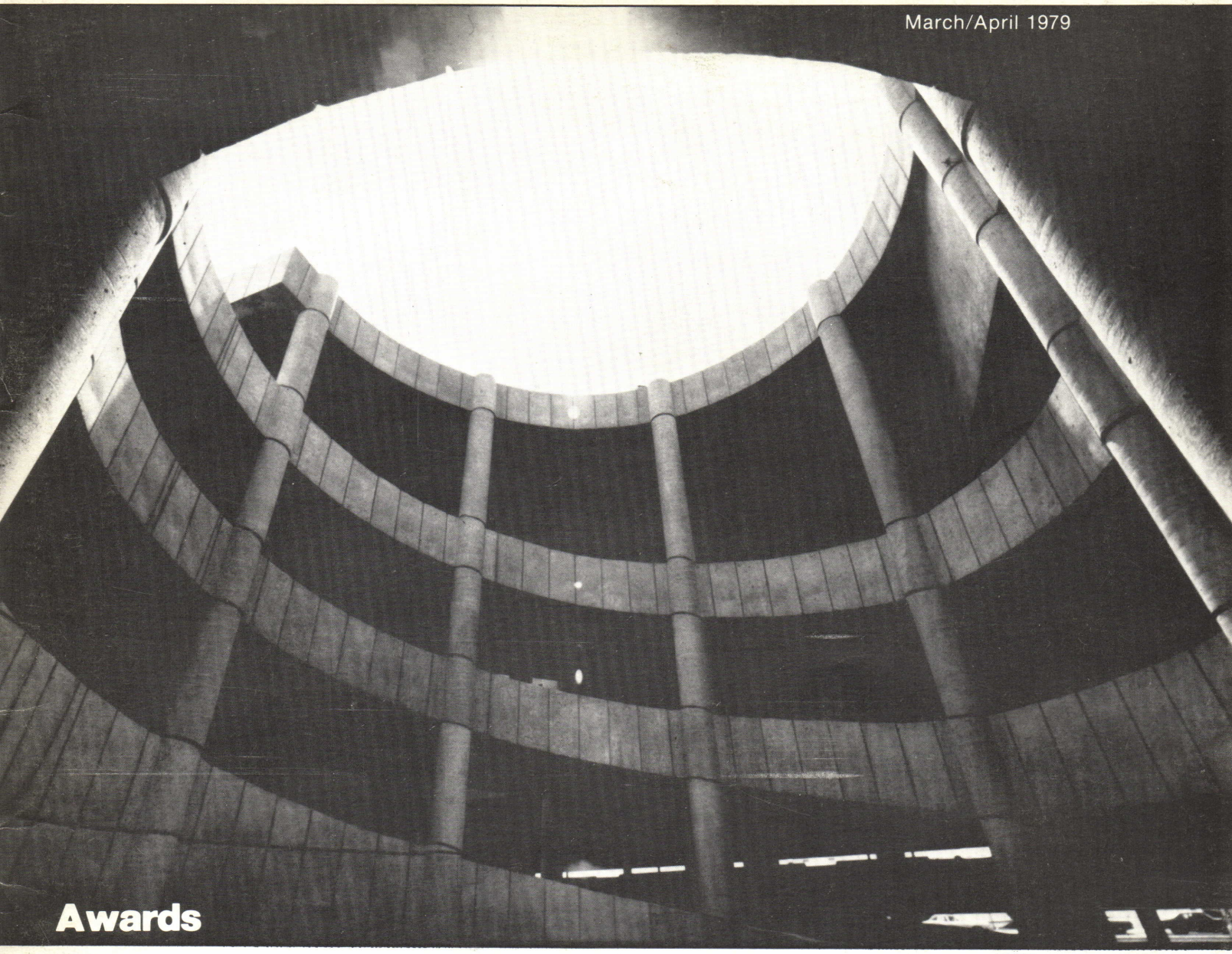
North Carolina
ARCHITECT
March/April 1979



Awards

270

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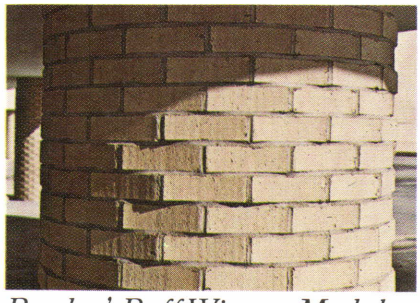

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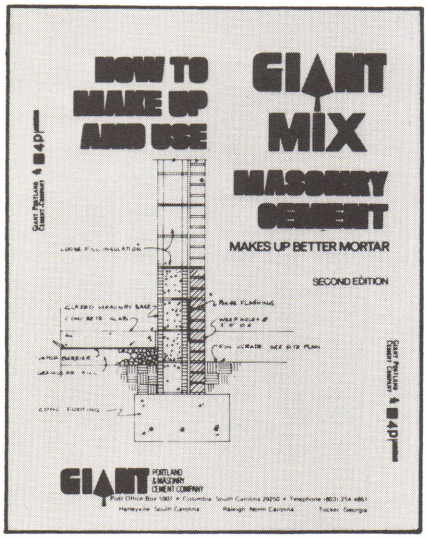

1.

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North Carolina
ARCHITECT

Official Magazine of the
North Carolina Chapter
American Institute of Architects

March/April 1979

Editor **Ernest Wood**

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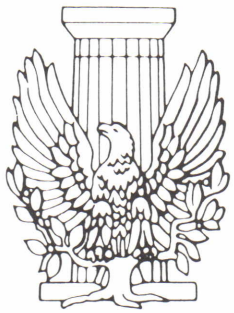
Vol. 26, No. 2



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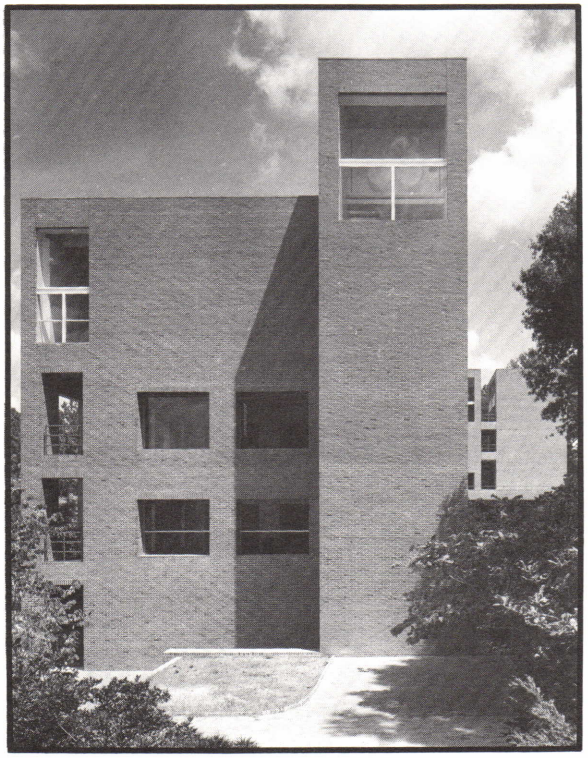
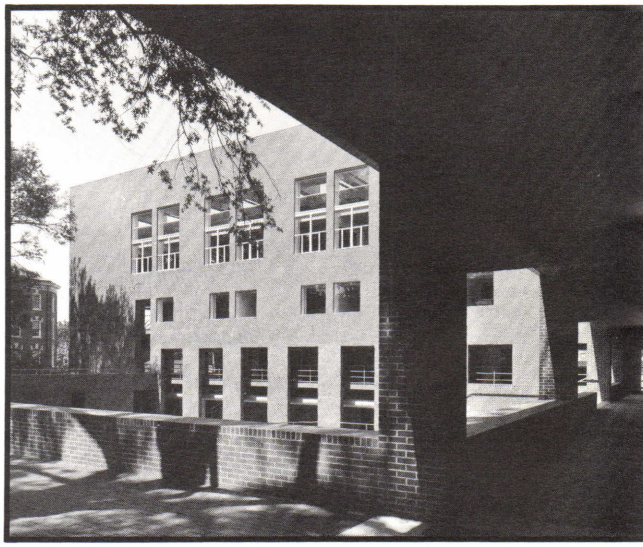


BRICK
IN NORTH CAROLINA ARCHITECTURE



School of Design Addition
North Carolina State University
Raleigh, N. C.

Architect:
Wolf Associates

Photographs By Gordon H. Schenck, Jr.

Brick Association of North Carolina

Structural Engineer:
Frank B. Hicks Associates, Inc.

General Contractor:
King-Hunter, Inc.

Masonry Contractor:
L&L Masonry Construction, Inc.

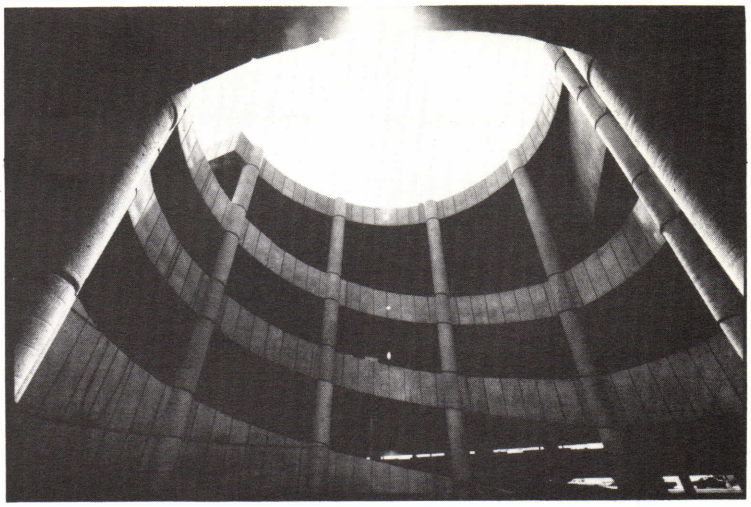
Frontispiece

By Ernest Wood, Editor

Last year in its winter meeting, NCAIA brought architects together with developers, businessmen and — principally — government officials to talk about how they can better work together. The meeting was so successful that the Chapter decided to have at it again, only this time emphasizing the business community over government, when it held its annual meeting at the Radisson Plaza Hotel in Charlotte Feb. 8, 9 and 10. Marvin R. A. Johnson, FAIA, president-elect of the Chapter, introduced the day-long series of seminars by declaring, "Let's talk to each other not just for the sake of talk, but let's talk to each other so that what we build will better serve those for whom we build and will be rewarding to us as well." Thirteen speakers and eight question and answer periods later, Winston-Salem architect Lloyd G. Walter stood up at the close of a seminar and produced the definitive description of the meeting. "The thing that I've been hearing all day long," he said, "is that the architect has to be a better businessman."

