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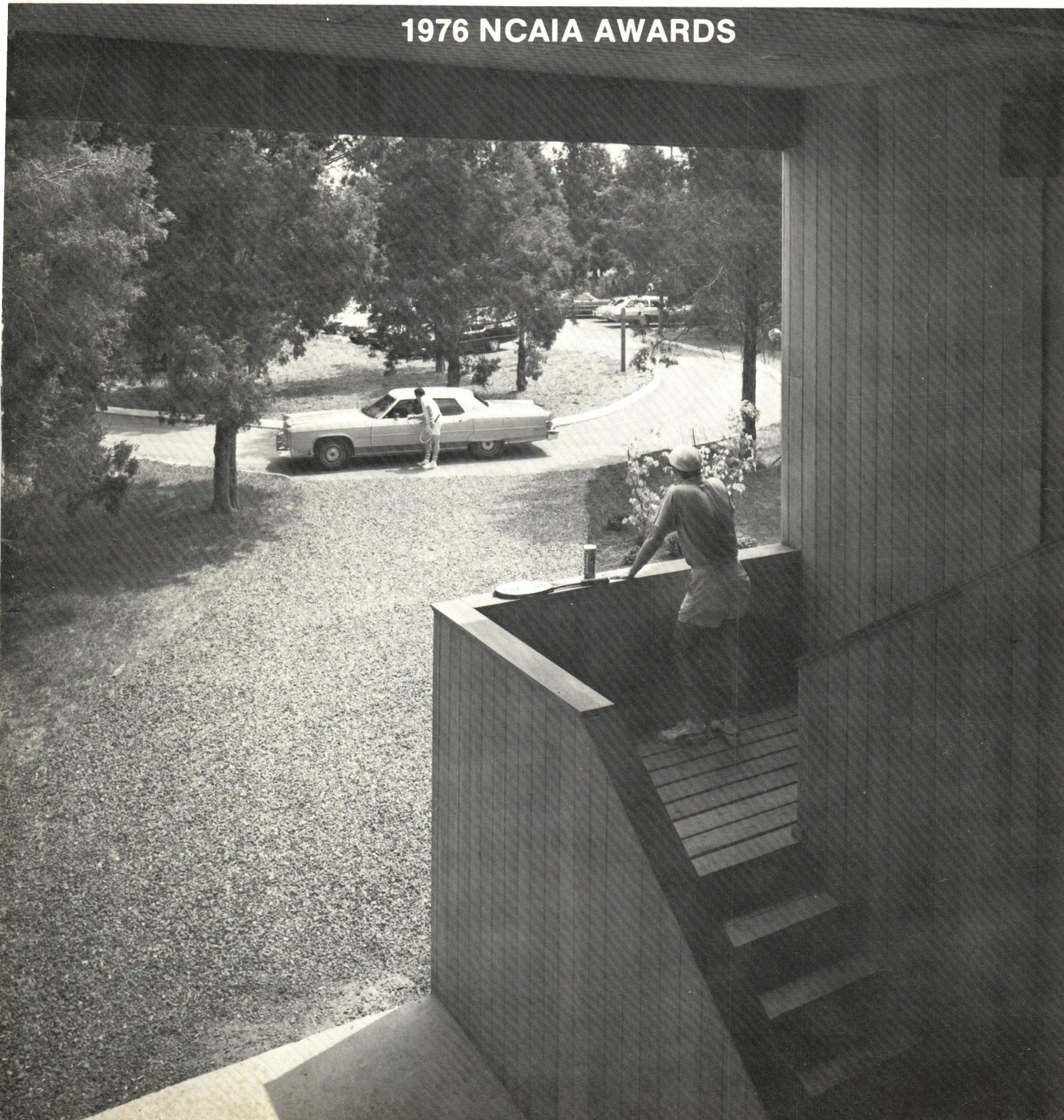
NC Architect



March  
April 1976

Published by the  
North Carolina Chapter of  
The American Institute of Architects

1976 NCAIA AWARDS



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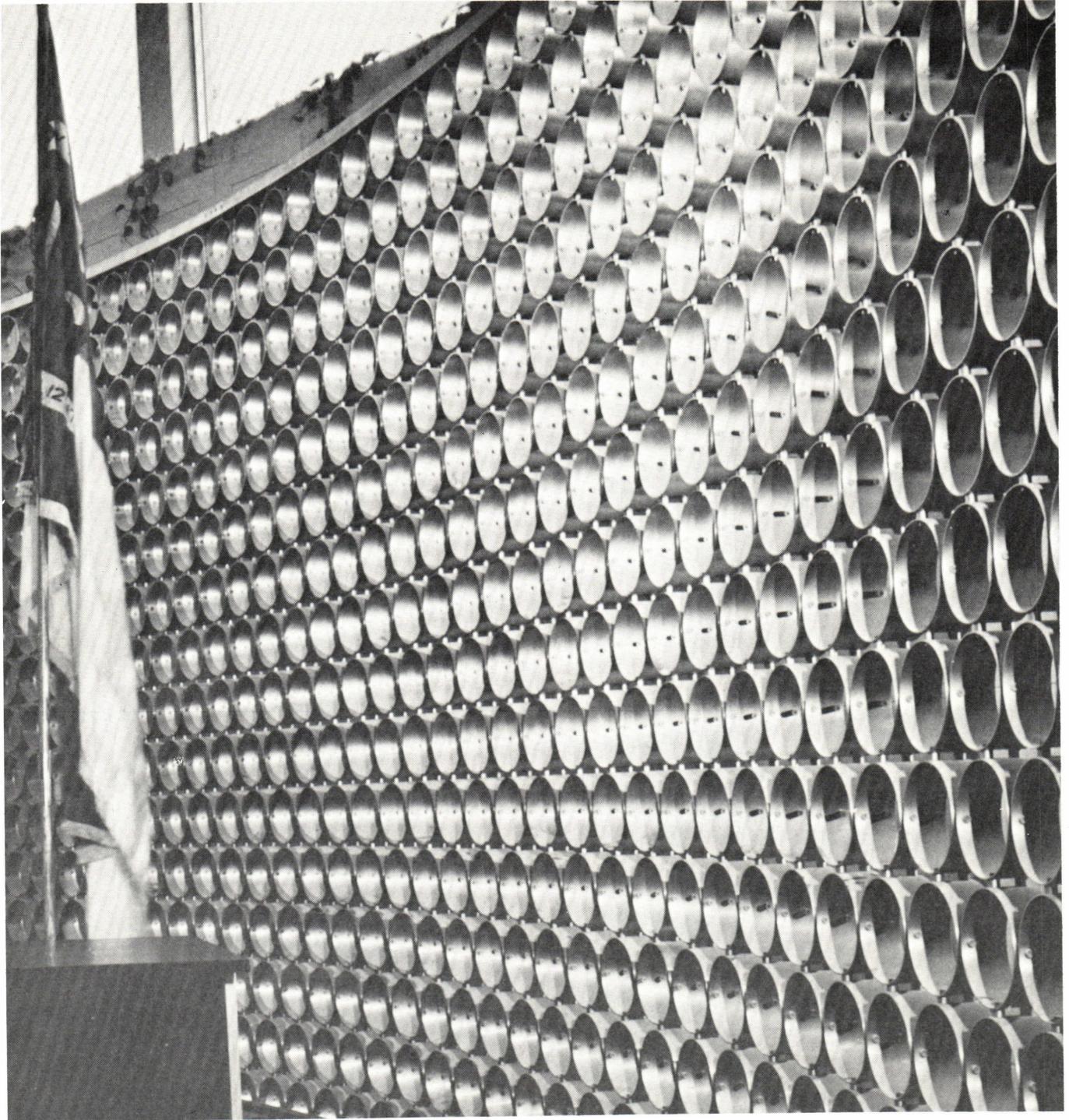
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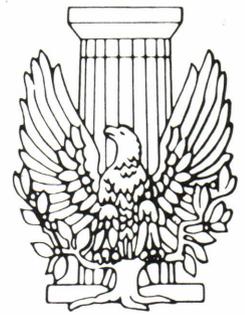
State Legislative Building, Raleigh, N. C.

