

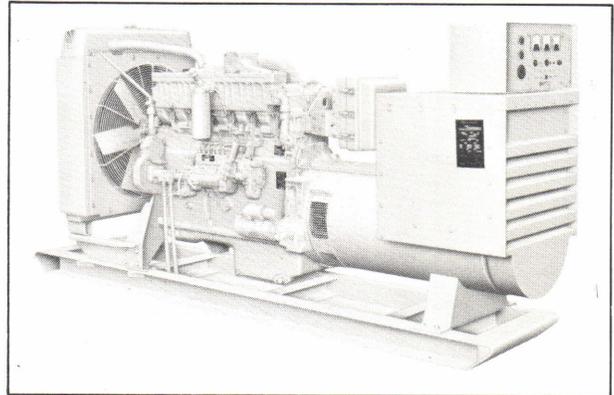


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North Carolina Chapter  
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Editor **Ernest Wood**

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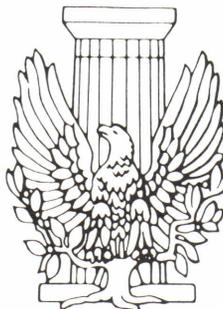
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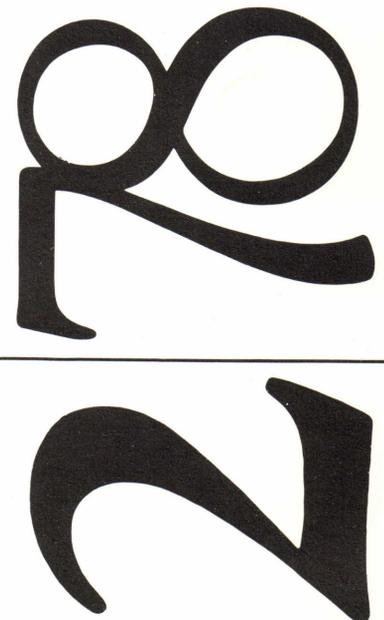
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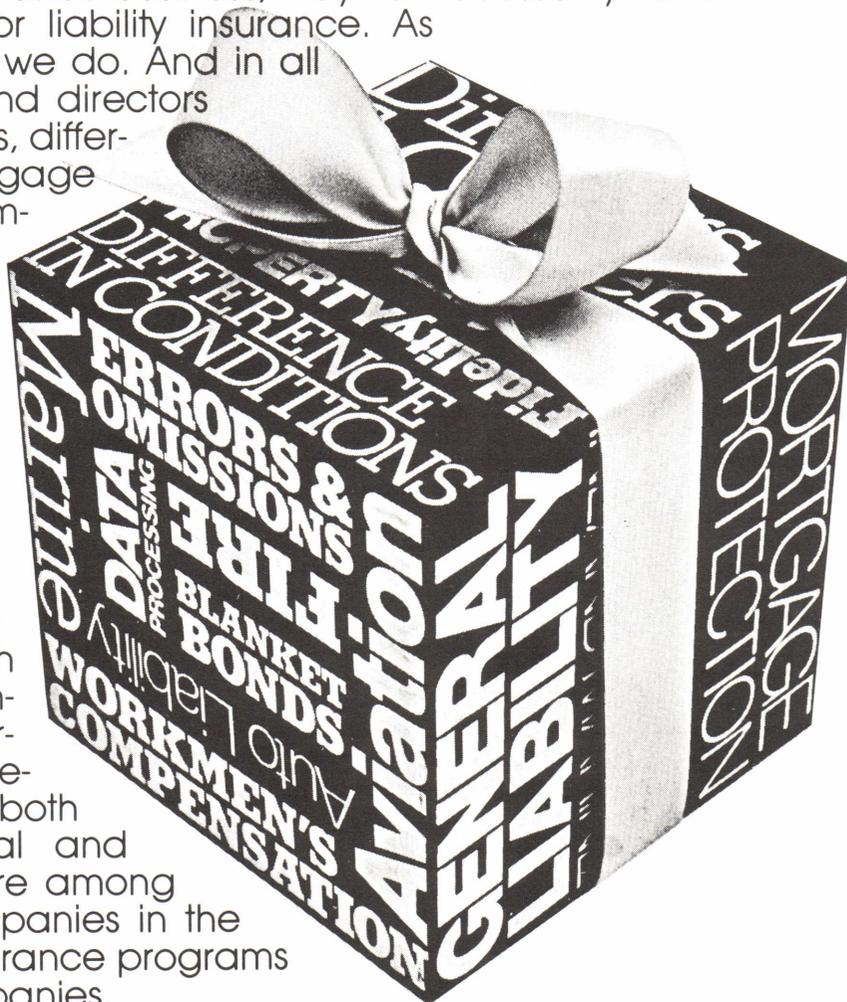
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# Frontispiece

By Ernest Wood, Editor

Politicians—especially the Southern variety—have a way of prefacing their remarks with colorful stories that always seem—somehow—to make points appropriate to the occasion. It happened again and again at the NCAIA winter convention this year, as architects, politicians and other government officials, businessmen and private developers met for a series of seminars under the topic “The Architect’s Contribution to His Environment” to discuss how they can better work together.

Take this one, as told by State Sen. Willis P. Whichard of Durham County:

It seems that a doctor, an architect and a politician were arguing one day about whose was the oldest profession. The doctor recalled that creating Eve from Adam’s rib was a surgical procedure, so medicine should be the oldest. The architect went him one better, arguing that God’s first act was to create order out of chaos, and that was an architectural procedure. But the politician ended the argument abruptly when he asked, “And who do you think created the chaos?”

Well, whoever created it, the architects, the politicians and the developers who met at the Winston-Salem Convention Center Feb. 2, 3 and 4 agreed that something has to be done to bring more order and harmony to this world we have made for ourselves. But they said it with a spirit of optimism and with a mood that indicated they not only want to make changes but they believe they can. As Raleigh architect F. Carter Williams, FAIA, put it, “One of the happiest things about these meetings is that we are willing to sit down and talk about our problems. We all render a service. And we are all here because we want to be here.”

The idea that everyone in the building industry will benefit from working together was one which pervaded the conference. While Williams was addressing a seminar on state government architecture, Charlotte architect A. G. Odell, FAIA, was warning architects in a seminar on commercial development, “If you can’t talk a developer’s language, if you can’t talk finance to a certain degree, you’re going to be left in the shuffle.” The next day, in a session summing up the seminars, Henry Kamphoefner, FAIA, Dean Emeritus of the School of Design at N.C. State University, had a word for architects and clients alike when he noted, “Almost all unsatisfactory buildings are unsatisfactory because there was not the close wedding of architect and client that there should have been.”

But what about the public?

Gov. James B. Hunt, Jr., who led off the meeting with a keynote address (which appears in edited form in this issue of *North Carolina Architect*), pointed out that this state’s greatest asset is its quality of life and that architects and the public alike have responsibility to preserve—and improve—that quality. While noting that North Carolina must of necessity lose a part of its poor, rural character, Secretary of Natural Resources and Community Development Howard Lee sounded a similar note. “Certainly, we’re going to have to give up a few trees,” he said. “But somehow, a little more care has got to be taken.”

Once again, the way to get the job done, everyone agreed, is through a closer relationship between government, private development and the design professions. While Lee admitted that all too often government coordination of environmental issues has been “too haphazard,” the architects were reminded that they



On the Cover: recipient of a Mecklenburg County Court-house by Wolf Associates, 1978 NCAIA Honor Award. See page 12.

must take more initiative if they want to see the built environment improve. “The only way for us to know the rough spots is for you to tell us,” State Sen. E. Lawrence Davis of Forsyth County told the architects. “It is not a matter of government asking what it wants and professionals like yourself responding,” said Lee. “We not only have to rely on you, but you have to be more aggressive and come forth and offer.” And said Lt. Gov. Jimmy Green in a closing statement to the conference, “Those of us who serve you will listen if you’ll just talk to us.”

The real test of a conference such as this, of course, lies in the future, in the responses—if any—that it generates. Those responses, suggested Charles Hight, AIA, Dean of the College of Architecture at UNC-Charlotte, will of necessity be complex. “And not just to play with the facade motif of the time,” he warned. “Because if we do that, we as a profession are in trouble and society is in even more trouble.”

But there still is plenty of room for design. Many speakers pointed out that people—government workers, in most of the examples they cited—are most efficient in surroundings they enjoy. “Here is one area where we can have our cake and eat it too,” said Rep. Edward S. Holmes of Chatham County. “We can have both harmony and practicality.”

Sam Ragan, Southern Pines journalist and author, added another, more ideal, purpose for design, when he said in summary, “Let me suggest that art is also utilitarian. It gives us that extra dimension that makes life worth living and meaningful.” But Ragan quickly came down to the bottom line for the profession with a reminder that touched on the very essence of architecture. “As you go home,” he told the architects, “remember that, in design, you are making a statement on human values.”

The question now is whether that statement will reflect chaos or care. ■

# Keynote

Governor Hunt on North Carolina's quality of life: maintaining it and improving it

On Feb. 2, 1978, Gov. James B. Hunt, Jr. was keynote speaker at the opening session of the NCAIA Winter Convention, which had as its theme "The Architect's Contribution to His Environment." The following is an edited transcript of the Governor's speech:



I'm pleased to be here. I've been in Washington this week, and I never was so happy to get back to North Carolina. I was there for the White House Conference on Balanced Growth and Economic Development.

I think it's appropriate that I would leave that meeting and come here to be with you because the plans that you draw for our houses and institutions, our roads and our parks—a lot of the things that we were talking about there in our meeting—literally influence us in every minute of our daily lives. It's so pervasive that we don't even know how much we're influenced by it. We have little feeling for how much it can do to humanize us.

I want to share with you a little bit some of my thoughts on how we can, together, enhance our environment. This is the most precious possession of all of us. Let me say to you that I think you are special, almost a chosen people, in the real sense—you who have the opportunity to truly serve, to influence, to provide opportunity to shape and to mold, in the best kinds of ways, and by doing that to open up new horizons, give new ideas and make the people better people.



We are in this state, I think, committed to a kind of planning and trying to project what is good that very few states are committed to. One of the things I have worked very hard for for many years is the whole field of land-use planning. We have the State Goals and Policy Board which is involved in this whole area. Within state government, I think we are doing an increasingly good job of planning for our future and trying to protect and maximize what we have because I think we have come to understand that our greatest advantage in North Carolina is our quality of life.

It took us a long time to come to know that. I know that when I was growing up in a rural county that had a lot of poverty and still has a fair amount that I thought progress was more money, more people. It was measured in those ways. I think most of us thought that. But I know that today we see it in a different kind of way. We are still concerned about jobs and income and adequate houses, whatever their style or design, but we have gone far beyond that.

Ernest Wood



At the White House Conference, some interesting things came out that I would like to have you know about because I think it will affect what you are going to be doing in the future and how you are going to be approaching things. We talked about what the new urban policy will be. We didn't get into a lot of details, but it will be an urban policy that will deal with both large and small cities. It will apparently involve a new kind of partnership between state government and the national government with the investment plans being made by state government under the leadership of the governor and other people who are involved on that level.

Gov. James B. Hunt, Jr.

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I think it is literally going to mean less of the federal bureaucracy trying to do things for us and plan our future and destiny. And it is going to give us a far greater opportunity to do it for ourselves here. And I mention that simply because if we have the opportunity, as I believe we will, then we have a special obligation to get about that job of planning for our public investments and planning to have the kind of state that we want to have.

Now I believe very strongly that architecture is the mother of art. And I believe that as we address this question of the quality of life that you need to know what we are doing in the whole field of culture and the opportunities of the people to develop their best ideas and their own talents in this field.

We have a lot of firsts in North Carolina: the first state supported museum of art; we had the first state supported symphony. North Carolina was the first state with a cabinet level agency for the arts—the Department of Cultural Resources. We had the first state School of the Arts here in Winston-Salem. We were the first state to use CETA funds to put artists to work in local communities.

We have just announced the grass roots arts programs in which funds are provided to every county on a per capita basis to encourage local artists. Our North Carolina Arts Council which administers this program is recognized nationally as a leader in innovation. Two East Coast institutions have decided to make Duke University their home—the American Dance Festival and the American Musical Theater Center. Our new Office of Folklife Programs is working to preserve those unique folk traditions and crafts that are so much a part of us that sometimes we forget they are art. We do have great cultural resources, but our challenge is to continue to work hard to make these riches available to everybody in this state.

I want to say to you tonight that we need to make available to school children more than just an appreciation of music, as wonderful as that is, the ability to paint, to be involved in drama or dance, the traditional kinds of things. Our children in this state ought to grow up appreciating good design, good architecture. They ought to know in themselves what is beautiful and functional. They ought to have some concept of this because, if they do not, then we have to leave it up to you. I have a lot of confidence in you, but I don't think you want to make those decisions for us. I think you want to do the things that we would like to have done, to create the kinds of things we want to have.

We know what we want our land to be like, at least those of us who were brought up on the land and who have our roots in the soil do. We know what we want those mountains to be like in years to come, and we have to do more to protect that and to plan for it. We know what we want that beautiful and wonderful and

varied coast of North Carolina to be like. Shouldn't we also know what we want our cities and towns and our homes and our public buildings and our churches to be like? Only when we do that and create that within our people will you ever have the feeling that you are truly involved and have the kind of relationship with the citizens of this state in bringing about your fondest hopes.

In order for that to happen, we simply must expand the concept of art in our public schools. I want to ask this group, the North Carolina Chapter of the American Institute of Architects, to help us and to be our special partners in working this concern and this area into our program.

One of the programs which you have supported very strongly and which I want to urge you to continue to support is the per cent for art legislation that will be introduced, as I understand it, again in the 1979 legislature. If that bill passes, it will mean that one per cent of the construction costs of most new state buildings will be used to buy art works for those buildings. Buildings that are extensively remodeled or renovated could also qualify for that program. And I believe we ought to encourage putting more art in public places—places like banks, shopping centers and other business establishments.

We have in North Carolina a very rich assortment of historic buildings and, as you know so well, many of them are falling into disrepair. We already have in this state thousands of sturdy, remarkable buildings that we can put to new uses and enjoy. I think of the old houses in Raleigh that will become state offices—some of which already have. It's a way of getting more out of our investments that we already have made; it's the peoples' money and we have to be careful about it. Now there is a trust that is placed in our hands and this is one of the best ways for us to do it.

You, of all groups of people, have the training and the talent to bring the enriching aspects of art to the street level. You have the opportunity in your daily work to create the kind of cultural climate that we can enjoy and be proud of for many years. I would say to you, finally, that if you would have as your goal to create buildings, to create facilities in this state that are worthy of the people, the mountains, the coast and the communities of North Carolina, you will have served us very well. You know what it means to build a better quality of life, and I speak for five and a half million North Carolinians in thanking you for your dedication to that ideal. ■

## Letters

**Editor:** Your 1/78 issue is the first architectural journal in 20 years that I have read with complete fascination, cover to cover. Congratulations on your new format. The articles were excellent and professionally presented.

The description of regionalism by Mr. Harris and the forecast by Dean Hight were outstanding in articulation of the challenge to architecture today.

Architectural journalism of this quality can indeed lead our antiquated, egalitarian profession to the responsible leadership so critically missing in our modern society.

**John B. Kelso, AIA**  
Boone

**Editor:** The new scope and format of *North Carolina Architect* truly reflect the wealth of talent and diversity that shapes the growth of our state. I am quite impressed with this publication and would like to commend NCAIA on a most effective vehicle for communicating your views with the public.

I was particularly pleased that Charles Hight pointed out the potential for citizen involvement in the design process ("Regionalism Future", 1/78). User participation also offers an excellent opportunity for professionals to become true educators. The traditional suburban development patterns that must be reconsidered are all too often inherent in the user's values. The migration from urban neighborhoods to monolithic subdivisions is still part of colonization's quest for the "American dream" of free parking, Williamsburg colonial and mass production of familiar symbols.

The "centerfold" section of your magazine can help the architect and planner communicate their understanding of the total environment to their clients and the community. Another vehicle for facilitating Mr. Hayes' challenge to architects to be more involved in their communities is Volunteer North Carolina, the state-wide Technical Skills Bank coordinated by our office. By registering with the skills bank, architects can join the roster of professionals who are willing to share their opinions and expertise with community improvement programs.

The growth of North Carolina as a distinctive region will indeed be shaped by our greatest resource—all five and one half million of our people.

**Ardath Ann Goldstein**  
Coordinator  
Community Affairs Network  
Office of the Governor  
Raleigh

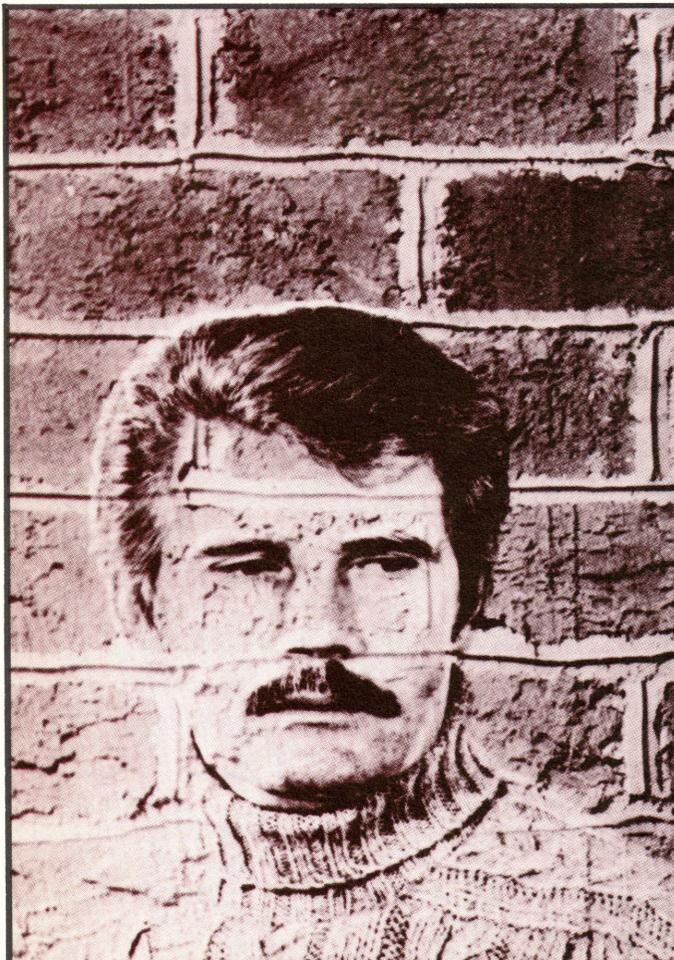
**Editor:** I want to congratulate you on the January/February issue of *North Carolina Architect*. Since I have retired, I have time to read all the articles in the magazine, and I do think this is a very interesting and unique issue.