For what was doing the real talking that day was money. No matter what the reason, whether the fear of an impending recession or a simple fact that the panel discussions this year were dominated by bottom-line oriented businessmen, the overall tone of the seminars was not the optimism of last year, when panelists and architects seemed to agree easily that the built environment will improve if everyone simply works together. Instead, architects were presented with the prospect of construction blithely moving on without them, ruled only by the laws of finance. Sherill Faw of North Wilkesboro, president of the N. C. Homebuilders' Association reminded the housing seminar that home building very seldom involves architects "except in the real exclusive homes" and that in the marketplace the ability to sell is most important "regardless of what you design and build." He suggested an alternative: "One of the best ways for architects to keep up with changing trends in housing is to keep in association with builders, lenders, and contractors." And he closed with an invitation: "It would be great to have you as a part of our team." The Proposition 13 mentality reared its head, too, as J. T. Knott of Knightdale in Wake County, president of the N. C. Association of County Commissioners, took up the case against what he called "overdesign" and urged buildings that are "functional, basic, simple and safe." He declared that because government buildings do not have to compete in the marketplace, design is unnecessary. "We do not have to attract people to use public buildings," he said, "They have to use them."

On the other hand, the architects received some valuable insights into how their clients think and work, even if insights such as those provided by Knott were disturbing. In the seminar on private development, for example, the message came across loud and clear that the developer has the final word on everything—everything, including design—because he is the one who pays the bills and who takes the financial risk. "The bottom line," said Emmett Sebrell, general manager of the Parke Division of McDevitt and Street Company, Charlotte, "is to produce a quality construction project economically built and completed on time ... The governing factor is the feasibility study. It doesn't matter how beautiful it is, how functional it is, how economical it is ... If the owner can't make money



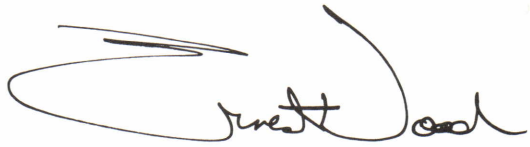
Rick Alexander

On the cover: *Mecklenburg County Parking Structure by Clark, Tribble, Harris & Li*

with the building, why build it?" And Dennis Rash, president of the NCNB Community Development Corporation, also of Charlotte, dubbed the architect the "creative listener." He explained: "The architect must be able to supply alternatives to the owner ... I don't want to be presented with a final set of plans. I want to see three or four different site plans, elevations ... the key question that an architect should address is how to accomplish the developer/owner's objectives, not, 'What do I want to design?'"

Perhaps some lines of communication were opened after all. For while solutions did not seem so easily obtainable as they did last year, there was agreement that architects and clients need to bridge certain gaps in their thinking. "A good architect," said Cabarrus Memorial Hospital director Robert Wall in the local government seminar, "will listen to the people who will use the building." In the educational facilities seminar, architect James Padgett of Asheville identified two places "where the breakdown usually occurs." The first, he said, is in programming. "The other is in the architect's interpretation of the program." And over in the housing seminar, architect Paul Braswell of Charlotte reminded the audience: "When you, as an architect, begin to work on this, you need to 'go to school' a little bit to know what the other people think."

POSTSCRIPT: The meeting was about what architects think, too. A major event, as always, was the presentation of design awards chosen by a jury of prominent architects. This year, five buildings were chosen from 44 entries by a jury of two New York City architects, Robert A.M. Stern and Robert Kliment and a New York City architect/journalist, Walter, F. Wagner, Jr., editor of *Architectural Record*. Stern presented the awards at a banquet that closed the convention. The award winning buildings are presented on the following pages. ■



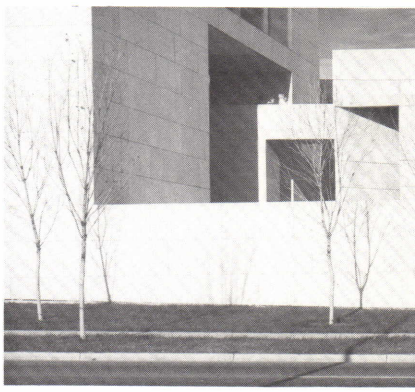
Honor Award

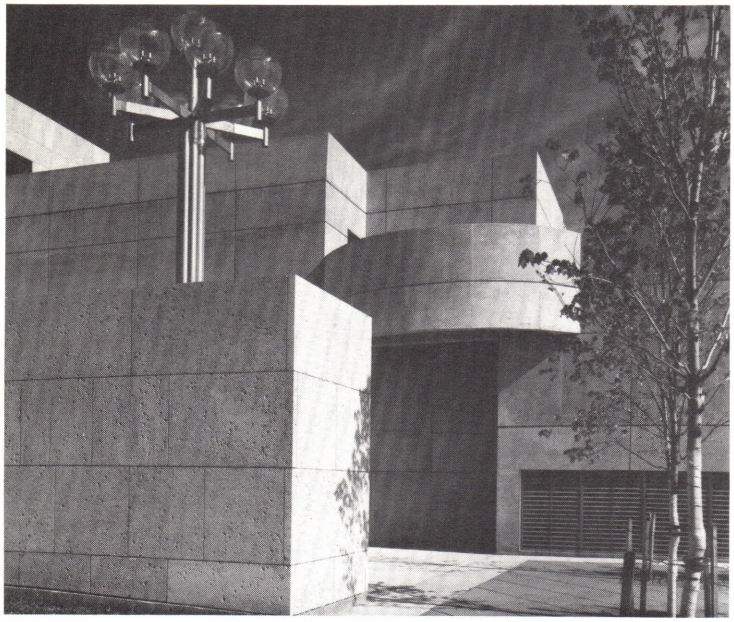
Parking Structure

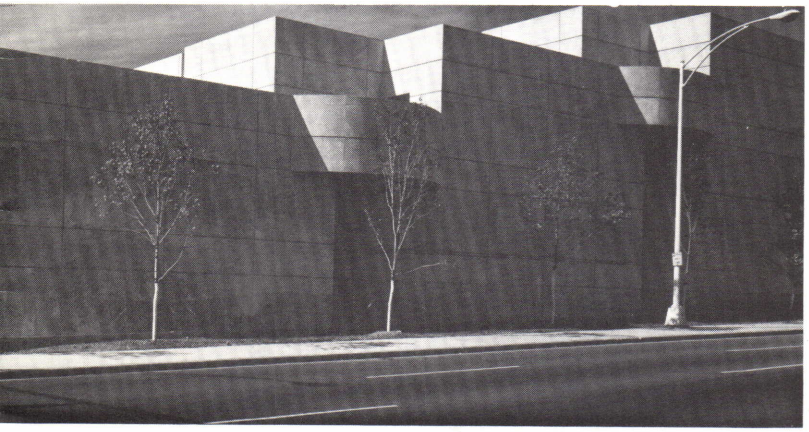
Charlotte

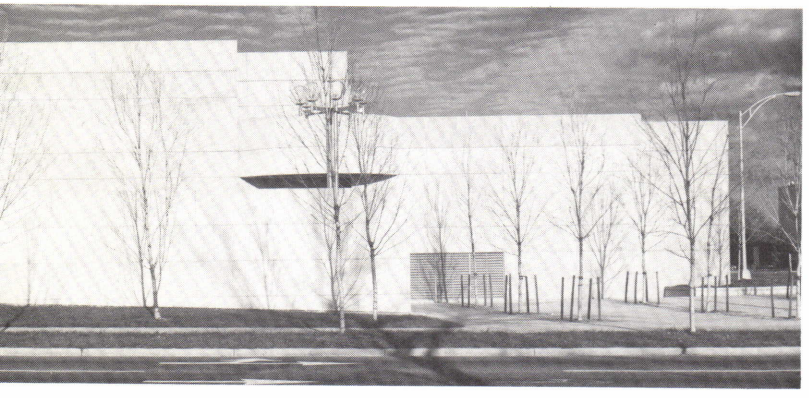
Architect:
Clark, Tribble, Harris & Li
Charlotte

Owner:
Mecklenburg County
Charlotte









This 460 car parking structure, completed in September 1976, encloses one side of the county governmental center, which also contains the courthouse (winner of a NCAIA Honor Award in 1978) and a county office building (winner of an Honor Award in 1962). Working closely with the architects of the courthouse the architects for the parking structure had as a major concern the compatibility of their building with its more formal neighbors. The height, massing and even the materials of the buildings were coordinated. One alternate in the construction would have sheathed the parking structure in limestone, the same material used in the courthouse, but when that proved too expensive the architects opted for concrete with a color that would closely match the courthouse and which even was scored with lines to give it a scale and pattern similar to the courthouse. Entrance is from two sides, McDowell Street and the governmental plaza itself. From the plaza side, a large ramp signals the entrance. But in general, the parking structure is designed in a more restrained manner than a commercial garage, for it serves as parking principally for persons using the government center and does not have to compete for transient trade.

Jury: *An impressive transformation of a normally banal facility into a dignified public building. Particularly impressive features include the integration of this large facility into the overall government complex and especially its open spaces and the at-once restrained and straightfoward use of exposed reinforced concrete to achieve an appropriately monumental scale sympathetic to the surrounding buildings.*

Project:
Mecklenburg County Parking Structure

Location:
McDowell and Third Streets
Charlotte

Project Architect:
Thomas D. Byrum

General Contractor:
Hickory Construction Co.
Hickory

Concrete Consultant:
Kelly/Hough, Inc.
Huntington, N.Y.

Graphics Consultant:
Vignelli Associates Designers
New York, N.Y.

Parking Consultant:
National Planning, Inc.
Detroit, Mich.