Architect: Edward D. Stone, New York City

Associated Architects: Holloway-Reeves  
Raleigh, N. C.

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GREENSBORO, N. C.



March  
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North Carolina Chapter of  
The American Institute of Architects

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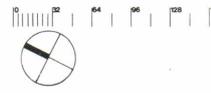
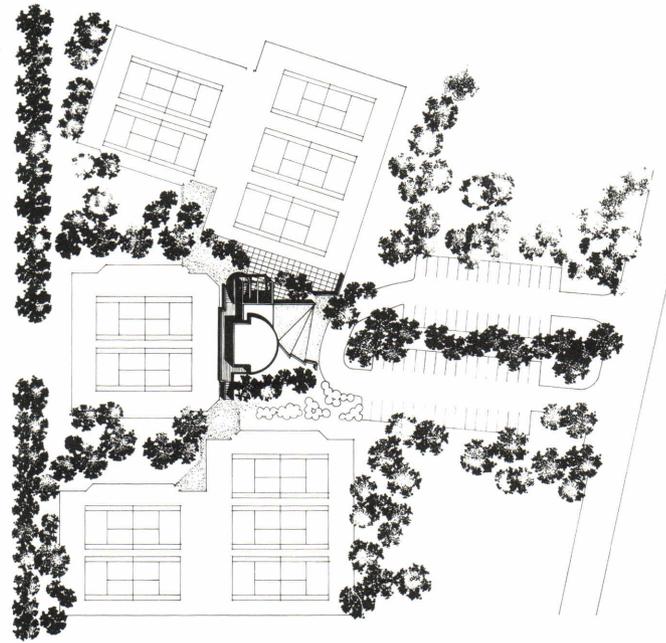
**NCAIA HONOR AWARD 1976**

Cedar Forest Racquet Club  
Charlotte, North Carolina

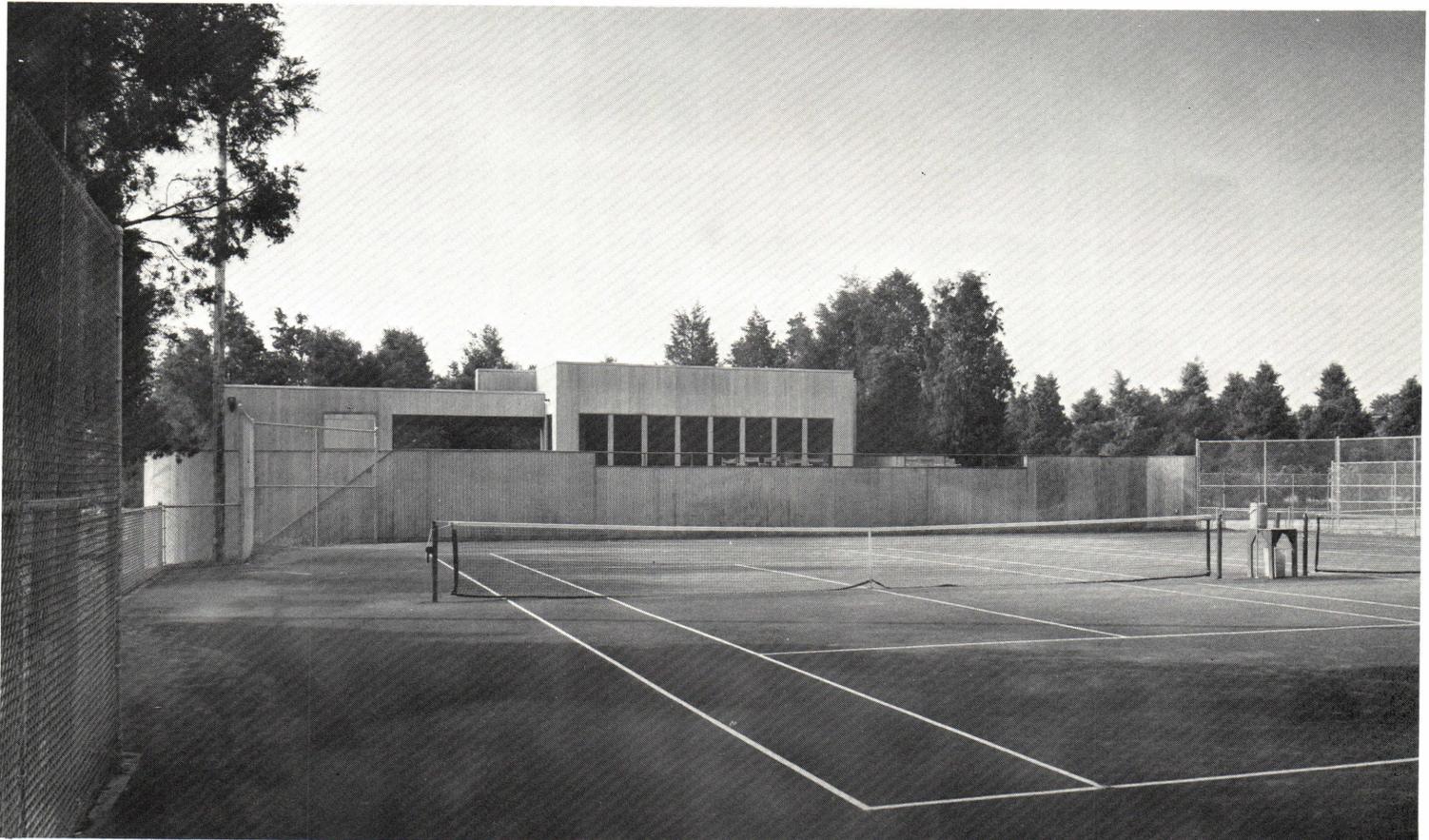
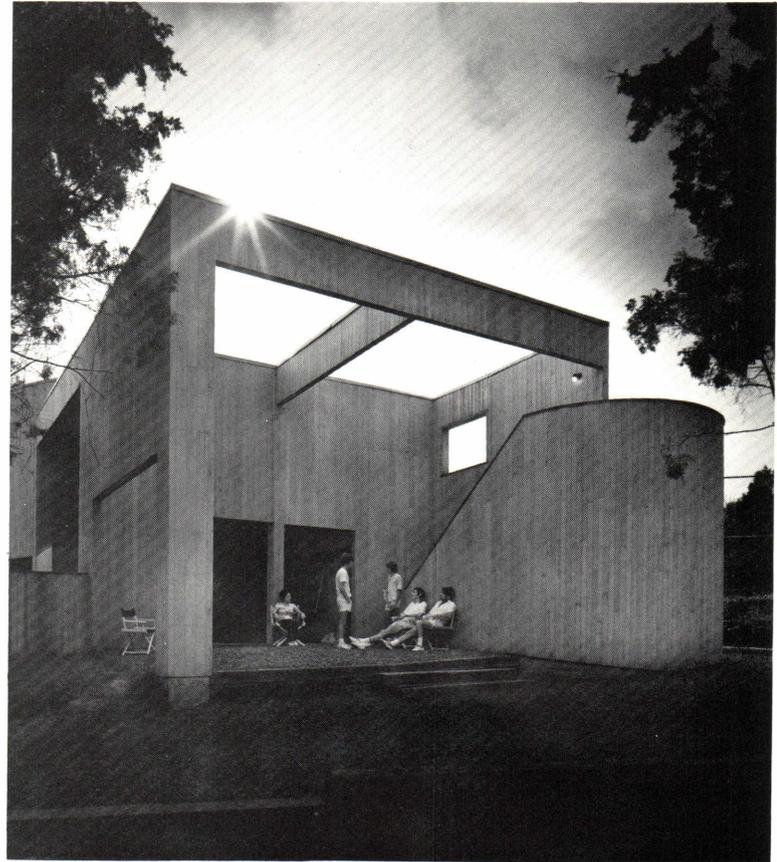
Owner:  
Gary Bensch  
Matthews, North Carolina

**ARCHITECTS:**  
**CLARK TRIBBLE HARRIS**  
**AND LI**  
Charlotte, North Carolina

photos by Rick Alexander



The Club was designed as a meeting and spectating place for tennis buffs in a central city location. The entry conceals activity beyond, but allows players to observe new arrivals. Courts are grouped in two and threes, separated by stands of cedar trees providing shade and viewing area. The building caters to varying views of the courts from the bridge deck overlooking the center courts, as well as connecting spine to the terrace at court level. From the curved form stair balcony, all courts may be surveyed.



