going up in the Williamsburg manner.

Little-Stokes: Eastern North Carolina. That's where it's totally ...

Rogers: We certainly don't have that in the western part of the state. There are no public or commercial buildings in the western part of the state, with the exception of a few branch banks, which are in the Williamsburg style.

Sawyer: I'm not really sure that regionalism is a concept that has very much to do with architecture. I've always referred to it as being indigenous, rather than regional. I think there's a broad concept of the regional, but I still feel that the

influence of where it is, the geography, is much more powerful and it has much more impact on architecture than any of these other things. I hate to admit it, but I think Mr. Li is right. Technology and the industrial influences have made it very difficult to take that position. The old organic architecture concept that most of us were educated in doesn't seem to apply as it used to because of the fact that, as he says, any material is available anywhere. Sometimes it's cheaper to use a material from some other part of the world than it is to use something at your back door. That's unfortunate, I think. I'm sorry that's true.

Small: What we're really facing is that money is a fact of our lives and the cost of products, whether they come from Japan or Peru or the next door neighbor, is what we have to work with. I think we can't deny that the material is available and we ought to take a look at the best thing for the structure that's going to be built on any particular site and use the best.

Shawcroft: You know, brick is obviously a North Carolina material. But how are we using brick? We're using it as the paint. We're using it as the skin. We gave up using brick as a load-bearing material years ago. Why?

Li: I wonder if that bothers anyone except professionals.

MacMillan, Little-Stokes: No.

Shawcroft: No, it doesn't, and it leads to the phony colonial, eventually.

Small: It leads to the degradation of the entire design.

Li: You can talk about the skin use of brick. But I'll come back to the Georgian or the colonialism or something like that. It's popular. It works. It makes people feel comfortable. It's resellable. It can't be all wrong — whether we like it or not. I'm not saying, now, do it everywhere ...

Shawcroft: Where do you do it?

Li: Maybe you do it in terms of not a direct facsimile, in a way, but you do it in terms of the abstraction, of what is comforting in that aspect of regionalism. I don't believe the region has to be only North Carolina. And I don't believe you do it in a skyscraper. I'm jumping to different topics. But I don't want to leave the one we started with first. And that's that I think we can talk a lot about materials and climate, but I don't believe nowadays they are influencing directions in design in more than minor ways.

MacMillan: I think the same thing. I think that regionalism is capable of very subtle variations and distinctions.

Rogers: How about the question on the list, the "New South" question. Is the "New South" only Atlanta?

MacMillan: The "New South" is something that's always been with us, for at least 100 years. Someone re-invents it just about every other year.

Rogers: I notice that the Radisson Hotel in Charlotte is the product of a "New South" architect — in quotes. It's an interesting phenomenon.

Sawyer: Well, I think the "New South" is nothing other than the Industrial Revolution in the South. And I think the architecture of Atlanta is a manifestation of just what we're talking about.

Little-Stokes: But it's maybe more importantly to the overall population a state of mind. It's given us Southerners a new image of ourselves.

Shawcroft: It was done internally, which is important, whereas we tend to import all of our architects for important buildings in this state. And how many of these geniuses that we've brought in respond with their buildings in any way to the climate or anything like that?



Small: I think our big problem is simple, basically. And that is that we have magazines which publish what is new and different. And so, the architects who do not really think about anything are going to get on the bandwagon.

Li: What does good design have to do with that at all? With those superficial things that come across in the journals?

Small: It doesn't have a thing to do with it.

Li: Is it possible, then, to have good design, whatever that means to people — it's usable, it responds, it does more than what something else might — is it possible to have that in any number of styles?

Small: Oh, sure.

Li: And so, really, what does it matter what the style is?

Shawcroft: One of the big problems we have socially is one of identity. Regional architecture is an identity with a region.

Li: But what would the premise of that identity be if it's not based in good design? I mean, you can have a good workable design with and without that identity. Identity is gray.

Shawcroft: No. I maintain

that good design does involve a region. It does involve a response to the climate and the materials whether they're local or not. But how you respond to your environment, whether it's a city or the country, doesn't matter.

MacMillan: I wonder if we're not all victims of this idiosyncratic type of architecture. We all are influenced by the magazines. We are influenced by the form-givers. Someone does a glass building and we have to do a glass building, although our instincts tell us it doesn't make any sense.

Architect: I read from time to time that people are disenchanted with modern architecture. If this is what the public feels, could this be leading to a return to historical forms in the sense of reinterpreting them, which could be a manifestation of regionalism?

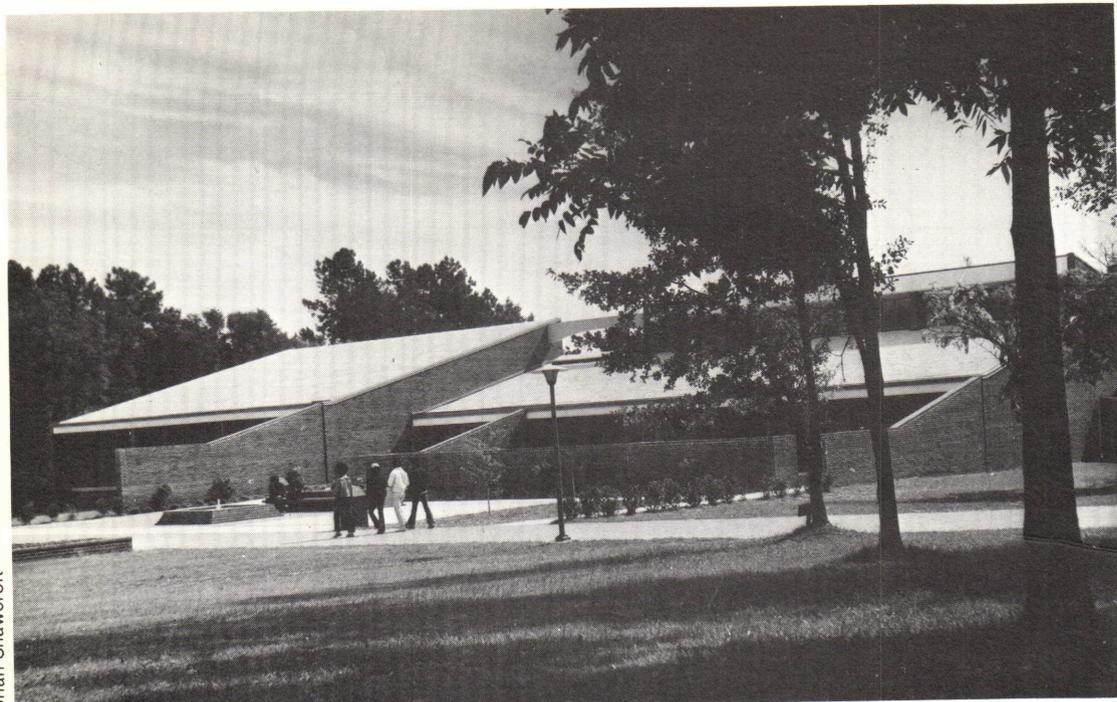
MacMillan: I think it's very much in the wind. Very much.

Rogers: The public loves buildings that are done for them. They love the Regency. They love Omni. They like all that Atlanta stuff. They like Disneyland.

Li: They like McDonalds.

Rogers: Well, they don't like

Skyline, Charlotte: A sign of the "New South" or simply the Industrial Revolution?



Left: Student Center, Fayetteville: A conscious attempt at "a North Carolina building;" Brian Shawcroft and Dan MacMillan, architects.

Below: Insurance Building, Raleigh: Reinterpreting the International Style for the Southern climate; G. Milton Small and Associates, architects.



factors beyond any of our control.

Architect: Another question that was on the list was: How much is design dictated by the materials that are available?

Small: I think it's a great big influence.

MacMillan: Very strong.

Architect: Is there any way you can solve that? You can't go around and have materials custom made for buildings.

MacMillan: It's an economy thing.

Shawcroft: Don't you think that regionalism in the past has been involved with a certain sort of integrity in the use of materials? And that this is what we're getting away from? We have plywood with sand sprayed on it and then caulked between the joints with a caulking gun to look like concrete.

MacMillan: You can go down to the employment office and hire these guys off the street to do this kind of thing. This is what we see so much of. Where we used to have these 60 year old carpenters to do these things, now they take kids and people up off the street and they can do sheetrock work and all these other things.

Small: I'll tell you what the problem is. Every time we have a little recession you can just take a great big layer of semi-skilled and skilled people out of the construction field. And they find out, "Well, gee, I'm not doing so bad here working in a filling station. And I work every day. And I get paid. Why should I go out and get back in the construction business?"

North Carolina Architect

McDonalds, I think, in the same way. I think it's that desire on the public's part, which is legitimate, that's got to be part of the program. And I think that the magazines are all part of the search for style, which every one of us has always wanted. If we ever get a style that does incorporate all our hopes for regionalisms, that actually solves our problems, then we'll all be much better off. Because mediocre architects can produce acceptable, useful, worthwhile buildings within a style, when if they're not in a style, they produce terrible atrocities.

Li: By that very definition you're using, style is a very superficial thing.

Rogers: No, I don't think so. But I think this magazine business is absolutely essential to that search. So you know what's going on. Not just to copy. To avoid is

another aspect. The whole process of conversation among the professionals, where an idea that Brian has gives me one that I never would have had otherwise. The magazines are essential for that and that's why you're in business and that's why we're here today.

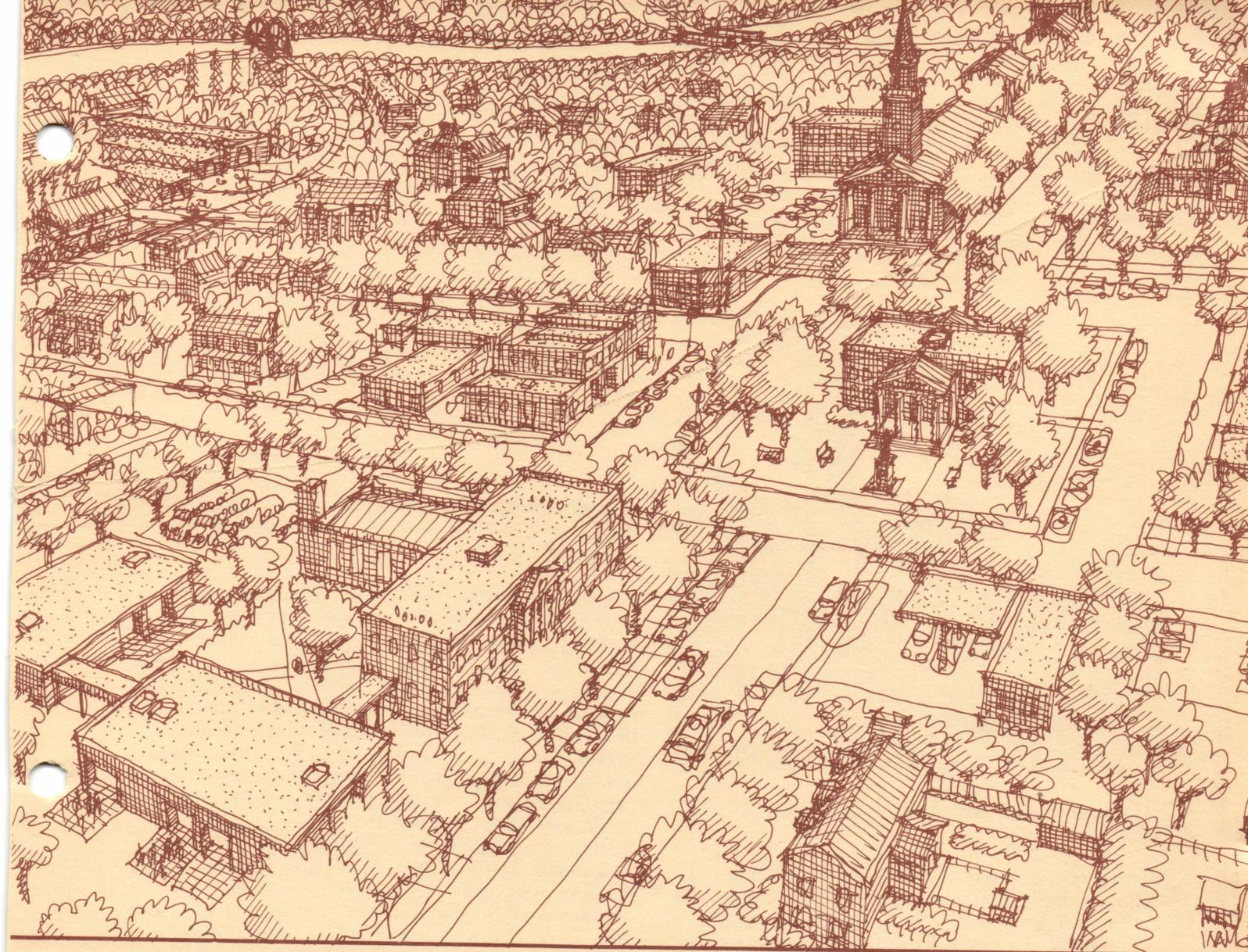
Shawcroft: But we're confusing style with eclecticism at the moment. Style, to start with, took many years to establish itself in any given period, right? Now, we're changing every five years, because of the magazines, really. We're now recreating the 1930's, the art deco. We've got architects rebuilding Le Corbusier in plywood. We'll be recreating the 50's by the 80's and we'll catch up on ourselves eventually. We'll recreate the whole twentieth century within the twentieth century. This isn't style; this is pure eclecticism. We've run out of ideas. We've

stopped thinking. We've stopped looking into what the real problems in architecture are. We're just trying to pick up on the past and sell it. It's interior decorating moved onto the outside.