Photographer:
Rick Alexander
Charlotte
Gordon H. Schenck, Jr.
Charlotte

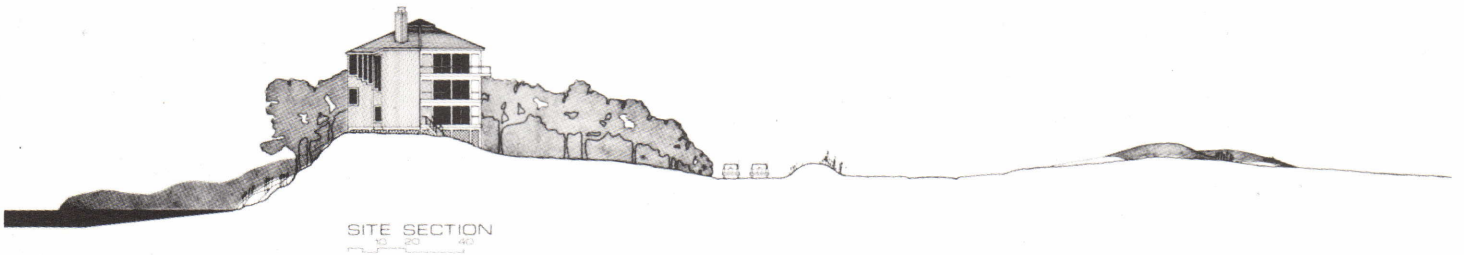
Honor Award

Beach House

Wilmington

Architect:
Henry W. Johnston
Wilmington

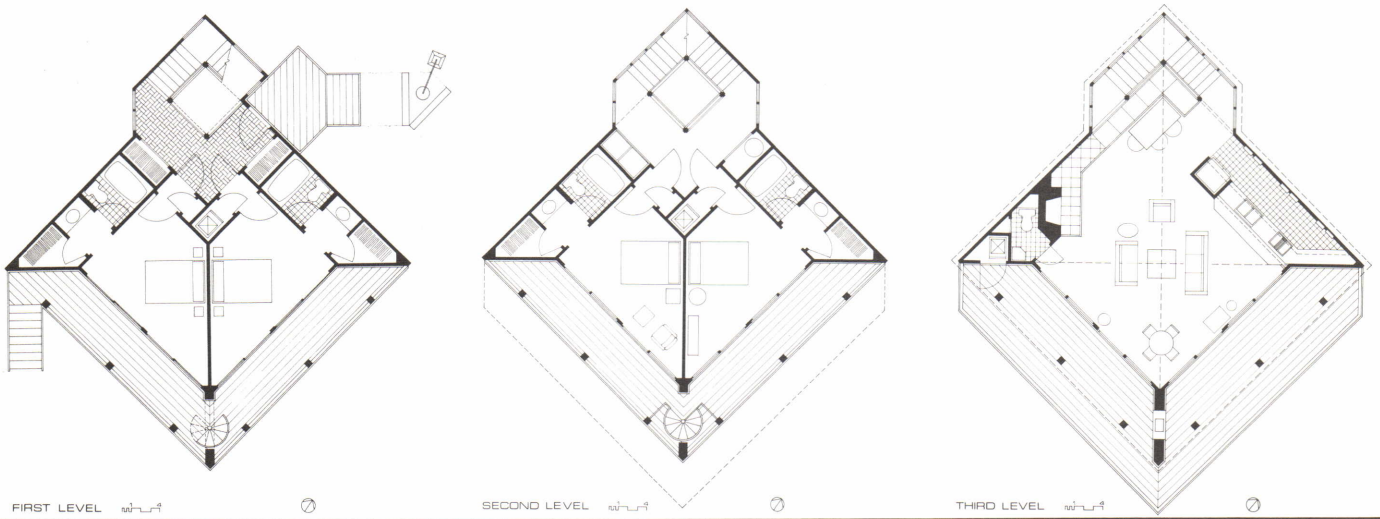
Owner:
Charles and David Flynt
Greensboro



Completed in August 1977 for two brothers, this house is sited on the sound side of Figure Eight Island, but it sits atop a rise that allows views to the ocean and up and down the beach. The site, which peaks at about 16 feet above the ocean-front lots, is covered with yaupon, bay and live oaks, which the owners and architect wanted to save. In order to preserve as much vegetation as possible, the base of the house was reduced and a three story scheme was developed that placed the living areas atop two stories of bedrooms. The entire house was placed at a 45 degree angle to the beach to provide panoramic views and to orient windows to the prevailing southerly breeze. The house, which is about 450 feet from the ocean side and which faces a mile-wide marsh on the sound side, is 54 feet above sea level at the top story. No home has yet been built on the lot between the house and the ocean, but even when that does occur, this home's height should ensure an unobstructed view.

The house is wood frame with cedar exterior plywood siding, trim and decking. Exposed structural members are treated pine. The house contains approximately 2,200 square feet. Each floor has its own heat pump for heating and air conditioning.

Jury: *A compact single-family structure that is notable for its sensitive response to the particular characteristics of its site and climate. In contrast to many second-family homes, this beach house is modest in its formal intentions and carefully crafted.*



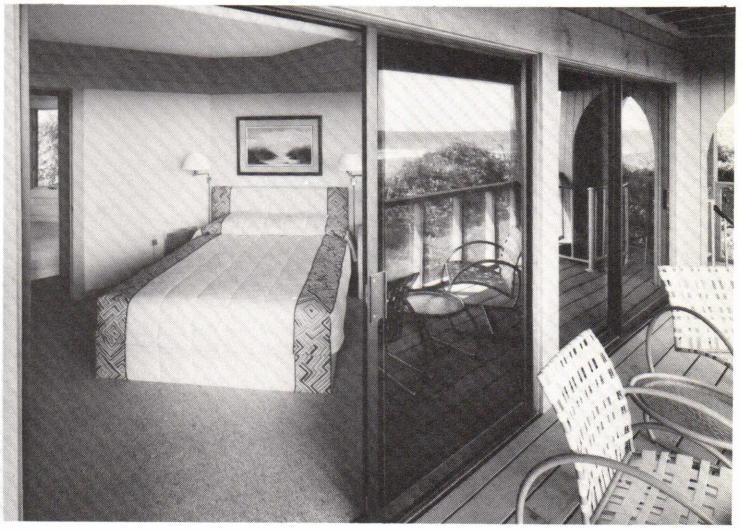
Project
Flynt Residence

Location:
Figure Eight Island
Wilmington

Project Architect:
Henry W. Johnston, AIA

General Contractor:
J. Fred Murray Construction Co.
Wilmington

Photographer:
Markatos Photography
Pittsboro



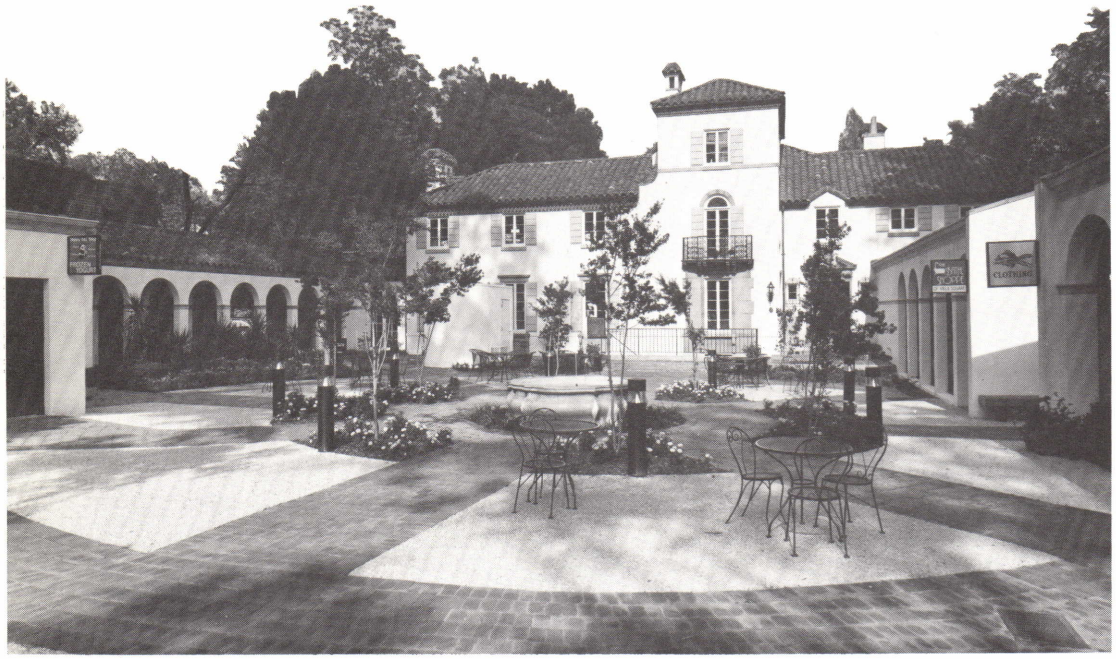
Honor Award

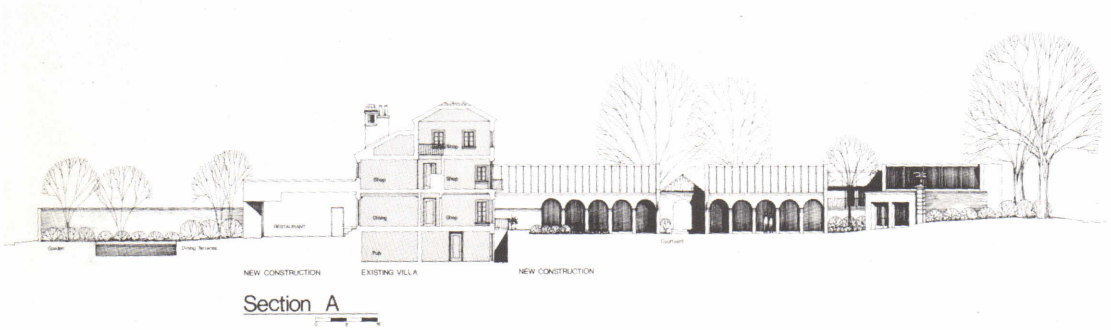
Shopping Complex

Charlotte

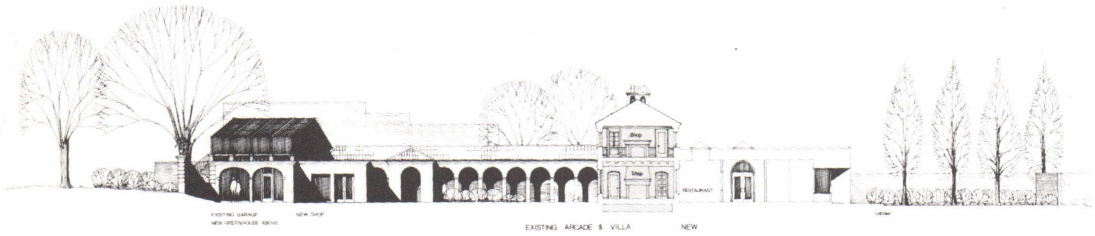
Architect:
W. Crutcher Ross Associates
Charlotte

Owner:
El Villa, Ltd.
Charlotte





Section A



Section B

Project:
Villa Square

Location:
715 Providence Road
Charlotte

Project Architect:
Sam Greeson, AIA

Owner's Representative:
Killian, Krug & Associates
Charlotte

General Contractor:
Holland Linder
Charlotte

Structural Engineer:
F. Howard Morris, PE
Charlotte

Electrical Engineer:
Bullard Associates
Charlotte

Mechanical Engineer:
J.M. McDowell Associates
Charlotte

Graphic Designer:
Gary Hixson
Charlotte

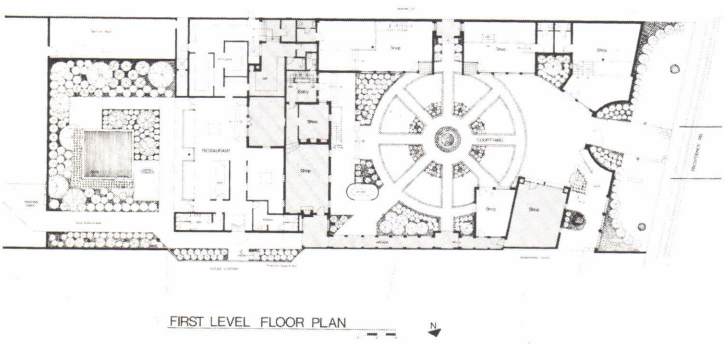
Photographer:
Gordon H. Schenck, Jr.
Charlotte

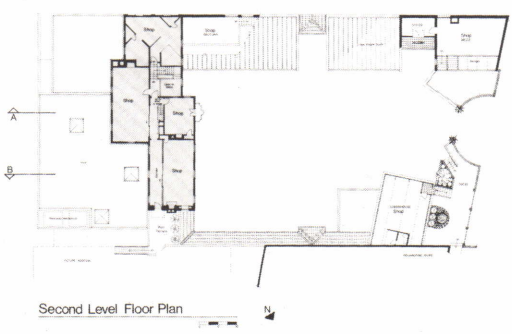
The original Tuscan Revival house of this complex was designed in 1925 by architect William L. Bottomley of New York for a wealthy widow, Mrs. William A. Reynolds. In 1926, Mrs. Reynolds married Alexis Gourmajenko, a titled Russian emigre, and the house subsequently became known as the Reynolds-Gourmajenko House. The house remained in the Reynolds family until the early 1960's when it was sold and turned into a commercial property. It housed a design and interior firm and in 1968 became El Villa restaurant. The restaurant closed in late 1975 and the following year the property was sold to its present owners.