I think Shawcroft is absolutely nuts in his remarks about Williamsburg. In my opinion, it takes a lot more education and talent to produce Williamsburg, the University of Virginia, the Capitol in Raleigh, than it does to stack orange crates on top of each other with baling wire tie downs! Of course, it could be my 77 years of age that make the difference.

Anyway, keep up the good work. You are really stirring up a lot of interest, not only in the architectural profession but in other areas as well.

**Henry Irvn Gaines, AIA**  
Asheville

(More Letters, page 41)



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On Feb. 3, 1978, **Thomas Ventulett, III, FAIA**, of Atlanta, Ga., presented Honor Awards and Awards of Merit to eight projects entered in the 1978 NCAIA design competition. The following are his remarks from the awards ceremony, held at the Winston-Salem Hyatt House:

I would like to express my sincere appreciation for your affording me the privilege and the honor to participate in the selection of your Honor Awards. The jury gathered in the office of my firm and spent a good long day reviewing approximately 50 submittals. The three of us, Joseph Amisano, FAIA, of Toombs, Amisano and Wells, architects in Atlanta; Richard Stonis, vice president of Associated Space Design, a division of FABRAP in Atlanta and myself were able to, together, review each and every project and discuss their respective attributes and weaknesses. Thanks very much to the very able efforts of Gene Brown and Joddy Peer, the presentations and slides were beautifully organized, which greatly increased the efficiency of our efforts.

I must commend all the entrants of the NCAIA. Of the several juries on which I have participated, this one certainly presented the highest level of competence in design and professionalism. I commend the NCAIA and I especially commend Dean Henry Kamphoefner for his over 30 years of influence on the students and the architects in this state. The fruition of his efforts through these people is most complimentary.

It was decided there would be two levels of awards, the Award of Merit and, for the highest recognition, the Honor Award. There were no predetermined number of awards and if there were no deserving design, no award would be given. We had no knowledge of who the architects were and both Gene and Joddy would sit stone faced when we would speculate on whose work we were judging. The jury's comments were taped as we reviewed each project, reflecting both positive and negative critique.

This is an evening for celebration so let's proceed to look at the winning designs and present the awards to the winning architects, the contractors who built them and the clients that made them possible.

---

*Jurors for the 1978 NCAIA Honor Awards Program were **Thomas Ventulett, III, FAIA** of Thompson, Ventulett, Stainback, Atlanta, Ga. (jury chairman); **Joseph Amisano, FAIA**, of Toombs, Amisano and Wells, Atlanta; and **Richard Stonis**, an interior designer, vice-president of Associated Space Design, Atlanta. The jury judged the design competition, the craftsmanship awards and the collaborating artists awards.*

---

“Excellent architecture ... A sparse elegance. Hard to argue with this one ... This architect uses wood very well ... Interiors are very good ... The building is like a piece of graphic design ... A piece of sculpture in a very nice, natural landscape ... Magnificent first impression ... Another glorification of bricks as a major N. C. building material.”

---

*Jurors for the 1978 Historic Preservation Awards were **James Vaseff**, an architect specializing in preservation with *Environmental Perspectives*, Charlotte; **Susanne Brendel**, an architectural historian with *Biltmore House and Gardens*, Asheville; and **Ernest Wood**, editor of *North Carolina Architect*, Raleigh. Jurors for the Journalism Award were **Ernest Wood**, **Charlotte Vestal Brown, PhD**, Raleigh; **Eugene W. Brown, AIA**, Raleigh; and **Gerard W. Peer, AIA**, Charlotte.*

# Honor Award

# Courthouse

Charlotte

**Wolf Associates**  
Charlotte

**Gerard W. Peer, AIA**  
Project Architect



**Project:**  
Mecklenburg County Courthouse, Charlotte

**Location:**  
800 East Fourth Street, Charlotte

**Owner:**  
Mecklenburg County

**General Contractor:**  
Parke Construction Co., Charlotte

**Structural Engineer:**  
King-Hudson Associates, Charlotte

**Mechanical Engineer:**  
James A. Story and Associates, Charlotte

**Electrical Engineer:**  
Bullard Associates, Charlotte

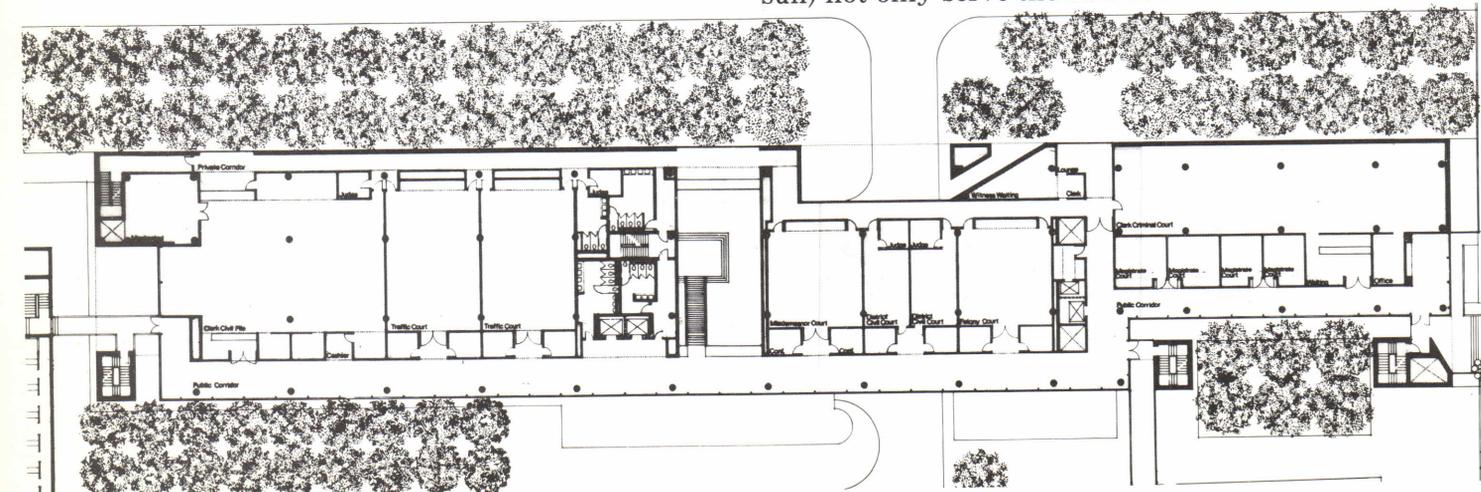
**Landscape Architect:**  
Arnold Associates, Princeton, N. J.

**Photographer:**  
David Franzen, Katonah, N. Y.

The new Mecklenburg County Courthouse is uncompromising in its clean, sharp modern design. Yet it incorporates allusions to court functions and makes use of materials within the modern idiom that give it the dignity and seriousness of purpose of a traditional courthouse. It faces a city square, much as many old courthouses do; entrance from that square is via a broad (if short) flight of stairs; the design of public corridors makes their double function as extensions of courtrooms, where lawyers hold conferences with clients and other attorneys, all the more important; and finishes include marble, polished brass and oak.

The building houses only courtrooms (18) and court offices. Some other courtrooms and other county offices are housed in the old courthouse nearby. The new building serves as a bridge between this old structure, a county office building, and a new 450 car parking garage.

In a sense, the courthouse is literally a bridge. Cars can drive under it to a passenger drop-off point. And on each level, its glass walled public corridors (located on the north side to cut down on heat gain from the sun) not only serve the new courtrooms but are



North Carolina Architect



passageways between the parking garage and the other buildings. The glass reinforces their public nature, as people outside can see in. Courtrooms and offices are in the center of the building. The opposite side is a private corridor for prisoners (who are brought from the jail nearby and housed in a holding cell until trial) and for court personnel. The exterior wall on this, the south side, is pierced by smaller windows, placed strategically to give special views.

Structure is reinforced concrete with glass curtain-wall and cordova limestone (containing visible fossils). A computer analysis of the building envelope and mechanical system indicated that an all electric system with heat reclaim capability was most efficient, but the system is designed to be adapted to a solar heating system when such a system becomes economical. The architects currently are working with the county to develop a grant application to study the possibility of such a conversion.

**Jury:** *A really first-rate building. Very unpretentious. In the round, all sides seem resolved. Very direct in structure as well as glazing. Interiors also first-rate. Excellent architecture.*



## Honor Award

# Monastery Renovation

Belmont

**McMurray Architects + Planners**  
Charlotte

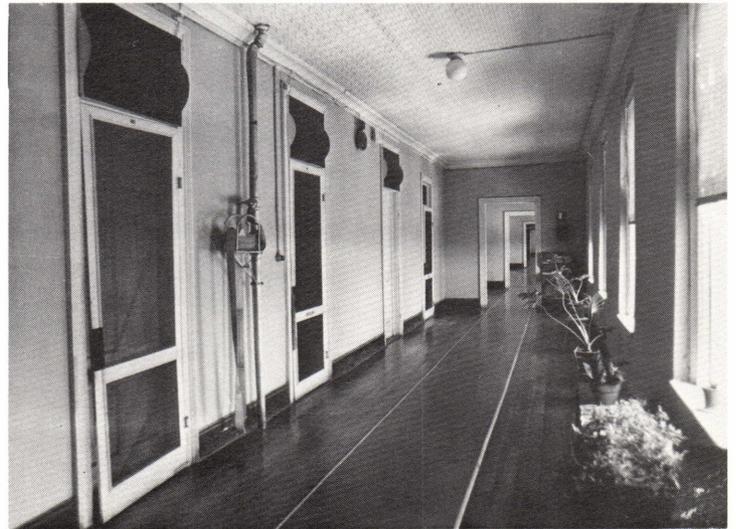
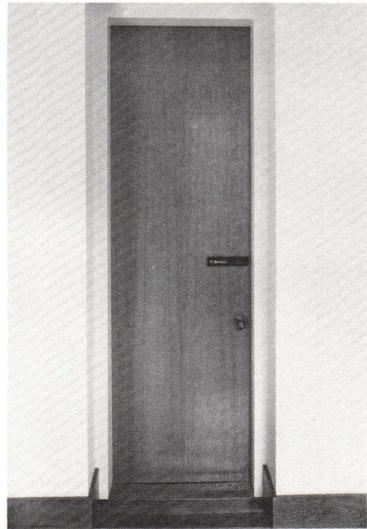
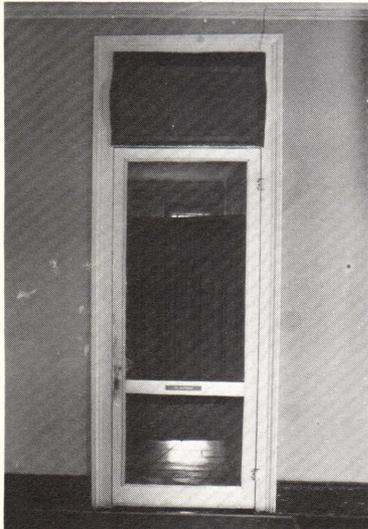
**Charles L. McMurray, AIA**  
Project Architect



When work began on renovating the 1881 monastery at Belmont, the building was in both good and bad shape. With its 18 inch thick, load bearing brick walls and its heavy timber construction, it was in good enough shape to save. (The cost of replacing it, put at \$4 million, was prohibitive, anyway. The final cost of renovation came to only \$878,000.) But even while the architects were analyzing the building before beginning to design, one of the ceilings fell. Clearly, something had to be done.

In the end, what was done was to gut the entire building—all but the interior load-bearing walls and the floors—and build entirely new living spaces for the 56 monks of the Benedictine order it housed. Those spaces now include living areas, individual bedrooms, an infirmary, a chapel, dining facilities, bathrooms and guest rooms. The monks' rooms themselves became larger, as every five were replaced by only four new ones. Open stairs were removed from corridors and new steel stairs were installed in existing but newly fireproofed enclosures. The plumbing, electrical, heating, ventilating and air conditioning systems were replaced. Along corridors, the inside surfaces of the brick exterior walls were exposed, as were a series of interior arches in the corridors that the architects discovered.

And all along the 336 foot long, 33 foot wide building, the original wooden double hung windows were replaced with black adonized aluminum frames. There were two reasons: The new windows were more energy efficient; and they cost less. The old windows required replacing, but duplicating the original design would have raised the cost of the project by \$100,000. Now the building's facade, with its dark glassed windows,



Before

After

Before

**Project:**

Belmont Abbey Monastery  
Renovation

**Location:**

Belmont

**Owner:**

Southern Benedictine  
Society of N. C., Inc., Belmont

**General Contractor:**

D. C. Turner Construction  
Co., Charlotte

**Structural Engineer:**

King-Hudson Associates,  
Charlotte

**Mechanical/Plumbing  
Engineer:**

Mechanical Engineers, Inc.  
Charlotte

**Electrical Engineer:**

Stephen T. Hocsak  
Associates, Charlotte

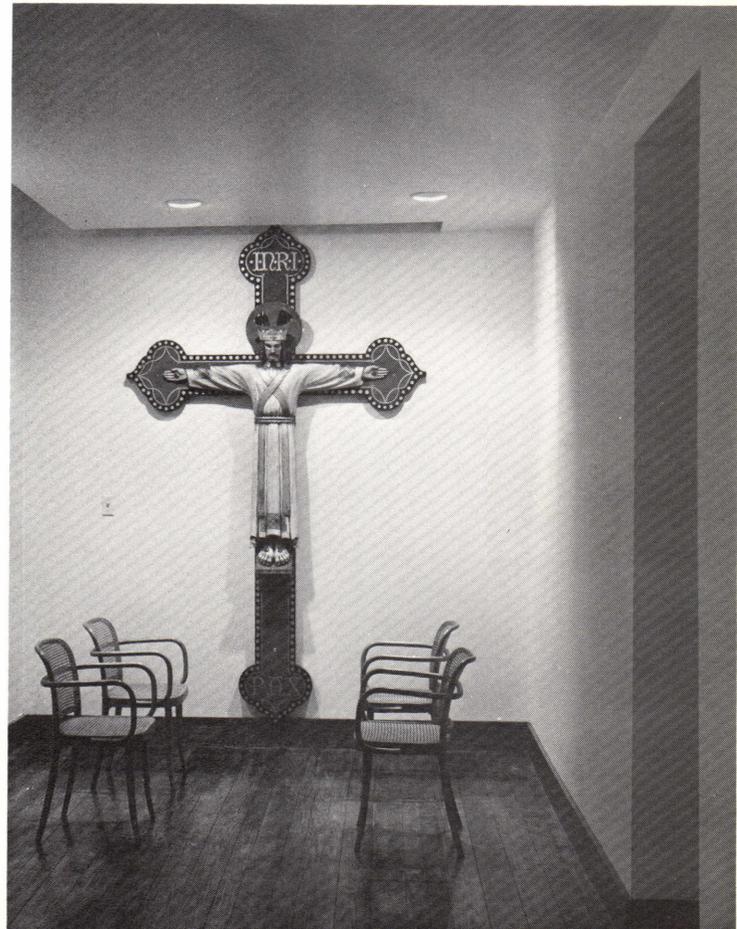
**Photographer:**

Rick Alexander, Waxhaw



has greater contrasts: red brick with dark holes punched in it. The windows' new uniformity now emphasizes changes in facade details of the building itself. And as vernacular architecture, the building reflect its cousin, the mill, more closely than ever before.

**Jury:** *This is very sympathetically done. Appropriate choice of materials. What was the nature of the renovation? (A "gut-out" job) Very pleasant. It has a personal quality about it that I like. The interiors are handled with exquisite restraint . . . a sparse elegance very appropriate for a monastery. Hard to argue with this one.*



After

## Honor Award

# Yacht Club

Wilmington

Ligon B. Flynn  
Wilmington

Ligon B. Flynn, AIA  
Project Architect



**Project:**

Figure Eight Island Yacht Club

**Location:**

Figure Eight Island, Wilmington

**Owner:**

Figure Eight Island Development Co., Wilmington

**General Contractor:**

J. Fred Murray, Wilmington

**Landscape Architect:**

Hal McNeely, Raleigh

**Mechanical Designer:**

Douglas Y. Perry, Raleigh

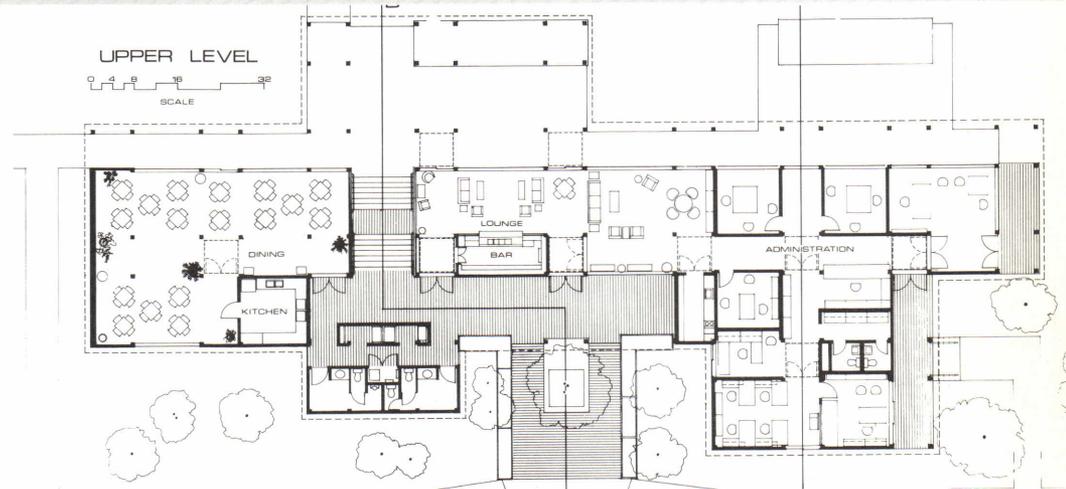
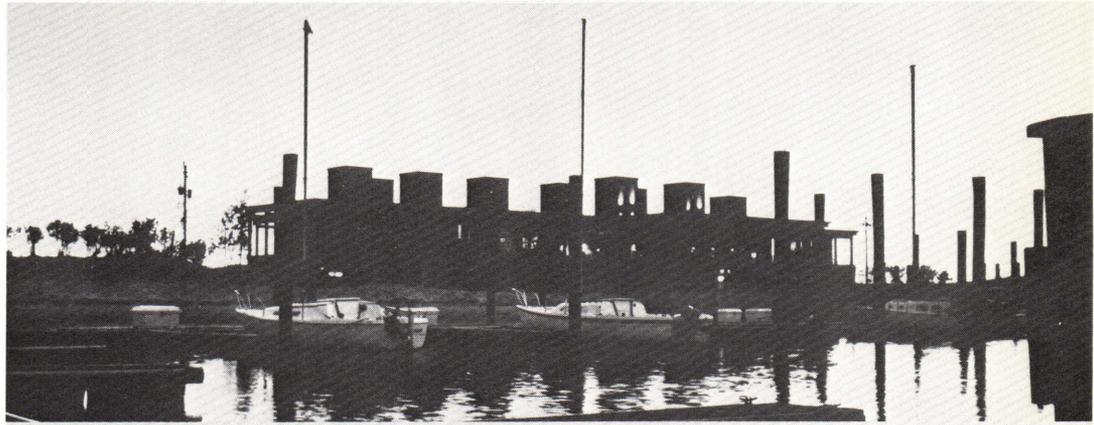
**Photographer:**

Markitos Photography, Pittsboro



Though constructed in 1973, the Figure Eight Island Yacht Club has only now fulfilled its complete function. It was designed to begin life as a sales office and headquarters for the company that developed the island, then to become the island's yacht club and social center. It made the change a year ago.