Sawyer: That's why I think the energy conservation problem is a real boon. It's a real opportunity. We're going to have a chance to re-examine our premises. I think we're going to be forced to. And maybe do something that's more significant.

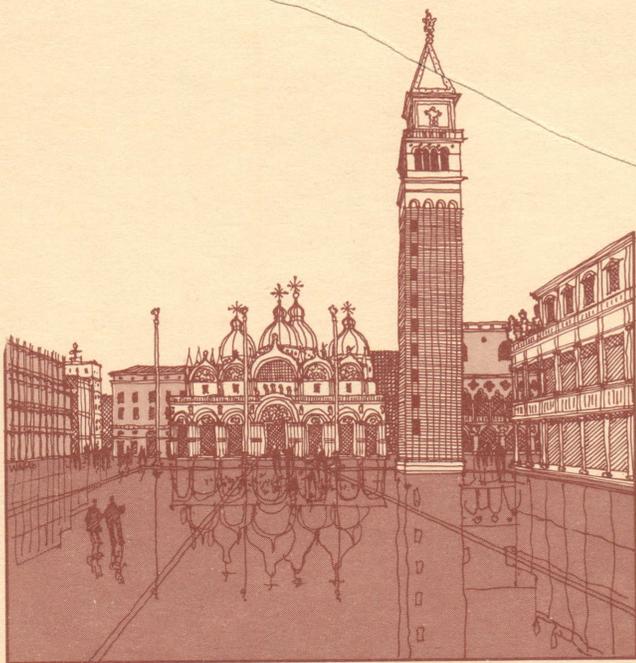
Little-Stokes: Well, we'll have some limitations again, for the first time in 50 years.

Sawyer: You know, there are some other things that are going to have an impact on design, and that's in the nature of other materials that are going to become either too expensive to use or they're going to be put out of circulation temporarily by



Architects & Architecture:
Some Questions
And Some Answers

From the North Carolina AIA
Series on Architectural Services



It happens every day. And it happens to the best of us.

Consider the newly elected school board member who suddenly has part in a multi-million dollar construction project — but experience only in politics. Or the businessman who discovers the old plant is too small — but whose career is sales, not construction. Or the tennis club president who needs a new clubhouse. Or the homeowner who decides the time is right to build that dream house. What's a person to do? There's usually a lot of money at stake, not to mention a building that will be used for years. So no one wants to make mistakes.

It's about this time that most people begin thinking about architects. And a whole new set of questions crops up. Because most people have never dealt with an architect before. Doctors, lawyers, dentists, accountants, other professionals, yes. But architects, seldom. If ever. That makes architecture something of a mystery to most people. But it shouldn't be.

Architecture. We've been on intimate terms with it all our lives. We live in it; we work in it; our children learn in it; we play in it. When we're tourists on vacation, we OOOOO! and AAAHH! over the best examples of it.

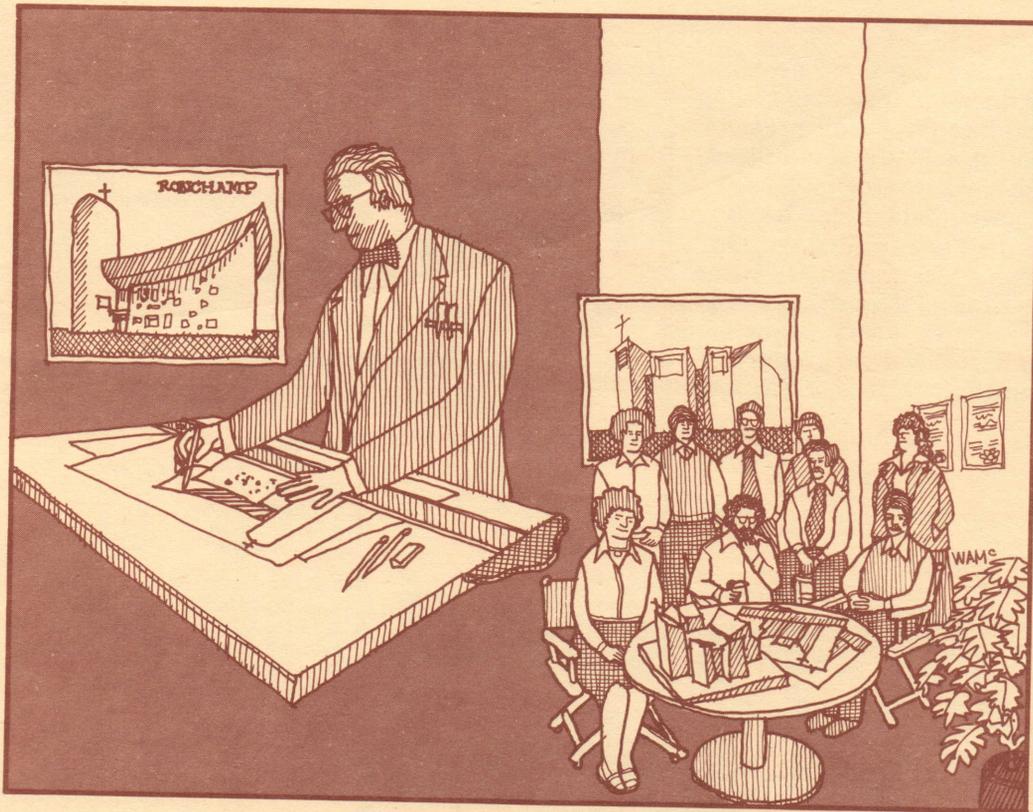
Much of the confusion comes when we try to create it.

If architecture is so familiar, why do I need an architect? Why can't I do it myself?

Putting up your own building, especially your own house, is part of the American dream. But buildings are a lot more complicated today than when that dream began. There have been — and continue to be — so many technological changes that professional specialties have developed to deal with structure and with such mechanical systems as heating and cooling. But there also are constant changes in the ways we use buildings, in the ways our cities grow and evolve and in the laws which affect the way we build. Industries need to accommodate new processes and new machines. An office park and a housing development have to live side by side in harmony. Buildings must be safe for the people who use them. And construction is big business. Someone needs to evaluate the finances and project construction cost. These needs require the services of professionals. And, then, there are the intangibles that make architecture an art.

What intangibles? What is architecture, anyway?

Theorists, historians and members of the profession have been arguing about this question for centuries. But a Roman architect named Vitruvius put it pretty well when he defined the three principal elements of architecture as “firmness, commodity and delight” — that a building should be well constructed, that it fulfill its functional needs and that it be aesthetically pleasing. Since Vitruvius, dozens of architectural styles have come and gone — but architecture is more than mere style. The art of architecture results from creative manipulation of spaces, the artistic use of light, good proportions, appropriate scale, sensitive use of materials and more. The art of architecture interprets a culture and provides tangible evidence of its values. As an art, architecture speaks to the soul and the spirit.

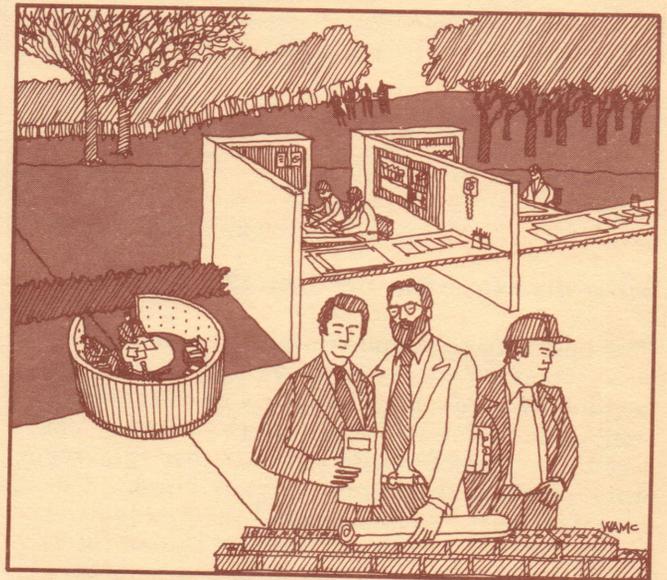


Left: A popular myth pictures the solitary architect, but in reality, very few work alone.

Below: The architect can begin working on a project early. Traditional services include design; producing specifications, working drawings and bid documents; observation of construction and approval of work.

What services does an architect provide?

A popular myth pictures the solitary architect laboring over the drafting table and coming up — singlehandedly — with an artistic masterpiece of a building. In reality, very few architects work alone, and drawings are only a part of the architectural process. Drawings are important. They are used to communicate the architect's ideas. But they are a means, a tool in the process, not an end in themselves. And anyone who wants an architect simply to “draw plans” for a building or who buys ready-made plans is missing out on one of the most important parts of architecture: the satisfaction of a specific need through a specific design.



Can you describe the process of designing a building?

The architect can begin work on a project even before the project exists — by helping evaluate the owner's present building to decide whether or not to build, by helping select the site and by helping decide what functions the new building will accommodate. Then come the basic and traditional functions of the architect: studying the problem and coming up with a preliminary idea for a solution, refining that idea and deter-

mining the actual design, producing the construction documents — drawings and specifications — from which the contractor will work, observing construction and keeping the owner aware of its status and approving the final work. Throughout the process, the architect must supervise and coordinate work by such specialists as engineers, landscape architects and interior designers either on the firm's staff or employed as consultants.

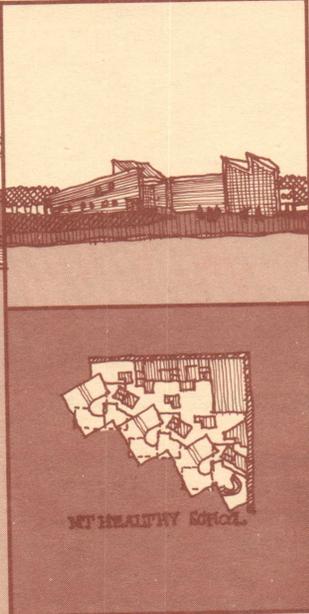
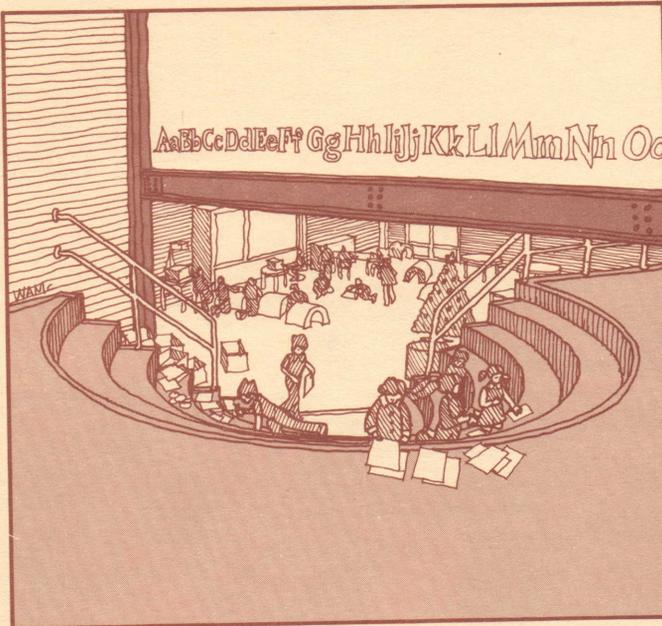
How can one person do all this?

Usually, one person cannot. So when we say "architect," we often are referring to an architectural firm. There are different size firms, ranging from one person who handles small projects such as houses, churches or schools, to hundreds of people, who may design whole towns. Even within firms, there are specialists. Some have engineers, interior designers or landscape architects on their staffs. Others hire them only when they are needed as consultants. And even architects specialize. Some deal with clients, some design the building and some oversee production, from supervising draftsmen to working with contractors.