The latest transformation of the house has removed a dining room addition from the restaurant section but has continued dining in the original building, has added shops upstairs in the house and shops in front of the building, creating a courtyard. Some sections, such as the garage, were converted into shops; in other places, new shops were added on several levels to create enough square footage to make the project financially feasible. The character of the original was retained, with stuccoed arcades on the new construction to match the old. But some details were changed. Roof tiles could not be obtained to match the original tiles, which were hand made in Cuba. So the architects opted for standing seam copper. The original fountain was rebuilt in the courtyard. A further development by the same architect, now under construction, will add 15 condominium units behind the shopping center.

Jury: *This complex combines an existing residential compound adapted to a new purpose with new construction. Its sympathetic integration of new buildings with old is notable as is the preservation of existing trees and other landscape features. The sequence of outdoor pedestrian spaces leading from the parking lot to a fountain courtyard in what was once the motor court contributes to the successful integration of the shopping complex into the residential neighborhood.*

Left and Far Left: *Shaded portions indicate renovated existing villa.*





Honor Award

District Headquarters

Durham

Architect:
John D. Latimer & Associates
Durham
Roger H. Clark
Raleigh

Owner:
Public Service Company of North Carolina

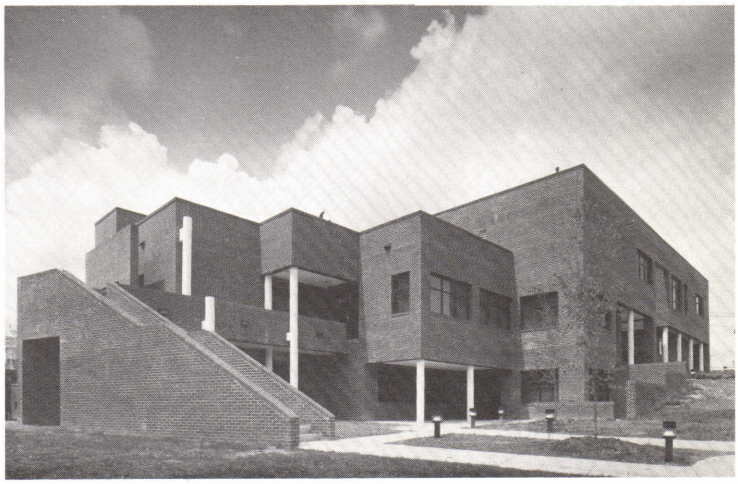
Project:
Public Service Company Durham District Headquarters

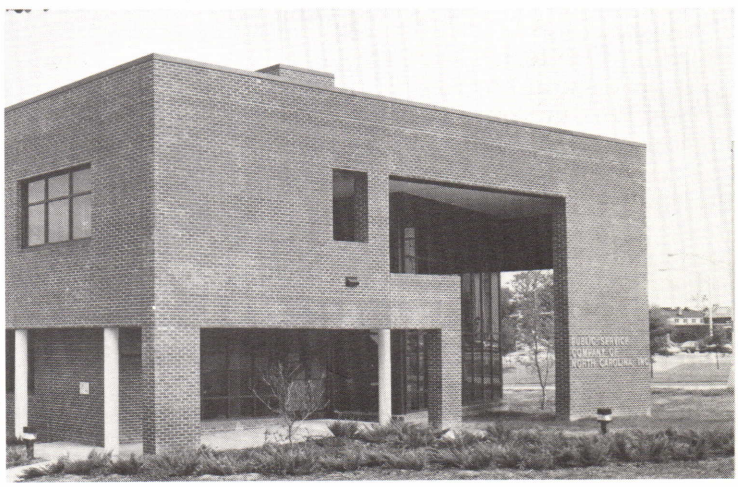
Location:
Roxboro, Holloway and Cleveland Streets
Durham

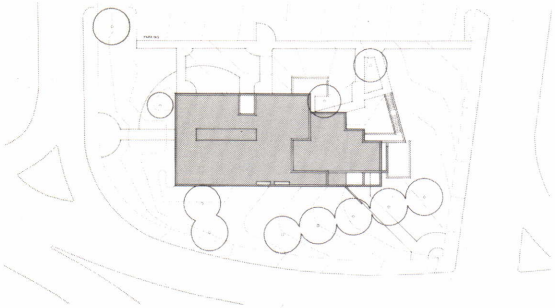
Design Architect:
Roger H. Clark, AIA
Raleigh

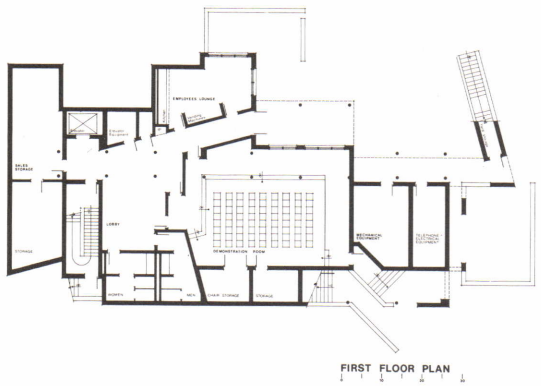
General Contractor:
Wm. Muirhead Construction Co.
Durham

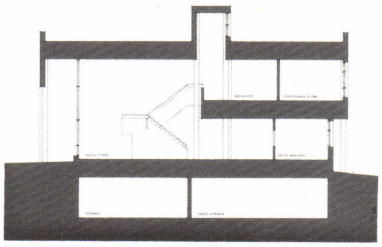
Photographer:
Gordon H. Schenck, Jr.
Charlotte

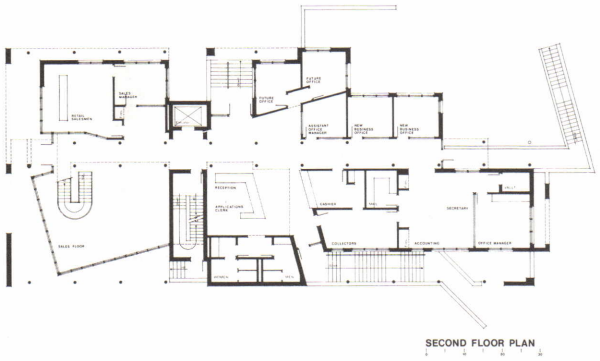


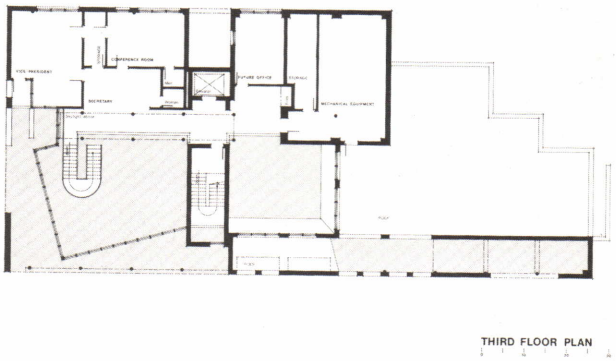












Completed in August 1978, this building contains 12,000 square feet. That size, deemed by the architects to be very small for the building's prominent site in downtown Durham, became one major element in the building's final design. Another was the desire to integrate energy saving features into the building. Overhangs and brick walls that stand outside the actual building satisfy both needs — making the building appear larger than it is and shading the interior from the sun. The building's irregular shape is derived from the surrounding uses: the largest side faces the most heavily used adjoining road; the irregular, carved out sides, which make the building appear smaller, face residential areas. Interior shapes arise from the buildings own uses: public areas for sales and customer services are set at an angle to the more private staff offices. The site, an urban renewal area vacant approximately ten years, contained only one existing tree, but new plantings have been placed on a line with that tree and on an axis parallel to the facades of nearby structures. This same axis defines the direction of the interior corridor which creates the angle defining public and private spaces.

Jury: *A thoughtful and unsentimental response to issues of environmental context and energy consumption characterizes this office building for a utility company. The compositional complexities grow out of a close reading of the public and private aspects of the building's program and the need to provide integral sunshading. The use of natural brick relieved by white painted concrete columns relates well to the tough 19th century architecture which characterizes the building's general context.*

Honor Award

Corporate Offices

Tulsa, OK

Architect:
Wolf Associates
Charlotte

Owner:
The Williams Companies
and the Bank of Oklahoma
Tulsa, OK

Project:
Corporate Executive Offices and Support Spaces

Location:
One Williams Center
Tulsa, OK

Project Architect:
Gerard W. Peer, AIA

General Contractor:
Beck-Flintco
Tulsa, OK

Mechanical-Electrical Engineer
Cosentini Associates
New York, N.Y.

Structural Engineer
Skilling, Helle, Christiansen & Robertson
New York, N.Y.

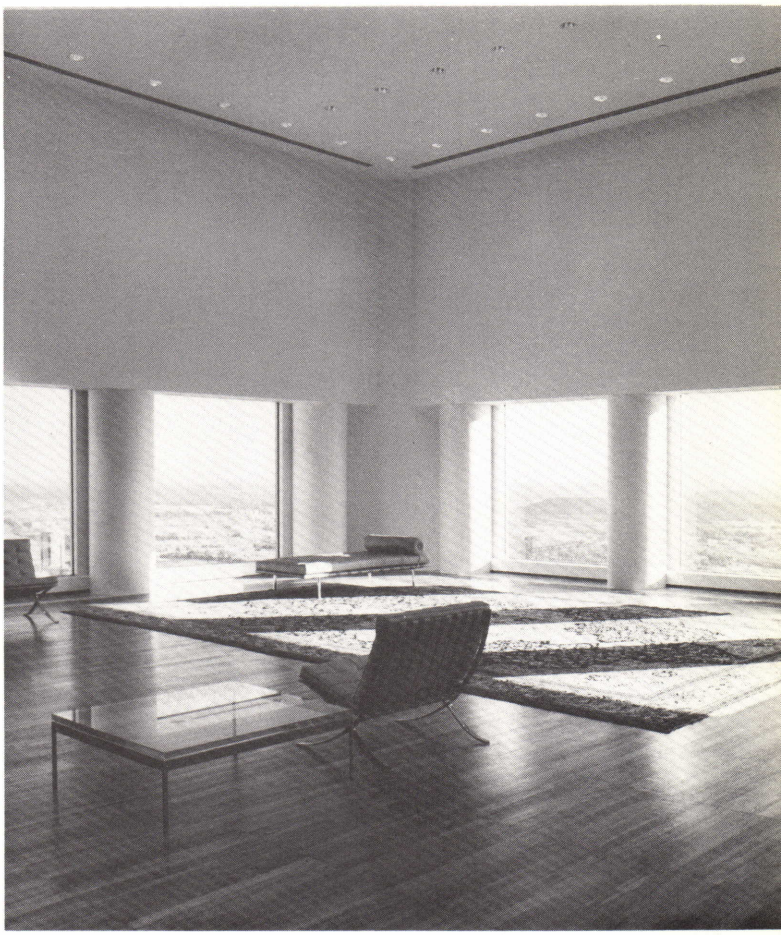
Lighting:
Carroll Cline
New York, N.Y.