To make such a change, the building had to be both simple and complex: simple, open and flexible in its concept, but complex in the system that binds it together. An all-wood building, it stands on pilings along the 250 foot wide, mile long causeway to the island. Pilings are standard by the beach building code—but the pilings here are not standard at all. Of rough sawn pine, they are 26 feet long. They support both floor and roof, and beams at each level run along both the width and the breadth of the building. The club, therefore, is without bearing—walls inside and out, allowing the flexibility of moveable walls inside. Sunk ten feet into the cause-



way, the pilings are placed on a grid of varying sizes—eight, 12 and 16 foot bays—to allow support for both large and small spaces as the building changed. The entire system is what the architect calls an “enclosed pier.”

The architects employed a flat roof (of exposed pine decking), also for simplicity and flexibility. But in the low, coastal landscape, where the yacht club is the only non-residential structure, the building needed some sort of identification. So a series of tall skylights (actually, extensions of the smallest bays) was created to give not only increased interior light but a presence on the landscape to the building.

**Jury:** *I have seen this building and these guys did a hell of a good job. Very successful. In profile, the roof forms are very effective in this sort of landscape. The landscape work is a strong part of this one. The interiors are very consistent and good. Very well detailed. This architect uses wood very well.*



# Honor Award

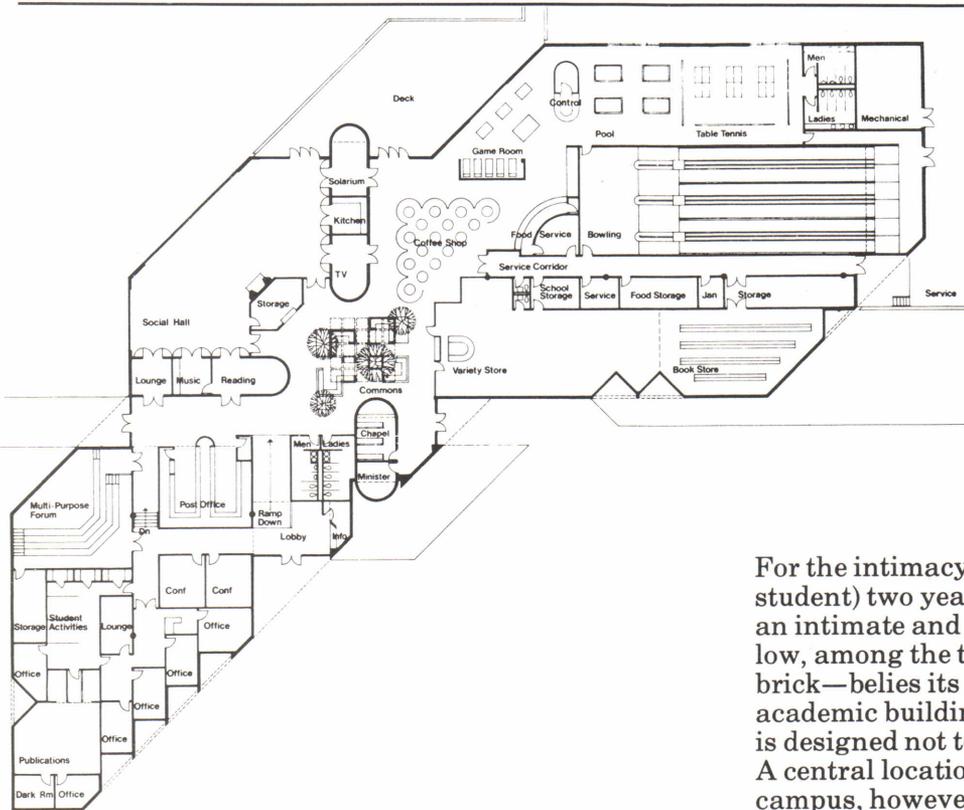
# Student Center

Wingate

J. N. Pease Associates  
Charlotte

James E. Meyer, AIA  
Project Architect





**Project:**  
Wingate College Student Center  
**Location:**  
Wingate College, Wingate  
**Owner:**  
Wingate College  
**General Contractor:**  
Laxton Construction Co.,  
Charlotte  
**Photographer:**  
Gordon H. Schenck, Jr.  
Charlotte

For the intimacy and informality of a small (1,500 student) two year college, the architects have created an intimate and informal student center. Its scale — low, among the trees, constructed of buff colored brick—belies its size—28,000 square feet. As a non-academic building on the campus, the student center is designed not to dominate the academic structures. A central location gives it a special presence on campus, however.



The building site, which housed two small, single story residences before the student center was built, itself influenced the building's design. The empty spaces that remained between trees when the residences were removed gave form to the building, as did the existing pedestrian paths through the site. The student center, as a result, moves pedestrians through the building, in a pattern similar to the one in which traffic flowed before the center was built, rather than around the site. These traffic patterns are reflected within the building as promenades intersecting at a skylighted commons.

Inside, variations in floor levels, ceiling heights, materials and form define individual areas to reflect the variety in the building's program. Spaces such as a bookstore, a variety store, recreation areas (including bowling alleys), a chapel and offices for publications and other student activities are placed along the promenades.

**Jury:** *Very successful inside and out. Inside spaces reflect the sort of scale seen on the outside and the scale on the interior spaces seems appropriate for the nature of the building's intended activity. Interiors are very good. A very good building all around.*

## Award of Merit

# Technical Institute

Spruce Pine

McMurray Architects + Planners  
Charlotte

Charles L. McMurray, AIA  
Project Architect

**Project:**

Mayland Technical Institute  
Classroom/Administration  
Building

**Location:**

Spruce Pine

**Owner:**

Board of Trustees, Mayland  
Technical Institute,  
Spruce Pine

**General Contractor:**

Burke Construction Co., Inc.,  
Morganton

**HVAC/Plumbing/Electrical  
Engineer:**

Bullard Associates, Charlotte

**Structural/Civil Engineer:**

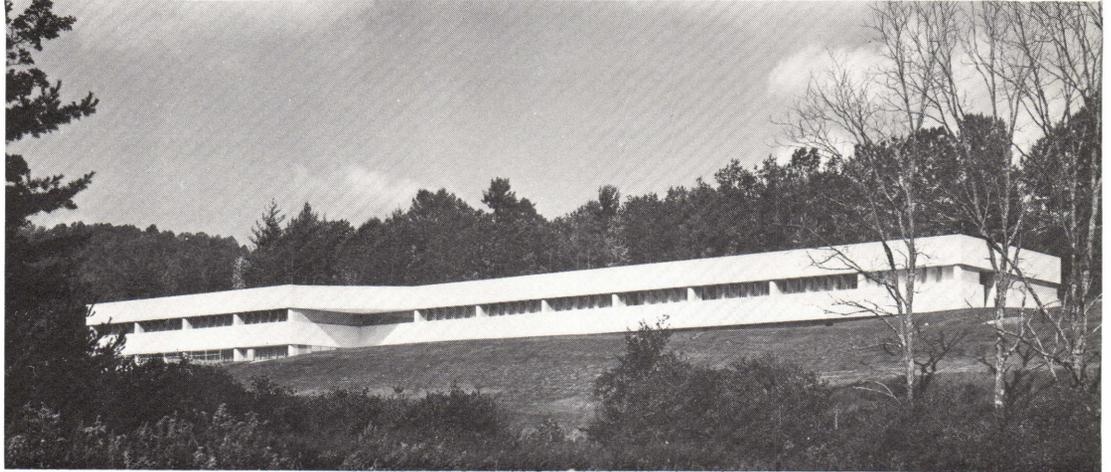
Frank B. Hicks Associates,  
Charlotte

**Specifications Consultant:**

Howard K. Olive, AIA,  
Charlotte

**Photographer:**

Rick Alexander, Waxhaw



The architects were given a special charge in designing this technical school: to build the most substantial building in Mitchell County. One of the fastest growing technical schools in the state, Mayland Tech was then housed in downtown Spruce Pine on the upper floors of old commercial buildings. Now, it has a new classroom (10 classrooms) and administration building on a 50 acre valley site outside town. The new structure soon will be joined by a shop building, also to be designed by the McMurray firm.

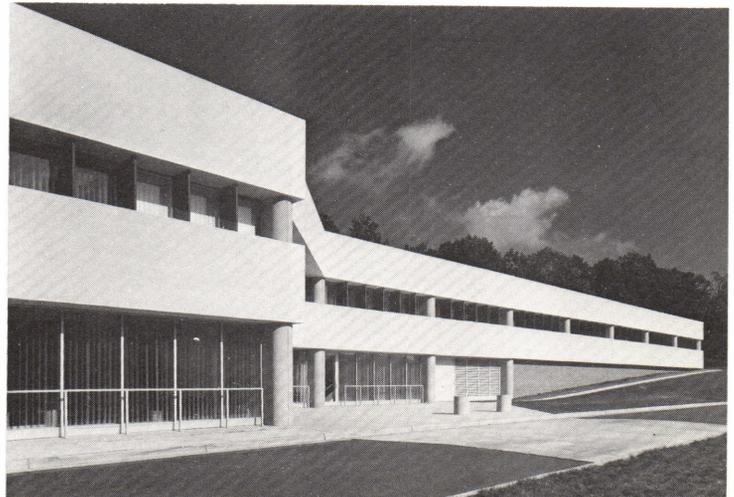
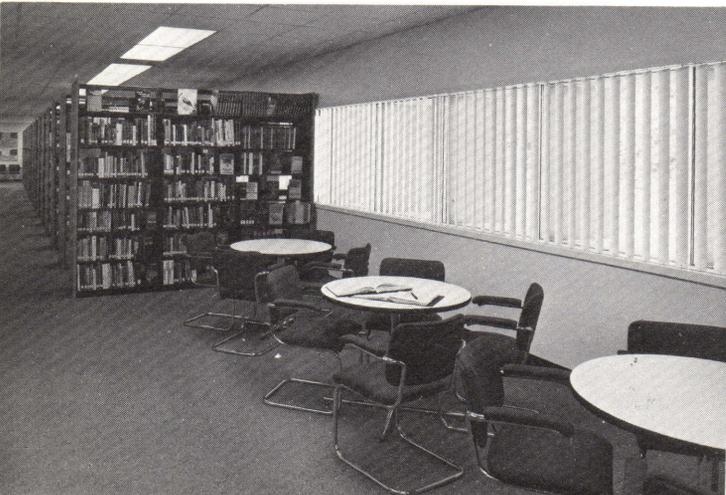
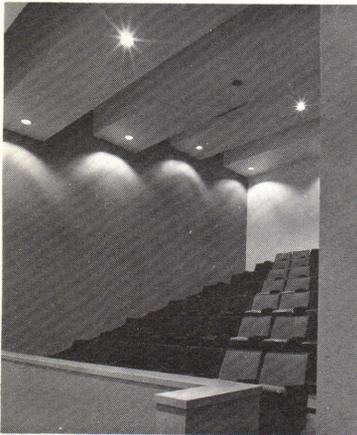
For the area where skilled labor is in short supply and winter temperatures hit the

sub-zero mark for prolonged periods, the architects designed a building that could be substantially produced off-site and erected quickly. What they came up with is a 35,000 square foot, two story, precast, prestressed concrete structure clad in sandblasted white and gray architectural precast panels. Construction was between September and December 1976. All is starkly white; but a series of red porcelain "fins" aligning with window mullions provide color accent as well as sun protection.

The color accent is carried through to the interiors (also by the McMurray firm), in

which about half the furniture is custom designed and modified items from the state approved purchasing guidelines.

**Jury:** *Although mannered in some respects, the use of color here really comes off nicely. Very straightforward. One idea carried out well. The color carries through beautifully on the inside. The interiors have great simplicity. The impact of the color in approaching the buildings is considerable. The building is like a piece of graphic design. Front entrance is rather weak. But all in all, a nice piece of work.*



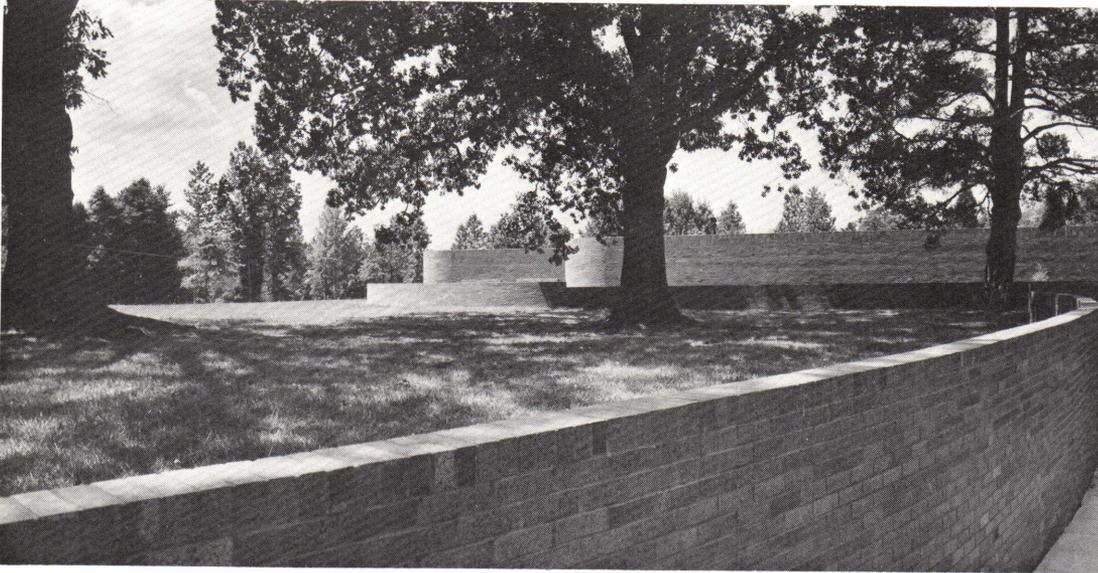
## Award of Merit

# Telephone Equipment Building

Charlotte

J. N. Pease Associates  
Charlotte

Jerry D. Stacy, AIA  
Project Architect



**Project:**  
Old Reid Road Telephone Equipment Building  
**Location:**  
Old Reid Road, Charlotte  
**Owner:**  
Southern Bell Telephone, Charlotte  
**General Contractor:**  
Laxton Construction Co., Charlotte  
**Photographer:**  
Gordon H. Schenck, Jr., Charlotte



The architects at J. N. Pease Associates are pleased these days when people have trouble finding this project of theirs. "I rode out to see it and I couldn't find it," is a common complaint that the architects take as a compliment. Because to make an unobtrusive building was exactly the intention in designing this equipment facility.

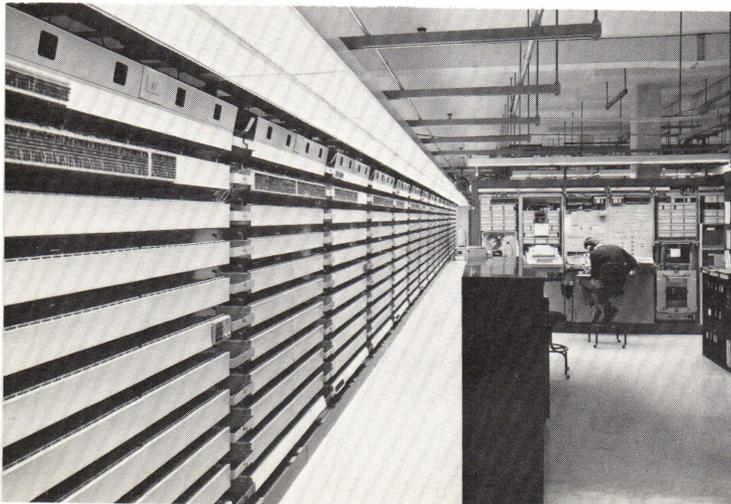
This is not a building for people. It is a building for machines. It houses an electronic switching system for 24,576 (to be precise) telephone lines in the Charlotte area. But it is located in a single family residential neighborhood. All these facts were major influences on the design.

In its setting, the 16,000 square foot building, of cast-in-place concrete structure and brick exterior walls, does not appear as large as it really is. The architects placed the building slightly over a rise in the site so that only seven to ten of its 14 foot overall height can be seen from the street. The

building, therefore, appears to have the height and mass of a landscaping wall. Curved corners on the public side accentuate the effect.

All the trees on the site were retained, including a large wooded area behind the building that screens it from neighboring houses. The rear of the building is rectangular to allow for future expansion out of sight of the road. Service trucks, which come and go frequently during working hours, are parked behind the building, also out of view of the road.