Above: *The architect is a problem solver, but underlying it all is the ability to design.*

Left: *The best way to evaluate architects is to evaluate their architecture.*



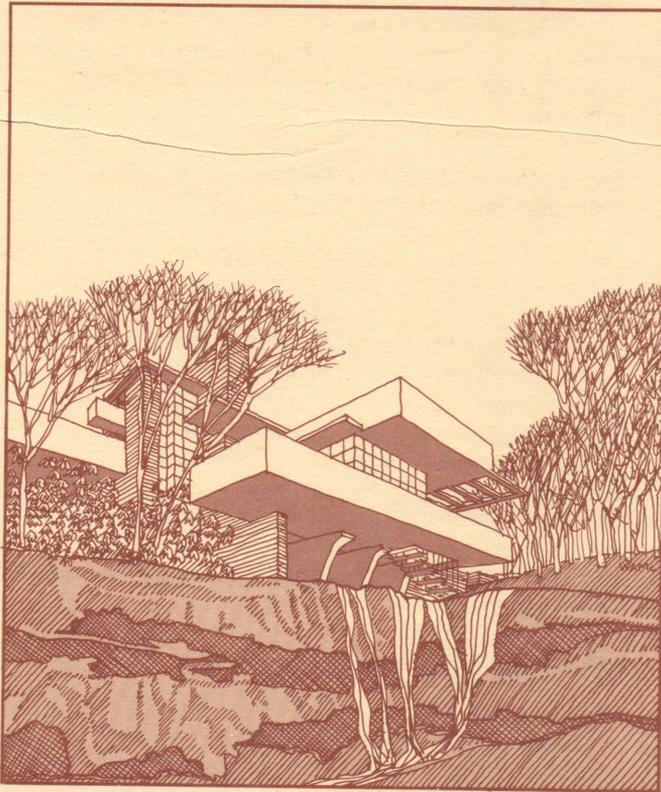
How do I find the right one?

The best way to evaluate architects — and architectural firms — is to evaluate their architecture. This rule applies to any of the several methods of selection. Ask yourself whether you like the architect's buildings, whether they seem appropriate to their purposes and whether the architect seems to have solved the problems at hand. Talk to the client. Ask how the architect was to work with, whether the building was finished on time and within the budget. Be as specific as you can. After all, you'll have to ask these same questions and more as you plan your own new building. After you have looked at their work, it is time to talk to firms. Some specialize — in schools, offices, shopping centers, homes — and their previous experience may help you make your choice. Many don't specialize. And you may find this to be an advantage. By now, you may have narrowed the choice down to one

already. If so, you can ask the architect to work for you and you can begin contract negotiations right away.

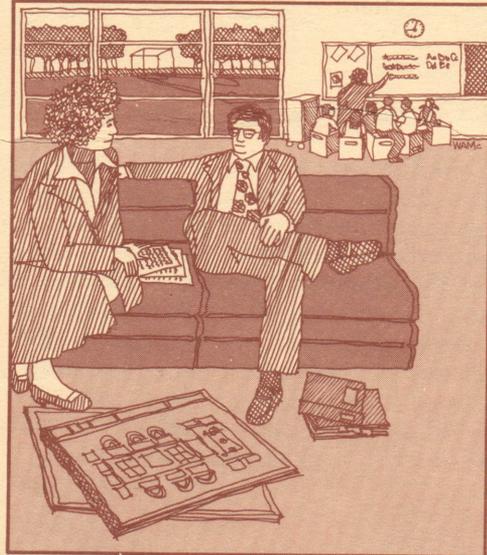
What if I can't decide that easily?

If you have several firms in mind, you can invite each for an interview before making your final decision. This will give you the opportunity to ask questions and examine the firms and their work in more detail. On rare occasions, owners will sponsor design competitions, in which architects actually will submit plans for judging. But competitions generally are reserved only for monumental projects and are not a recommended way of selecting architects for normal work. In any case, the client will want to consider the architect's general business reputation, previous experience with similar projects, specialties of the firm and the ability to provide all services necessary for the project.



Are all works of architecture special monuments, then?

Special, yes. But not necessarily monuments. A building does not have to be large or fancy to be architecture. Houses, shops or branch banks can qualify just as well as churches or museums. So can renovations — turning a warehouse into an office building or an antiquated kitchen into a new one. And good architecture need not be expensive. Good design cannot be bought simply by specifying expensive materials. It's the handling of materials — no matter what they are — that's important. Good design is what good architects can do. And good design involves the client. The relationship between architect and client is crucial to the process, for the architect must analyze the client's functional needs and understand the client's aesthetic preferences, then translate ideas into three dimensional space. The skilled architect, therefore, is concerned with a lot more than size and opulence.



Far left: Houses, shops or branch banks can qualify as architecture just as well as churches or museums.

Left: Good design involves the client; the relationship between architect and client is crucial.

Who are today's architects?

Most architects practicing in the United States today hold either five year professional undergraduate degrees in architecture or four year academic degrees in architecture and two year professional graduate degrees. But there is more to becoming an architect than schooling. After graduation, the prospective architect must complete three years of internship in a professional office, then must pass a state administered licensing exam before being authorized to practice.

What skills do architects have?

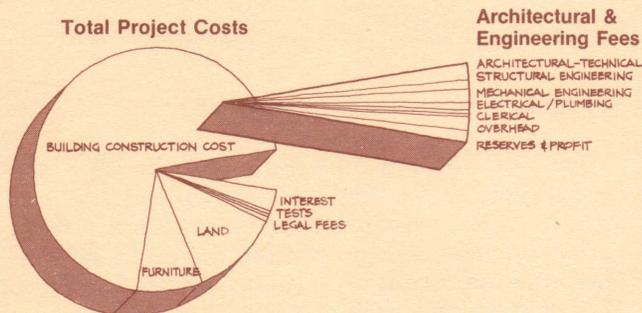
An architect's academic training emphasizes the ability to plan, to see the "big picture" and to pull together seemingly unrelated or even contradictory details into an organized and unified solution. Internship and professional experience teach architects to meet standards of public agencies, to coordinate the services of other design professions — engineers, landscape architects, interior designers — and to design places that are safe, sanitary, comfortable, pleasant and suited to their purposes. In short, the architect is a problem solver. But underlying it all are talent and an aesthetic sense — the ability to design.

How do we compensate architects?

Just as the range of architectural services and the complexity of buildings vary, so do the ways of compensating architects. You may pay a lump sum, or cost plus a lump sum. You may calculate compensation by applying a mathematical formula to the architect's cost to cover overhead and profit. You may pay on a per diem basis. Or you may pay a percentage of the construction cost. Ask your architect which is best for your type of project. And why. Each method was designed to cover a different type of job and a different amount of work. But together they allow flexibility in compensating your architect.

What about bidding?

Sometimes, clients suggest that architects bid for their jobs. But this is not an appropriate way to obtain architectural services. It sets the architect and client at odds — each trying to get as much money out of the other as possible — instead of allowing them to work together. But bidding is inappropriate also because, in most cases, neither the architect nor the owner knows how much work is involved in a building before they begin. You cannot bid on an unknown amount of work. And you cannot bid on a creative solution.



But doesn't an architect cost a lot of money?

Not when the entire cost of the building is considered. If a building costs \$500,000, the architect's compensation could run, for example, about eight per cent, or \$40,000. (To the architectural firm, that's not all profit, by the way. Out of that the sum must come such overhead as

office rent; salaries of staff architects, draftsmen, secretaries and consultants; and, finally, profit. A job such as this example might require 2,000 to 2,500 man-hours of work.) The architect's total compensation is a small amount, when seen in context of the entire building — yet it is a cost which will have a long-term effect. A building not planned well can cost the owner more in the long run if early mistakes must be corrected later. But besides helping the client avoid mistakes, the architect actually can save the client money early in the process. As an outside specialist, the architect can help examine the client's specific needs and come up with the most efficient use of space. And the architect can specify materials and technologies to save money both in construction and in later building upkeep.

Do architectural services stop with completion of the building?

Not necessarily. Most buildings will be here long after we are gone, so it's necessary to think about the future, too. The architect may provide the owner with guidelines for building operation — much as an auto manufacturer provides a new car instruction manual to owners. And the architect can periodically evaluate the building to see if it is still operating properly. This means more than maintenance. The architect can evaluate the building to see if it still satisfies the owner's needs. If those needs have changed, the architect can help the owner adapt the building or build anew.

What do I do now?

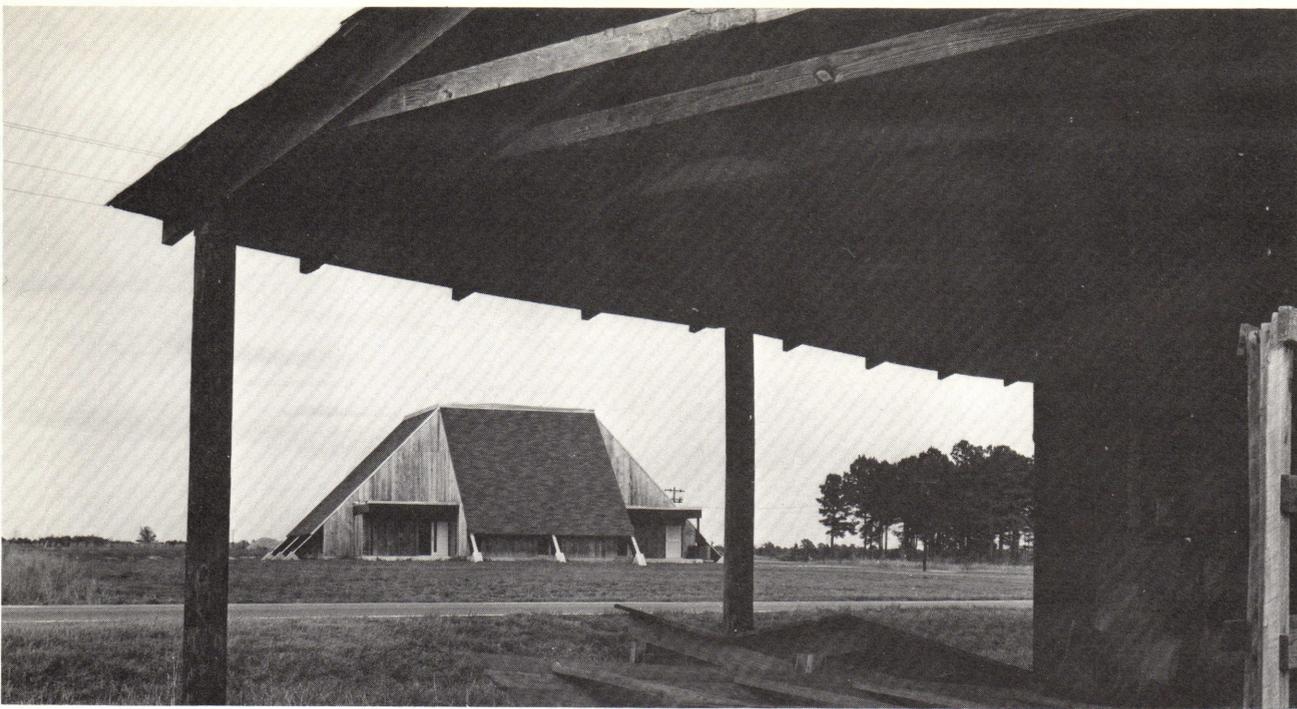
The architect is the client's agent in the building process. The architect's job is to satisfy the client's needs — while recognizing the impact of the building on future users and the general public. But the client's role is important, too. To prepare for that role — whether you are planning a building now or not — begin thinking about the buildings you use already and the ones you pass every day. Learn all you can about architecture — from talking with architects, from books in your public library or from pamphlets such as this. Your North Carolina Chapter of the American Institute of Architects has more information. Then, when you're ready to build, you'll know what to expect. And architecture won't be a mystery.

This pamphlet is one of a series on architectural services. Others include: What is Architecture? Decisions to Make Before You Build. Selecting and Compensating the Architect. Services an Architect Provides. The pamphlets are free to the public.

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Westview Methodist Church, Burgaw: Adapting forms of tobacco barns to contemporary work; Ballard, McKim and Sawyer, architects.

Li: I was wondering, though, whether or not it's possible to do good design, a very reasonably good building, with those same materials.

Shawcroft: I think you can. I think we keep harping back to craft as a basis of regional architecture. I think we're going to have to accept that it's gone. But we have new crafts. We have the machine. We have aluminum extrusions. We have all these things. It's the way we use them that makes it regional, I think.

Architect: So you've added another determinant to regionalism, besides climate and topography and that sort of thing, and that is the labor market.

Shawcroft: The traditional labor market, which has been carpenters in this part of the world.

Small: When there is a complete shortage of brick masons, then you don't design a building which is going to be built in the next few months out of brick. You change it to something that is available.

Architect: You're talking now about regionalism as pragmatism. Whatever works in this time and this place is regionalism.

Shawcroft: Well, it always has been. That's how we responded originally. Architecture was pragmatic because we were not into eclecticism or aesthetics or anything else. We just built.