Photographer:
J. J. Folinus
and Wheeler/Larsen

Completed in June 1978, this project incorporates the top four floors, 49 through 52, of a new office building in Tulsa. The building, by Minoru Yamasaki, already had been designed when the Wolf firm began its work and construction was underway by the time the design of the corporate facilities was complete. The schedule nevertheless allowed substantial changes for the corporate offices to be made. A skylight was added and holes were cut in the building's frame that would allow multi-story spaces in the offices, including a garden on the 51st floor that opens through the 52nd and to the skylight above. The 49th floor contains Williams Companies' corporate offices; the 50th is a corporate dining facility for Williams and contains a board room for the bank; 51 contains a Williams reception room and athletic facilities, including a track and handball court; 52 contains the Williams board room overlooking the two story garden below.

Materials and other details include: 49th floor, teak cabinets with glass above as office partitions, carpet areas on floors banded by travertine marble: 50th floor, tempered glass panels and doors as private dining partitions, flooring of dark green marble banded with rose marble containing areas of carpeting; 51st floor, rose marble containing carpet inset as flooring, boardroom with audiovisual system. All lighting was custom designed by the architects and the lighting consultant. Tables, desks and bench seating were designed by the architects. Dining place settings and crystal service was selected by the architects; artwork was selected by the architects. The mechanical system was designed to provide maximum energy efficient operation.

Jury: *This high style interior combines minimalist detailing techniques with lavish materials and exuberant interior space. The sequence of double height naturally top-lit circulation spaces provide the three principal floors with a grandiose processional sequence not characteristic of most corporate environments. The brass double bannister rails outlining the edges of the principal spaces make instantly manifest the underlying sensual qualities of the design.*



Citation

For scholarly publications on architecture

*Catherine W. Bishir of Raleigh, head of the Survey and Planning Branch of the N. C. Division of Archives and History, received a special Citation in the NCAIA's 1978 awards program for a collection of scholarly publications on architecture. Her writings included a study of the 19th century high style vernacular architecture in Warren and Halifax Counties (*Carolina Dwelling, *the Student Publication of the School of Design, N. C. State University), "Philadelphia Bricks and the New Bern Jail," a study of technology, sources of material and hence architectural influences on North Carolina's eastern seaboard (*APT, *the national journal of the Association for Preservation Technology), and "The Unpainted Aristocracy" a study of the beach cottages at Old Nags Head. (*North Carolina Historical Review*). Reprinted here is an excerpt from that article on Nags Head:*

N.C. Division of Archives and History

After the (Civil) war a new hotel and new cottages were built along the sound, where the boats still anchored; also, for the first time cottages were constructed on the ocean side. Some families built new cottages; others put the old ones on rollers and moved them from the sound across the flats to the beach. (Moving these houses built on sand was a common feature of Nags Head life, sometimes to accommodate the whim of an owner, more often as the only means of saving a cottage threatened by sand or sea. With foundations only of pilings, and without chimneys or utility connections, the cottages were relatively easy to detach and move.)

According to local historian Edward G. Outlaw, Jr., who began to summer at Nags Head as a boy in 1884, the first to build a house on the Atlantic beach was Dr. W. G. Pool of Elizabeth City:

Dr. Pool decided to build on the ocean front. Over there by themselves, his family was very lonely. So he acquired all the property north of the hotel property as far up as Samuel Tillett line, and commenced to donate to his friends' wives, building lots which were about 130 feet wide with a 40-foot street between each lot, running from west to east to the ocean.

Dr. Pool's efforts at popularizing the ocean front were successful, for in the postwar years thirteen beach cottages sprang up along the Atlantic. Outlaw recalled that the structures were "strung along the edge of the surf, above high water within 300 feet of the line of breakers, a single row of buildings with generous spacing between the cottages, and next door neighbors were not within 'speaking distance.' "

These cottages were devoid of the trappings of architectural vogue—a sharp contrast with the grand, fashionable town and country houses of their owners, who numbered among the wealthiest families in northeastern North Carolina. The dwellings were built simply, even casually, of readily available materials, including used lumber from shipwrecks. Destruction by storms was thus no great loss, and additions and expansions were made almost continuously, as were necessary repairs nearly every season. Despite storms and occasional fires, nine of those original thirteen are believed to survive now as the cores of extant beach cottages. Most have been expanded radically from their original one-story, two- or three-room size.

The dictates of survival and convenience on the weather-battered Outer Banks, not the whims of fashion, dictated the form and detail of the cottages built at Nags Head. Functional characteristics established during the early years, proving themselves serviceable, have shaped Nags Head construction to the present, giving the area a distinctive style of building all its own. The cottages stand high on their timber pilings, well above low waves that lap along the beach. Between the pilings is often stretched a latticework screen—originally to keep out the wandering pig and cow population, attended by fleas and flies, which found shady refuge beneath the cottages. The walls of the buildings are covered with unpainted siding or wooden shingles, weathered to a rich gray-brown in the salt air. Protection from sun in summer and from storms in other seasons is provided by wooden batten shutters, hinged at the top and, to capture the languid winds, held open with a prop stick. During the season the repetition of the diagonals of the shutters copies in miniature the angle of roof and porch; in winter, with their windows battened tight, the cottages have a stern aloofness — like a gathering of "haughty old ladies."

Expanding the interiors of the cottages are the broad porches, skirting two, three or even four sides of the houses. Ubiquitous benches emerge from simple wooden porch railings and slant out over thin air to catch the ocean breezes and to enlarge the usable area of the porch. To the rear of the cottages, expanding still further, are separate kitchens, linked by breezeways and often separate wings for the servants who spent the summer with the family. ■

Press Award

For excellence in architectural journalism

Alan Willis, urban affairs reporter and former editor of the editorial page of the Winston-Salem Sentinel, *received the 1978 NCAIA Press Award for a series of editorials, signed editorial columns and news stories. Willis' articles ranged from historic preservation to urban revitalization and covered both architectural history and contemporary issues in architecture. Reprinted here is an editorial originally entitled "Sinking the 'Shipdeck'" which Willis wrote for* The Sentinel *on Dec. 26, 1977.*

The Sentinel

It is a sad fact of history that landmark buildings too often do not survive the genius or vision of their creators by more than a generation. The most recent case in point locally is the old Dick Reynolds home—popularly known hereabouts as "The Ship" or "The Shipdeck House"—off Buena Vista Road. Sold last week by Wake Forest University the house will be torn down and the surrounding property will be carved up into six building lots.

People commonly associate "classic" architecture and "historic" properties with older buildings. Built in 1941, the Shipdeck House may seem to be just another "modern" structure, remarkable in its day, perhaps, for its size and opulence, but scarcely a historic landmark only 36 years later.

But age alone does not make a building unique, or a valuable part of a community's historic heritage. The Shipdeck remains one of the finest residential expressions of the "International" style of architecture in the South, perhaps the nation. The sweeping, decklike lines and glassed-in curves may have expressed the nautical bent of the house's owner, but the design also exemplifies the growing spirit of modernism and the clean economy of style that characterized contemporary architecture on the eve of World War II.

In its own way, the Shipdeck makes an architectural "statement" more original and dynamic than that of any other mansion in the city. The community had every reason to be proud of the striking design work of local architects Luther Lashmit and the late William R. James, Jr. Together, the shipdeck and Leet O'Brien's "Graylin" nearby show graphically the range and variety of local design talent in the prewar period.

But all three of the community's great houses—the Shipdeck, Graylin and Reynolda—share a sad irony: Their builders did not live in them for long. All eventually passed into institutional hands. The Shipdeck apparently proved to be too much of a burden for the university, though it served for a time as an alumni facility and a guesthouse.

The subdivision of most of the surrounding grounds undoubtedly hastened the day when the Shipdeck would be more practical as a development site than as a house. Talk of other adaptive uses and possible nomination to the National Register of Historic Places proved fruitless, so the unique Shipdeck must soon make way for a half-dozen or so new homes. It is a familiar process. The loss to the community's historic heritage will be severe, all the same. ■

People

A new honorary member for NCAIA

Architects and journalists, according to Sam Ragan, have a lot in common: they both put their mistakes out in public where everybody can see them. Ragan, however, who is editor of *The Pilot* in Southern Pines, has not been making all that many mistakes recently. At least not as far as architects are concerned. In fact, as a champion of architecture and all the other arts, he has been doing a lot of things right. So in February, the N. C. Chapter of AIA named Ragan an honorary affiliate member, the highest honor it can bestow on a layman.

A longtime journalist and former executive editor of *The News and Observer* in Raleigh, Ragan was the first secretary of the state's Department of Art, Culture and History, now the Department of Cultural Resources. He is a frequently published poet and he is a teacher of writing. He was a founding trustee of the N. C. School of the Arts and he has been a leader in the N. C. Arts Council, the N. C. Symphony and the N. C. Literary and Historical Society.