**Jury:** *This is a piece of sculpture in a very nice, natural landscape of big trees ... nestles down very comfortably into its site. The retaining wall works very well to pull you into the building, which is really a part of the landscape. Choice of materials and forms is very good. This one really says that North Carolina is the brick capital of the world. The building has a great sense of security ... it's not an interior building.*



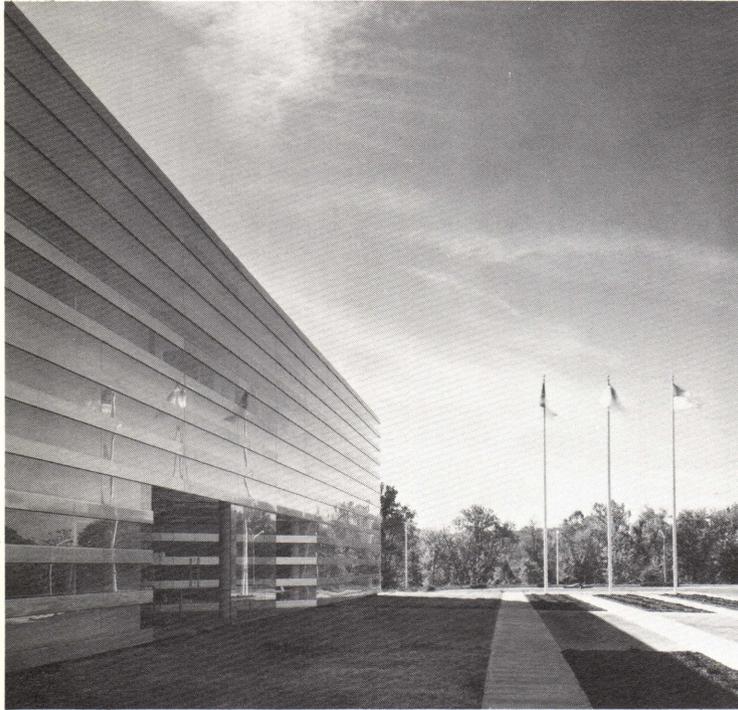
# Award of Merit

## Corporate Service Center

Charlotte

**Wolf Associates**  
Charlotte

**Philip A. Shive, AIA**  
Project Architect



**Project:**

Equitable Life Assurance Society Southern Service Center

**Location:**

6301 Morrison Boulevard, Charlotte

**Owner:**

The Bissell Companies, Charlotte

**Structural Engineer:**

King-Hudson Associates, Charlotte

**Mechanical Engineer:**

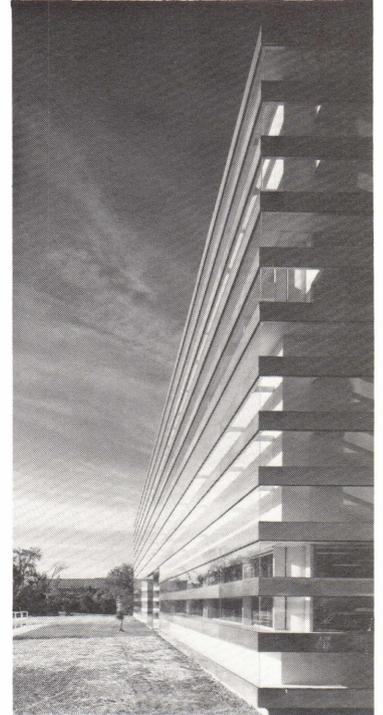
James A. Story and Associates, Charlotte

**Electrical Engineer:**

Bullard Associates, Charlotte

**Photographer:**

David Franzen, Katonah, N. Y.



Though designed, constructed and occupied in a total elapsed time of only seven months, the Southern Service Center of the Equitable Life Assurance Society avoids the tried and true solutions of the speculative office building. On the contrary. This building not only has a carefully detailed aesthetic, but it incorporates some fancy innovation—a new way to use the sun to warm the building in the winter and to use cooled air to insulate in the summer.

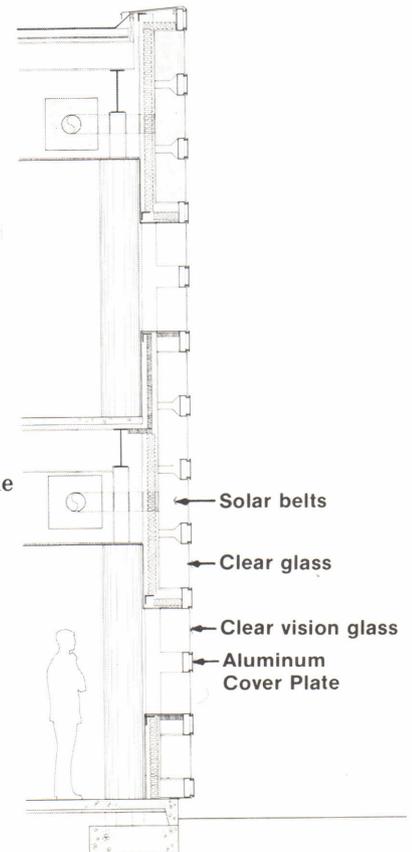
Design on the 65,000 square foot, two level building was begun while the insurance company was still negotiating its move to Charlotte and while it was still determining the building's program. The

company had, however, set a tight construction schedule for its new building. Meeting this schedule required that the building have a steel frame, which the architectural team designed in a marathon 12 hour session at the office blackboard. Steel frame called for curtainwall. And the building's intended use, a computer center, suggested a scale-less, abstract building that would allude to the "science-fiction" type technology-of-the-future it housed.

The result is a building whose curtain wall is expressed as a series of horizontal, aluminum and glass bands that make it almost float on its treeless site in the suburbs of Charlotte. Interiors were completed by the owner.

Those bands on the curtain wall, however, serve for more than aesthetics. In them, a series of "solar belts," 12 inch deep pockets of insulated space, trap air heated by the sun in the winter on the south side and circulate it to the north side. In summer, they insulate the building by circulating used cooled air inside the wall before it is exhausted.

**Jury:** *I like the hell out of what the exterior does in an abstract way. Magnificent first impression. Interiors not so much in evidence here ... this is the weakest thing. Works in the round. Very well detailed. Very symbolic. Scale is a bit tricky. Looks like a building of more than two stories at first glance.*



## Award of Merit

# Luxury Condominium

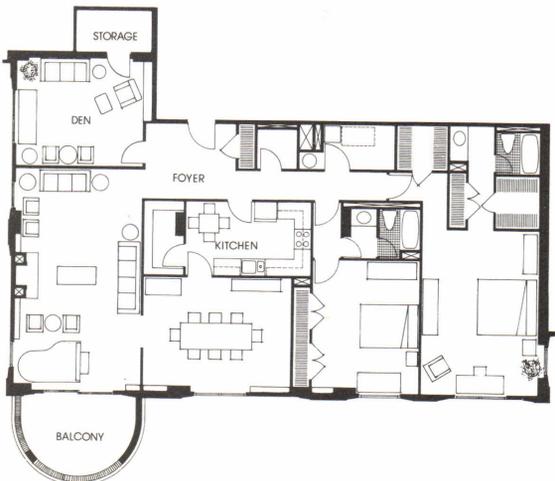
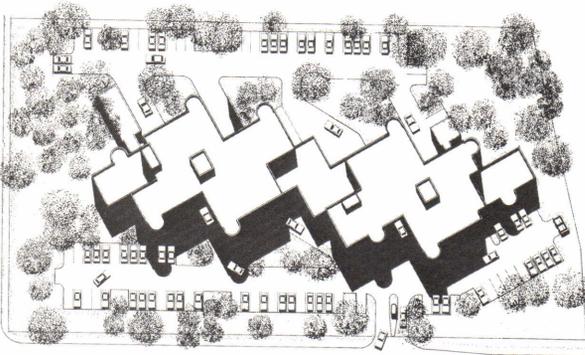
Charlotte

Dellinger/Lee Associates  
Charlotte

Donald R. Lee, AIA  
Project Architect



**Project:**  
800 Cherokee  
**Location:**  
800 Cherokee Road,  
Charlotte  
**Owner:**  
Charter Properties, Inc.,  
Charlotte  
**General Contractor:**  
Parke Construction Co.,  
Charlotte  
**Structural Engineer:**  
Frank B. Hicks Associates,  
Charlotte  
**Arborist:**  
Jack McNeary, Charlotte  
**Landscape Architect:**  
Jordan/Evans Associates,  
Charlotte  
**Photographer:**  
Rick Alexander  
Waxhaw



In designing this condominium, the architects were faced with a serious problem of scale: how to design a high rise building with units as large as many houses (1,600 to 2,700 square feet) for the luxury market to be located in an older, established residential neighborhood. The solution was to vary the building height into three and seven floor elements, build it from dark brown brick for a sophisticated appearance and slip it between existing trees so that it would look like it always had been there.

Working with neighborhood groups (the developer himself lived in the neighborhood) and with as much concern for the site as for the building that would go there, the architects employed an arborist to assist in preservation of mature trees. Before any heavy equipment was moved in, all trees to be preserved were staked off and all trees to be removed were felled by hand. The completed condominium, a pile-supported rein-

forced concrete structure, does not rise above the tree tops.

Among its 72 units, the condominium has 14 floor plans, each with nine foot ceilings and most with a balcony that may be enclosed for additional space. The first three floors have six units; the remaining floors have four. Each unit has its own all-electric mechanical system. Parking is located under the building and on adjacent surface lots.

**Jury:** *Strong exterior statement. Elegant exterior. Another glorification of brick as a major North Carolina building material. Wish there were more interiors. The apartment plans are rather conventional but very well organized. Arranging the building elements at an angle to the street is very effective here. How do you get into this building? Should a high-rise condo be entered only through a parking garage? For what it is, a very handsome, elegant building.*

## Preservation

### Fort Macon Carteret County

Henry von Oesen and Associates  
Consulting Engineers and Planners  
Wilmington

Built between 1826 and 1834 to protect the Beaufort harbor, this fort, which saw action in the Civil War, lay neglected for much of the 20th century, except for the years of World War II, when it served as offices and quarters for coastal artillery. Recent restoration work by the State of North Carolina, the present owner, includes waterproofing, installing a dehumidification system and restoring five casemate quarters to their original condition.

**Jury:** *The jury recognizes this project as well as others as part of an ongoing preservation effort. In this case, the basic stabilization work involved engineering to deal with technical problems. This appears to have been accomplished competently in a manner which respects the utilitarian character of the fort structure itself.*



N. C. Travel and Tourism Division

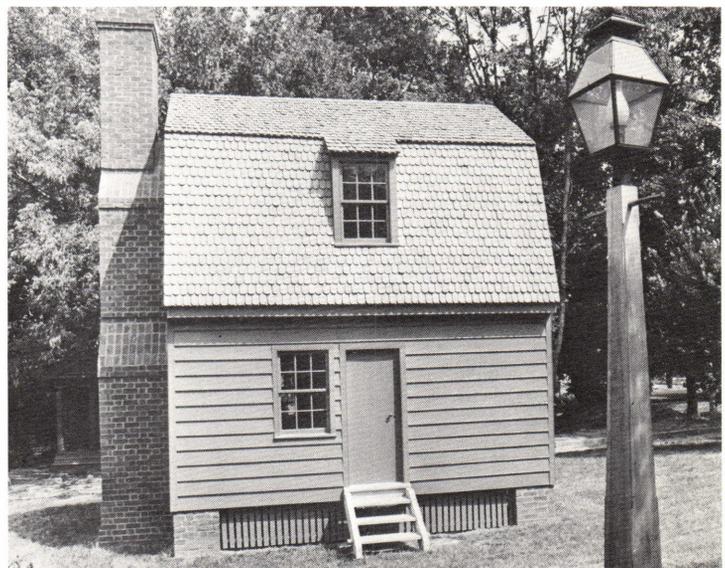
## Preservation

### Andrew Johnson House Raleigh

Polier, Flowers, Ballard and Branan  
Raleigh

Originally located in downtown Raleigh and later placed in Pullen Park near the N. C. State University campus, the birthplace of President Andrew Johnson was recently restored after being moved once again, this time to Raleigh's Mordecai Historic Park. The building, which dates from about 1795, was originally a kitchen and has been restored now to depict that use. It is owned by the City of Raleigh and is under the jurisdiction of the Raleigh Historic Properties Commission.

**Jury:** *This appears to be an excellent example of an academically correct classic restoration, evidencing detailed research and good craftsmanship. The jury regrets that the restoration could not have been even more authentic by return of this structure to its original site.*



The News and Observer



# **What is Architecture?**

From the North Carolina AIA  
Series on Architectural Services

We all know by now — even if we allowed ourselves to be fooled in more innocent days — that when the Hollywood sheriff strides down Main Street to a showdown with the local bad guy, all those prosperous-looking shops, banks, saloons and homes he is protecting are simply flat stage sets propped up on some studio's back lot. But the deception doesn't really matter. Those sets are just for show. They're something to look at, not to use. They're just to remind us of the real thing.

We know good and well when we look up and down our own Main Street and we see some shops, a hotel, a church, a bus station and three or four office buildings that although these facades, too, may be for show, there is a lot more to these buildings than what first meets the eye. We've probably been in them ourselves and we can imagine not only what they are like inside but what people probably are doing there right now. We can recall our own experiences there and what it was like to be in the buildings.

This is the real thing. We know from the time we are children that every building has an inside and an outside, height, depth and a purpose. And, simple as it may sound, these are some of the basic elements of what we call architecture. Architecture is an integral part of our lives. The places and buildings we make for ourselves affect us constantly. To the bard, the world may be a stage. But in life, architecture is more than just a back-drop for our daily comings and goings.

For architecture is many things. It is a building — a product — and the process of creating it. It is an art — a spiritual thing that excites the soul and mirrors the human spirit. And it is a science — spaces heated and cooled; steel, concrete, stone, brick, wood bringing ideas to three dimensional life. Space and volume, not just a floor plan. Light and shadow. Small details, an overall concept. It is an object cast in rigid, durable materials, yet an object whose appearance changes with the time of day, the season of the year and our procession through it. Architecture is a business and a professional service — a scholarly pursuit and an intellectual discipline. It is a way of giving order to complex activities and providing a place for them to happen. Architecture fulfills desires and shelters the body. It is yesterday, today and tomorrow. It is an individual building, a whole city and the places in-between.



Cover: Greensboro/Guilford County Governmental Complex. Old courthouse by architect Harry Barton, Greensboro, 1918. New courthouse by Eduardo Catalano and Associates, Cambridge, Mass., 1974.

Left: 860 Lake Shore Drive Apartments, Chicago; Ludwig Mies van der Rohe, architect, 1951.

Below, left: St. Peter's Square, Rome; collonade by Gianlorenzo Bernini, 1657.

Ludwig Mies van der Rohe, one of the pioneers of modern architecture, used to say, "Architecture begins when you place two bricks *carefully* together."

Louis Kahn, one of the foremost architectural theorists of recent years, used to talk about architecture as "the thoughtful making of spaces."

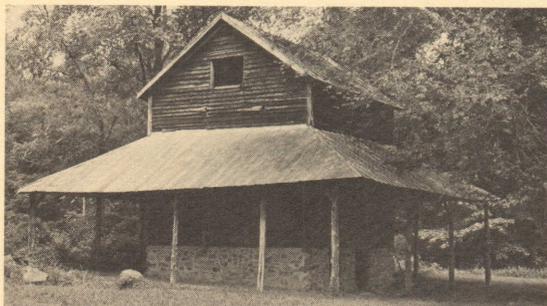
These two men produced vastly different buildings. But they both were right in these two statements. And between them, they expressed three of the basic concerns of architecture: the physical building itself; the spaces that the walls, ceilings, floors and other parts of the building define; and the care with which these parts are put together. Materials may be plain or fancy; a building may be large or small. What matters is the way the materials and spaces are handled.

Unfortunately, the casual observer sometimes has a blind spot when he looks at architecture. He recognizes cathedrals and palaces. Somehow, he overlooks his own house or office. But every-day buildings are just as important as the special ones. Maybe they are more important. There are more of them, after all. If they are designed well, they can represent just as much thought and care by the architect as any monument.

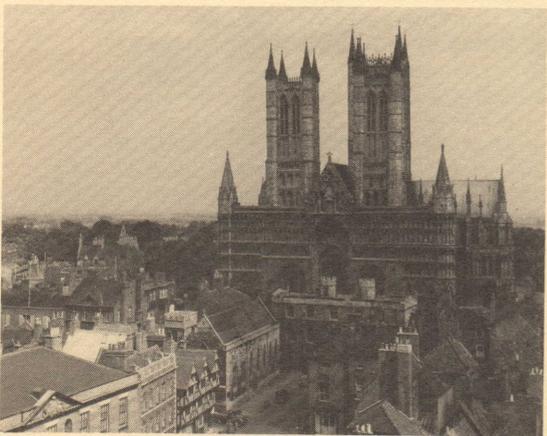
Architecture begins with such general principles as proportion, scale, light, texture and space, applies them to a function — a use for a building — and turns them into three dimensional forms. And it is a different set of forms for each building. The nearly infinite number of ways to put together a building — even using similar or identical materials — is part of what creates excitement and interest in the world we make for ourselves. The complexity of choices is what has led to the profession of architecture. This is the architect's task: to examine the specific conditions that apply to an individual building need and to come up with the most appropriate solution. It is to fulfill the owner's need while recognizing the impact on other users and the public at large. It is to fulfill a function in an affordable way through the creation of safe, pleasing spaces.

It should not be surprising, therefore, that architecture has a deep basis in theory. Architecture is something to be enjoyed — but it is not capricious. Behind each part of every good design lies a well thought out reason. While aesthetics are a major concern, architecture is more than decoration. Good design takes careful work.

Styles do still exist. Buildings may have a similar appearance — and therefore a common “style” — because they were created in a similar place and time and under similar conditions. Eventually, elements of these styles — the way, for example, details indicate an entrance — gain symbolic meaning. Cultural symbols — from religions or from a nation’s cultural origins, for example — influence the shapes and details of a building, too. Symbols are important to architecture. But to consciously fit an entire building to a “style” of architecture is to deal in decoration, not design. To create a stage set. True style evolves over long periods of years. Style is created by architecture. Architecture is not created by style.



Left: North Carolina “vernacular” architecture: pack house, for processing and storing tobacco; Durham County, early 20th Century.



Left: Lincoln Cathedral, England, 13th century.