Architect: Our talk has digressed into the specifics of the building process. Maybe we should talk about some specific buildings.

Sawyer: There's a nice tobacco barn down the other side of (laughter) Faison.

Shawcroft: I think, at the risk of sounding, I don't know what, but anyway, there's one building that Dan and I did together a few years back that I deliberately looked at from a regional standpoint. One was the use of brick as a loadbearing material, an unfinished material inside and out. The forms I borrowed from what I would say were indigenous North Carolina: tobacco barns, single slope roofs and so forth. And I think we really worked hard to make enough overhang on the windows everywhere to shade the glass and keep the sun out. Sun control was built in through the materials, and we used basically one material in the building, which was brick. That's the student center at Fayetteville State University where I consciously said, "I want to do a North Carolina building."

Li: I sympathize with what you're doing and I think that that's a very valid type of thing to do. The trouble is that once you get out of the — and I have to come back to the domestic scale architecture. You have to talk about large spans, several floors. That vocabulary of form inevitably gets lost in

large scale.

Shawcroft: I agree. So perhaps there is a limit. You talk about skyscrapers. There's no point in trying, perhaps. But this is, what, 30,000 square feet?

Li: Well, I don't know whether those forms that I'm trying to envision you are describing are North Carolinian verses anywhere, you know? You're talking about a pitched roof.

Shawcroft: Well, let's say that a flat roof is not a North Carolina traditional form because of the rain, leaves and all the problems we have with flat roofs.

Sawyer: We've done some rural churches with the conscious effort to do what you're talking about. Frank Ballard designed one, a Methodist Church, that comes fairly close. It was influenced by tobacco barns. I think this discussion is sort of illustrating something I said before. I think that domestic architecture is more likely to become what we would term regional architecture, more regionally influenced, than large buildings, public buildings.

Architect: Let me put this question to Ruth because she has to go in a couple of minutes. Historically, in the last 50 years or so, what do you see?

Little-Stokes: Any regional designs of any building type? Well, I think World War II is the cut-off point. Most

domestic architecture is regional because we just have very little Wrightean influence or International Style influence going on around here. But in terms of commercial and industrial work, not since World War II. Public buildings tend to have regional imagery. Court-houses usually have been colonial until quite recently.

Architect: You use the word "imagery," which, I'm sure, in light of our discussion so far, we would say there is a big difference between regional imagery and regionalism.

Li: Though I would be the one to say, "Not necessarily."

Little-Stokes: Well, imagery implies something skin deep. Architects don't like the term, but it certainly works in terms of public appeal and it's an inexpensive way to make a building appeal to the public. It's strip architecture and the public loves it. And they do that with their houses.

Architect: Do they love it because that's what they like? Or do they love it because that's what's offered?

Shawcroft: It's available.

Little-Stokes: Oh, I would much prefer to eat a hamburger in a little Mexican adobe hut than in a square, brick box. That's the kid in me and I think the kid in most people. Architecture should be fun as well as

Right: *Dobbs Building, State Government Center, Raleigh: Recognizing that indigenous forms lose their meaning in large scale; Clark, Tribble, Harris and Li, architects.*

Below: *Museum of the Cherokee Indian, Cherokee: Relating the building to its mountain setting; Six Associates, architects.*



of course, was a response to the mountains behind it. The Cherokees intended it to be wood. Just across the street, an addition to and renovation of the Qualla Art Center continued much the same concern. That site was pretty easy. We normally are faced with, in little buildings and big ones, very severe topography. And that's good. You learn in a hurry not to fight the site, that you find the potentials and try to enjoy them.

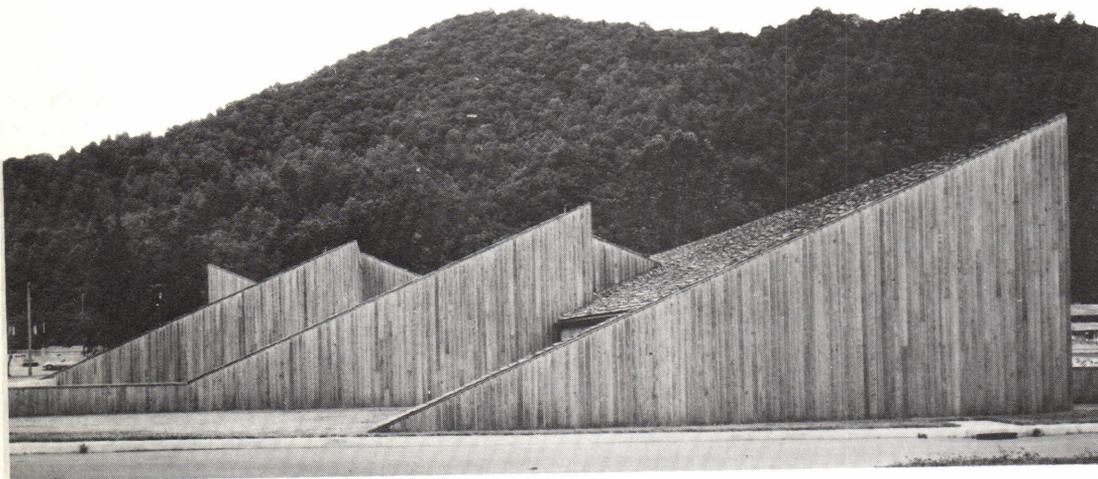
Architect: Especially in the mountains.

Rogers: Especially in the mountains, but all over Asheville, in town and out. There's the new Haywood County Hospital in Waynesville, for instance. The lower levels, which traditionally, as hospital functions are sorted out, are larger than the floors above, tie two very steep hillsides together. Whether that's regionalism or simply a particular response to a particular site, we can all sort out.

Architect: Jerry, anything that you've done?

Li: In terms of regionalism, in a reverse way. The way I think of regionalism is more one that's hand in hand with nostalgia — and I don't look down on that in any way. I think it's very important in certain selected projects to sort of try to evoke a human response in some way that is comforting. And the only project that I think has any bearing on that might be the multi-family housing project that we did which was purposely to bring into this area a New England aesthetic. We studied very carefully the proportions, the size and everything like that and translated that into a 13 dwelling-unit project, which means we had to take a lot of liberties from what was the formal understanding of how a colonial house worked. That's the only project I can think of where there was a conscious attempt to do that. Because, generally, our conscious effort is not to do that at all, or rather, not to do that at all in terms of picking up motifs for whatever emotion they evoke. Generally, what we do is what, hopefully, we all do, and that is just analyze all the potential problems and see how we can turn them around and make them work for us.

Shawcroft: But why do you



being good design.

Shawcroft: When do you get to the real buildings? How old do you have to be before you get to the real ones?

Li: You never tire of the excitement. And I come back to the word "fantasy," because I think that if you take the superficial, or the skin aspect of regionalism, it's something that evokes a feeling of change, of excitement, of something comforting, the things that you relate to historically, that have value.

Small: I'll bring up another building, since Brian brought up one, that as far as I'm concerned is regional and exactly opposite of his. It starts with a flat roof. It's out here on Highway 70, the

insurance building.

Architect: This is one of your buildings?

Small: Yes, this is one of my buildings. And this building has a ten foot veranda — it's an office building — it has a veranda all the way around it and it has glass walls, floor to ceiling. It looks like one floor, but it's really two. I did that because I think the sun is hot here and I think it rains a lot and it drizzles a lot and I'm anxious to keep the water off a building, off the glass, and keep the sun basically off it. And then the glass is shaded, which certainly keeps down the heat load, because I think of this as being a hot country, not a cold country.

Architect: And yet a lot of the

details on that building come from the Miesian International Style.

Small: No question.

Architect: So this is a reinterpretation for this place.

Small: Exactly. Absolutely.

Architect: While people are mentioning some of their own buildings, what about, John, something that Six Associates is doing? The Cherokee museum won an award last year and the jury did cite the concern for the location as one of the things it liked about the building.

Rogers: We've done a good bit of work in Cherokee. And the Indians request that their concern for the territory be expressed. Of course, that's a great pleasure. The museum,

feel that these things that you describe as making people feel comfortable, nostalgic, why do we have to do that? Why can't we face reality? Why do we have to project the past for everything for the public?

Li: O.K. I think I need to explain that there is a lot of thoughtfulness involved in this. The fact that it would be New England is something else and purely whimsical. The fact that it is necessary is not whimsical in my interpretation, however. What was done in the preliminary analysis of the project are all those things which are done about what will the complex look like. It was done in terms of how do you make privacy, how do you make a community, how do you deal with the spaces that make a unit and how do you respond to market trends.

Shawcroft: But why do you have to put the veneer of Cape Cod on them?

Li: O.K. Right. The next thing is the study in terms of the market and who is buying them. They were selling for \$35,000 down. In that market range in our town, Charlotte, it's a very dicey area to be involved in very avant garde modern architecture. In fact, what sells is the competition, these things that are very, very neo-colonial. If we were doing it for a \$100,000 market, we would do something completely different. What I'm saying is that I find nothing wrong with looking to the past — and that doesn't mean you copy the exact details of the past. That means you understand the sense of how they used scale and form in the past and how to use it again in the appropriate project is nothing to shy away from.

Sawyer: One thing I've gotten out of this, the impression I have, is that all of us tend to think of good design in terms of understanding and coping with the conditions of the site and where it is, the people that are going to use it and so forth. That's our design approach. If out of all this some day comes something that looks regional that's just a result, I don't think we can consciously create a regional architecture. I think it would be the result of real significant effort to apply the same principles.

Architect: Dan, we haven't mentioned any of your projects, except as in conjunction with Brian.

MacMillan: Well, I think as far as our own projects are concerned, I think our residential work does have a regional flavor to it. Again, as Bob says, maybe a church or two, which was a conscious thing.

Architect: Bob, would your church stand as your example?

Sawyer: Well, I think that we've done some houses. I've done some beach houses that I think are correct for where they are and are sensitive to the site.

Li: The thing that is curious about all this, I guess, is that the impact that anyone coming into this area would have is probably not of any of the buildings that any of us are talking about, but, rather, of the 95 per cent of architecture that they see and they determine, therefore, makes a region. That deals with downtowns that across the state are starting to come back together a little more, the strip shopping centers the housing spreads. I wonder, and this is a spin-off from the "New South" conversation, but is there anything in any of the cities of North Carolina, anything that is happening that is somewhat "New South" or North Carolina in terms of — not style — but the ingredients that make the results that could be described as regionalism?

Shawcroft: The average size of towns. Now, that's one thing. In North Carolina, the size of cities is very small and spread evenly across the state, as opposed to New York, Chicago type metropolitan areas. And it has developed a scale, perhaps, that is regional, rather than a style. There is a certain regional scale that I think is common throughout North Carolina. And trees, of course. It's a mixture of the landscape and the buildings, which is generally the saving grace of most of them.

Li: To me, North Carolina has a distinctive sense of these small towns as you drive through one to another. And from just a little bit of awareness of what some of those small towns are trying to do, I see what seems to be an opportunity which is

really unique, even from Atlanta's concept of "New South." You'll never find Philadelphia or New York or Washington with the impact of what Atlanta has done, the way one stroke here and one stroke there can change the face of the town. And that's an opportunity on a smaller scale that I see in North Carolina that may contribute to an urbanism which has an identity, which we can say is regionalism. And it won't be a style as much as it is just in composition of the goods.

Rogers: The new mall in Raleigh, the opportunity to find appropriate expression for the rebuilding that's going to occur. A number of these towns that you're talking about have new city buildings which are not Williamsburg, but are contemporary in various forms. And there are going to be more and more of them.

Li: But there's a whole opportunity in those type of

may start to categorize something that is regionalism.

Shawcroft: I think maybe we've hit on something and that is scale, that is regional. As Gerald said, you can do within a context far more with any given building by developing indoor-outdoor spaces and things like that which respond and you can enjoy the climate, rather than just getting away from it.

Rogers: It's what Gerald was talking as a necessary element in this housing thing that he's doing, some reference that's familiar and comfortable. And that can be some of the devices that he described earlier. But it also can be the trees and things.

Li: I think there is the opportunity to recapture some of that which has been lost, which is perhaps uniquely North Carolinian in a fashion. Now, they may have it other places. But there is an abundance in North Carolina, it seems to



Fayetteville Street Mall, Raleigh: Changing the character of a city with one broad stroke. (Dodg and Beckwith, architects; Lewis Clarke

Associates, landscape architects.)

projects that would lead to, that would come closest in my mind to a true regionalism. Not one really dependent on familiar forms and motifs and things, but, rather, really rooted in, again, I come back to lifestyle. In these small towns, you can get away with, programatically, your building offering so much more than you could ever do in Philadelphia or New York or someplace like that. I think John Portman has done it with some of his buildings in Atlanta. So what I'm saying is a building type alone, almost,

me, of these small towns that had character that maybe started as a mill town or a shipping place or something that are getting revived. It's going to happen. It is happening in these towns. Now, how it happens is perhaps an aspect of regionalism. If it happens in a unique way that maintains the character — maybe it did have a pedestrian scale, landscape — that's regionalism, as I see it, in terms of the future of North Carolina. I see more regionalism there than in a single building or a single site. ■

Regionalism Future

A renewed sense of heritage, increased citizen involvement and the need to conserve energy will be major forces.