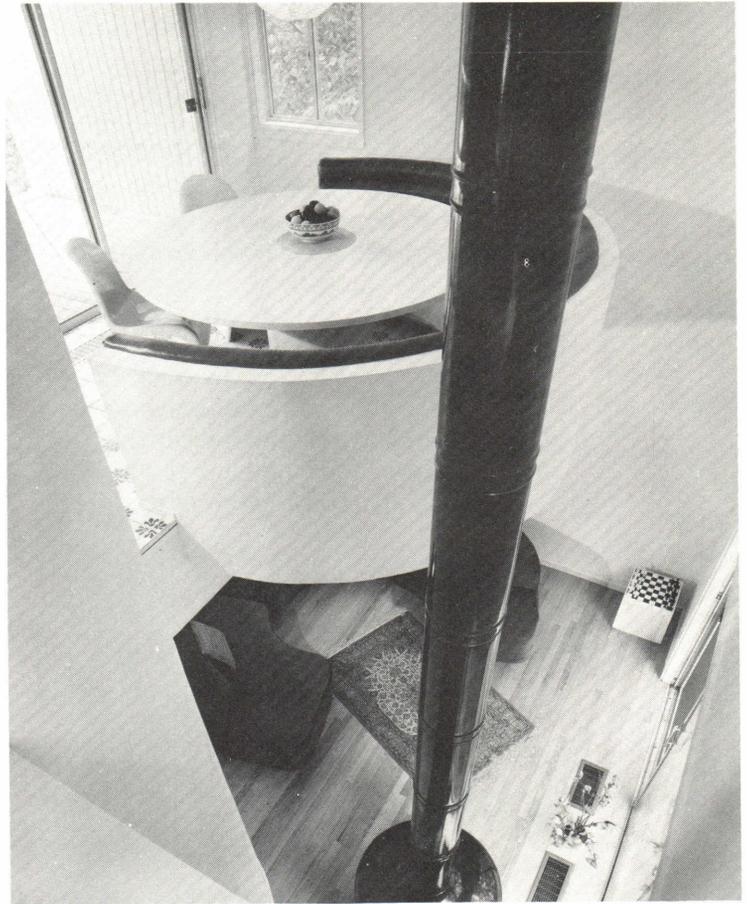
**HONOR AWARD 1976**

Patterson Residence  
Hinesburg, Vermont

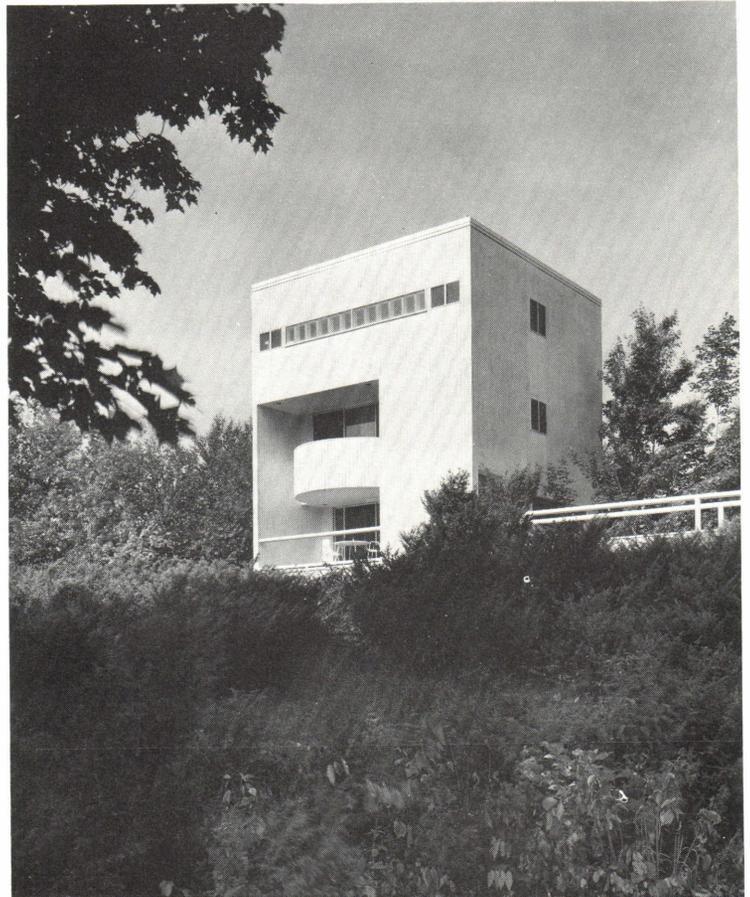
Owners:  
Russel & Julie Patterson  
New York, N. Y.

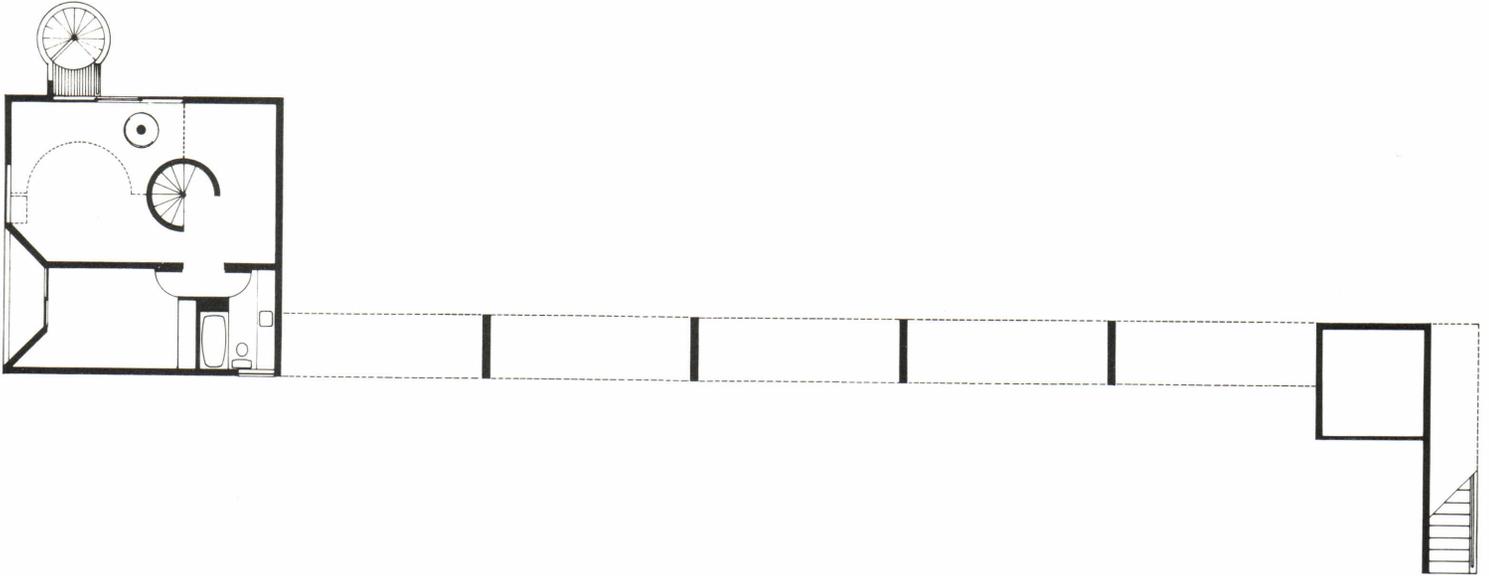
**ARCHITECTS:**  
**WOLF ASSOCIATES**  
**ARCHITECTS**  
Charlotte, North Carolina

photo by Otto Bates



The house is reached by skirting an 8 acre meadow, to arrive at the entry stair, deck and bridge which spans a moss-covered rock ledge to the dining level of the house. Family activities occur in the meadow; thus the entry deck becomes a gallery under the spreading limbs of the cherry tree. The entry dining level orients towards the meadow with the swimming pool subtly recessed in the earth. Down one level, the living area is an extension of the space formed by a grove of maple trees with a soft inviting grass floor. The fourth floor towers above the maples with a dramatic view of the ever changing Vermont mountains and a beautiful lake.