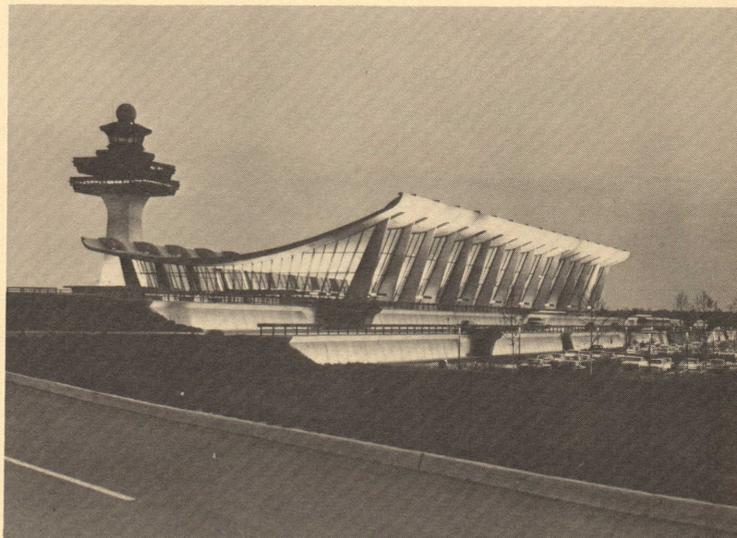
This is how architecture always was created. Theories, beliefs, society’s values, allusions to nature and other buildings, even structural methods became what we call styles today. And there always were reasons other than decoration behind their use.

Barns and other farm buildings, known as “vernacular” architecture and created without architects, evolved distinctive forms to accommodate specific purposes. Gothic architecture evolved, at least in part, from techniques of building stone walls with large windows and of spanning wide spaces. American Colonial or Georgian architecture is a descendant of the designs of the Italian architect Andrea Palladio, who based his architecture on strict rules of symmetry. And Frank Lloyd Wright based his work on his own set of nine principles and the wish to produce typically American buildings.



Much of modern architecture has been shaped by the desire to express new materials, new structural methods and new types of buildings — such as airports — that are products of the twentieth century.

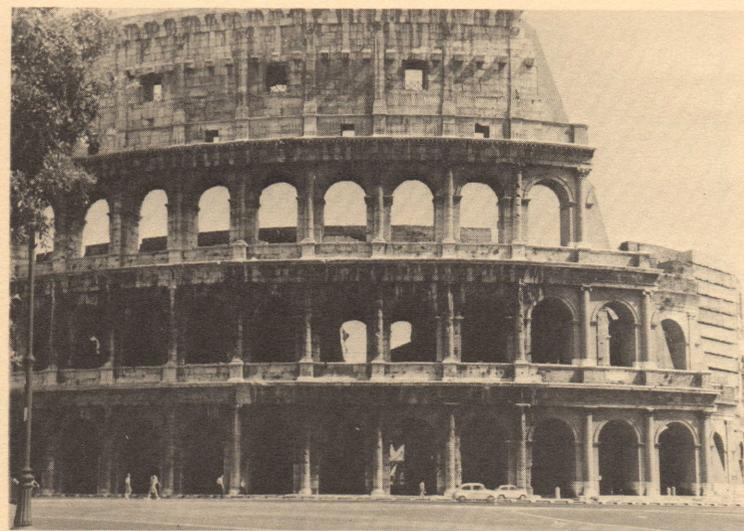
Today, the evolution and refinement of architecture continues. This makes architecture a lively — and often debated — art. But it means, too, that architecture is constantly searching for ways to be more responsive to contemporary needs and desires.



Above: Dulles Airport, Chantilly, Va.; Eero Saarinen, architect, 1962.

Top: Chowan County Courthouse, Edenton, 1767.

Above: Pope-Leighey House, Mount Vernon, Va.; Frank Lloyd Wright, architect, 1940.



enced just as much by the members of a community who demand excellence — or settle for mediocrity — as it is by any other force. Architecture is an impure art, for it must deal with the realities of economics, politics and other work-a-day world forces. The result, therefore, often is not what pure art would have it be. But the result is all the more meaningful for incorporating these influences.

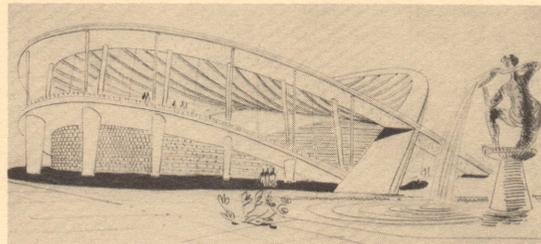
Architecture, in short, is a society's response to a place, a time, a need — and a state of mind.

“Architecture,” it has been said, “is the printing press of all ages and gives a history of the state of society in which it was created.” Architecture, in other words, is an expression of what a culture thinks is important. The statement may be in the building itself: The Colosseum in Rome and the Superdome in New Orleans express two cultures' love of spectacular sporting events. Or, it may be in the details: Government buildings until recently had classical details such as columns as a reminder of the democracy of Greece and the power of Rome.

A culture has many languages; it can express itself in its buildings just as well as in its literature, painting or music. All the arts are related. Architecture, in fact, has been called “The Mother of the Arts.” It has the color of painting, the form of sculpture, the emotion of poetry. Architecture, with its rhythm, its counterpoint, even has been called “frozen music.”

But architecture gives us expressions of a culture in special ways. In architecture, we can read geography, climate, religion, social structure, history and economy. Ramps and other designs for the handicapped speak of our concern for one segment of the population; slums speak of our disregard for another. Corporate headquarters tell us not only how prosperous industry is, but their designs — innovative, traditional, opulent, frugal, showing-off or discreet — tell us the image the corporation wants for itself.

Some forces such as geography and climate cannot be changed. But architecture is influ-



Far left: The Colosseum, Rome, 72-80 A.D.



Above Left: Preliminary drawing of the Dorton Arena, N. C. State Fairgrounds, Raleigh, by Matthew Nowicki, architect, ca. 1950.

Left: Dorton Arena, Raleigh, during the N. C. State Fair, 1977.

Of all the arts, architecture has a special place in our lives: We use it every day.

Architecture lifts the spirit — or depresses it. So we have a responsibility not only to ourselves but to our neighbors — and to our descendants — to create the best we can.

And we can. Despite all the influences pushing and tugging at it, architecture is the art over which we have the most control. A museum receives a painting and the audience hears a symphony after the works have been completed. But the owner — and to some extent the public, through its attitude — has a hand in creating every building. The architect may be in charge of design itself; but the owner must participate if a building is to be successful.

Architecture is more than an art. A culture's state of mind; the owner's desires, needs and preferences; the craftsmanship of the builder; and the architect's thought and care all go into making architecture.

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

To order, write: North Carolina Chapter, American Institute of Architects, 115 W. Morgan St., Raleigh, N. C. 27601.

Published as a supplement to the North Carolina Architect, March, 1978.

Produced by the NCAIA Architectural Services Task Force, J. Hyatt Hammond, FAIA, and Lloyd G. Walter, AIA, co-chairmen. Members: Marvin R. A. Johnson, FAIA; William H. Sigmon, AIA; C. Robert Shields, AIA; Wesley A. McClure, AIA. Written by Ernest Wood. Design by Gary Hixson. Photographs courtesy: JoAnn Sieburg-Baker; Brian Shawcroft, AIA; N. C. Division of Archives and History; American Institute of Architects; National Trust for Historic Preservation; Ernest Wood. Nowicki drawing from the collection of the N. C. Chapter, AIA.

## Preservation

### West Point On the Eno Durham

Smart, Isley and Herring  
Durham

Peter C. Warner  
Durham

This project, owned by the City of Durham and coordinated and sponsored by Friends of West Point, Inc., a private group in that city, includes the restoration of the McCown-Mangum House (architecture by Smart, Isley and Herring) and the reconstruction of the West Point Mill (architecture by Peter C. Warner) in a city park along the Eno River. The area is a natural wilderness park, but it also has a strong historical focus. The McCown-Mangum House (ca. 1855) serves as the visitors' center and includes a museum, a gift shop, restrooms, facilities for meetings and parties, a modern kitchen and a caretaker's residence. The mill (ca. 1778) presently is available for meetings, social gatherings and exhibitions, but plans call for it eventually to become fully operational to grind corn and other products.

*Jury: Another ongoing project, with significant achievement as a focus of community efforts which utilized restoration, reconstruction and adaptive use of various buildings to preserve a site for the enjoyment of the people in the community.*



McCown-Mangum  
House

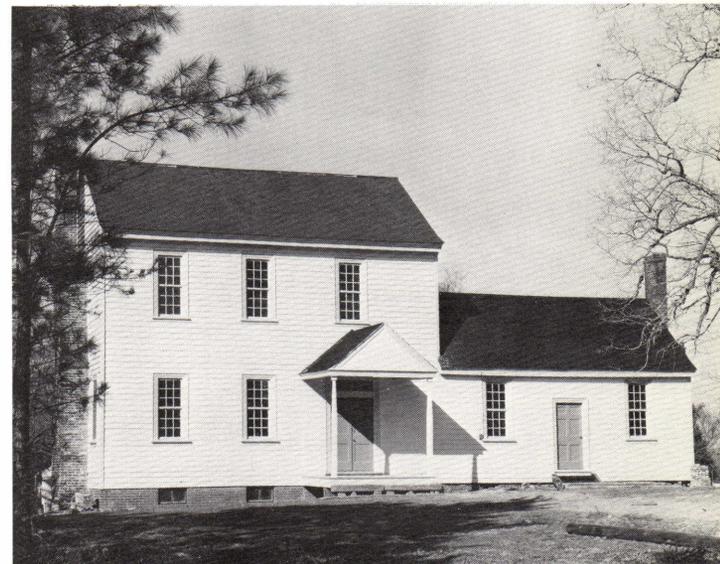
## Adaptive Use

### Bennehan House Durham

John W. Kinney, Jr., AIA  
N. C. Division of Archives and History  
Raleigh

This house, begun in 1787, has been preserved as the principal structure of the Stagville Preservation Center, which teaches courses related to historic preservation. The center, which opened in March 1977 on a 71 acre tract seven miles north of Durham, is owned by the State of North Carolina and is administered by the Division of Archives and History of the Department of Cultural Resources. A variety of courses, seminars, workshops and conferences are conducted in the Bennehan House itself.

*Jury: Once again, an ongoing project. This work appears to be a good blend of adaptive use with academic research and classic restoration. The jury trusts that other work at this state-owned site will continue with similar goals and sensitivity.*



## Adaptive Use

# The Cotton Exchange

Wilmington

Reg Narmour/The Architectural Group  
Charlotte

This project by private owners, Harbour Associates, Inc. of Wilmington, has reclaimed several early nineteenth century buildings overlooking the Cape Fear River in Wilmington and transformed them into shops. An area previously devoted to alley ways and service entries was reshaped to become a common focal point and now provides the vertical transition for the grade and elevation changes. Exteriors were preserved, but interiors were cleared of all but basic structural elements before the shops were added.

**Jury:** *This commercial effort, the only project submitted this year from the private sector, is significant in that the owners are working with conventional financing. The architect has generally respected and supported the character of the existing commercial and industrial buildings while introducing new stylistic elements for the adaptive use.*



Reg Narmour

## Collaborating Artists

# Intaglio Sculpture

Goldsboro

Patricia Turlington  
Goldsboro

Jane Westbrook  
Glendale, Calif.

Originally hired to execute “graphics” for a new elementary school, painter Patricia Turlington came up with a unique idea: to carve sculptures of animals directly into the brick walls of the school. Teaming with sculptor Jane Westbrook, Ms. Turlington drew 11 playful designs of birds, fish, frogs, butterflies and other insects and animals. The two then carved the bricks at the Borden Brick and Tile Co. in Sanford before the bricks were fired; after firing Ms. Turlington supervised the reassembly of the designs at the school construction site. Ms. Turlington is director of the Goldsboro Art Center. Ms. Westbrook, a native of Burgaw, currently is studying product design at the Los Angeles Art Center School of Design. The sculptures are in North Drive Elementary School, Goldsboro, by Griffin/Flynn, Goldsboro architects.

**Citation:** *These artists have exemplified collaboration in the highest sense. They have very successfully combined their separate and distinct creative forces and, along with the architects, brick makers and brick-masons, have produced architecturally integrated art work of exceptional merit.*



“Nefertiti”

Malcolm Shearin

## Craftmanship

# State Capitol Restoration

Raleigh

Joseph Temple  
Painter

E. D. Sims  
Melvin Gill  
Plasterers

Restoration of the State Capitol in Raleigh required specialized craftsmanship to reproduce decoration used when the building was constructed in 1840. Simulation of wood graining and marbling was executed in the project by Joseph Temple, a painter employed by William A. Pahl, painting contractor, Raleigh. Reconstruction of decorative plasterwork was by E.D. Sims and Melvin Gill, employed by Raleigh plastering contractor F. W. Dellinger. Restoration of the Capitol was by Dodge and Beckwith Architects, Raleigh.

**Citation:** *In addition to those basic painting techniques which Mr. Temple has performed so well for this project, he has demonstrated exceptional craftsmanship in the execution of graining and simulation painting. The exemplary craftsmanship demonstrated by Mr. Sims and Mr. Gill in the execution of decorative plasterwork for this project is of a standard worthy of the highest recognition.*



Ernest Wood

Decorative plasterwork by Sims and Gill

## Journalism

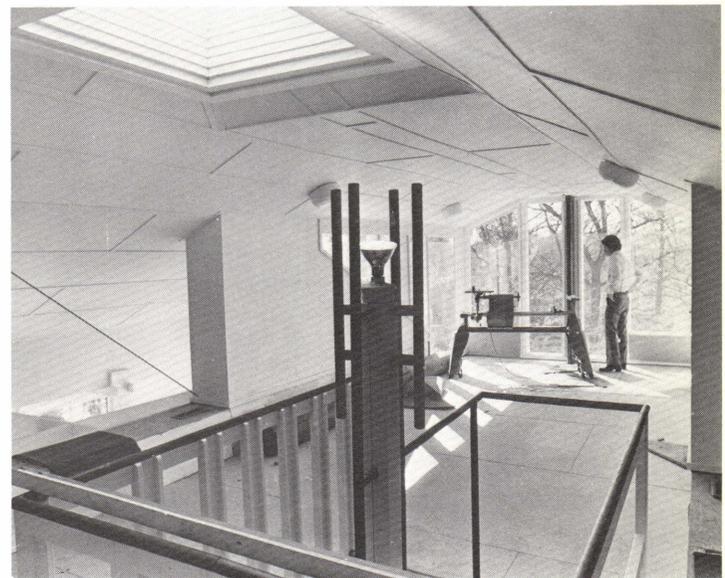
# Architectural Reporting

Fayetteville

Tom Lassiter  
Fayetteville Observer-Times  
Fayetteville

Tom Lassiter described Fayetteville architect Mason Hicks' office as "like a good book with a musty cover." In a Feb. 27, 1977 article in the Sunday *Fayetteville Observer-Times* titled "Environment: Making New Space In An Old Place," Lassiter went on to describe the old house that Hicks had turned into an office. "An architect's work involves continual creative thinking, approaching each problem with a fresh outlook to reach the most satisfactory solution," wrote Lassiter. "The atmosphere in Hicks' office should foster this."

Lassiter, a feature writer for the daily *Fayetteville Times* "People" department and a feature writer for the combined Sunday *Fayetteville Observer-Times* receives the 1978 NCAIA journalism award for two articles which the jury felt dealt most successfully with contemporary issues of architecture. The other, a Jan. 16, 1977 Sunday *Observer-Times* article titled "Equal Rights Also Means Freedom From Handicaps," described work by Fayetteville architect Ron Mace in designing barrier free environments.



Loft, Mason Hicks' office, Fayetteville

Ken Cooke



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Architect's rendering of the new North Carolina Museum of Art, to open in 1980.

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# Education

This program aims to make students more aware of their environment

By Sarah Johnston

An art deco mural brightens the entrance hall. Ceilings are lavender and blue, woodwork and walls may be contrasting shades of gold, green, red or blue.

A contemporary office building or medical suite?

No, this is Skyland Intermediate School in Winston-Salem, and the visual improvements made in the 1923 brick portion of the school and a 1951 addition are only the most visible part of the Architects-in-Schools program which has gone on there this year.

Urban Arts, Inc., an Asheville consulting firm specializing in design and educational planning, was hired by the N. C. Department of Public Instruction, through a grant received by the N. C. Arts Council from the National Endowment for the Arts, to execute the program—the only Architects-in-Schools program in the state. Its key goal is to increase young people's awareness of the built environment by helping them to see ordinary things differently.

Susan Goltsman, who has a B.A. in architecture from Parsons School of Design and an M.S. in landscape architecture from N. C. State University, was the designer-in-residence for the Asheville city schools in a similar program two years ago. Ms. Goltsman and Ari Hancock, a graphics designer, are partners in Urban Arts, Inc.

Both Ms. Goltsman and Ms. Hancock are quick to point out that the program they've carried on deals with far more than the physical aspects of the building or merely helping the child relate to the built environment. The child is also



Sarah Johnston

encouraged to express creatively the image he projects on the world and is helped to gain a sense of place while developing skills in problem-solving, Ms. Goltsman says.

The four month program (three months of concentrated participation in the fall, a follow-up month in the spring) began with an observation when Ms. Goltsman and Ms. Hancock visited Skyland School to study the building and curriculum. Afterwards, with the goal of using the built environment as a learning tool, a program was designed to fit the school—a program which included working on specific projects within the curriculum of the fifth and sixth grade classes there, finding resource people in the community to aid the teachers and making visual improvements within the building.

The main entrance, in a

dreary but convenient spot between rear wings of the building, was the first student project. A design team of 14 fifth graders, after studying various graphic styles and evaluating the hall space, produced a simple but colorful art deco design for the walls. They carried out the entire project, including the actual painting. The whole area, largely stairs to the main floor and to the cafeteria, is now much more cheerful and welcoming—with an appropriately large ice cream cone painted on the cafeteria door.

A sixth grade class, after visiting city hall, the sheriff's office, the water treatment plant, the Nature Science Center and other facilities around Winston-Salem, designed and built its own city. Students consulted with a staff member of the local city/county planning department and learned to

*Students built a model city to study the influences on real ones.*

consider water sources and wind direction when planning industrial, recreational and residential sites. To better identify roles played within a city, they are turning their town into a situation-game board: The governor is about to visit the town, but a water line has broken and flooded Main Street. What will the mayor do? How will merchants respond? Each player will represent the owner of the structure he or she built in the city.

One class has measured and mapped its classroom, made a scale model which includes desks and fixtures and is designing a floor plan with more flexibility. Another class plans to follow the same procedure to improve the functional flow and eliminate barriers in the cafeteria. Walks on which the students were blindfolded or had to imagine the loss of a limb helped to increase their awareness of the architectural barriers encountered by handicapped students. Other awareness walks focused on identifying the use of a building by its shape, noting the style, design, texture and materials of buildings and identifying street furniture and signage.