By Charles C. Hight, AIA, PE

As the popular anecdote goes, there is good news and there is bad news. First, the good news — the prevailing modern architectural movement of the past 40 years or so, the “International Style,” is no longer accepted as the gospel. Now the bad news — Colonial and Victorian architecture are in.

An overstatement? Maybe.

A real possibility? Unfortunately, yes.

During the past decade, a growing awareness developed that something was wrong with the CIAM formula for a brave new world. Persons like Peter Blake and Jack Robertson, who were at one time devotees of the “International Movement,” took a hard look at American urban settings such as Park Avenue in New York and proclaimed the death of Modern Architecture.

While the statement could be challenged as an over-kill in itself, the fact is that prominent architects and urbanists have begun to realize that there must be other alternatives, approaches which will return the townscape and the streetscape to the people, and whereby complexity — maybe even a bit of contradiction — will exist. In other words, obtainment of a truly humane environment.

It should be noted that the United States is not the only nation which followed an approach leading to a sanitary sameness and loss of human scale in its urban settings. Such Western European countries as The Netherlands followed suit.

Whereas the Dutch have a long history of urban and architectural variation, they rejected their heritage during the middle of this century. A trip through the collection of cities in what is called the “Randstat,” the cities of Amersfoot, Utrecht, Amsterdam, Haarlem, Leiden, The Hague, Delft, Rotterdam and Dordecht shows that each city has its own distinctive character. Yet, these cities are all within one hundred or so miles of one another. On the other hand, Dutch town developments of the past thirty years are monotonous and lack a humane character. Curiously enough, the greatly varied cities were created during periods of less prosperity than the country has recently experienced. Also, interestingly enough, the Dutch too have become dissatisfied and are seeking alternatives.

Thus, the present interest in design and planning options. But, what are they? What is likely to occur? Certainly, one of the possibilities is the emergence of a new type of regionalism. I suggest that this new form of regionalism can take a number of different paths.



As with so many things in life, a regional movement can either be a positive force which acts to improve the quality of our environment by providing meaningful variety and complexity in an innovative manner, or it can be a negative force which adds to our visual decadence by promoting the mere copying of past motifs and ornamentations or using historic — or rather pseudo-historic — styles or parts of styles not indigenous to an area.

The sudden renewed interest in our older buildings is certainly a positive indication that we are in a period when it is not assumed that we should always tear down and start afresh. This situation will likely remain with us for the foreseeable future. The retention of our pertinent physical manifestations of our cultural heritage through preservation, restoration and other building recycling endeavors are a welcome relief from the bulldozer and steel ball approach. These efforts should be encouraged. However, it must not be limited to tourist centers, conversion of vacated churches to art centers and saving Victorian houses for the middle class. These are worthy efforts, but environmental recycling must include community and housing rehabilitation work such as Denise Scott Brown's proposal for the Philadelphia Crosstown Community in 1968. This project and the work being done in Baltimore to provide truly low cost housing and viable communities for the poor in center city areas by developing programs of rehabilitating the

nineteenth and early twentieth century town houses are excellent examples of attempting to meet people's specific needs and values while working to retain a district's distinctive characteristics.

There can be little question that all of these efforts will help to make architects and the public more sensitive to and skilled at identifying the indigenous and fundamental qualities of a region. Equally important, it will assist architects to become more knowledgeable about how to relate new buildings with the old.

However, we must not become overly enthusiastic about the prospects. In spite of all the interest and ballyhoo, we still see major buildings being threatened (such as the projected demise of the Cincinnati Railroad Station) and we still see sometimes questionable work (such as renovation of Washington's Union Station).

Another equally disturbing occurrence is the apparently over-zealous efforts by some preservationist groups to have almost every old building declared a historic monument whether or not it is of truly cultural or architectural significance. The idea that old buildings are significant and should be saved just because they are old is no more valid than the idea that new buildings are inherently superior just because they are new.

Above: A genuinely regional approach understands historical qualities and characteristics and responds with contemporary thought, values, needs and technology.

Over: Citizen involvement can produce environments which respond to each community's distinctive qualities.

The third, and in many ways most alarming, aspect is what I perceive to be a real possibility: that designing new buildings with traditional facades will once again gain acceptance. In other words, a return by a substantial number of architects to the Beaux Arts. We already have cases of architects applying colonial decorative facades to new buildings which are adjacent to restored buildings rather than attempting to relate contemporary thought to truly historic precedents. Clearly, the profession is in one of those watershed periods where it will either become a "camp follower" or a leader. I believe architects must not relinquish their leadership role made possible by their expertise and knowledge, but rather must stand firm against such travesties. Otherwise, we are in danger of losing whatever influence we have left. Certainly any substantial endeavors to retain a cultural heritage by an exterior decorating approach simply mean architecture, regional or not, has little, if any, future.

Then, what is the future of regionalism, if there is one? And I do believe there is. I suggest its future does not lie in bold, broad brush strokes or in simple answers, but rather in more intricate directions and that its bases must be along a combination of the following lines.

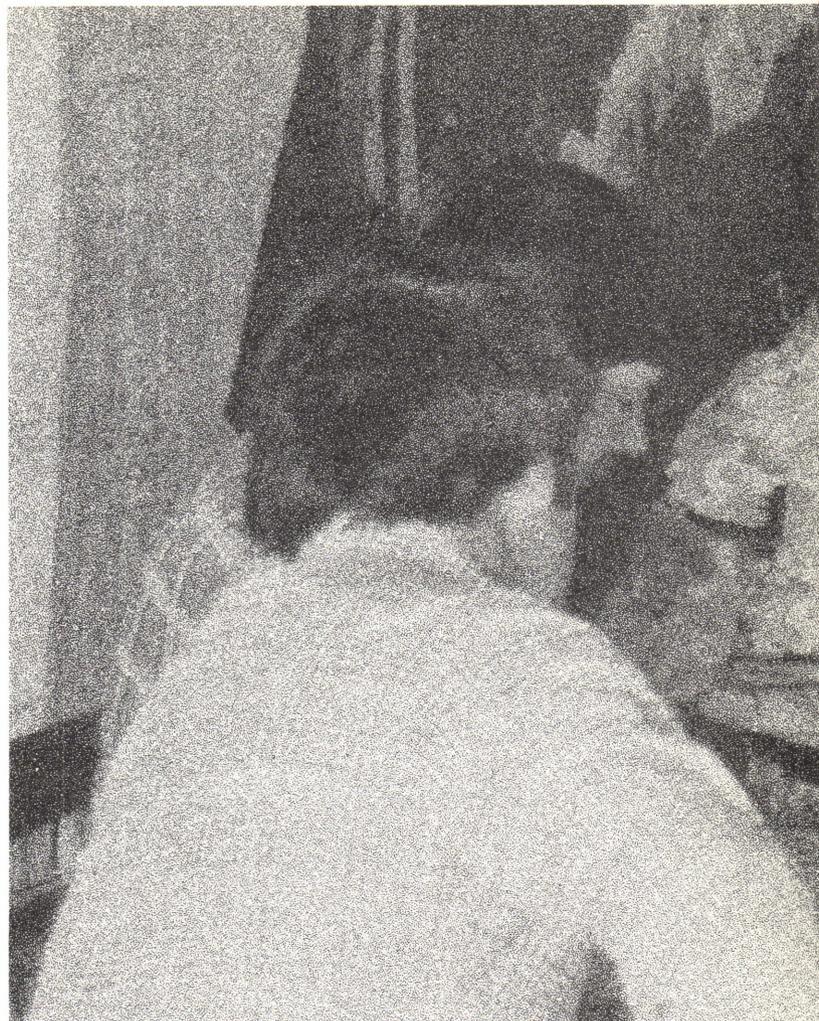
I contend that there are three aspects to the future of regionalism in architecture and urban developments. These are as follows:

1. Relating any new buildings or building complexes to a district's or region's unique spatial and visual ordering systems.
2. Involving users in the design and planning processes in order to understand the unique cultural values and needs of the inhabitants.
3. Responding to the issues of energy and ecology pertinent to each region.

Certainly, these factors must be used jointly and the hierarchy of importance of the three will vary from district to district — even from building to building. Nevertheless, I suggest that it does represent a viable alternative for regionalism's future.

Clearly the first aspect, responding to an area's or city's existing precedents, is quite obvious and is not a new idea. Unfortunately, it is a concept which has been forgotten or ignored more often than not. A case in point is Charleston with its fine old urban fabric of town houses ("town" in the true sense and not just another word for row houses), small shops and offices, as well as other fine architectural and urban features. Unfortunately, the metropolitan development which surrounds the old town is something quite different. In fact, I defy anyone to differentiate it from any other urban development. Thus, when we think about Charleston, we think about the old city and not its entire urban setting.

It is essential that any genuine regional approach must first comprehensively and critically examine an area's inventory of buildings, open spaces and land-use circulation patterns. This does not mean a copying of old facades, but rather understanding the

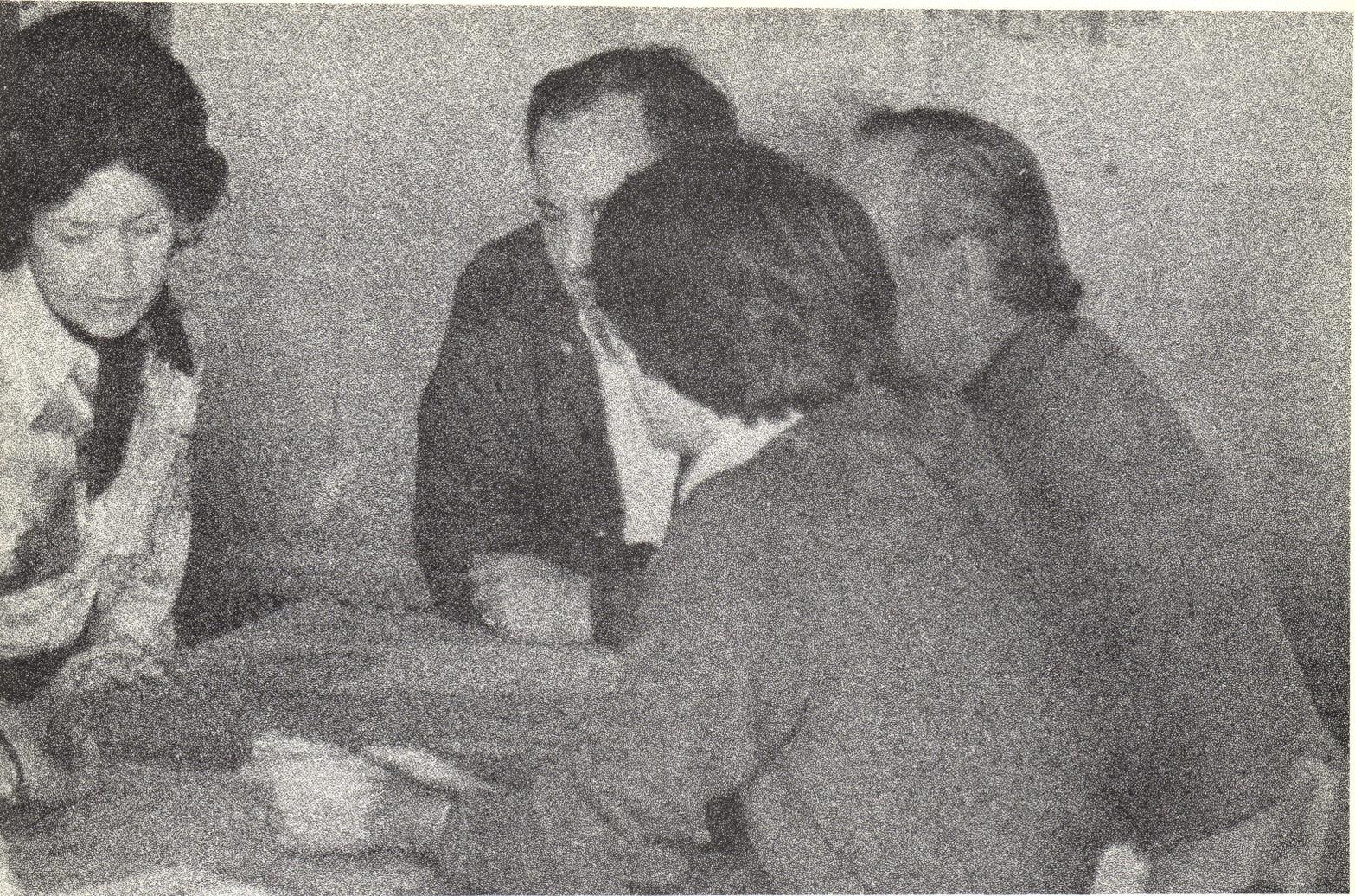


essential qualities and characteristics, and then responding with contemporary thought, values, needs and technology to the unique and essential ordering principles used in the region or city's past land-use developments, circulation patterns, spatial organization, material useage, scale and facade treatment.