1



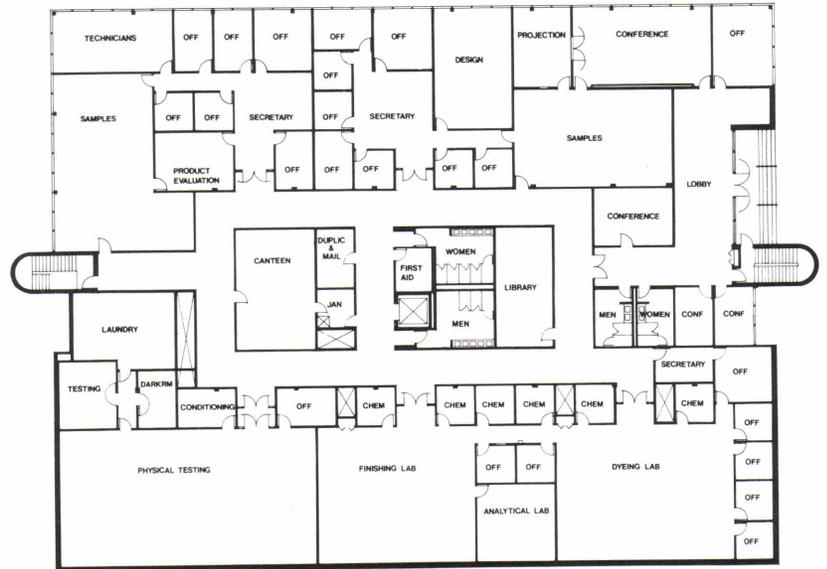
## AWARD OF MERIT 1976

Fieldcrest Technical Center  
Eden, North Carolina

Owner:  
Fieldcrest Mills, Inc.  
Eden, North Carolina

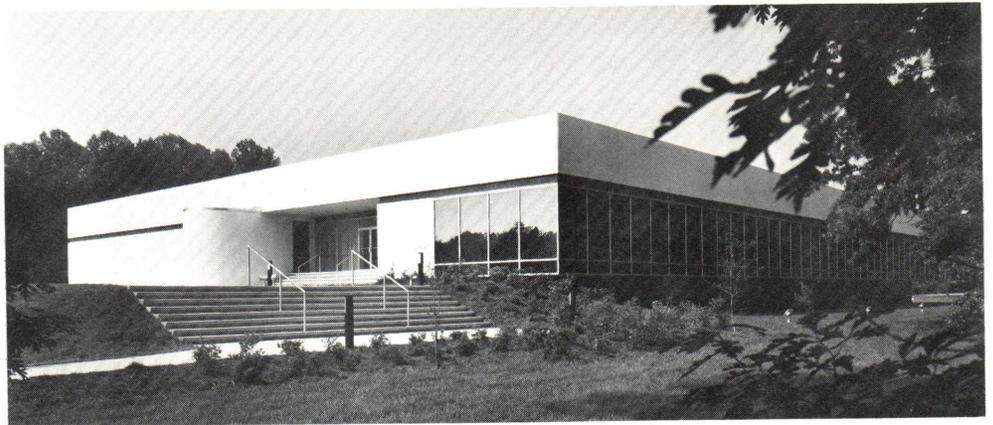
ARCHITECTS:  
ODELL ASSOCIATES, INC.  
Charlotte, North Carolina

photos by Rick Alexander



FIRST FLOOR PLAN  
Scale: 1/8" = 1'-0"

The design criteria consisted of a two-story structure to house offices, laboratories and storage space for a major producer of textile products, containing approximately 24,000 square feet on one floor with a smaller basement level. In order for the building to work best with existing General Headquarters Building, the main entrance relates to the existing facility, with visitor parking located nearby, and employee parking and service entrances at the rear of the building. The laboratories and offices are located on one level to provide a close connection between departments. Visitors may be shown the facilities from the corridors without disrupting the workers in the building.



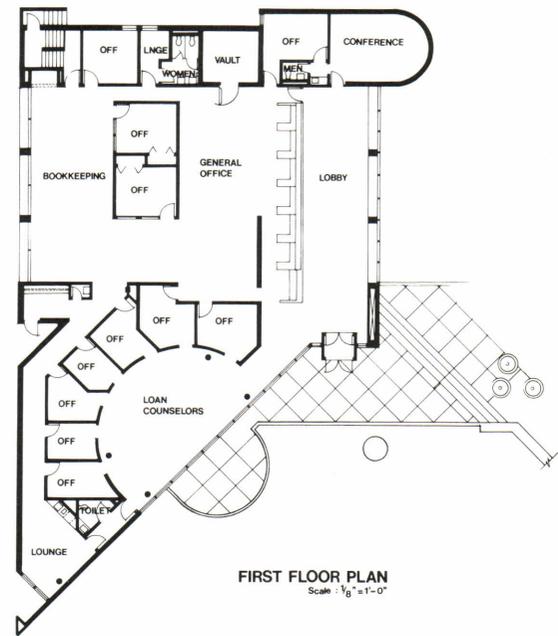
## AWARD OF MERIT 1976

Fort Bragg Federal Credit Union  
Fort Bragg Military Reservation, North Carolina

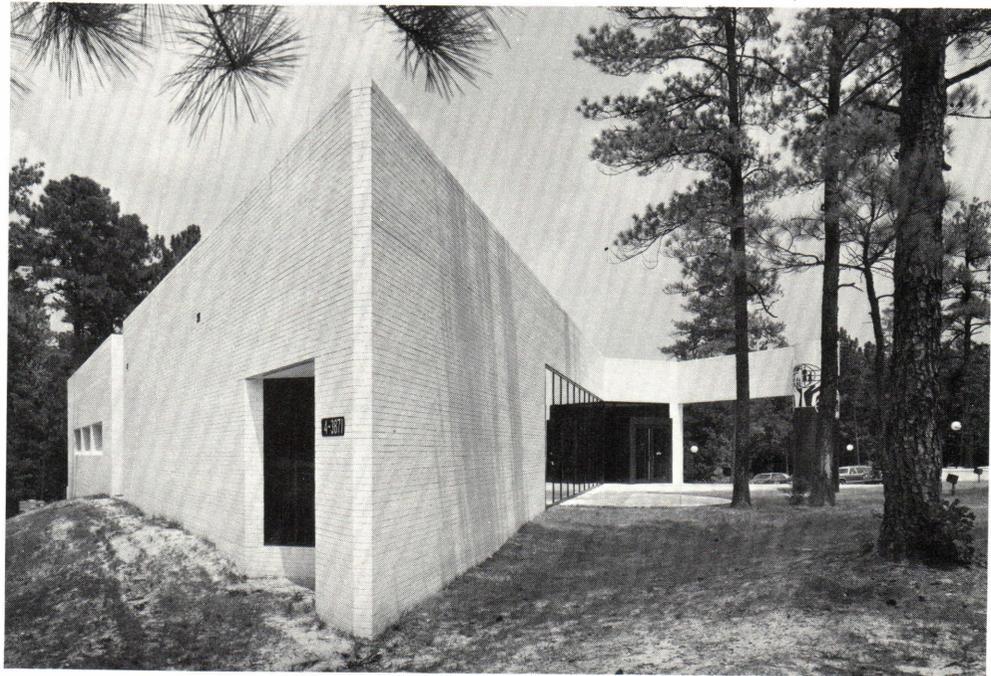
Owner:  
Fort Bragg Federal Credit Union  
Fayetteville, North Carolina

**ARCHITECTS:**  
**ODELL ASSOCIATES, INC.**  
Charlotte, North Carolina

photos by Rick Alexander



The site of this credit union building is a knoll with groves of 60-foot pine trees located near a country road. The design solution was to construct a facility which would incorporate the site features into a single composition with the planned building. The structure contains approximately 8,770 square feet with space for loan facilities and other bank functions. The sky-lit lobby separates the flexible use general office area from the cellular loan counselor area. The entry arch denotes the building access from the parking area and serves as a signage from the road.