Why was a Winston-Salem school selected? Because the school system wanted the program and could comply with the federal requirements for matching money, says Doc McCulloch of the Division of Cultural Arts of the state Department of Public Instruction. He notes that the matching funds requirement limits the schools who would be eligible to participate.

C. Douglas Carter, special assistant for instruction in the Winston-Salem/Forsyth County Schools, calls the Architects-in-Schools program "very successful" and hopes that lessons learned there, such as the use of color

**Sarah Johnston** is a Winston-Salem free lance writer and former Winston-Salem Journal art columnist with a particular interest in architecture.



Sun at the top of the stairs.

in brightening an old but sturdy building, can be carried over to other schools. The system is asking for a continuation of the program; but next year implementation of the federal arts programs in the schools will return to the N. C. Arts Council from the Department of Public Instruction and specific plans for the program's continuation are incomplete.

Acquainting children with what is in the world around them is not a new idea — teachers have used this tool for years. But helping young people to relate to the built environment, from the personal space of their classroom to the growth of their community, to relate the structures of their social and physical worlds, is a large step toward giving them a new and broader understanding of their total environment.

Through the Architects-in-Schools program, several hundred school children in Winston-Salem and 38 other states will be looking around them in the future with a more appraising eye.

"We're not trying to turn the students into architects," says Susan Goltsman. "We're trying to turn them into aware users." ■

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# The Arts

Toward a new liaison  
of art and architecture

By Ted Potter

Legitimate history, like a good man, is hard to find. One clear exception may well be the solid "mark" made on the landscapes of the world by exceptional architectural concepts. Often, throughout history, the best of these buildings, plazas and interior and exterior spaces have collaborated with, and been responsive to, sculpture. To be sure, the collaboration was often combative or at best an after-thought. But then again there have been those magic times when the sensitivities of the artist and architect have merged at the "starting line."

The 70's have produced conditions for both disciplines that can result in a remarkable liaison between sculpture and architecture. Sculpture in America truly made its move in the 60's. A dramatic pluralism of stylistic directions emerged, breaking the concept of one mainstream. New materials were available, and young sculptors were grasping the potentials of fiberglass, plastic, stainless steel, sheet metal, and industrial surface coverings of various kinds.

The single most significant factor coming into the 70's has been the rejection of the pedestal. I have found that some architects have not as yet perceived this and have "built in" to their designs concrete pads designated on the blueprints as "X marks the spot" where something will be placed. When sculpture came down off the pedestal, a new freedom of scale and involvement of site erupted in the minds of the artists. Real and meaningful collaboration was now possible between architects and artists. Sculpture now flows along the surface; be it interior or exterior, it can reach out into space and



Southeastern Center for Contemporary Art

Ted Potter with steel sculpture "Another Magic Carpet" by Richard Gottlieb from the collection of R. J. Reynolds, Inc.

participate in the total environment that is defined by the architectural design. Sculpture has grown to architectural dimensions that can successfully surround the spectator.

Industrial fabrication systems have moved the artists close (in attitude) to the architect, designer and engineer. For the minimalist sculptors, Don Judd, Larry Bell, Carl Andre, and Sol le Witt, there was a backing off from the handmade process. The sculpture's design is delivered to the fabrication facility, with the artist usually supervising the process and approving the finished work.

Two major federal programs are bringing major contemporary sculptural forms before the public: The National Endowment for the Arts (NEA) program of *Works of Art in Public Places* and the General Services Administration's program of *Arts for New Federal Buildings*. The new attitudes concerning placement and location on the part of many

sculptors and the new responsiveness on the part of major architects make these programs extremely significant. I have served on selection panels for both of these programs on several occasions and have seen the coming together of the creative energy of artists and architects. If these new programs have a soft spot, it is that the architects and artists in some cases don't come together soon enough.

There is a project being studied to enhance the pedestrian and auto capacity of a portion of Pennsylvania Avenue in Washington, D. C. Included in the planning is the identification and commissioning of major works of American sculptors. The NEA is coordinating this search, working hand in hand with the architects and engineers.

A number of major businesses and corporations have demonstrated interest in support of the visual arts. Sculpture may be seen inside their buildings and on their grounds: The Ciba Geigy

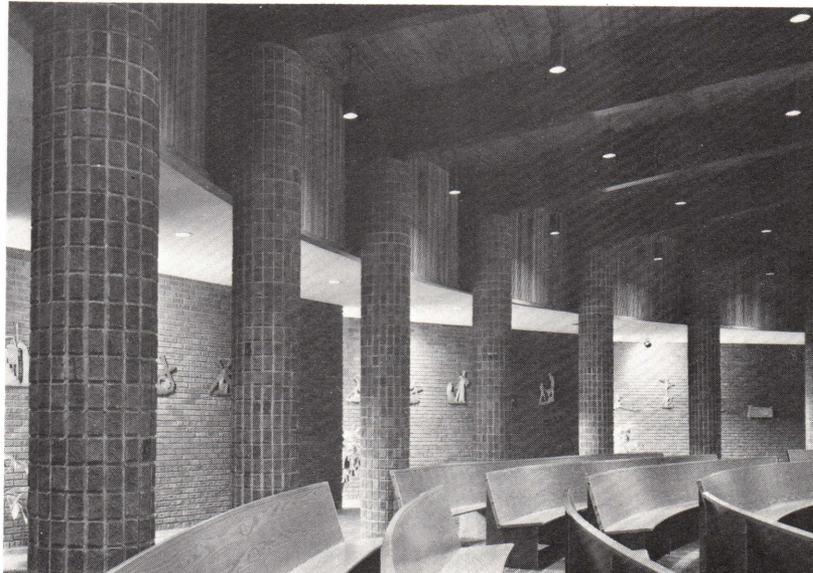
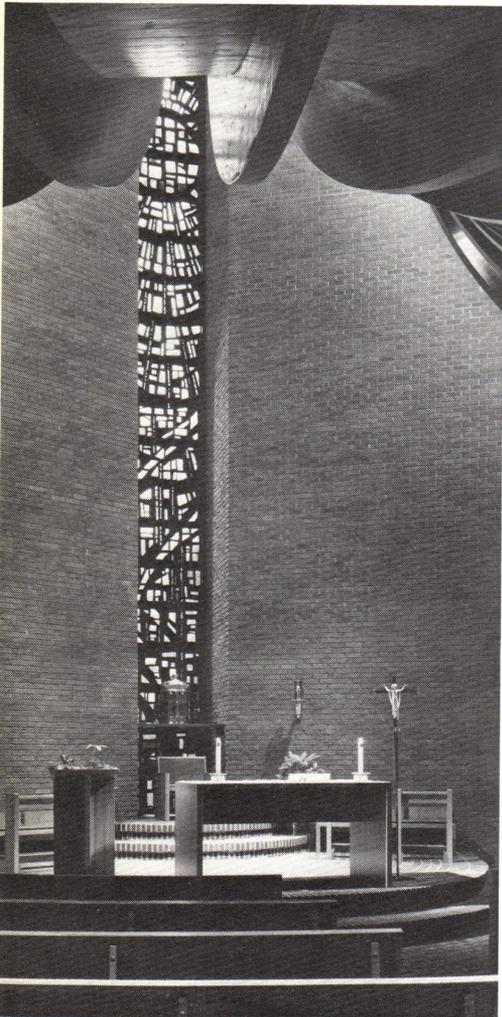
Corporation, North Carolina National Bank, the new R. J. Reynolds World Headquarters, to name just a few.

It would be my hope that every contemporary architect would fight for this "dynamic liaison," not as an after-thought, but as a beginning point. ■

Ted Potter is director of the Southeastern Center for Contemporary Art, Winston-Salem.

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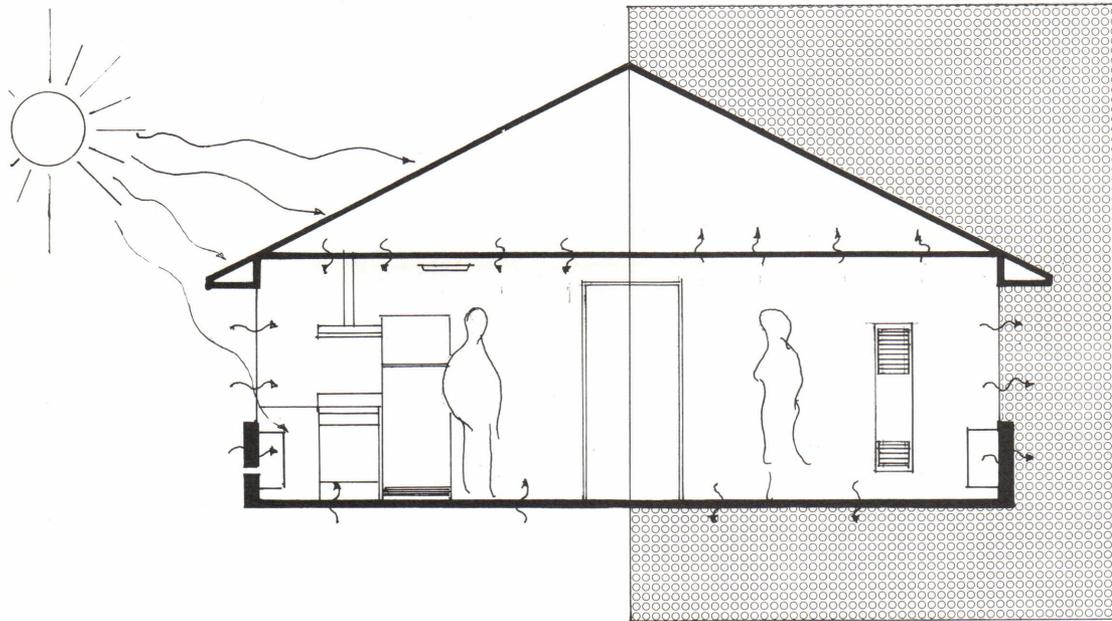
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# Technology

Changes in the building code require energy conservation in new buildings

By Walter L. Bost, AIA



*Buildings gain heat through the walls, ceilings and floors by day and lose it the same way by night. Illustration from the forthcoming handbook to the state energy code by the N. C. Department of Insurance.*

Since January 1, efficient energy utilization in new buildings has been the law in North Carolina. Many architects throughout the state have attended seminars and public hearings to prepare for this change in the North Carolina Building Code. Consequently, these persons are familiar with the background and concepts in the adopted version. Regrettably, however, all have not been privy to this background information and to the rationale and philosophy behind the new code's adoption. This information, however, leads to a better understanding of how the new code applies.

The fundamental basis for an energy conservation code, of course, stems from the energy shortage of 1974-75. Whether it was a real shortage or a contrived shortage (as many believed it to be), it did serve to instill a genuine concern that we can, in reality, deplete our energy resources and create havoc if we do not take positive steps

toward energy conservation. As a consequence of the state's experience with energy shortages here, the North Carolina Legislature mandated in 1975 that an energy conservation program including a code for new buildings be developed.

In early 1976, the Energy Conservation Advisory Committee to the Building Code Council was formed and I was asked to serve as one of its members.

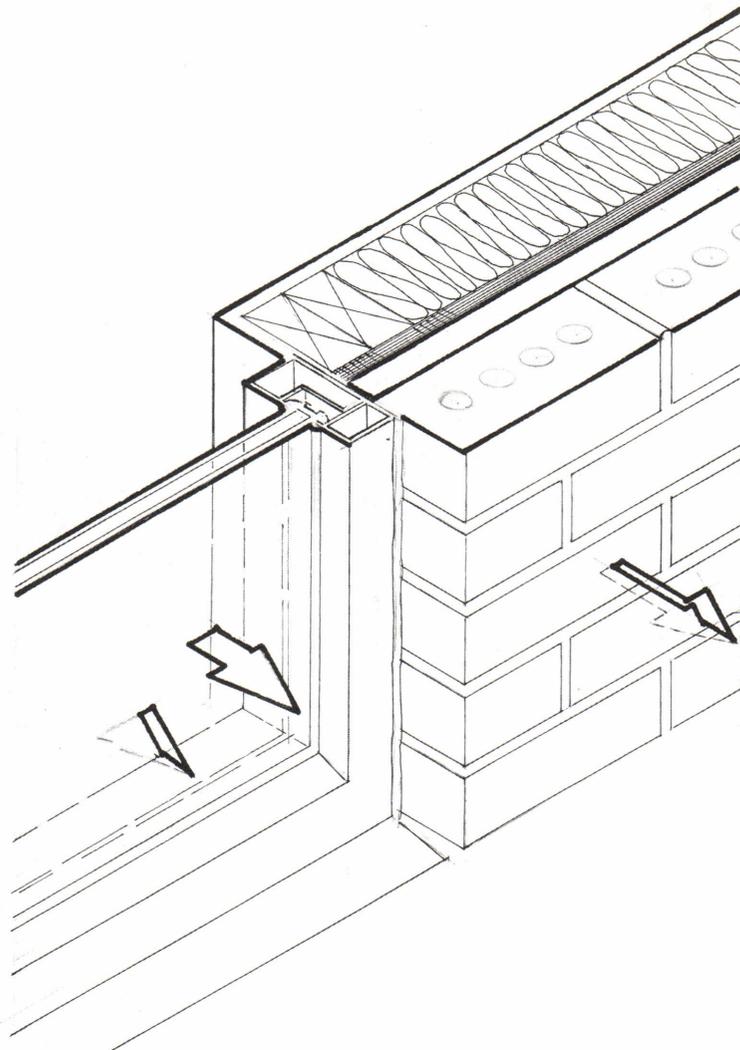
In the beginning, there was tremendous confusion as to the proper approach to use in developing energy standards and revising codes. Some concepts seemed to work well for a particular building type and a particular owner but were completely unreasonable for other building types and ownerships. Virtually none of the concepts was written in code language and those in that form were so cumbersome and hard to understand that they would be extremely difficult for the professional (or anyone else)

to use and virtually impossible for the inspection agencies to enforce.

In the confusion between the various approaches, an early idea for a compromise was to adopt ASHRAE (American Society of Heating, Refrigeration and Air Conditioning Engineers) 90-75 Energy Standard as the basis for energy conservation in buildings. This document would set standards for various elements of buildings and would prescribe their use. However, the national AIA and professional engineering organizations and their local components studied the document and the state organizations issued a joint policy statement indicating that it was their collective opinion that such a standard would "institutionalize existing technology and stifle innovation on the part of the design team."

This was my own feeling, as well. It was clear to me that this nation faced a very

Heat passes through some materials, such as glass, faster than through others, such as insulation and brick.



serious energy problem and that the design professions had a professional and moral responsibility to discover ways to reduce energy consumption in the built environment. While public debate and skepticism concerning energy conservation still continued, it was now clear that responsible design professionals and building owners must take significant and positive action to design and operate buildings at a much higher level of energy efficiency than in the past.

It also was clear that any document the committee adopted should be flexible enough to challenge the creativity of the design profession and yet allow architects the latitude of fulfilling their primary role of creating environments that are fundamentally functional, aesthetically pleasing and sociologically acceptable. Without such flexibility, the potential for energy conservation would be limited and the architect's commitment to

developing meaningful environments would be seriously lessened.

These were the concerns and the goals that I perceived from an architect's point of view. Fortunately, a great many of the other members of the advisory committee had been similarly involved with their respective professional organizations and, at least in part, had similar views.

First of all, the committee recognized that a large segment of the building industry in North Carolina does not avail itself of the professional services of architects and engineers and is not required by law to do so. The committee agreed that, because energy problems are universal, this segment of the building industry must also be subject to energy conservation measures. Consequently, it was decided that a "prescriptive" section of the code of a "cookbook" variety dealing

primarily with the building envelope should be developed for their use.

The prescriptive or "cook-book" requirements in the code are aimed at creating an energy efficient building by establishing some limits in the heat gain or loss through the various elements of the building shell. This is accomplished by specifying limits to their U-value, the measure of how quickly or slowly heat passes through materials. This, coupled with limits on ventilation, lighting and water heating, will result in a more efficient building. The use of these prescriptive criteria is limited to buildings of 15,000 square feet or less. Designers and builders of these small structures may, however, use the "performance" criteria contained elsewhere in the code if they wish.

The performance or flexible section of the code deals with major buildings where, because of the increased

interior volume, the heat loss or gain through the shell is of less importance than in small structures. These performance criteria are required for buildings larger than 15,000 square feet of gross building area. It is in this area that the North Carolina code appears to depart most markedly from the national consensus standards.

The ultimate concept of the performance section of the code was to establish maximum energy consuming loads for various building types but to allow a high degree of flexibility in the designer's options of how to achieve those maximums. The key phrases here are "maximum consuming loads" and "flexibility."

After considerable debate over what criteria would be used to establish maximum consuming loads, the committee agreed that a reasonable figure could not be established unless the considerations were limited to "environmental" aspects, or the energy necessary for general occupancy of a building. It was clear that the use of "process energy," or energy expended in conducting some specific activity rather than that required for general occupancy, would vary so extensively—even in the same building type—that standards governing it would be impossible to establish. Additionally, the operating hours of similar building types vary substantially. Consequently, the essence of the maximum consuming loads is based on "environmental" aspects only.