Of course, the architectural and planning professions must take the lead in developing an understanding among the public. The public must be shown the intellectual and spiritual bankruptcy of using classical forms and formulae and at the same time be shown how we can use our knowledge and technology to integrate our heritage with our new life styles. By so doing, we can show that there is an alternative which will provide a responsive and humane milieu.

The obvious question arises: If we have not yet developed the ability or sensitivity to integrate contemporary architecture with our environmental precedents, why should I believe it has any future?

My hopes rest upon several premises. First, I believe the "modern architectural movement" has matured to the point where it no longer has to reject the past in order to establish its own ordering principles and legitimacy. Thus, architects may become quite knowledgeable about historic principles and relate their new buildings to the traditional ones without fearing that they will be seduced by the past. Secondly, the general public, financial institutions and governments are becoming more sensitive to the need for relating



to significant antecedents. The establishment of favorable laws, ordinances and money lending policies will be — in fact, already are — extremely influential in determining regionalism's future.

However, understanding and relating to design and planning principles which formed the bases of our environmental heritage is not enough to insure that regionalism will have any future prominence. Therefore, this leads me to my second element in regionalism's future, the inclusion of user participation in the design and planning process.

I believe that user involvement in the design and planning processes not only will produce buildings and communities which are more responsive to human needs than otherwise possible, but it will produce a more visually varied environment and with it bring forth a new kind of regionalism.

Of course, this assumes that there are and that we will continue to have cultural distinctions between regions in the United States. It is certainly true that during the past 30 years a significant reduction in major sectional differences has occurred. There is no question that in spite of television's influence, major cultural differences and differences in attitudes between regions remain.

While it is more likely that the future influences will be similar to the past 30 years, it is quite possible television may become a vehicle for promoting

regional distinctiveness. It must be remembered that the prevalent attitude among our national, governmental and business leaders has been for all Americans to become more alike, especially in regard to social and educational issues. The assumption was that ethnic distinctions should be eliminated in favor of common attitudes, behavior and needs. However, there is evidence that this rather naive and simplistic approach is being seriously questioned. In fact, in a number of cases, we see ethnic heritages increasing in value. Cities throughout the land are establishing "ethnic festivals." For example, during the summer Baltimore's city government promotes Polish-American, Afro-American, and other types of Sunday fairs in the city center. Certainly, Alex Haley's book "Roots" and the ensuing television series increased the interest of people, black and white, in their cultural heritages. If this phenomenon continues, we are quite likely to see a retention of various cultural qualities. Instead of promoting an American "melting pot" we may see value placed on an American "bouillabaisse."

Also, recently there has developed a renewed interest in retaining distinctive neighborhood characteristics. Whereas at the end of World War II, our cities experienced rapid migration of their young adults from ethnic neighborhoods to monolithic suburban subdivisions, today we see increasing interests by families in their various city districts. In fact, this movement has caused a number of thoughtful persons

to become alarmed that interest in and retention of ethnic and regional differences may negate the gains made in human rights. While this is certainly possible, I believe it is more likely that the revived interest will be of a positive and additive nature, whereby complexity is provided, rather than an attempt to return our society to a simple sameness. Being proud of one's heritage does not make one hate another. In fact, enlightened pride may actually help to promote a mutual respect.

Thus, I believe the reawakened interest in our heritage will strengthen the movement towards a new regional architecture and urban settlements.

A second factor which has reduced regionalism in this country is the migration of people from one section to another, as many families have been relocating almost every five years because of job opportunities. In addition, intensive vacation travel has added to the blurring of regional differences. While this mobility is likely to continue, it is just as likely that regional differences will continue. Studies by persons such as Professor Alex Inkeles of Stanford University have demonstrated that after 200 years of incredible changes in this nation's technology, social structure and physical environment, there still remain a substantial number of common traits and values held by our society. Likewise, it is just as likely that a number of the significant and distinctive regional cultural values and characteristics will remain and continue, though the difference will not be so well defined.

This being the case, then work by Edward Hall, Robert Sommer and others clearly shows that cultural values and needs play an influential role in how we organize our exterior and interior spaces.

Therefore, user participation in the planning and design process should be viewed by the professionals as an excellent opportunity to become truly innovative. Much of the trouble experienced by architects and planners with community participation has been caused by the inhabitants' feelings, which too often have been justified, that the professional is just trying to impose his or her prejudices or biases. However, by addressing the problem of creating indigenous solutions to unique situations, we can turn the negative and often obstructive occurrences into positive and constructive events. Thus, by understanding the community's or user's unique values and needs, we can produce a built environment which responds to each community's distinctive qualities. And in so doing, we help create a form of architectural regionalism.

The third and equally important aspect of architectural regionalism's future relates to the integration of energy and ecological phenomena into the design process. While energy and ecology often are considered the antithesis of each other, they are, in fact, tightly interwoven. It is our society's affinity for

placing things into neat and separate compartments that has made us view energy and ecology as opposites.

During this century, we have developed without regard for either. We have assumed that we live in a world of infinite resources and fossil fuels and that we can ignore environmental balance. This has been an economical approach in the short run; but eventually, which is not far-off, we will pay an exceedingly high price for our past sins. The approach of assuming we live in a universe of unlimited material, land and energy, while in fact we live in a quite finite world, is now causing us major ecological and economic problems.

Thus, we must correlate building form and organization — as well as urban development — with climatic conditions in order to obtain energy efficiency and alternative energy means. At the same time, we must relate our buildings to the other aspects of the natural environment. This means we must consider ourselves as part of the universe rather than a superior partner in it.

The work and writings by persons such as Ian McHarg clearly demonstrate the long-range efficiency, as well as effectiveness, of working with natural processes. Equally important, the processes will produce complex and varied built environments which will vary from region to region.

As Ralph Knowles's studies show, even within the restrictive area of southern Colorado and New Mexico, the old Indian settlements show distinctive differences. The "Longhouse" at Mesa Verde, with its irregular plan, is quite distinctive from that of Acoma Pueblo, while the curved plan of Pueblo Bonito is different from the other two. Yet in each case a primary concern was the desire to relate the building and street designs to the prevailing sun and wind conditions. These sharply contrast with the sameness of American suburban developments, both in land use patterns and building design. Whereas the Indian developments provide variety while responding to ecological and long-range economical concerns, our subdivisions present a visual monotony and cause high fuel consumption. On top of this, we face continued capital investment because of our willingness to ignore items such as excessive water runoff.

Thus, we must reconsider our traditional commitment to produce cheaply, maintain expensively and have a continued rapid turnover.

This does not mean a rejection of our continuing developing technology. On the contrary. But it means establishing purposes and goals first, then choosing the means to obtain them. Otherwise, we become trapped, as the economist Keynes noted. Man's freedom and power to choose ends would be destroyed because he values means above ends.

Building form and organization must therefore correlate with climatic forces. In so doing, we shall deal positively and integrally with the issues of energy, ecology and economy.

Consequently, by working with the inherent variations in the physical phenomena, we shall establish regionalism future. Certainly some of the physical factors are generally common to all sectors of this country — for example the sun's orientation. However, even in this case some variations do occur; and the combination of other influences which do greatly vary, such as rain intensity, temperature range and intensity, wind directions and intensity and topography will cause responsive built environments to differ between regions.

I contend, therefore, that the future of regionalism lies in architects integrating an area's unique historic characteristics, involvement of the citizenry in the design and planning processes and the area's fundamental physical ecological phenomena. We must

truly seek out and understand those unique physical and spiritual qualities of each setting, district and city so that the various qualities and characteristics are strengthened within the context of present needs and values. In so doing, each city will have its own distinctive attributes.

Hence, cities of the twenty first century can be an integration of the past, present and future. Certainly, the past is not a prologue to the future; but it can be used to produce complex, interesting places to live.

A challenge? Yes.

A real possibility for creation, unique community and new regionalism? Definitely, yes.

Assuming that our society will continue to value education and that education's first purpose is the production of wisdom and not just more information, the prospects for a newly emerging type of regionalism are excellent. ■

Building form must respond to climatic conditions to obtain energy efficiency and alternative energy means.

Charles C. Hight is Dean of the College of Architecture at UNC-Charlotte. Portions of this article are based on his work in environmental design and planning as a senior Fulbright research fellow in The Netherlands in 1974.



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ReViews

An early modernist building succumbs to North Carolina's mountain climate.

By Ernest Wood



The Highlands Biological Station always was something of a diamond in the rough.

In the early days, professors and students who worked there had to approach the building by foot, carrying all their equipment over a path that led across the Lake Ravenel dam and through a dense forest of mountain laurel, rhododendron and other native foliage of the Southern Appalachian mountains. In that forest stood the building, a wooden structure of clean geometry, a chunky, cubic T painted pale lemon yellow with mahogany red trim.

Meanwhile, the architectural community was coming upon the building unexpectedly, too. Henry-Russell Hitchcock and Philip Johnson had chosen this building, designed by McKendree Tucker and Albert Howell of Atlanta, Ga. with Oscar Stonorov of Philadelphia, Pa. as consultant, as one of only six American examples to illustrate their 1932 book *The International Style*. Their review was mixed. Under

their photograph of the building, they wrote: "Painted match-boarding admirably used on wood construction. Pipe support is incongruous and appears too frail." It seemed significant, however, that they had chosen to feature this building at all.

The text refers to the laboratory several times to illustrate the authors' points, particularly about the use of wood. But it was a tiny structure and it was relatively inaccessible back in the North Carolina mountains. In the intervening years, it has received little subsequent attention.

In the intervening years, however, the building and its site have changed. As might be expected, the foliage has grown. A road has been cut into the site and access is no longer possible from the original foot-path. A reflecting pool beside the building has been filled in to provide space for a parking lot. Lake Ravenel is now called Lake Lindenwood. But the great change is to the building itself.

In 1958, the Highlands Biological Station was altered beyond recognition.

Instead of flat, smooth, painted vertical boarding, the exterior is now covered with gray asbestos shingles. The roof is now pitched instead of flat. The building has been jacked up and placed on a cinder block foundation. Another entrance was added, as were washrooms. The interior walls, once unfinished, are covered with the wallboard forerunner of sheetrock. And instead of a laboratory, the building now houses a kitchen and a dining hall.

Instead of being an early testament to the International Style, a movement which declared the superiority of geometry and an aesthetic derived from machinery and factory produced goods, the building resembles an army barracks. It could be an army barracks anywhere. Only in that way is it "international" now.

What went wrong?

Above Left: Highlands Biological Station: Its flat roof was an aesthetic success but a functional failure.

Top: The original laboratory entrance.

Above: The entrance today, with the corner post originally deemed "too frail."

Right: A long row of windows originally illuminated laboratory space.

Below: The window wall today.



Highlands Biological Station



Ernest Wood

The problem, in a word, was climate. Warm air traveling north from the Gulf of Mexico rises high over the Southern Appalachians and dumps most of its moisture on this tiny resort town. Highlands receives more rainfall than any other part of the country outside the Pacific Northwest — 80 to 120 inches a year of it. The sills of the building, which stood on locust-wood posts, rotted. The flat roof, which was *de rigueur* for the International Style and which Hitchcock and Johnson called “so much more useful that slanting or rounded roofs are only exceptionally justified,” had two major problems. In the winter, snow piled so high on it that men had to climb up and shovel it off. The rest of the year, it leaked. It was replaced several times; but each flat roof leaked. Finally, in 1958, the pitched roof was added and the other changes were made. At the same time, new laboratory buildings were built nearby (also in barracks design) and the original lab was turned into a dining hall.

“It’s just a pity,” says Dr. Ralph M. Sargent, a retired Haverford College English professor who was for years president of the corporation which ran the laboratory (The University of North Carolina took over operation

in 1976). “It was a handsome building and everybody liked it. But its function was changed, and the rigors of the climate ...”

Dr. Thelma Howell, retired director of the laboratory recalls that the building leaked as early as 1938 when she first began working there as a botanist. “It never should have been a flat roof,” she says.

But Dr. Howell recalls that the building originally functioned well as a lab. Students and professors worked there

only in the summer in the early years (the station functions all year now) and they lived in town. Each had a cubicle on the lab’s long row of windows for independent study.

According to Dr. Sargent, who recently completed a history of the station, *Biology in the Blue Ridge, 50 Years of the Highlands*

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The laboratory was converted into a kitchen and dining hall in 1958.