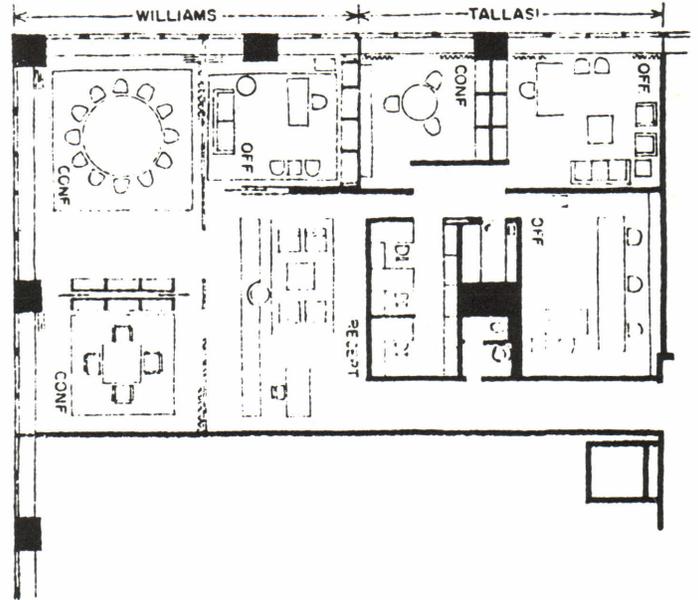
## AWARD OF MERIT 1976

Office Interiors  
New York, New York

Owners:  
The Williams Companies  
and  
Tallasi Management Company  
New York, New York

**ARCHITECTS:**  
**WOLF ASSOCIATES ARCHITECTS**  
Charlotte, North Carolina

photos by Joseph Molitor



The architect was instructed to create distinctive offices for two informally related firms which share 4,800 square feet in a speculative office building in Manhattan. One portion of the space is used for executive meetings and the other area is used for the day to day operation of a money management firm. In half of the space, areas are defined by rugs and by exaggerated clustering of lighting over furniture groups. All furniture and cabinetry here were designed by the Architects, except seating. In contrast, the other offices have wall to wall carpets and furniture and equipment selected from various manufacturer stock items.



## AWARD OF MERIT 1976

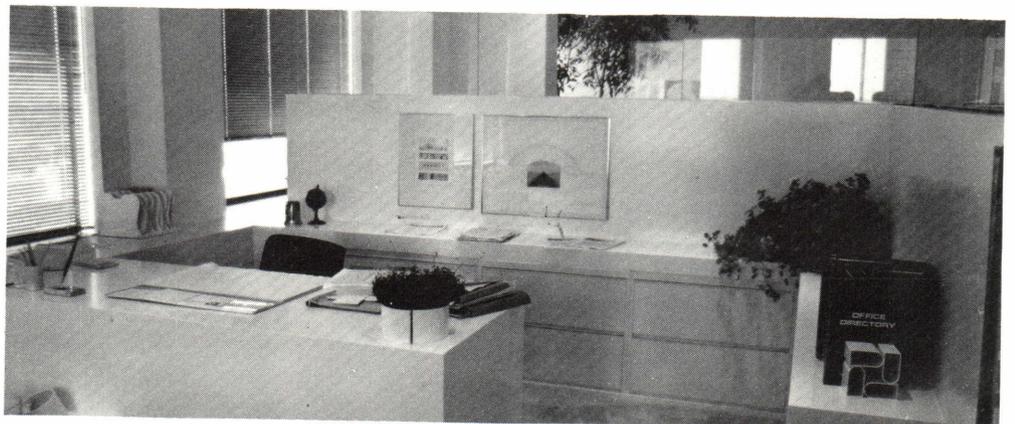
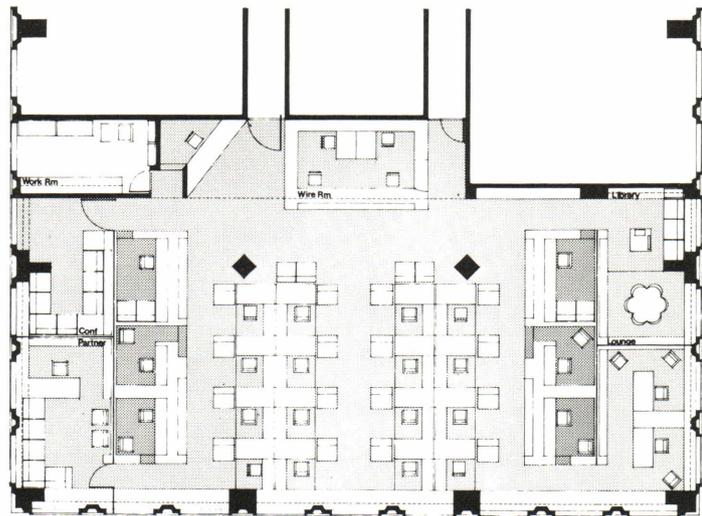
Interiors/Stockbrokerage Firm  
Charlotte, North Carolina

Owners:  
Hornblower & Weeks Hemphill, Noyes  
Charlotte, North Carolina

**ARCHITECTS:**  
**WOLF ASSOCIATES ARCHITECTS**  
Charlotte, North Carolina

photos by Benjamin Ledbetter

This stockbrokerage firm occupies a partial floor in a relatively new building in the heart of Charlotte. The owner, with his modest budget and limited space was concerned with the effect of racking up 10' x 10' cubicles on the perimeter of the building. An alternate to this scheme was devised which allows for both private offices and the vitality of a brokerage floor. Degrees of privacy are achieved from the open trading stations to the cabinet and glass enclosed partners' offices without losing the clarity and spaciousness of the open plan.



## NC Architectural Foundation News



*S. Scott Ferebee, Jr., FAIA, Vice-President; and William S. Jones, President, N. C. Design Foundation; Richard L. Rice, FAIA, President, N. C. Architectural Foundation; Joab Thomas, Chancellor, and Claude McKinney, Dean of School of Design, N. C. State University.*

In two separate recent ceremonies, Richard L. Rice, FAIA, President of the North Carolina Architectural Foundation presented checks to the NC Design Foundation and the College of Architecture, UNC-Charlotte. At a regular meeting of the NC Design Foundation held at the Carolina Country Club in Raleigh, Mr. Rice delivered checks totaling \$5,750 to NCSU Chancellor Joab Thomas. Included in the contributions were a \$1,000 Wm. Henley Deitrick Fellowship and a \$500 Leslie N. Boney Scholarship. With an earlier contribution of \$250, the Architectural Foundation has given a total of \$6,000 to the Design Foundation this year.

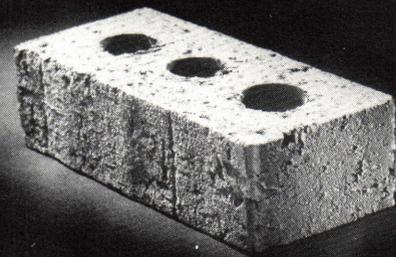
During the regular monthly meeting of the Charlotte Section of NCAIA, held on March 3, Mr. Rice presented a check for \$5,600 to Chancellor Dean Colvard of UNC-

Charlotte, which added to a prior \$400 contribution made a total of \$6,000 for the College of Architecture. Contributions have also been made this year to Central Piedmont Community College and Pitt Technical Institute.