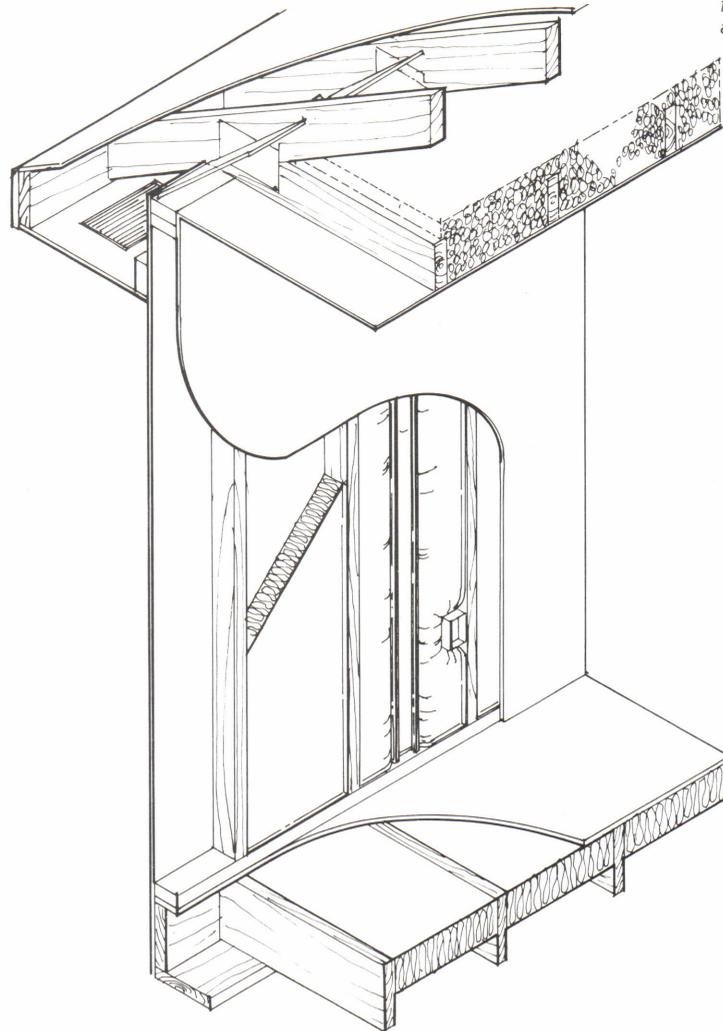
Perhaps the term "flexibility" can best be explained by citing some illustrations. For example, the maximum consuming loads for various building types were based on an exterior glass area of 20 per cent of the total exterior wall area utilizing single pane glass. If the designer wishes to increase area, he

has the freedom and flexibility to pursue other options, however. He may increase the insulation and U-value of the opaque wall. He may employ a high performance glass such as insulating glass or high efficiency mirror glass. He may improve the U-value of the roof. These are only three of several options. Or, for example, if a building contains an area such as a lobby which the designer wishes to treat with specialized lighting or high intensities of light, he can off-set this high energy use by reducing the lighting level of other areas. Additionally, the designer can employ higher efficiency equipment and more sophisticated control systems. These can substantially reduce the maximum energy consuming loads in a building.

In my own judgement, while these limits will place additional restraints on the designer, they will not inhibit the designer's ability to create good designs; and yet, in the committee's knowledge, this code will save more energy than any other building code standard we currently know about.

Beyond that, we have a code that is short, concise and to the point.

We have a code that fundamentally places the burden of responsibility for compliance on the designer yet can be enforced by inspection



Insulation may be placed in floors, ceilings and walls.

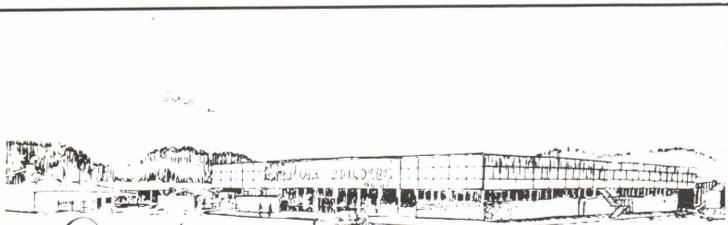
personnel.

We have a code that I am quite sure is far from perfect and will require modification from time to time. The advisory committee and the Building Code Council hope that as defects are discovered, architects and others in the design professions will make

them known along with responsible suggestions of how they might be corrected.

We have a code that has received substantial acknowledgement of its concept from other states and national organizations and that could well serve as a model for the entire nation. ■

**Walter L. Bost**, a senior architect with Odell Associates of Charlotte, served on the state Energy Conservation Advisory Committee to develop energy standards for the North Carolina building code and has served on the national AIA Committee on Codes and Standards and its Sub-Committee on Energy Conservation.



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*The Language of Post-Modern Architecture* by Charles Jencks. (Rizzoli International Publications, New York, 104 pages, illus. \$18.50 cloth, \$10 paper.)

**By Roger H. Clark, AIA**

*"The jobs that too often take up his energy might be better done by engineers and sociologists, but no other profession is specifically responsible for articulating meaning and seeing that the environment is sensual, humorous, surprising and coded as a readable text. This is the architect's job and pleasure; not, let us hope, ever again his 'problem.'"*

—Charles Jencks

This book is one of several which has been published in the last year that has unloaded on Modern Architecture. Jencks' contribution is neither the first nor the most articulate argument for change—Robert Venturi's *Complexity and Contradiction in Architecture*, which appeared in 1966, holds that distinction. However, the

basic message of the book, a plea for pluralistic architecture, is presented with wit and insight that make this worthwhile reading.

Jencks begins the book in the all too familiar fashion of declaring the death of Modern Architecture with the dynamiting of Pruitt-Igoe. Unfortunately, I feel the author tends to oversimplify Modern Architecture. Nevertheless, there is some truth to his comments that the Modern Movement is basically abstract, technocratic, and void of meaning. Are there any hints for us in the recent resurgence of "Realism" in the art world? Jencks, in his attack of Modernism, feels that one of the difficulties has been that the architect's motivation is to solve problems and that "problems" do not produce architecture. He also states that Modern Architecture was never the social revolution it pretended to be. The real failure of Pruitt-Igoe may have been in the assumption that architecture could "cure" social problems.

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Instead of one universal architectural response, Jencks calls for a multiplicity of design expressions. He spends a great deal of time attempting to link, sometimes in very painful ways, architecture and language. Jencks argues that architecture is communication, and he analyzes architecture as "metaphor," connects architectural elements to "words," discusses "syntax" as the means for putting together the elements and links "semantics" to the relationship of form, material, and style to meaning.

The final area of discussion is Post-Modern Architecture, which is seen as a new paradigm or theory. At this point, the disenchantment with Modern Architecture seems to be growing; however, the suggestion that Post-Modern Architecture is a new theory is premature. All of the aspects of Post-Modernism have not as yet coalesced into a coherent whole from which a theory might emerge. Jencks' own difficulty in citing examples as well as describing Post-Modern Architecture illustrate this point. In fact, his dependence upon Antonia Gaudi, a Pre-Modern architect, as an example of a "Post-Modern" architect is symbolic of the problem. To end a discussion of Post-Modern architecture with Gaudi seems to be inconsistent.

It was inevitable that Modern Architecture would change and undoubtedly we are currently involved in that evolution. The next few years promise to be extremely interesting, as well as confusing and uncertain. There will be many "battles of taste" and we will face many paradoxes—not the least of which will be the need to go backward in order to go forward.

Charles Jencks is one of our most prolific writer/critics. His style is witty and entertaining. However, I find his work is uneven and tends to be trendy as he seems to assemble and reassemble material with abandon. While I feel that Jencks would be more effective if he would spend less time producing and more time investigating, this book is worth reading. ■



## CAROLINA DWELLING

*Carolina Dwelling. Towards Preservation of Place: In Celebration of the North Carolina Vernacular Landscape.* Edited by Doug Swaim. (The Student Publication of the School of Design, Raleigh, N. C., 265 pages, illus., \$7)

By Charlotte Vestal Brown

The purpose of *Carolina Dwelling* is simple: to provide material for reflecting on vernacular architecture and its setting in order to conserve, in the words of Robert Stipe, author of the book's introduction, "... things, buildings and places." For this reason, *Carolina Dwelling* is an important book for what it does and does not accomplish.

Among the 22 essays are a number that provide hard data on the nature and history of North Carolina vernacular architecture. These essays employ a variety of scholarly techniques not only to instruct but also to create an awareness of the complexity and diversity of studies which can benefit the preservationist, architect and historian.

There are also some essays which attempt to define vernacular architecture and the role our experience of it plays in personal and social meaning. These, for the most part, fail.

The reason for that failure is suggested in the final essay of the text, Jerrold Hirsch's "A Guide to the Old North State (1939): An Approach to Vernacular Architecture," which surveys the Federal Writers' Project guide to North Carolina. Hirsch's essay on the mixed intentions that produced the guide reveals a nation in search of itself; but the search is confused by various goals. For example, the project actively sought information from local sources, but reliability of the sources was rarely checked. Today, our terms may be different, but the search remains. It may be better defined by the realization that places and buildings inevitably affect the social context of reality. But there still is no accepted goal for the way in which the effect occurs. *Carolina Dwelling* valiantly tries to offer a model but never succeeds.

Stipe's closely reasoned introductory essay is the best attempt to provide a philosophy for preservation. The essay, however, is only a beginning and Doug Swaim's editor's introduction fails to give a clear statement of reasons for reflecting on the vernacular in order to save it. Similarly, one looks in vain for some explanation of the policy that governed the choice of materials for the

text. Eric Rosenberg's essay, "Toward a Theory of Place Meaning," which at first appears to set the stage for a discussion of vernacular architecture within a geographical context, suffers from the author's inability to wrestle with the complex issue he raises. Rosenberg does not provide what is preliminary to a theory of place meaning: that is, a theory of meaning. Jungian psychology and its theory of archetypes, upon which Rosenberg and others rely heavily, is not adequate for this task. It is inadequate as used by other authors as well. In fact, whenever a writer tries to go beyond documented intentions, there is much floundering in theory, bad generalizations and a poor understanding of history, all of which suggest the sentimentalizing polemics that too often pass as a rationale for preservation. These difficulties illustrate part of the problem.

Now, let us consider the positive aspects of *Carolina Dwelling*.

Michael Southern's essay, "The I-House as a Carrier of Style," is the outstanding contribution to the text. It is mature, professional, scholarly and readable. Southern's approach is to join the two major methodologies of architectural history: plan as a "type" and carrier of vernacular form; and the more traditional stylistic approach. (Carl Lounsbury's "Domestic Architecture in the Albemarle Region," which precedes Southern's essay, incidentally, exemplifies the study of "type" admirably.) By combining these approaches, Southern creates the reality of the whole: houses in a landscape serving the bodies and souls of people who built them to provide shelter, status, comfort and meaning.

Almost as good are the essays by Catherine Bisher and Brent Glass.

Ms. Bisher treats the influence of one house, Montmorency, on domestic

building in the Warrenton area. The essay is a model for the treatment of the architectural, familial and social influences that produce meaningful building. Unfortunately, it is marred by a shortage of illustrations. It is impossible to follow the transformation of a single motif from site to site; whoever chose from the submitted photos missed the point of the essay.

Glass's essay will provide many with their first knowledge of the sources for the mill village. His documentary information on mill housing and mill village prototypes constitutes both a social and architectural history, revealing important interactions of those elements to create a sense of place.

Less satisfactory but still good are McKelden Smith's essay on Guilford County, Ruth Little-Stokes's essay on the porch and Bernard Herman's essay on the Steigerwalt House. All use exacting field observation and documentary information to challenge, enlarge or

confirm generally accepted points of view about the nature, function, purpose and history of North Carolina building. These essays are sound contributions to the "landscape" of *Carolina Dwelling*.

These essays, in contrast to others cited with shortcomings, make it plain that clear relationships can be demonstrated between form and content, purpose and meaning. They also make *Carolina Dwelling* too vital a book to include an essay like Steve Arnaud's "North Carolina Coastal Vernacular." Weak and repetitive, it is based on Catherine Bisher's research, which she uses splendidly in her essay on this same subject in the Fall 1977 *North Carolina Historical Review*.

For failure to cite source materials, Eliza Davidson's essay on vernacular churches and Davyd Hood's essay on New River Valley building should have been excluded also, for without sources, their conclusions emerge as merely polemic. Both essays

depend on exacting field work, for which there is much evidence. But equally clear is evidence that both writers have used interviews, data from books, records and other primary sources to support their field data. Ms. Davidson, for example, draws complex and interesting conclusions about religious sects and their practices. Where did she find that kind of specialized information? Hood gives dates and familial relationships and he quotes from a journal. This kind of data must be documented. It is too informative not to be and field work is devalued by such sloppiness. It also denigrates the work of the other contributors.

In graphics and organization, *Carolina Dwelling* is a good book. The short introduction to each essay provides some continuity.

As a *Student Publication of the School of Design*, the book stands comfortably with some of its predecessors and well above others. If I seem to have singled out only the best and worst from

the publication, treat that as a metaphor suggested by the subject itself, for this is a subject which presents us with artifacts that have meaning too complex to be reduced to simple clichés. (This explains why in this review I simply have ignored some essays.) The strengths and weaknesses of *Carolina Dwelling* demonstrates the passionate *dispassion* which must characterize our reflections and our attempts to conserve. It is therefore a major contribution to North Carolina architectural history, not only for its information but for encouraging a re-examination of attitudes toward our common (and often humble) architectural past. ■

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

Charlotte Vestal Brown, PhD, teaches architectural history as an assistant professor of art at Duke University.

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## the cold facts

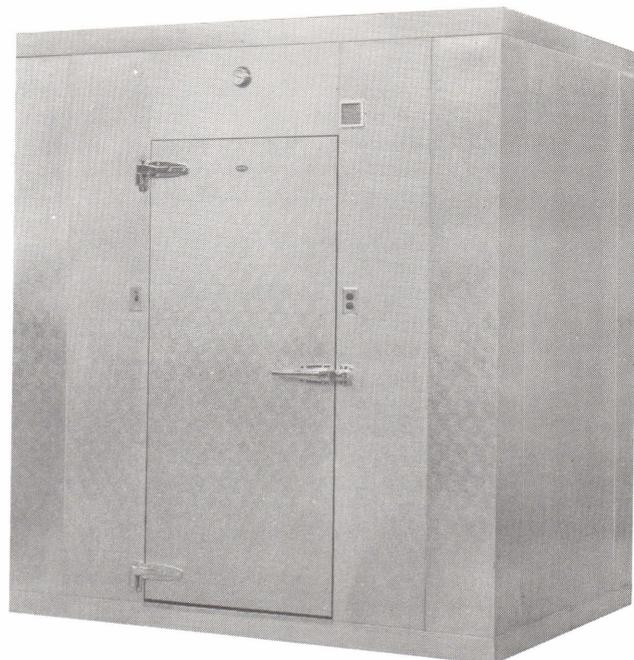
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# Conservation

Saving old buildings can be good business practice for owner and architect alike

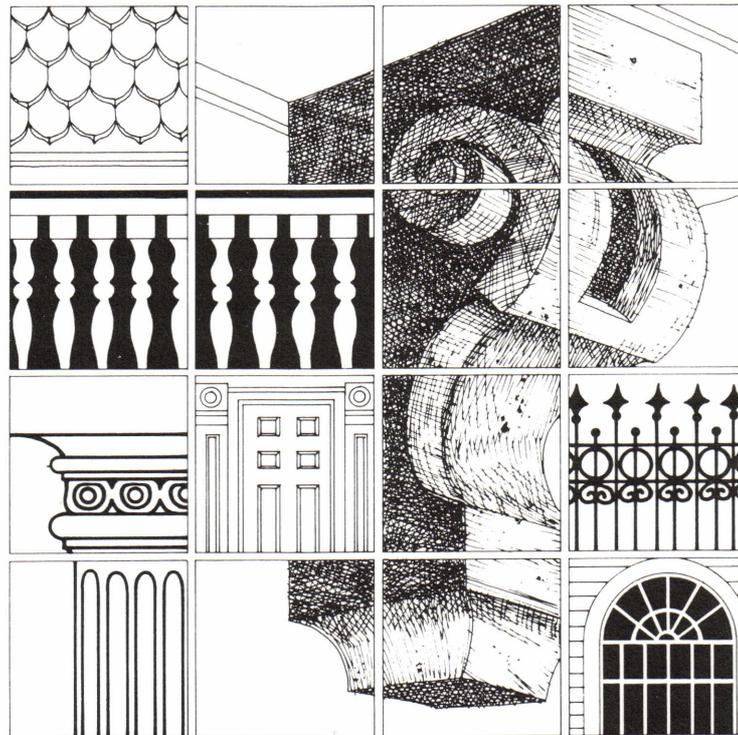
By John W. Kinney, Jr., AIA

The stereotyped wild-eyed preservation fanatic facing down the bulldozers in front of a rundown old Victorian house is becoming a thing of the past in North Carolina. Because of several changes in the law over recent years, historic preservation is becoming established in many cases as good business practice not only for realtors and developers, but also for private individuals. Following earlier legislation which permitted the creation of historic district zoning and offered ad valorem tax deferrals to owners of historic buildings, there have been two laws enacted recently which should be of particular interest to architects. Both of these, the federal Tax Reform Act of 1976 and the Historic Buildings provisions of the State Building Code, remove some long-standing roadblocks to preservation of historic buildings, especially those used for commercial purposes.

To understand the significance of the tax reform act, one must look back more than a decade. The year 1966 saw the creation of the National Register of Historic Places, a federal program designed to recognize historic properties of national, state or local significance and protect them from demolition in connection with federally funded programs. Impact on private owners and developers, however, was minimal and usually took the form of mobilized public opinion with no direct legal or economic effect, except upon those fortunate few who were successful in obtaining federal restoration grants.

The nature of the National Register was profoundly changed, however, by passage of the tax reform act. For the first time in the long

development of preservation awareness in this country, private developers and others involved with depreciable property were offered direct incentives to preserve historic buildings. Equally important, economic disincentives were established to discourage destruction of buildings certified as historic under the act.



Architectural details, from HUD publication: *Guidelines for Rehabilitating Old Buildings*.

The act applies to any work started between July 1976 and June 1981. If certification of the work is obtained after completion of the project, the owner is entitled to file amended tax returns for work started anytime during the stipulated period. (Certification applications and detailed information can be obtained from the Environmental Review Coordinator, 109 E. Jones St., Raleigh, N. C. 27611.)

As Congress was passing the tax reform act, the North Carolina Building Code Council was considering an amendment to regulate the restoration and adaptive use of historically significant buildings in the state. An informal discussion between Theresa Rosenberg, AIA, and myself at a North Carolina Chapter AIA committee

Section 1010, Historic Buildings for Adaptive Use. The new regulations allow some flexibility in applying handicap access requirements, permit rehabilitation of frame buildings in fire districts when fire protection is provided and establish new exit requirements for historic buildings restored for display purposes.

Designation of historic significance must be made either at the state or local level using criteria equivalent to the tax reform act certification criteria and compatible with the National Register program criteria, thus establishing a measure of coordination among state, federal and local programs. (Information is available from the Consulting Architect, Division of Archives and History, 109 E. Jones St., Raleigh, N. C. 27611. Copies of the new building code will be available in March 1978 from the N. C. Dept. of Insurance, P. O. Box 26387, Raleigh, N. C. 27611.)

Nationally, preservationists were a little unprepared for passage of the tax act, since its provisions had been defeated in Congress several times before. There was little unanimity about the benefits of the act, for many preservationists feared that the benefits of National Register recognition would be lost if the anti-demolition provisions applied to private property owners as well as government agencies. The National Park Service received no funding for adding implementation of the tax reform act to its administration of the National Register and other federal preservation programs, but drew a task force from its existing staff and proceeded cautiously to study the act and draft workable procedures.