Biological Station, 1927-1977 (Highlands Biological Foundation, Highlands, N. C. \$5.50), the building was begun in early June 1931 and completed the next month at a cost of \$2,868. He writes: "It offered a series of some dozen working cubicles with full glass windows facing north toward the lake; in addition, there was a drying

room and a photographic dark room; all were centered on an assembly hall."

Original plans show the building to be 63 feet long on the longest, windowed side. In contrast to the smooth exterior, the original interior was unpainted wood with exposed structure. There were no toilets; there was no heat;

and the only electric lights were goose-neck lamps for each work cubicle. Furnishings were bentwood chairs and four split chestnut log benches about five feet long (two of which now stand beside the door at the Highlands Museum of Natural History nearby).

Traces of the original building today are scarce. The name is the same — Weyman Building — but it is mounted on the wall in small metal letters. The flat roof (of gravel and tar composition) and about two feet of the original walls can be seen in the attic. But, ironically, the most obvious remaining detail of the building is the corner post — now painted white — that Hitchcock and Johnson called "too frail."

Whether the fate of this building is a condemnation of the International Style is open for debate. So is the question of whether the flat roof was totally inappropriate. Officials of the laboratory concede that with more modern materials it might have been saved.

But as one architectural historian said when told about the changes in the building, "It sort of makes you think you should look around at the buildings in the area and ask if they're the way they are for a reason, doesn't it?" ■

Ernest Wood is editor of this magazine.



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Conservation

Is "The Valley of Humility" worth saving?

By Bruce MacDougal

North Carolina today is in a period of unparalleled growth and prosperity. The Sunbelt mania, the reality of an area with non-union labor, and the lighting up of the golden leaf by countless individuals across the globe, coupled with the sheer physical beauty and diversity of the Old North State, make it one of the most attractive places in the nation to live and work.

Like most of the urbanizing Southeast, North Carolina is representative of a large share of the best of the material culture of the twentieth century. Unlike the Northeast, which peaked in the late 1800's, North Carolina has seen its greatest amount of building in the present half-century. And it is not over yet.

North Carolina has not always enjoyed this level of prosperity. It is this lack of great wealth that has been a major influence on the architecture of North Carolina. It is new money which creates the desire in individuals to impress others — to show off. One means of expressing this new-found ascendancy is through buildings — the biggest, the finest, or the most costly. On a comparative basis, this non-urban state, comprised mainly of small farms, never attained a level of affluence, either sustained or sporadic, to produce a quantity of architectural landmarks similar to other Eastern states.

To say that North Carolina does not now exhibit some of the best historic architecture is to lie, however. All major periods of American architectural development are represented, from the elegant simplicity of the Georgian style Chowan County Courthouse to the robber baron



century houses, but embellished with airy two-tiered porches across the front, such as on the Barker House in Edenton. The influence is said to be West Indian, but it is also a logical climatic variation.

In Bertie, Halifax and Warren counties, there is a school of Federal style plantation architecture, always expressed in wood, that is as delicate and refined as one can find anywhere. The proximity of this plantation culture to Virginia is apparent, but it is its insularity, which is reflected in its characteristic ornamentation, that makes it unique.

Left: *Chowan County Courthouse, Edenton.*

Below: *Barker House, Edenton.*

chateausque flamboyance of Biltmore. A select number of truly great buildings exists, representative of their styles and periods and retaining much of their original integrity and environmental settings.

But to judge an area's overall architectural quality solely by landmarks is highly unfair. Landmarks are the exception rather than the rule.

One way in which North Carolina is particularly rich is in its regional and local variations which reflect such factors as climate, outside influences, ethnic variations and the whim of local builders. Regional variations within the state abound and stylistic influences vary from area to area, but the combinations of elements are unique.

In coastal counties, particularly Chowan and Carteret, there are the somewhat standard late eighteenth century and early nineteenth

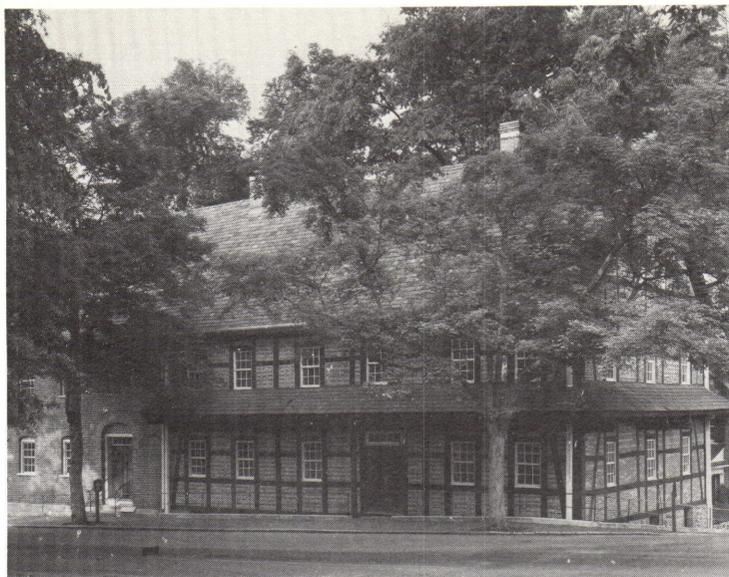


In the Winston-Salem area, a well-known architectural style-shaping influence is that of the Moravians. An old-world simplicity marks these sturdy structures, but the use of characteristically red piedmont brick makes them distinctive.

For a state which never had been known for its larger cities, North Carolina has had more than its share of urban conservation problems. Any loss of ambiance in a North Carolina city is felt more severely than elsewhere because North Carolina is less urbanized than other states. In spite of this, much has disappeared in the name of progress. In fact, many cities are barely recognizable today compared to the way they were twenty-five years ago. Raleigh, for example, was described as a sleepy Southern town in the 1940's. Then it actually did have much of its nineteenth century flavor and charm. Now it does not even retain its original, carefully laid out and logical street pattern with broad boulevards approaching the Capitol building from the four points of the compass.

Across the state, pressures for urban change have been great. Fortunately, one by one, local activist groups have evolved in the major cities and are now looking out for preservation interests. The idea of these groups is not just to keep buildings from coming down needlessly, but to take an active part in planning to insure that the quality of life in urban centers is enhanced for all people.

The methods used in North Carolina for urban conservation do not differ from those used elsewhere. They include use of loan, grant, and block grant funds through the Department of Housing and Urban Development and the Department of the Interior, and the implementation of other federal programs which address community resource planning. On the local level, revolving funds and private sector and municipal rehabilitation programs have been found to be effective as well.



Left: *Single Brothers House, Old Salem, Winston-Salem.*

Below: *Hope Plantation, Windsor.*

One tool, the designation of local individual properties and districts, has been particularly well utilized. The number of designated historic districts subject to design review has increased dramatically in recent years.

Conservation of rural architectural fabric has been decidedly more difficult in North Carolina than in many other areas, often because of isolation. With the exception of the few buildings near rural watering spots for the wealthy and those close to large cities, many former farm and plantation houses and outbuildings lie abandoned or underutilized. The land on which they rest is considered to be of more value for farming than the outmoded, unfashionable buildings that were once essential. A brick ranch house or a trailer is thought to be more suitable for modern farm families. Numerous buildings (in fact, some of the state's finest), most unaltered through time and most architecturally representative, are thus destined to benign neglect.

Some of the most historically significant rural properties, such as Hope Plantation in Bertie County, have, with painstaking effort, been restored and furnished for interpretive purposes. With assistance from the state and federal levels, a few score of these properties have thus been saved. But certainly "museumification" is not the solution for the vast majority.



N. C. Division of Archives and History

In a state as large and diverse as North Carolina, it has been important that one body takes the lead when it comes to the management of the state's historic resources. In North Carolina, the Division of Archives and History has through the years been a leader in historic preservation, as well as being one of the nation's largest and most comprehensive historic resources management programs.

On the private level, the somewhat recently regenerated Historic Preservation Society is beginning to make its mark.

North Carolina has often been referred to as "the valley of humility between two mountains of conceit." When only early landmark buildings are considered,

that may well be true. However, if vernacular architecture and in particular regional and local variations are taken into account, it becomes apparent that the state's historic resources are unique and no less worthy of preservation for future generations than those of other states. Besides, humility is hardly the best word to describe North Carolinians' feelings toward their heritage. A justified sense of pride pervades. ■

Bruce MacDougal, former deputy state historic preservation officer for North Carolina, is an architectural historian for the National Register of Historic Places, Washington D. C.

The new NCAIA president wants architects to take a more activist role in their communities.

By Ernest Wood

Twenty-seven years ago, as a student about to graduate from the School of Design at N. C. State University, Tommy Hayes received a piece of advice that would affect his entire professional career. Other classmates, starry-eyed young architects seeking glamour, were leaving the state to work in New York, Boston and other metropolitan areas. But Hayes remembers what Matthew Nowicki, his professor, said. "He said, 'Stay here. The future is here.'" Hayes recalls today. "He said, 'Stay here and design buildings that are suited to your people, suited to your climate.'"

So he did. Thomas Thurman Hayes, Jr., a native of Sanford who had received a degree from NCSU in architectural engineering in 1949 and who then, after meeting Nowicki, had returned to the School of Design to study for the architectural degree he received in 1951, eventually established his own office in Southern Pines.

That office, today known as Hayes-Howell Associates, now has 11 registered architects and an equal number of engineers, interior designers and other allied professionals on its staff.

Over the years, the firm has won an even dozen design awards. Hayes himself was elected a Fellow of the American Institute of Architects in 1966.

And in 1978, Thomas T. Hayes, FAIA, will serve the North Carolina Chapter AIA, as its president.

Tommy Hayes still has that concern to design for North Carolina — though he



Ernest Wood

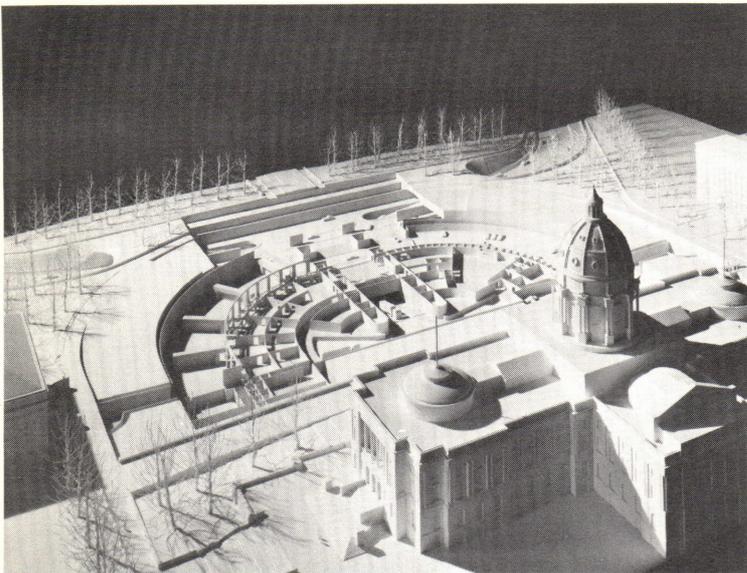
admits that seeing it through can be difficult. "Here," he says, "it's one of the most difficult places to do really exciting architecture. We have the winter to contend with. We have the summer. We have insects . . . And we have the tradition. Now, to develop a contemporary architecture that respects this tradition is the challenge." Hayes has met with some success. When he was elected an AIA Fellow, he was commended for "his efforts to maintain excellence in contemporary design in small projects as well as large ones and to educate the public in his small, conservative, traditional-minded Southern community to the beauty and utility of the contemporary approach."

But Hayes sees another challenge in the profession of

architecture. This time, a response to a region becomes more than form, more than aesthetics and history, more than keeping the hot summer sun out of a building. It is the individual architect's involvement in the life of the region. As president of the North Carolina Chapter, he will have as one of his official goals to encourage that involvement.

"What I want to do," says Hayes, "is take a direction and plant the seed. I think the biggest problem is in education and communication between the architect and the public as to what the architect's contribution can and should be to the environment. Somehow, he has to say to the people that these are the things he has to offer and that people need to make their lives better."

Thomas T. Hayes, Jr., FAIA, 1978 president of the North Carolina Chapter, AIA, outside his office in Southern Pines.



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The architect, maintains Hayes, has a special role in any community: "He is the only one trained to understand and coordinate the shaping of the total environment." Architecture, he notes, is both art and engineering. And it is knowing about other professions. "You do a doctors' building, you know something about medicine," he says. "You do an industrial building, you know something about industry."

Yet Hayes is afraid that architects have not been aggressive enough in their communities, have not given their communities the total benefit of their talents and have neither taken advantage of their own special knowledge nor let others know they have it. He suggests that architects should begin to take stands on conservation of natural resources, take stands on rural housing, take stands on any community issue to which they can lend their expertise.

As for design, Hayes says; "Take a position and publicize it. Give credit where credit is due and say why it's good —and what can be done to improve the bad."