In all, Sam Ragan is a Renaissance Man of North Carolina, a person who personifies the kinship of all the arts. So we present here, for everyone to see, a Sam Ragan sampler, some comments gleaned from a recent conversation that covered a few of the many subjects that are Sam Ragan's concerns:

On the press: *I think the press tends to pay more attention to what is being done (in architecture). Unfortunately, so much of the press now seems to be dealing with the superficial and trivial aspects of things ... Maybe they're sort of emulating television. We know there's a competition for people's time ... But I've always felt that a newspaper can both entertain and inform.*

On architecture: *We need more concern for the environment, both in urban and rural areas ... I don't think that architecture is static. I think it's changing. As in most things, they go in cycles ... We need to look beyond the superficial because certainly architecture is as basic a thing as we have in our lives ... One of the great social problems of our times is poor housing. It's maybe something that all of us should address.*

On government: *I think we have to use government as an instrument to do so many things that can't be done on their own ... We can't have an overnight change. But what bothers me about government is that it seems to deal with form rather than content ... We need to look at the little things like the grassroots arts bill and the one per cent for arts bill ... One problem I kept encountering there was that there was very little crossing of departmental lines ... It's extremely important, I think, to save these old buildings. But dealing with the new is a way I think that Cultural Resources as well as other departments can really serve the public welfare.*

On planning: *I'm a believer in land planning and I think the state ought to have at least a state land use policy that local governments can use as a guideline because so many of our cities here have become just outright ugly.*

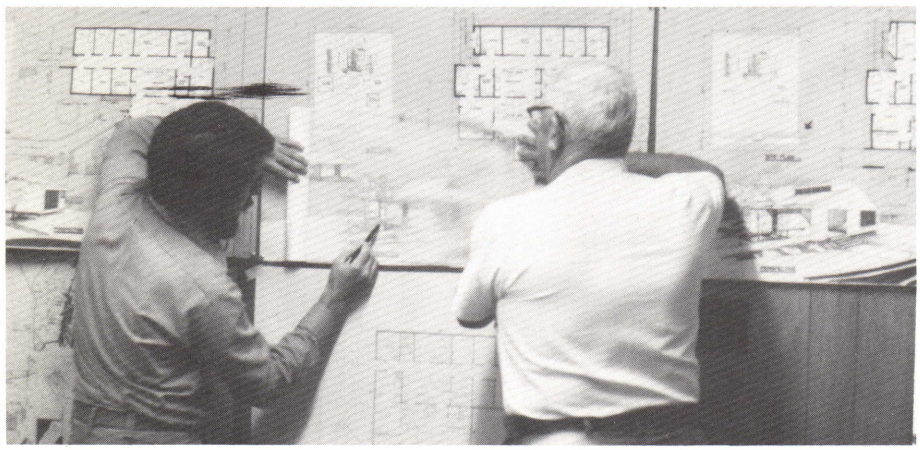
On all the arts: *I think that architecture is an art. Writing is a craft, a profession, but it's also an art. Architecture is a craft, a profession and it may be a calling ... I think form and content are in all the arts. A beautiful building and the mathematical precision in a symphony have something in common ... I think architecture and all the arts have an obligation to support each other and it's a movement upward to try to get the best ... I'm really leery of any one organization trying to impose standards because standards have a tendency to get rigid ... (So) we always need the creative to come in and jar us up a little bit.* ■

Books

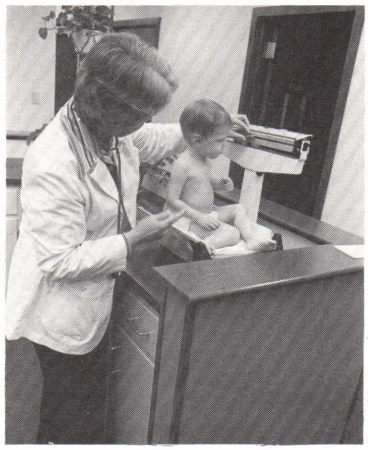
A guidebook to aid both architects and community residents in designing for health care

In May, Ballinger Publishing Company of Cambridge, Mass., a subsidiary of Harper & Row, Publishers, Inc., will publish **Facility Planning, Design and Construction of Rural Health Centers** *by Terry W. Alford, AIA. The book is one of six volumes in The Rural Health Center Series sponsored by the Health Services Research Center of the University of North Carolina at Chapel Hill and the Office of Rural Health Services of the N.C. Department of Human Resources. The volumes also cover legal issues of rural health care, medical records, business management, the role of the new health practitioner and an overview of total program planning and development. Terry Alford, an architect and planner, is president of Planning & Design Associates, P.A. in Raleigh, which provides consultant services nationwide in the development of primary care programs. He is a former planning and design coordinator of the state Office of Rural Health Services and much of the book is based on his work in that position.*

Following are exerpts from the book:



Susan Christie-Shaw



Ron Howard

Far left: *The process of planning and designing a rural health center is as important as the product, the completed center,* left.

The lack of adequate health services in America's rural areas has attracted increased concern in recent years. The massive population outmigration that characterized rural America in the first half of the century resulted in rapid deterioration of the community and health service institutions in our nation's small towns and rural areas. Recent census data indicate that rural outmigration has ceased, however. Many of our nation's small towns are again growing as Americans seek an alternative to urban living. Yet even in the face of potential growth, rural communities continue to lack local services. The consolidation of schools and the construction of county and regional hospitals have necessitated extensive travel by rural residents to secure basic services. Regionalization of health services and the decline of community-based physician practices further contributed to a decline in the availability of local health services. The honored and revered small town "country doc" has vanished as the mainstay of rural America's health care system.

In this guidebook, primary care services are considered those services at the community level that are most basic and essential to improved personal health: it is the type of care most people need most of the time. Only the most essential programmatic elements of primary care services are included here. To contain costs, many preventive and outreach programs associated with more comprehensive approaches to community health problems are excluded. However, most of the components of comprehensive preventive and home health services would not be limited by the spatial layout of the well-designed primary care satellite facility.

Emphasis in this guidebook is therefore given to the program components commonly associated with the small family physician practice. For example, in many cases, rural primary care facilities may be staffed by only three people: the new health practitioner, a clinical aide and a clerical aide. These three people would be responsible for the operation of a small primary care facility that might serve a population of 2,500 to 5,000 people. Assuming an average patient load of 15 to 20 patients daily, efficiency of plan layout and multi-use of a single area are essential for such a small staff.

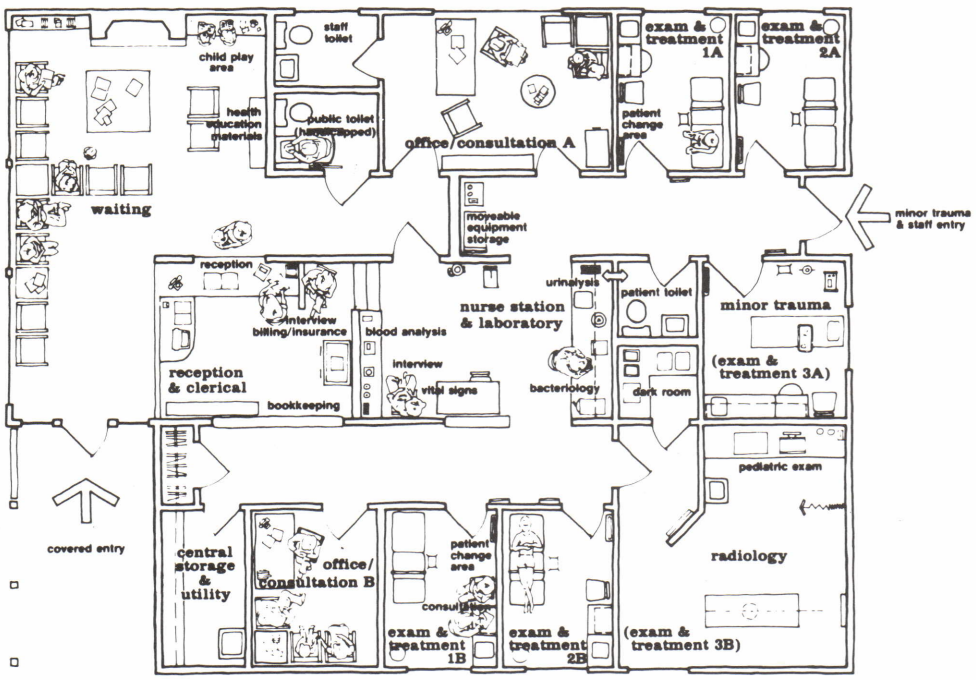
The process of developing rural primary care facilities can and should provide much more than the mere construction of a facility for the treatment of illnesses. The opportunity exists to focus on the community health center as a means of supporting the revitalization of small towns and rural areas.

The foremost consideration in the planning of the community health facility should therefore be the process, as opposed to the product. An underlying assumption in the preparation of this guidebook is that no single physical solution exists for the design of a primary care facility. Rather, the best solutions are those derived from a process in which the community and participating health professionals develop a facility plan appropriate to their needs.

As a "community institution" the rural health facility ranks with the town hall, the volunteer fire station, the post office and local churches as a symbol of local service and community cohesion. The issue of community health is broad based and encompasses all social and economic elements of the community.

Because the staff of the rural health care center is usually small, flexibility in duties is common. The receptionist's responsibilities might include taking vital signs and simple medical screening; the new health practitioner must be able to do third party payment procedures and bookkeeping; and the clinical aide should be able to fill in for the clerical aide. The key question in preparing an architectural program for rural health centers is often: How can the spatial layout provide the least staff with control over the most space?

The most common types of care in these programs include well child, well adult, chronic disease, minor illness, routine obstetrics and gynecology, acute illness, emergency first aid and minor trauma.



PLAN LAYOUT

WESTFIELD MEDICAL CENTER
WESTFIELD NORTH CAROLINA

Margaret Melin/Dennis Murphy

The process of transferring the goals and requirements of the architectural program into a completed facility involves decision making in lab services, patient flow, staff utilization, functional layout, construction scheduling and construction costs. Experience gained through assessment of a broad range of rural health practitioner sites visited in a national site survey suggests that most small primary care satellite facilities can be described in terms of 12 basic activity settings.

An activity setting may be characterized as a cluster of similar activities looking for a place to happen. The space assigned to accommodate the requirements of an activity setting may be a closed room or an open corridor. An activity setting does not necessarily correspond directly to a single spatial setting,

Office-Consultation

As a work zone for the provider, the office-consultation setting should accommodate the following functions: (1) writing, reading and relaxation; (2) storage for personal files, reference material and accessories; and (3) convenient access from clinical area.

During the course of their daily activities, the providers will need a place for charting, dictation, reference or relaxation. The provider needs to feel that this space is his or her personal work station and that other staff members will not be using it. In addition, the setting can serve as a place where the provider and visitors (e.g. drug and equipment salesmen) can talk without disturbing activities in the clinical area.

The most important activity that can be incorporated into this setting is consultation. The provider should have a place where he or she can meet with individual patients or families without tying up an examination setting.

Spatial Implications/ Design Criteria

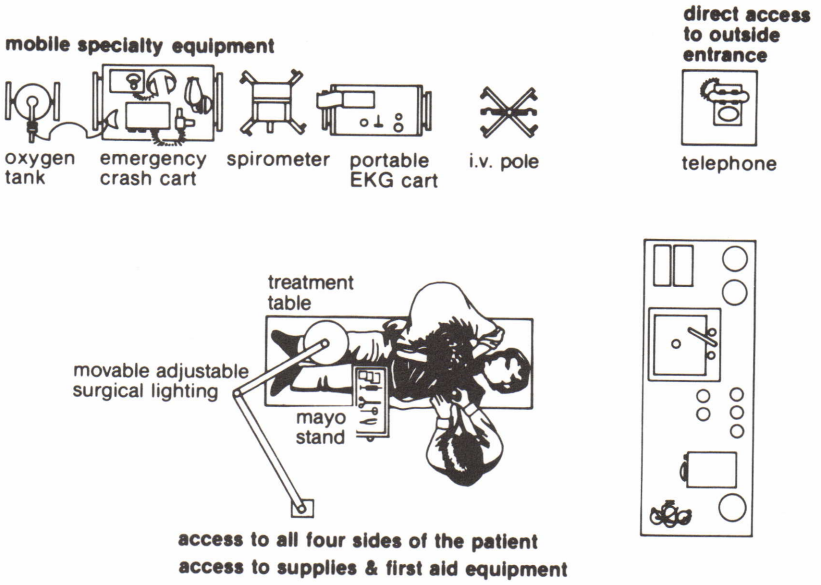
The formality of a conversation is minimized if the patient and provider can talk over the corner of the desk. This arrangement will make the patient feel more at ease. The setting should be acoustically private.