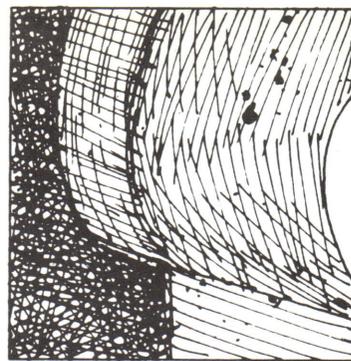
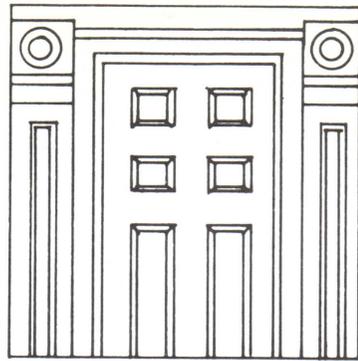
meeting eventually led to a successful effort by her agency, the N. C. Department of Insurance Engineering Division, and mine to draft a series of amendments which recognize the special characteristics of historic properties.

The new provisions, effective in April 1978, are incorporated largely as two sections. Section 1009, Historic Buildings for Public Display and

For nearly a year, the park service discouraged widespread interest, finally providing detailed information late in 1977. Only in February 1978 were certification forms available in final form.

There are two incentives in the act: that developers can claim accelerated depreciation and may also be able to utilize a five year amortization of costs for "certified" rehabilitation of historic properties. The disincentives could deny accelerated depreciation to new construction projects involving the demolition of a "certified" historic building or could block a developer from deducting demolition costs of such a project.

"Certified" buildings include those on the National Register and may include buildings in historic districts, whether designated under the National Register or local statutes. Certification requests are made to the State Historic Preservation Officer, who in North Carolina is the



Director of the Division of Archives and History. The owner is required to furnish information for review and comment at the state level; the actual certification is made by the newly formed Heritage Conservation and Recreation Service of the U. S. Department of the Interior upon receipt of the state's recommendation.

It must be noted that neither of these regulations is a panacea. Objections from property owners about the disincentives of the tax reform act have drastically slowed nomination of historic districts to the National

Register in North Carolina, in a period during which overall interest in historic preservation is at an all time high in the state. The new building code will not satisfy many preservationists who feel that historic buildings should be categorically exempt from all modern code requirements. The special problems (regarding exits, fire protection and the like) of historic buildings under the state high-rise building code remain unsolved as well.

These changes in both the tax laws and building codes, however, open new alterna-

tives to architects involved with developers and other investors involved in building construction throughout the state. With the educated consideration of such alternatives by architects and other professionals, the preservation of North Carolina's architectural heritage can be extended in a balanced and responsible way into the economic as well as the cultural lives of its citizens. ■

*John W. Kinney, Jr. is consulting architect, North Carolina Division of Archives and History, Raleigh.*

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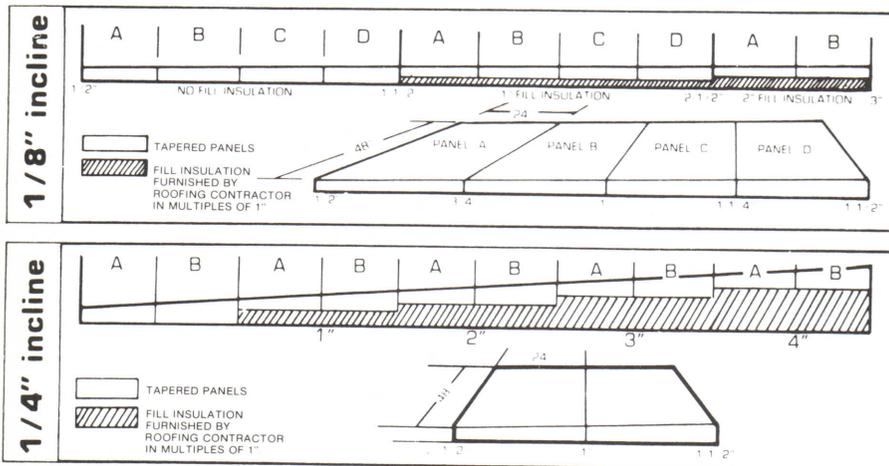
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**Editor:** First, my congratulations on your new association with our Chapter. Your first effort is commendatory and sets high standards for future issues as well as whets my appetite for more issues.

As a single subject issue dedicated to discussion of a timely topic — Regionalism — it is thorough, comprehensive, balanced, intelligent and complete.

To all this I can only add; Encore!

**J. P. Branden, AIA**  
Hickory

**Editor:** In the November/December 1977 issue of *North Carolina Architect*, I read with great interest and pride a very informative and well-written article by Charles H. Boney, Jr. entitled "Retrospecta: Twenty-Seven Years of the Student Publication."

To my amazement, I found no mention whatsoever of a companion volume created especially for the *Student Publication*, which now makes it possible for the user to retrieve any information quickly and efficiently in a matter of minutes.

I am, of course, referring to the newly published *Index to the School of Design Student Publication Volume 1-25* compiled by Librarian Emeritus Helen K. Zschau and her colleague and Library Assistant Gloria W. Close.

The 136 page *Index*, compiled over a period of 18 months, is a valuable tool for fast, easy reference to all the information contained in the first 25 volumes of the *Student Publication*. The *Index* brings order and clarity to a work whose diverse scope and incomplete tables of contents have made it increasingly difficult to use over the years. Thus, the need for an index became more and more crucial and was the impetus that the authors needed to actually start the work.

The *Index* consists of two sections. The first section is a comprehensive table of contents listing for each issue of the *Student Publication*. Such a listing was included so that users could

readily refer to those issues which were of interest to them and also because requests for information often referred only to the *Publication's* issue by number.

The second section is an alphabetical author and subject index. Titles of articles have generally not been included, since they have been repeated for the most part in the subject section. However, titles have been included in those cases when an entire issue has a prominent title.

The *Index* volume, therefore, assures the lasting quality and universality of the *Student Publication* by providing the user with the rich architectural information contained within through a very usable, detailed and convenient tool.

Certainly, then, if contributing authors and others are praised and applauded for donating their valuable time toward the advancement of the *Student Publication*, so too then should the authors Zschau and Close be commended and recognized as part of its retrospective history.

**Maryellen LoPresti**  
Design Librarian  
School of Design  
N. C. State University

**Editor:** Fantastic first issue! You have designed a "fertile region," using a program of monologue, dialogue, even octalogue, to germinate some responsible thinking, talking, (and hopefully acting) from architects.

My main question of the primary thrust of the various discussions on regionalism is this: Is regionalism a design goal, as some seemed to imply? Are houses to be like men going to a formal wearing black ties because ... ?

Sybil Moholy-Nagy (famous architectural historian and critic and a former professor of mine) wrote in her book, *Matrix of Man*: "Cities (or regions) like men ... stagnate and ultimately die under imposed standardization, homogenized equality, and a minimum denominator of man-made environment. Most

decisive of all, cities, like mankind, renew themselves unit by unit in a slow, time bound metabolic process."

A design goal should not BE regionalism, although its understanding can certainly be part of the design process.

Let's talk about the human users, who feel, move and react to our designs. Let's talk about how we contribute or detract from their growth, their change (the metabolic

process). Are we going to create and grow, or standardize (regionalize) and stagnate? (This applies to the profession of architecture as well as the designs it produces.)

WE need to "renew" ourselves "unit by unit." And your "unit" is off to a great start. Thanks for a job well done.

**S. Robert Andron, AIA**  
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Stanislaw Nowicki

**Stanislaw Nowicki**, a former faculty member at the N. C. State University School of Design and widow of Matthew Nowicki, designer of the Dorton Arena in Raleigh, has been selected by the American Institute of Architects to receive a 1978 AIA medal in recognition of her contributions to and influence on the architectural profession.

Nowicki, who since leaving the School of Design at NCSU has taught architecture at the University of Pennsylvania for more than 25 years, is regarded as a skilled graphic artist, draftsman, designer and extraordinary teacher.

The medal will be presented in May at the Institute's national convention in Dallas, Tex.

Born in Poland in 1912, she earned her master's degree in

architecture from the Warsaw Polytechnic Institute in 1936 before spending a year at the Atelier of Le Corbusier in Paris. After the destruction caused by World War II, she was co-author of a plan for the rebuilding of Warsaw and then, in the late 1940's, came to the United States with her husband, who was Polish representative to the design team for the United Nations Buildings in New York. Shortly after that, the Nowickis came to Raleigh, where her husband was to teach architecture at the just opened School of Design.

"Stanislaw (Siasia) Nowicki came to Raleigh with her husband and her work in the summer of 1948," recalled Henry L. Kamphoefner, FAIA, founder and Dean Emeritus of the School of Design. "I recognized the quality of her design capability and asked her if she

would agree to teach. In that first fall of 1948, she agreed with a very positive hesitation to teach half time.

"She developed a very sensitive and innovative foundation course for beginning design students and immediately became one of the school's most respected teachers.

"The following semester, she readily agreed to teach full time and continued to do that until a year after her husband's tragic death (in an airplane crash in 1950), with the exception of a semester when her second son was born. In 1951, she left the School of Design for the University of Pennsylvania, where she soon became famous for her imaginative and well organized teaching.

"She is a gifted designer and

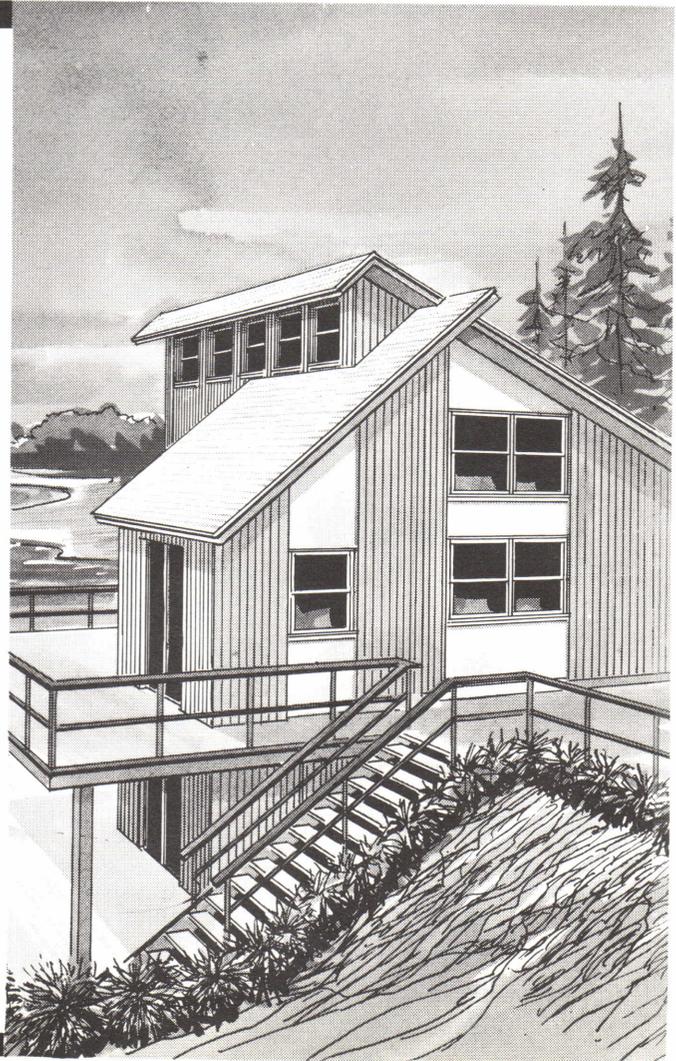
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North Carolina Architect

architect and a superb teacher."

Serving as professor of architecture at the University of Pennsylvania from 1951 through 1962, she then spent one year teaching at the University of Southern California in Los Angeles. After returning to the University of Pennsylvania in the fall of 1963, she continued teaching there until her retirement in 1977.

She presently resides in New York City.

**Henry Sanoff, AIA**, a professor of architecture at the N. C. State University School of Design, and students **Brad Smith, Larry Liberatore** and **David Polston** won first award in the urban design and planning category of the recent *Progressive Architecture* magazine design compe-

tion. The winning entry was a workbook devised to help the citizens of Murfreesboro guide the future growth of their historic district. The jury called the book "absolutely exemplary" and noted: "The study is exhaustive, sensitive and touches every aspect of the town's concerns: the restoration of buildings, the historic inventory of buildings, a true understanding of the local vernacular—not just in terms of style but in terms of craftsmanship—and a proper relationship of history to the economic dynamics of revitalization."

The North Carolina Chapter of the American Society of Landscape Architects in December presented two merit awards in its annual design competition. One went to an architectural firm with a landscape division, **J. N. Pease Associates**; the other went to a

landscape architecture firm, **Jordan/Evans Associates**. Both firms are located in Charlotte.

The Pease firm was honored for Riverside Park, a municipal recreation area in downtown Mount Airy. The 23 acre park includes tennis courts, baseball fields, a multi-purpose court, a children's play area, pedestrian trails and a picnic area. Gary Morgan, ASLA, an associate of J. N. Pease, was landscape architect for the project.

Jordan/Evans was honored for its work at 800 Cherokee, a high-rise luxury condominium in Charlotte. The condominium won a 1978 merit award from the NCAIA and is described in greater detail on page 23 of this issue of *North Carolina Architect*.

**Fred W. Butner, Jr., FAIA**, was honored Feb. 3 by the

North Carolina Board of Architecture, which presented him with a certificate as a Member Emeritus in recognition of his 15 years of service to the board.

Butner's initial five year appointment to the Board of Architecture was made by Gov. Terry Sanford in 1962. He was then reappointed by Governors Dan K. Moore and Robert W. Scott and served as president of the board in 1971 and 1972.

Remember Earth Day? Now, there's **Sun Day**. On May 3, civic groups, schools, environmentalists and others across the state and our country will join in meetings, teach-ins, solar fairs, solar house tours and other activities to demonstrate uses of solar energy. For information, contact S. Robert Andron, AIA, 5600 Parkwood Drive, Raleigh, N. C. 27612. ■



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# Critique

Concern for our environment must be more than mere rhetoric

By Claude E. McKinney

Last month in Winston-Salem, we gathered around the convention theme: *The Architect's Contribution to His Environment*. The principal speakers included several leading officials in state government. Governor James B. Hunt, Jr. gave the keynote address. Such a speech is routinely drafted by an informed staff member; but while the foundation for his address was laid in that manner, the Governor made this *his* speech.

In personal terms he presented his vision for the state and challenged the audience: to enhance the environment ... to be committed to planning and to protecting what is good ... to respect and preserve our historic buildings ... to support the one percent for art in public buildings legislation ... to find ways to incorporate art in other public places, shopping centers, banks and hotels ... and to bring the enriching aspects of art (and architecture) to street level, creating public places that all people can enjoy ... to give North Carolina the best in design.

We were reminded of the arts as a reflection of our values and of the state's commitment to and support for our symphony, school of the arts and museum of art. These commitments are managed by a cabinet level agency, a unique status for the arts in state government. The presence and impact of the Secretary of Cultural Resources at cabinet meetings is

further evidence of this Governor's commitment. The problem comes in the conventional definition of the arts and cultural resources. If the definition is narrowly limited to the plastic or performing arts, then architecture and other areas of environmental design are excluded. And if so, does that mean that the spiritual/aesthetic aspects of design are submerged in favor of its technical and economic considerations? The Governor's comments seem to embrace a broader definition which includes architecture and design — one that is essential if his vision for the state is to be fulfilled.

Other governments have left, as an integral part of the landscape, reminders of themselves in stone and brick, and later in steel and glass. Today's workplace becomes tomorrow's monument which future generations will see as a statement of a government's standards, its priorities and its image of itself. While programs and services are the basis for government, the buildings in which these functions are conceived and carried out bear tangible witness to a government's existence. (The neo-classic structure which stands in Capitol Square is testimony to our state government in the 1830's).

The Hunt administration stands on the brink of a significant opportunity. For the first time in the state's history, an administration may have two terms or eight years in which to plan and to implement its contributions to the welfare of North Carolina citizens. This administration can have a special place in history as the one which sets the tone for a new, planned continuity in state government.

Though the Governor has a vision, visions are not easily transformed into reality in a governmental structure as complex as ours. This administration is asked to care for the well being of our systems of education, health care, transportation, economics, social justice, public safety and more. Each system demands attention and resources. So where in the priorities of this administration do the Governor's comments fit? The environmental design issues are not simple. The governmental complex is not only in Raleigh. It extends to all corners of the state, manifested in parks and prisons, roads and bridges, health centers and driver license bureaus.

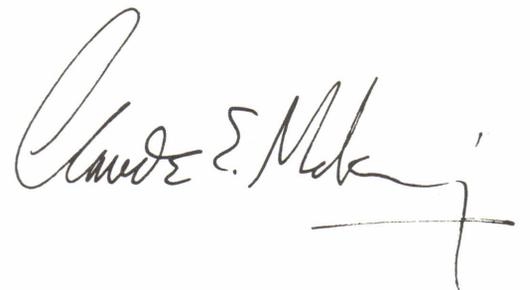
How is the state's physical environment to be enhanced by this administration? It is this government's responsibility to establish a reasonable balance between beauty, human scale, environmental quality, energy efficiency, speed of execution and cost.

To assist in this process, I propose the creation of a Governor's Design Council to *advise* on matters of design, in the selection of products, professional design services and other affairs related to environmental development.

The charge to this Design Council should be to give systematic and determined

attention to: (1) the need to insist that every building project commissioned or built in the state during the next seven years be not merely competent but superlative in design and execution; (2) the need to insist, as an alternative to the new construction, that the space requirement of state government be met wherever appropriate through the adaptive reuse or recycling of existing structures, with special regard for buildings which have important architectural or historical significance, (3) the need to recognize the importance of a building's context— whether a city, town, or rural setting — and to insist that all construction make a positive contribution to the larger environment in which it stands; and (4) the compelling need to examine carefully existing machinery governing the planning, design and construction of all state and state-assisted building, with a view to foreshortening the process and minimizing the continuing high cost of inflation.

With these and other issues addressed, we could respond to the Governor's final challenge to those assembled in Winston-Salem, a challenge "to get involved and to create an environment that is worthy of the people of the mountains, piedmont, and coastal communities of the State of North Carolina." ■



Claude E. McKinney is Dean of the School of Design at N. C. State University.

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