"I'd like to see architecture supported as much for the sake of beauty as anything else. You know, everybody is affected by architecture. If a door sticks, you're affected. If you get up in the morning and the sun is coming through the window into your eyes, you're affected. But if it's beautiful, you don't

even know it, but it shapes your life."

"In this case, the architect has got to be absolutely responsive to the public and lead them . . ."

It can be done. Hayes remembers that as a young architect working with Nowicki on the construction documents for the Dorton Arena on the N. C. State Fairgrounds, he used to see Gov. Kerr Scott and Fair Manager J. S. Dorton come to the office to talk about the progress of the building. "These were agriculture people, they were not art people," he says. "But," he adds, recalling their reaction to Nowicki, "they could get excited about seeing a true artist at work. They didn't have to know anything about architecture."

So whether the project is large or small — or even if the question is a public issue or matter of policy or attitude — Hayes wants architects to be more involved. The profession will be better off for the experience. And so will the public. "Anything in the hands of an artist will turn out better for having been there, will it not?" he asks. "Or in the hands of people who care?" ■

Ernest Wood is editor of this magazine.



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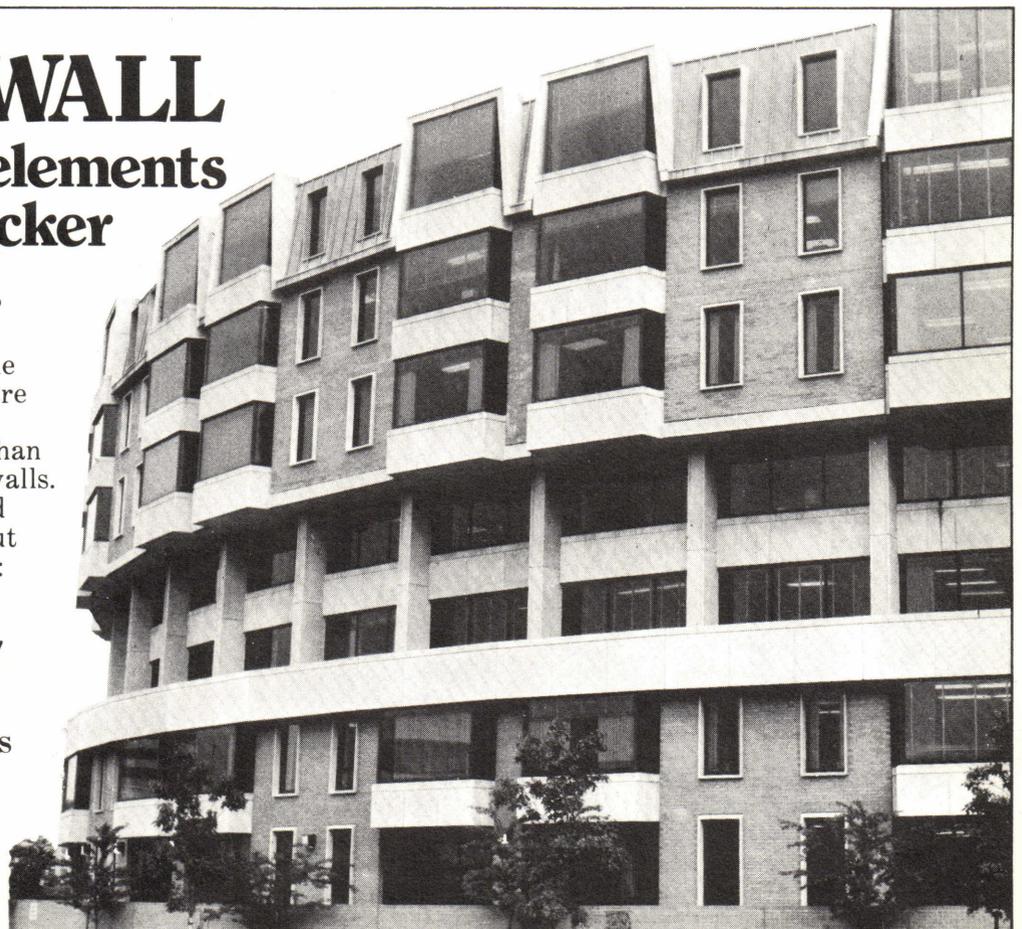
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News

The Wake Forest University Fine Arts Center, Winston-Salem, by Caudill Rowlett Scott, architects, of Houston, Texas in association with Newman/Calloway/Johnson/Van Etten/Winfrey of Winston-Salem recently received a First Honor Award in the Texas Society of Architects' 1977 design competition. The competition presented three First Honor Awards (including the Wake Forest project), five Honor Awards and eight Awards of Merit.

The Historic Preservation Society of North Carolina has presented 12 awards of merit to groups and individuals in recognition of their preservation work. Those receiving awards were:

The Buncombe County Commissioners, Asheville, for the restoration and preservation of the Buncombe County courthouse.

The Burke Arts Council, Morganton, for the preservation and restoration of the old jail — used as an art

gallery.

Dennis Cudd and Calvin Hefner, Charlotte, for the preservation and restoration of the Overcarsh House.

The Gaston County Art and History Museum, Dallas, for preserving and using adaptively the old depot for an art gallery and for the preservation of the county courthouse.

Douglas C. McIver, Winston-Salem, for his craftsmanship as a blacksmith.

The Historic Preservation Society of Durham for the establishment of the first solely commercial historic district in the state and for the Stagville Preservation Center.

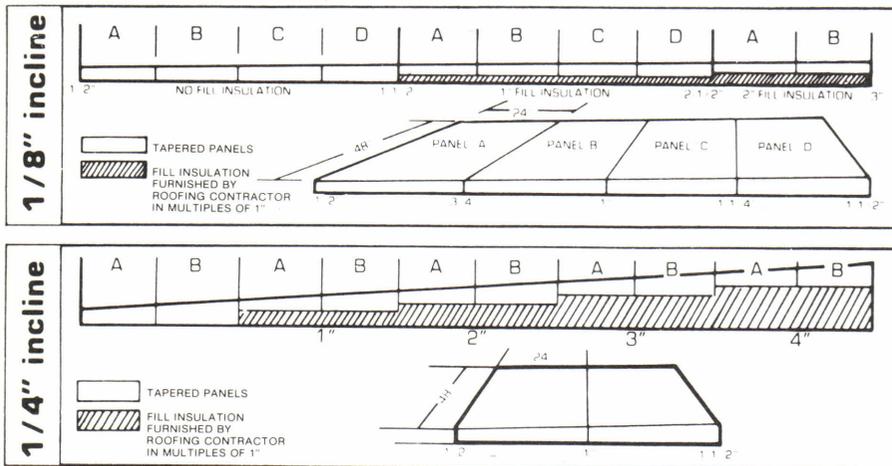
Mrs. Bailey P. Williamson, Raleigh, for her individual leadership in the preservation movement in the City of Raleigh.

Warrenton Woman's Club, Warrenton, for the preservation and conversion of the old train depot into a civic center.

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The Historic and Scenic Sites Commission, Fayetteville, for the preservation of the Belden-Horne House.

The Historic Preservation Society of Scotland County and The Scotland County Historic Properties Commission, Laurinburg, for the preservation of the John Blue House, the Edwin Gill House, and the Joseph E. Hawley-Stewart Malloy House.

Harbor Associates, Inc., Wilmington, for the preservation of a block of commercial structures and converting them to active commercial use.

Mrs. Carolista Baum, Chapel Hill and Nags Head, for her preservation efforts in saving Jockey's Ridge and the Chicamacomico Lifesaving Station in Rodanthe.

The Renwick Gallery in Washington, D. C. currently is exhibiting **The Decorative Designs of Frank Lloyd Wright**, a collection of architectural ornament, furniture, stained glass win-

dows, rugs and decorative accessories. The exhibition, which will remain on view through July 30 at the gallery, which is an agency of the Smithsonian Institution, includes approximately 60 items dating from the late nineteenth century, when Wright began his architectural practice, until his death in 1959. Among the objects are a silver cream pot designed for the Imperial Hotel in Tokyo and the monumental stained glass windows from the Avery Coonley Playhouse in Riverside, Illinois.

The Weatherspoon Art Gallery at UNC-Greensboro will exhibit **The Architecture of North Carolina**, Feb. 3-15. The exhibition consists of photographs of buildings in the state from the Bicentennial exhibition "200 Years of the Visual Arts in North Carolina" which was organized by the North Carolina Museum of Art, Raleigh. ■



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National trends remind us that in architecture, design is still the "bottom line."

By Roger H. Clark, AIA

In October, at a design conference held in Washington and organized by the Committee on Design of the American Institute of Architects, the question, "Design: Work of Art? Working Object?", was raised. The question, of course, posed in different terms the issues of art verses science and humanism verses technology which have been debated for years within architecture. However, the humanistic/technocratic confrontation, in my opinion, does not lead us very far — especially if the issues are taken out of context from the very complexity of architecture.

Other issues such as high technology versus low technology, good design versus user needs, energy versus beauty, regional versus international, historic preservation versus demolition, and liability insurance versus public relations, all of which have been popular topics and have consumed much of our emotion recently, also seem to be diversions away from the central issue of quality design. Unfortunately, a lot of miserable things have been done in the names of these diversions or, at least, using these diversions as the excuse for not having done better.

I do not intend to suggest that these issues are not legitimate. Rather, I propose that good design recognizes and includes — but also transcends — these issues. Good design is, after all, good design regardless of region, technology, cost and other factors.

Ultimately, the concern should be for what is, rather than how it is done or who did it. This "bottom-line" focus on architecture — the

agonizing responsibility of exercising judgement about physical form — not architects was central to the spirit of this conference. The conference, then, was a celebration of architecture.

While the conference never intended to reach any specific solutions, I came away with certain impressions about design excellence. George Nelson, architect, industrial designer, author, and moderator at the conference, reminded us that "design is everywhere; good design is not". Quality design is a choice that suggests a sacrifice that does not satisfy everyone. One does not turn on or off good design. There is not a separation of art and business; rather, the passion for excellence in design pervades everything. Good design is a skill that requires intensity and conviction — someone who cares.

Norman Foster, architect and planner from London, stated during his presentation that "to talk about design is easy, to design anything at all is difficult, to design something well requires an uncompromising commitment." Foster also suggested that while architecture ultimately is about people, it seemed to be generally agreed by all that architecture is not going to solve our social ills.

Philip Johnson, architect and author from New York, proposed that architecture is not problem solving, but an act of creation. He even asked, "What is wrong with a beautiful object being a desirable goal?"

Inevitably, a conference of this nature is a comment on the state of affairs. In the

1930's, Henry-Russell Hitchcock and Philip Johnson identified the existence of the International Style. After that time, the goal seemed to be to develop a singular acceptable direction — modern architecture. Now, after 40 years, it appears that major changes are taking place. With the awareness of the failings of "modern architecture", there is now a renewed search for direction, a reopening of questions. As a result, rather than one legitimate direction, there are several recognizable tendencies. Some of the directions had been considered taboo during the reign of "modern architecture"; others are even the antithesis of the International Style.

A summary of the emerging directions, beginning with those closest to the International Style, would include: *minimum sculpture*, characterized by reductive formal values with strong images and represented by such architects as Cesar Pelli, Kevin Roche, and Philip Johnson; *Corbu revisited*, with images that build upon the Cubist traditions explored by Le Corbusier during the 1920s and represented by Richard Meier, Michael Graves, and Charles Gwathmey; *hermetic*, which is a highly personal, alchemic form generation as variously practiced by Peter Eisenmann, Emilio Ambasz, and John Hejduk; *west-coast non architecture* of such architects as Frank Gehry; *historic allusion*, with suggestions of historic images

and precedents that build upon contextualism as in the work of Robert Venturi, Charles Moore, and Robert Stern; and *direct revival*, as represented by the eclectic work of Alan Greenberg and John Batteau.

At this stage, the summary is certainly not exhaustive; but it is intended to illustrate the legitimate nature of several directions. In any case, there seems to be an end to high technology and a return to what might be considered "simpler" ideas (as opposed to simpler buildings). Form may no longer follow function, ornament may be added to walls, and complexity may be desirable.

As architecture evolves away from what we have all known as modern architecture, I find excitement. Norman Foster suggested that the "sack cloth and ashes pessimism" which has been popular of late is not acceptable. Philip Johnson's hope that we now stand on the threshold of the "art" of architecture may be overstated, but any suggestion that we should sell out is worse.

Perhaps the real significance of the conference was that this was one of the few times, if not the only one, in which the AIA focused its efforts upon design — design excellence. It was refreshing to find a group of architects willing to talk seriously about quality design. I find it curious that we do not do this more often. ■



Roger H. Clark is assistant dean and associate professor of architecture at the N. C. State University School of Design.



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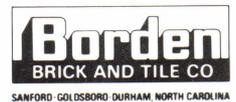
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