General illumination required for provider reading or writing is bright and harsh for extended conversations. Conversely, accent lighting is conducive to conversation yet creates a strain on the eyes when reading and writing. Therefore, a simple dual lighting or switching arrangement should be considered to complement each activity in the setting. Shelving should be generous,

but activity settings do have certain spatial implications and requirements.

The planner of a community health facility may find it useful to describe the proposed program utilizing the framework provided by each of these 12 settings: (1) the site (2) registration/waiting (3) business (4) clinical control (5) laboratory (6) examination/consultation and treatment (7) minor trauma (8) office/consultation (9) dispensary (10) dental (no facility on site) (11) radiology (12) support spaces (mechanical, utility, toilets and storage).

Be careful not to confuse activity settings with spatial settings. That is, the 12 activity settings should not be interpreted as distinct rooms or areas within the health center. Rather, many of the components of each activity setting could be accommodated in the same room. For example, many new health practitioners prefer combining the functions specified in office consultation with the functions specified in examination-consultation-treatment. Remember, the concept of activity settings is developed in this book to provide accessible information useful in evaluating plans for designing and equipping a facility. In many cases, activities and functions contained in one setting may be equally appropriate to another setting. This is especially true in the case of activities requiring use of small portable items of equipment.



Margaret Melin/Dennis Murphy

Minor Trauma

for medical reference texts, journals and so on.

Environmental Standards/ Technical Recommendations

Acoustical separation from other settings should be provided. Equipment should include a desk with lockable storage, chair (swivel type on casters, with arms), bookshelves, file cabinets (optional), clock, patient chairs, waste receptacle and dictation machine (optional).

Ron Howard

The small scale and community orientation of satellite rural health centers have triggered a broad range of facility design solutions. Successful new health practitioner programs may be found in mobile homes, community recreation facilities, volunteer fire stations or even in small storefront buildings in the business district of a community. In general newly constructed rural health care satellites tend to be more residential than institutional in visual character. This residential character is often a reflection of strong community participation and control. Many of the new health practitioner facilities in operation today are the result of local initiatives and grassroots building programs that gave rise to indigenous building forms and local construction technologies.

In rural areas, the common perception of people participating in the development of a community primary care services program is that they are "constructing a building" as opposed to "building a program." The facility is the most tangible and easily comprehended component of a community program. Its development provides an indication to the community of how well the program is proceeding. It's not uncommon for grassroots programs developed by community groups to extend over periods of several years, during which the partially completed structure provides witness to the progress. The facility construction is a major source of gratification for community participants, because satisfactory completion is a milestone in the community's eyes.

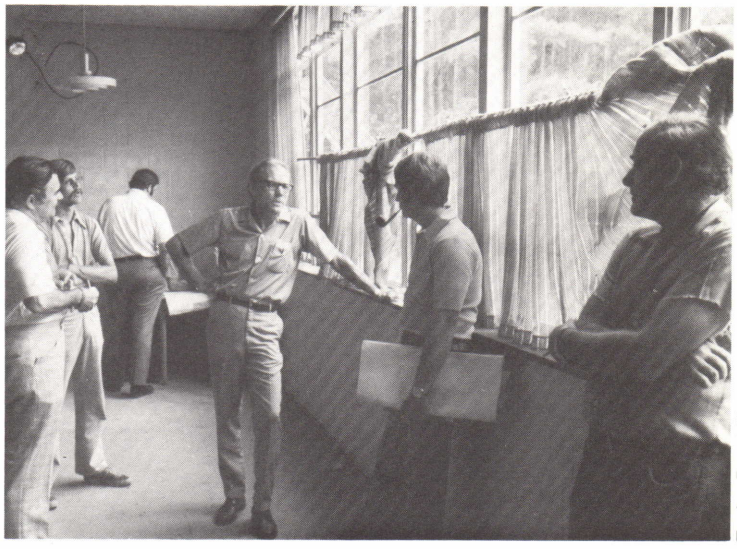
As an aid to reader understanding of the practical aspects of problems and issues that arise in rural health center development, three detailed case studies are provided to describe the process and some solutions developed by three rural communities.

The Newton Grove story portrays an existing facility that was originally constructed as an office for two physicians in 1952 and was characterized at that time as a doctor trap. It didn't work, but in 1974 the community undertook the renovation of the facility to house a new health practitioner satellite. The Newton Grove case study is a brief description of the process by which the community undertook the renovations required to develop a family nurse practitioner health center. A critical path chart documents the facility development process as it evolved simultaneously with five other major components of the total program development.

The Clingman case study provides an account of the planning, design and renovation of a wing of a vacant community school building to provide primary care services to a small mountain community. The narrative is an account of Clingman's experience with the maxim that if things can go wrong, they will. The process of securing a construction contract was a tedious and laborious one and will provide a practical example of the problems and pitfalls of this important phase of the facility development process.

The St. Charles case study portrays a facility development process that stands as the ultimate in user participation in facility development — that is, the community not only planned the facility but undertook the actual construction. In St. Charles, all decisions about what to build and how to build it were in the hands of the owner-users. The most essential aspect of their success was the process they used versus the architectural plans they used. ■

Terry Alford



Taylor Barnhill

Terry Alford

Top: *In Newton Grove, a "doctor trap" became a community health center.*

Center: *In Clingman, residents renovated the wing of a vacant community school.*

Above: *In St. Charles, the health center was planned and built by town residents.*

Education

A program to make children aware of their environment

By David Jordan

Mr. Rickenbaker has helped us in many ways. He has taught us how to plan. He's taught us how to wait our turn.

Theresa Ransom
Second Grader

He has helped us with the stage flat. We did a sketch sheet before we did the stage flat. It was very nice when we got finished with it. We also are planning a nature trail. Our class wants a nature trail. We could study birds, squirrels and rabbits.

Grandon Grigsby
Second Grader

Rickenbaker supervises second graders in painting a city scene on a stage flat.

Seldom do public school students, especially in a rural area, receive the chance to work regularly with a professional artist. But under the Architect-in-Schools program presently being sponsored by the Whiteville City Schools, children are able to do just that. Culled from a writing exercise performed by Mrs. Reba Bowen's second grade class at Whiteville Primary School, the above quotations reflect several of the luminous sides of this program. They suggest results that are both startling and tangible. Administratively, the Architect-in-Schools program is a joint effort supported by the National Endowment for the Arts, the Whiteville City Schools Board of Education and the North Carolina Arts Council. Just one component of a broader Artist-in-Schools program conducted nationwide by the National Endowment, the Whiteville project represents the first and only such architecture project in North Carolina. The Asheville City Schools hosted a similar program in 1975, but it was sponsored by the N.C. Department of Public Instruction and the N.C. State University School of Design under a different National Endowment category. The Department of Public Instruction sponsored another program in Winston-Salem last year.

The Architect-in-Schools program places in the school system for a nine month period a professionally trained architect or designer to conduct design projects with students and serve as a resource for teachers. Working in Whiteville is Michael L. Rickenbaker, a 23-year-old native of Charlotte and a graduate of the N.C. State University School of Design.

School administrators in Whiteville turned to this federal program because the current back-to-basics movement dried up funds for arts programming.

In this school system that lacks a formal art program and art teacher, the Architect-in-Schools program requires children to confront and explore their own creative abilities.

"Without the formal art training, the students find it very difficult to be creative. The younger, primary-aged ones are very creative, but the students in the older grades find it very difficult. Instead of looking at many possibilities and doing something they like, they have been conditioned to do one thing, what they think the teacher likes or what I like," Rickenbaker observed of the system's students.

Unlike many artists programs which sacrifice depth and intensity for breadth, the Architect-in-Schools project strives for a substantive impact. And a real influence is accomplished only by limiting the scope of the program—only 300 students participate—and by establishing long-term projects ensuring repeated exposure to the artist.

In their essays, Mrs. Bowen's students reveal many of the program's strengths—its potential for leading children through a creative process that yields concrete products, imparts humanistic ideals and encompasses all other school curricula.

Already involved in a community exploration process, Mrs. Bowen's studies easily absorbed the new Architect-in-Schools program. Her class worked as a functioning unit to conceive a design project to heighten the students' awareness of their town's built environment. After deciding to paint a city scene on a stage flat supplied by the school, the students painstakingly followed Rickenbaker through a design process, which actually resulted in their painting a scene of their own formulation onto the stage flat's muslin cover. The flat presently forms the border of their reading center.

"He adapts design concepts to the child's academic level. He doesn't do the work for them, he motivates the children to do the work themselves," observes Mrs. Bowen.

With the support of the primary school's PTA, Mrs. Bowen's class plans to design and build a nature

A seventh grade science class, with teacher John Seiler, begins an environmental clean-up project.

David Jordan

trail, a project that will involve several community agencies. The county 4-H, the soil conservation and forestry services and the local community college will be aiding the trail project.

"The architecture project has had a profound impact in the sense that the children are always excited. They know they're going to work on a project; they know they're going to do something," says Mrs. Thelma Prince, whose first graders explored mapping before following Rickenbaker into the realm of design.

Having designed and constructed their own puppet theater, Mrs. Prince's students will involve language arts by producing their own puppet shows.

Other grade levels beyond the primary are involved in the Architect-in-Schools program. John Seiler's seventh grade science students envision a cleaner and more attractive campus.

"The program gives an added incentive to my students who are able to put into action what they have been studying, mainly plants and environment. The students are becoming very aware of landscape pollution. The students look forward to Mr. Rickenbaker's visits and the planning that he gets them involved in," states Seiler.

Developing a project which fuses science and design, Seiler's class plans to remove debris from the campus and to plant around it a protective and beautifying screen of pine trees.

Achieving the program's goals requires Rickenbaker to visit his project classes at least once, and in some cases twice, a week. Success of his class time depends heavily upon intensive planning with his project teachers.

"Although Mr. Rickenbaker does not have a professional teaching background, he handles the pupils like a well-seasoned professional teacher. He commands both their interest and their attention," states Seiler.