The NC Architectural Foundation is supported mainly by contributions from architects and architectural firms in North Carolina.

The annual meeting of the NC Architectural Foundation was held on February 20 at the Royal Villa Hotel, Raleigh. At that time, Richard L. Rice, FAIA, was unanimously re-elected President of the Foundation, with Conrad B. Wessell, Jr., to serve a two-year term as Secretary-Treasurer.

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## Three NCAIA Members Elected Fellows

J. Hyatt Hammond, Richard L. Rice and James A. Stenhouse have been elected to the College of Fellows of The American Institute of Architects. The three received the lifetime honor for their outstanding contribution to the profession of architecture. Investiture of the newly elected Fellows will take place May 3 at the Annual Convention of The American Institute of Architects in Philadelphia, Pa.

Hammond is principal in the firm of J. Hyatt Hammond Associates, Inc., with offices in Asheboro and Greensboro.

From 1961 to 1964 he served on the Board of the Asheboro Chamber of Commerce, culminating in his election as President in 1965. As Chairman of the Chamber's Beautification Committee, 1966-1972, he was instrumental in establishing zoning ordinances, a Housing Authority and a Downtown Development Authority in Asheboro. Mr. Hammond has also been active in the State University Alumni Association in Randolph County, and currently is President of the Randolph County N. C. Symphony Society.

His firm has received numerous AIA awards on the State and Regional levels for outstanding design, and three Special Commendations for School design from The American Association of School Administrators.

Hammond has served as President of the North Carolina Chapter, The American Institute of Architects, The North Carolina Architectural Foundation and as a Director of the North Carolina Design Foundation. He is a past President of the North Carolina Board of Architecture and serves as a member of that Board until 1978.

Rice, a partner in the Raleigh firm of Haskins and Rice, was President of the North Carolina Chapter of The American Institute of Architects in 1970 and has held other major elected offices and served as Chairman of a number of key Committees. In 1975 he was presented the Distinguished Service Award by the NCAIA, the only such award given to a member since 1965.

As Chairman of the NCAIA Government Liaison and Legal Affairs Committee, he performed legislative liaison with three sessions of the N. C. General Assembly in matters concerning the general public and the architectural profession. He spearheaded the drive which resulted in the establishment by the 1969 General Assembly of a new College of Architecture at the University of North Carolina at Charlotte, where he continues to serve on the School's Advisory Committee.

Rice has been active in historic preservation through his firm's architectural work.

He is a graduate of North Carolina State University and is a past president of the NCSU General Alumni Association. He is serving his second year as President of the N. C. Architectural Foundation.

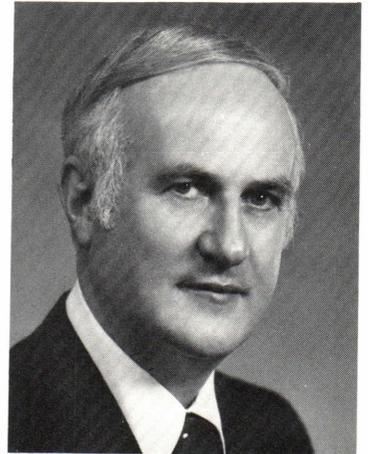
Rice has served on both the Governor's and Raleigh Mayor's Committees for Facilities for the Physically Handicapped.

His firm received an AIA South Atlantic Regional Award of Merit for renovation of Raleigh's Memorial Auditorium. Two schools the firm designed were selected by jury for final exhibition at the American Association of School Administrators' Convention at Atlantic City, last month.

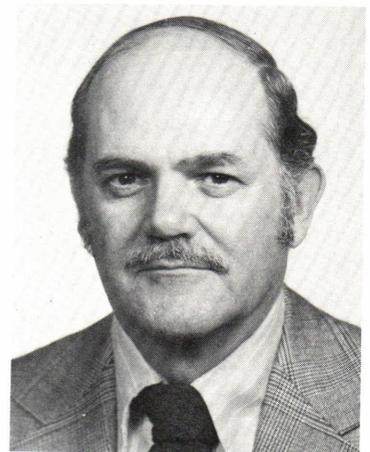
Stenhouse, architect of Charlotte, founded the firm of J. N. Pease Associates with Colonel Pease in 1938, and he is now Chairman of the Board. His firm has done many notable projects and has won many design awards since its establishment. It is the largest architectural engineering firm in the state and one of the largest in the country.

Mr. Stenhouse has been active in the field of preservation of historic buildings for twenty-five years and has held many state offices in this field. He was the first Chairman of the North Carolina Historic Sites Commission, appointed by Governor Umstead in 1953. In this capacity, he made the first inventory of North Carolina's historic sites. His writings on preservation have been

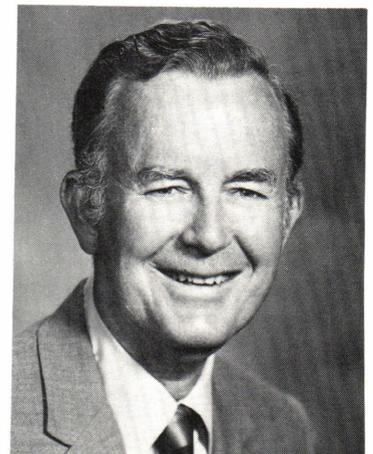
widely published and he has delivered numerous talks in an effort to make the public more aware of the virtues of noteworthy historical architecture. He has been active in the North Carolina Chapter AIA as well as various civic organizations in Charlotte.



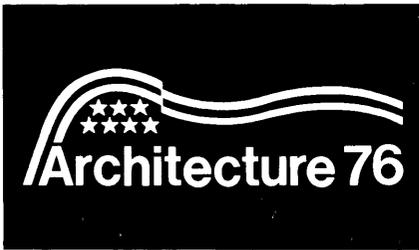
Hammond



Rice



Stenhouse



**NCAIA Winter Meeting**  
**February 19, 20, 21 1976**  
**Royal Villa Motor Hotel**  
**Raleigh, North Carolina**

## HONOR AWARDS



*Paul Poetzsch, Jan Wolf, Harry Wolf, Marley Carroll with Award Certificates for their office.*

A highlight of every NCAIA Winter Convention is the announcement of the Awards in the Chapter's Annual Honor Awards Program. From fifty-five entries in the program, six projects were selected to receive awards. Richard R. Whitaker, Jr., AIA, Norman De Haan, AIA, FASID, and Stanley Tigerman, FAIA, distinguished Chicago architects judged the entries and Mr. Tigerman made the awards in ceremonies in Raleigh on February 20.

## EXHIBIT AWARD



*Architect John Loss viewing an exhibit at the Convention.*

Chapter President Michael Newman, AIA, presented a certificate of merit to F & D Wooden Signs for outstanding design of their exhibit. The forty exhibits at the convention were all of superior quality and contributed to the success of the Convention.

## GOLD MEDAL AWARD



*Regional Director Leslie Boney places Gold Medal on Luther Lashmit.*

In the fall of 1975 the NCAIA Board of Directors established a Gold Medal Award to be given at the Board's discretion to a Chapter member for outstanding service to the profession. A Committee, headed by Scott Ferebee, nominated Luther Snow Lashmit, AIA, of Winston-Salem to be the first recipient of the Gold Medal. Mr. Lashmit was present on February 20 when Mr. Ferebee presented him with a citation which reads: "The North Carolina Chapter of The American Institute of Architects is honored to confer its first Gold Medal on Luther Snow Lashmit, AIA, in recognition of his five decades of outstanding leadership in advancing the cause of architecture in North Carolina. His kindness, his readiness to give a helping hand and his love and respect for his fellow man, coupled with his service to his community and his profession, his dedication to professionalism and his commitment to excellence in architecture have served as an inspiration to his fellow architects throughout the State. These qualities have also earned the admiration of his colleagues in government and in the construction industry." Leslie N. Boney, Jr., FAIA, South Atlantic Regional AIA Director then placed a medal around Mr. Lashmit's neck. The audience gave him a standing ovation.

## CRAFTSMANSHIP AND COLLABORATING ARTS AWARDS



*Gene Brown presents award certificate to E. B. Guiney.*

This year, the Chapter was pleased to honor two outstanding craftsmen for their contributions to design in the execution of projects under an architect's supervision. Clarence Robbins, cabinetmaker of Charlotte, was presented a certificate in recognition of the high caliber of his construction techniques in the use of various materials. E. B. Guiney of Charlotte was honored for his mastery in the art of fabric and paper hanging. Receiving a Collaborating Arts Award was Frank Faulkner, a distinguished Winston-Salem artist, for his supergraphic at the NCNB Plaza in Winston-Salem.

## PRESS AWARDS



*Mike Tye made Press Award presentation to Ernie Wood.*

First place and Honorable Mention certificates each also carrying a monetary award, were presented to Ernie Wood, staff writer for the *Raleigh News & Observer* and John D. Fulton, reporter for the *Fayetteville Times*.

## “The Profession’s Essential Ingredient: Design”

by Virgil Carter, AIA  
Director of Design for Albert A. Hoover and Associates, Architects, Palo Alto, California



### Pause for reflection:

The theme of this convention is Architecture '76, and in this year, when we are celebrating the 200th birthday of our country, I suggest that this is an appropriate time to reflect briefly on past events and to contemplate for a few moments about our future. The architectural profession has just had a brief glimpse of a part of its history in the works influenced by the Beaux Arts exhibited at the Museum of Modern Art in New York. As we attempt to pick up the remaining pieces of our architectural practices after the disastrous economic period of the last year, as our businesses begin to reflect the gradually increasing strength of 1976, it seems to me to be timely to consider where we are and where we desire to go from here.

To talk about change in our lives and in our times has become so common that it is almost a cliché. Yet it is true that our society and our profession are marked by a multitude of simultaneous, often staggering, developments. The change of the profession from an art form to one concerned with social, environmental, political and business problems is merely one example of the changes of our own profession.

Perhaps, amid all the change and seeming chaos around us, it is time for some plain old-fashioned talk. Regardless of the changes we face, the purpose of architecture remains firm: to provide the creative leadership necessary to help improve the quality of the man-made environment.

Our tools and methods of responding are changing, but our purpose remains constant. Fast-track, construction

management, life-cycle cost benefit analysis, computer technology and others are simply new tools and methods to help us reach our objectives and fulfill our purpose. They are the means, not the ends. As basically as I know how to put it, as architects we fulfill one unique need that cannot be fulfilled by any other: leadership in the creative portion of the building process.

### Back to basics

Perhaps we should take the advice of the Ford Motor Company when they say “When you get back to basics, you get back to Ford,” and apply that advice to the architectural profession. Bob Hastings, late president of Smith, Hinchman and Grylls, Architects, before his untimely death, characterized the building process as composed of the three D’s — decision, design and delivery. Historically, the architect has provided the design capability, while the owner has provided the decisions and the contractor his delivery skills. For the purposes of this discussion when I refer to design, I am referring to the total design service offered by the architect in its broadest and most comprehensive sense — the second “D”, if you will.

The distinctions between the three phases of the building effort have rapidly blurred as owners, architects, contractors and others have diversified their efforts into new areas. These new roles and activities may have obscured some of the basic principles that have guided the profession successfully for a number of years. This profession of ours is first and foremost a design profession. It is the primary profession with the experience,

capability and leadership necessary to initiate, guide and direct the creative effort in building. It is no small claim, and one that no other profession, group or interest can make. We should not overlook it.

In our desire to relate to the business world, we have attempted all too frequently to speak the businessman’s language and to respond on his terms. In doing so, it is easy to forget the creative skills that are unique to our profession and thus compromise their value. It may not be an overstatement to say that many architects sell everything these days but architecture. If the public and the business world do not clearly understand our abilities and value, as I see it, we must shoulder a substantial portion of the responsibility. If our worth in the building process is misunderstood and our contribution to the man-made environment is questioned, we must respond in a clear, comprehensive and factual manner: creative work is our specialty and the man-made environment is our practice.

### Changing priorities mean changing design

I admit, unashamedly, to being a died-in-the-wool football freak. From August through January I watch football games as if there was no tomorrow. My wife, after all these years, still doesn’t understand my consistent ability to find time for football games when I simply cannot find the time to do the various jobs that need doing around the house. During one game, I was impressed by an advertisement from one of the sponsors, a very experienced and sophisticated manufac-

turer, for a new copying machine. "Quality copiers are no longer enough", I was informed, "Now they must be fast, versatile and affordable." I was impressed by the parallel in our own design profession where quality is no longer enough; it must be fast, versatile and affordable, as well. From a professional point of view this is a most important point.

utilize urban ground and air spaces. We have entered an era of economy and efficiency, and I suggest that our architectural responses would do well to mirror this by reflecting an aesthetic of austerity. The desire of the public to participate in decisions affecting their lives and communities is and should be a vital part of the design process. Design

clients display a lack of understanding of the value of the creative act of design often challenging its very necessity. These misgivings are reflected in the fees they are willing to pay. Compounding the problem is the fellow down the street, not an architect of course, willing to construct the project for a predetermined sum, including all necessary design



Retiring President Turner Williams and wife receive a gift as NCAIA President Mike Newman looks on.



Regional Director Jerome Cooper inducted new members.

Architecture mirrors its times and its society, and we have seen the practice of architecture change from a fine art to an applied art to what might be called a social art, while attempting to retain the best qualities of the former times. As architects we have a valid responsibility to our society and its needs and priorities. We work for individual clients, but our works are for everyone. Social issues affecting our practice will continue to influence the profession for the foreseeable future. Two fundamental and basic social concerns have emerged as influential in current practice: the desire to responsibly use our resources and natural environment, and the desire of the public to participate in decisions affecting their lives and communities.

Concern for the responsible use of our resources and our environment is evident in the growing reuse of old existing structures, in attempts to recycle salvageable wastes, in efforts to preserve our natural landscapes and in attempts to more efficiently

decisions are increasingly made in the public arena. The political process at its best, an extension of the desire of the public to make its feelings known and influential, has become a new ingredient in the traditional architectural equation of quality, time and cost, thus adding another complexity in the search for quality and in attempts to control time and cost. Public hearings, extensive review and approval procedures, and strict legislative requirements are examples of the public will and influence. Architects, I suggest, must expect, anticipate and encourage this in a constructive manner.

The market place for architectural services, influenced by these factors and others, notably inflation and increased costs, is responding in its own way. Clients are increasingly concerned, and rightly so, about increased costs and time schedules. These concerns, together with favorable tax laws and other inducements, all too often persuade clients to reduce design quality. Increasingly,

services at no apparent extra cost. Architects, professionally, must respond to this situation and demonstrate the valuable and essential ingredient that design represents. If architects do not respond, surely no one else will. But the creative endeavor, design, must not only assure higher quality, it must also be "fast, versatile and affordable" if it is to respond to the needs and concerns of today's clients.

But what of quality? In our changing society and our changing marketplace what constitutes responsible, intelligent and creative design? Let me simply repeat criteria proposed by the General Services Administration to be used, if approved, in the evaluation of future government projects:

1. Reduce adverse environmental impacts
2. Effectively utilize existing resources and facilities
3. Effectively evaluate alternative solutions for proper worth and value
4. Minimize demands on a community's public services

5. Preserve community image and character
6. Facilitate local participation in the planning process.

Despite my concern over additional governmental "standards", and regardless of whether these standards are ever adopted, allow me to say a loud bravo for the effort and underlying concern. To these I would propose two

increased mergers, acquisitions and growth of architectural firms. While the disappearance of the small practice is not imminent, as I see it, the growth of architectural firms and the shift of the profession in this direction is evident.

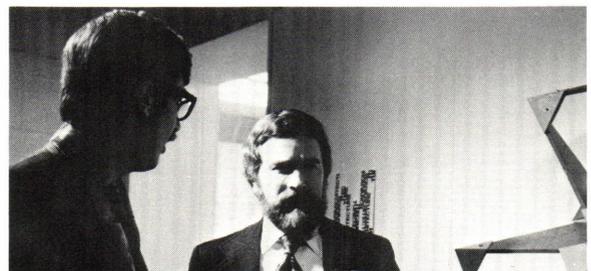
There is another approach to today's marketplace that does not necessarily require growth and diversification for

awarded contracts to architects only 11% of the time.

If we are concerned as to what our image is in the marketplace, why we are retained, and how we can increase our market appeal, I suggest we have to look no further. Regardless of the size of the architectural firm and its various capabilities, if we architects can effectively control



Architects and students attended class at The School of Design, NCSU.



Dean Claude McKinney explained a student project to Mike Tye, architect.

more standards, conspicuous by their absence, and essential for highest quality: All projects should be:

7. Functionally responsive to the needs of the owner, user and the community
8. Aesthetically, timely and embodying simplicity, integrity, innovation and expert execution.

While each of us might add or subtract from these standards, I suggest that they are a very good starting point for architects, clients, governmental bodies and the public at large in evaluating building projects and services.

### Challenge for the future

Growth and diversification seem to be the popular professional approach of many architectural firms in their attempts to reach today's marketplace, to deal with growing project complexity and to respond to the changing priorities of society. Single-point responsibility, in-house capabilities, and multi-disciplinary approach are some of the terms heard with increasing frequency as we witness

those to whom this is not appealing or is not possible. This approach is available to firms of all sizes, with all sorts of clients and with practically any resources. The approach is the uncompromising development of design excellence.

Design excellence pays and the architect who seeks it will not only find it, but will find profitability as well, although admittedly, it may take a bit longer than simply seeking profitability as a goal. This notion is supported by the results of a recent survey conducted by *Fortune* magazine which surveyed over 380 corporations involved in major construction projects. Asked for reasons for awarding contracts to architects, 51% responded that they awarded contracts for design excellence. The second most common reason for awarding contracts, depth of the architect's organization, was listed by only 34% of the corporations. The other side of the coin is illustrated by the fact that when these same corporations were concerned about the control of time and cost, they

time and cost, while maintaining or better yet, improving creative design leadership, and if we can do both on a consistent basis, I submit that we will fill a substantial need in the marketplace for building services. In turn, this will effectively respond to the responsibilities given to us by our society. Regardless of our other motivations and ambitions, individually and professionally, here is our essential challenge.

I've tried to quickly suggest the importance of design excellence and the challenges in seeking it. Briefly allow me to climb out the rest of the way on the limb and suggest how we might respond. In a survey of its membership a few years ago, the Northern California Chapter of the AIA asked its membership to list the areas they felt to be most critical to the success of the small architectural firm. The response consisted of talent excellence, followed by access to the market, identity and recognition, and finally, efficient operational methods and office practices. It seems to me

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that we have had the necessary talent excellence for a number of years, and all too frequently have been unable to bring it to bear effectively. Recent efforts by the AIA and individuals have been addressed to improve this situation by exerting influence and leadership in many of the areas influential to the architectural profession. These efforts are effective and it seems to me necessary to continue them. They must be supported by the profession. While there is room for improvement, architects have begun to take intelligent, planned steps to increase their access to the various markets for services. Identity and recognition remain areas for substantial improvement. I suggest that an opportunity to earn this recognition lies in the area of efficient operational methods and office practices. New, imaginative, innovative and flexible management and delivery methods are needed throughout the building industry; they are nowhere as needed as they are in the creative design profession of architecture. The development of responsive and innovative management and delivery methods will aid architects in improving their services and products as certainly as they have aided our nation's industrial and business sector in becoming the envy of the rest of the world.

In closing, I would like to refer to some of the findings of the AIA's Committee for the Future, who made a detailed study and report several years ago relative to the profession's future. The committee summarized their findings by saying that the future of the profession seems to depend on more effective participation by architects in phases of the creative proc-

ess previously neglected. The most important change in the creative act, the Committee felt, will be in the area of professional management based on information retrieval, delivery systems and problem solving techniques. "The role of the designer over the next 20 years will surely be shaped by further changes in management, as much or more than by changes in the product or in the process of construction", according to the Committee.

Significantly, the Committee predicted, "While the architects' role in the building process may be unique... their influence will depend directly upon their ability to create working relationships with the countless others involved and affected". Implied is the fact that as architects we cannot perform every task, nor should we necessarily expect to be the leaders of every situation. We can play many roles, according to our experience and capabilities in the building process, but we have only one unique role to play. That role, the essence of our profession, is leadership of the creative effort. For it to be effective will require our ability to work effectively with any and all of the myriad other skills necessary in a particular situation.

One must wonder, therefore, in the context of the future and in a highly competitive marketplace, whether it might be wiser for many architects to upgrade and improve their one unique skill, responding to the concerns of the marketplace without sacrifice of quality, and thus be prepared to join the building team of specialists as the irreplaceable creative designer. In such a situation, the architect's skill is as basic and fundamental as those of the other team

members.

I suggest that the future of the architect lies in the direction that many assume is his basic expertise — design. It is not the design of the Beaux Arts, nor the nostalgic return of yesteryear's traditional Master Designer, although each has qualities not to be forgotten. Rather it is the application of the profession's basic and unique expertise to the problems and situations of today, using imaginative and innovative methods in order to make our services and products fast, versatile and affordable while preserving quality.

If the criteria, methods and marketplace for design are changing, the purpose of the architect is not. We are primary influences in the man-made environment. We need not delude ourselves and claim that we alone have this responsibility; it is enough that our profession has some very great responsibilities, and that for the moment at least we possess abilities to deal with the man-made environment that are unmatched by any other profession, group or interest.

As we mark our nation's 200th birthday, let us also mark why we are architects. Let's capitalize on something recognizable and unique in architecture. Let's not worry unduly about being all things to all men. Let's talk to the businessmen in his terms; let's meet him in his marketplace, but let's also talk to him convincingly about creative effort and its value. Let's demonstrate that our actions speak more loudly than our words. Innovative and imaginative leadership in the creative process is our life blood and our life line. Let's continue and expand our profession of architecture — a design profession. ■

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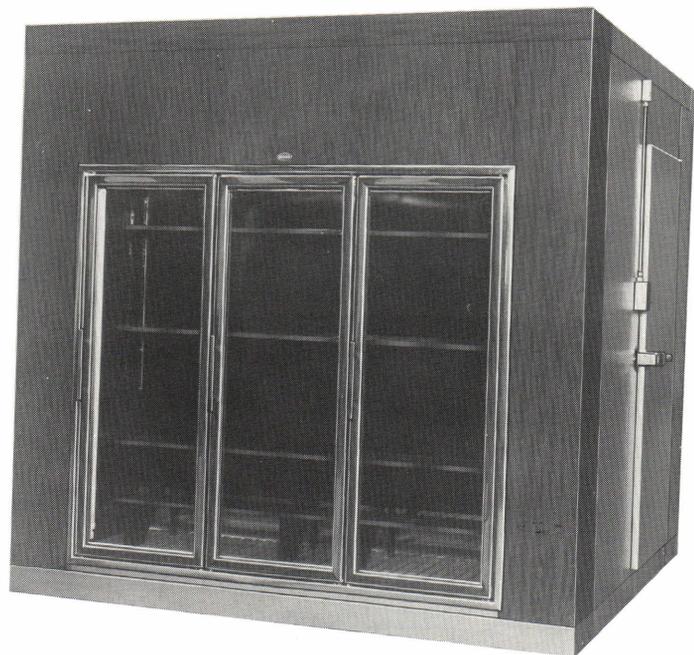
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