Rickenbaker now has projects with nine classes. Students in those classes range from below-average to gifted in academic ability. Projects vary greatly: designing and building a reading center for a first-grade class; a fantasy playground; graphics for a gymnasium wall; and an inflatable. ■

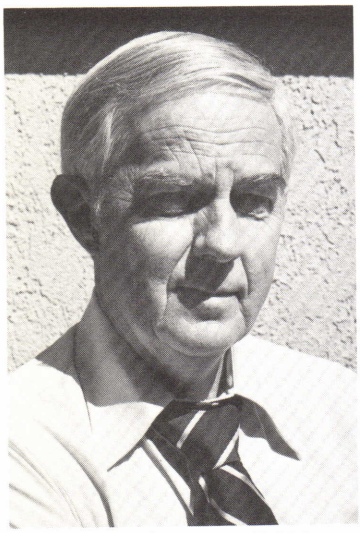
David Jordan, *community schools coordinator for Whiteville City Schools, is administrator of Whiteville's Architect-in-Schools program.*

Fellows

Three North Carolina architects have been elected to the College of Fellows of The American Institute of Architects, one of the highest honors the architectural profession can bestow on a member.

The three, Robert P. Burns, Jr. of Raleigh, Marley P. Carroll of Charlotte and Robert W. Sawyer of Wilmington, will be among 95 architects from across the country invested as Fellows at the Institute's annual convention June 3-7 in Kansas City. Fellowship is a lifetime honor bestowed for outstanding contribution to the profession.

While Fellowship does not honor architects for specific categories of contributions, each of the three North Carolina architects honored this year has made a contribution in a different area. Each is a graduate of the School of Design at N. C. State University, and each was voted by the school's faculty as the best designer in his graduating class (Sawyer, 1951; Burns, 1957; and Carroll, 1962). Sawyer then went on to combine private practice with public service and since 1973 has been Mayor of Wrightsville Beach. Burns is Professor of Architecture at the NCSU School of Design. Carroll is a partner of Wolf Associates of Charlotte, one of the leading design firms in the state.



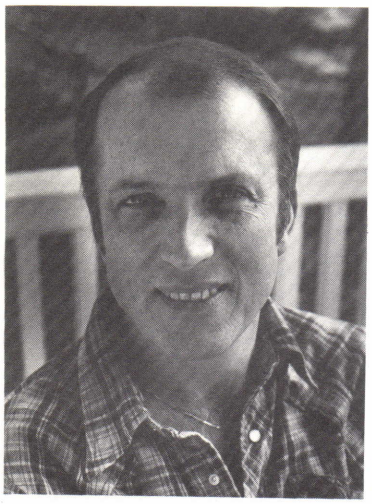
Robert W. Sawyer, FAIA

Robert W. Sawyer, a partner in the Wilmington architectural firm of Ballard, McKim and Sawyer, was born in Darien, Wisc. in 1923, graduated from Darien High School and first came to Wilmington as a serviceman during World War II. After discharge from the Army, he entered N.C. State University to study architecture and received his Bachelor of Architecture degree from the university's School of Design in 1951. He was ranked second in his class and voted by the school faculty as the class' best designer.

Sawyer worked for the Alfred Lewis Aydelott of Memphis, Tenn. and Leslie N. Boney, Architect of Wilmington before joining the Wilmington firm Ballard and McKim Architects in 1959. In 1960, the firm became Ballard, McKim and Sawyer.

Among the firm's major works with Sawyer as chief designer have been the Cape Fear Technical Institute in Wilmington, Southeastern Community College in Whiteville, the Wilmington Hilton, the 11 story Seapath Tower condominium in Wrightsville Beach and the nine story Station One condominium in Wrightsville Beach. The firm received an honor award from the N. C. Chapter AIA for the Fort Fisher Museum, New Hanover County.

Since 1965 Sawyer has been an alderman of Wrightsville Beach where he resides, and since 1973 he has been Mayor. He is a member of several governmental commissions and study groups including the New Hanover County Port, Waterway and Beach Commission. He recently was elected chairman of the newly formed North Carolina Chapter of The American Shore and Beach Preservation Association.



Robert P. Burns, FAIA

Robert P. Burns Jr., Professor of Architecture at the NC State University School of Design, was born in Roxboro in 1933, graduated from the Roxboro High School in 1951 and attended Wake Forest College for one year before entering the NCSU School of Design to study architecture. He received his Bachelor of Architecture in 1957, ranking first in his class, being voted best designer in the class by the faculty and winning the 1957 Paris Prize in Architecture, the top academic honor in the field in the country. The prize provided Burns with a stipend for a year's travel in Europe, where he attended the Ecole des Beaux Arts in Paris for a semester, and six months travel in North America and Mexico.

Upon returning from his travel, Burns taught architecture at NCSU for two years, then entered the Massachusetts Institute of Technology, where he received his Master of Architecture degree in 1962. Burns subsequently worked with Eduardo Catalano of the MIT faculty and formerly of the NCSU School of Design, on the MIT Student Center and with Catalano and Pietro Belluschi on the Julliard School of Music in New York City.

In 1965, Burns returned to teach at the School of Design. From 1967 to 1974, he was chairman of the Architecture Program and was instrumental in instituting the school's graduate program in architecture. For the 1979-80 school year, he serves as national president of the Association of Collegiate Schools of Architecture.

In a part-time private practice, Burns has produced a small number of quality design projects, including three awards of merit from NCAIA: The Work Residence, Chapel Hill, 1962; The Huisingh Residence, Raleigh, 1968; and Raleigh Pre-School, 1969.

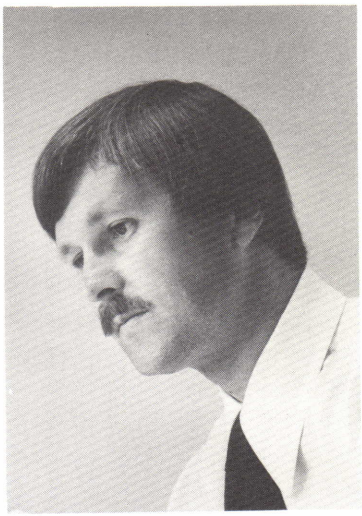
As a researcher, Burns was director of the North Carolina Courthouse study, which analyzed the physical systems of court facilities in the state. Commissioned by the state Administrative Office of the Courts and completed in 1978, the two volume study totaled nearly 1,000 pages and is the largest single research project ever conducted at the School of Design. It has been hailed by government officials, including the Chief Justice of the N.C. Supreme Court, as a study which will have far reaching impact on the state's courts.

Fellows

Marley P. Carroll, a partner in the Charlotte architectural firm of Wolf Associates, was born in Charlotte in 1939, graduated from the Shelby High School in 1957 and attended Davidson College for one semester before entering NCSU to study architecture. He graduated from the School of Design in 1962 and was voted best designer in the class by the faculty. After graduation, he worked as a draftsman and an architect in Florida from 1963 to 1965, returned to Charlotte in 1965 as an architect with W. Crutcher Ross and Associates and in 1966 joined Wolf Associates. He became a partner in the firm in 1972.

With Wolf Associates, Carroll has participated directly as project architect or partner-in-charge of 16 of the firm's 21 state, regional and national awards. He was project architect for the NCNB Beatties Ford Road Branch in Charlotte which won a national AIA design award in 1971 and for the NCNB Park Road Branch in Charlotte which won a national AIA design award in 1973. Other award winning work has included restoration of the Latta Arcade in Charlotte, where the Wolf firm has its offices (NC Chapter AIA award of merit 1973) and design of the School of Design Addition, NCSU, Raleigh (South Atlantic Regional AIA award of merit 1978). Carroll also was author of *The Eastover Neighborhood*, a planning report to the local Charlotte Neighborhood Association containing recommendations for planning, preserving and dealing with change in an established neighborhood.

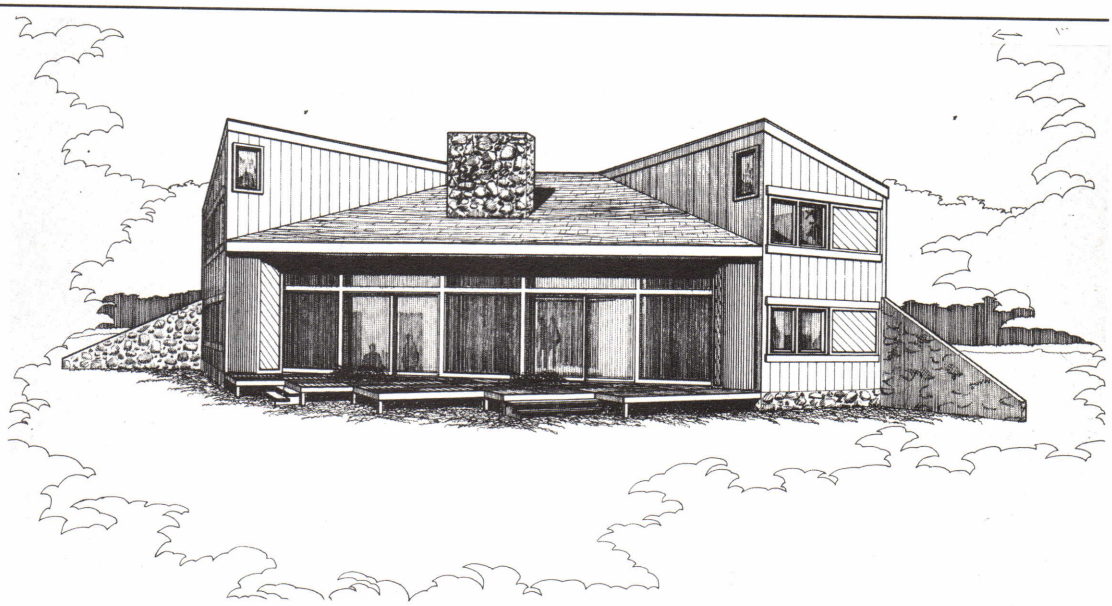
Work by Carroll and Wolf Associates has been widely pubished in *Architectural Record, AIA Journal, Progressive Architecture, The New York Times* and *North Carolina Architect.* In 1973, *Architectural Record* praised Carroll in particular as a "designer of great talent" and the Wolf firm in general for basing work "on the premise that the ability to design well is the essential professional qualification."

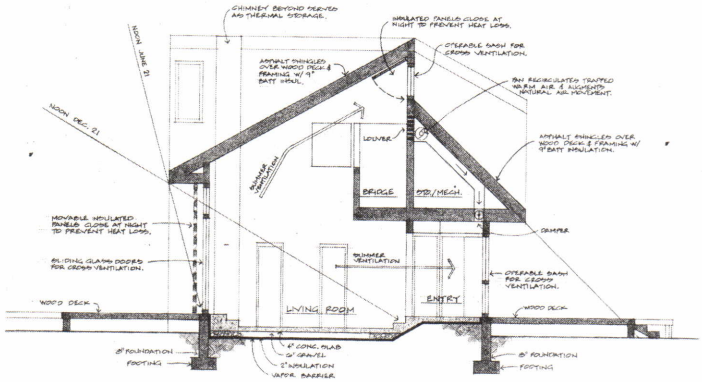


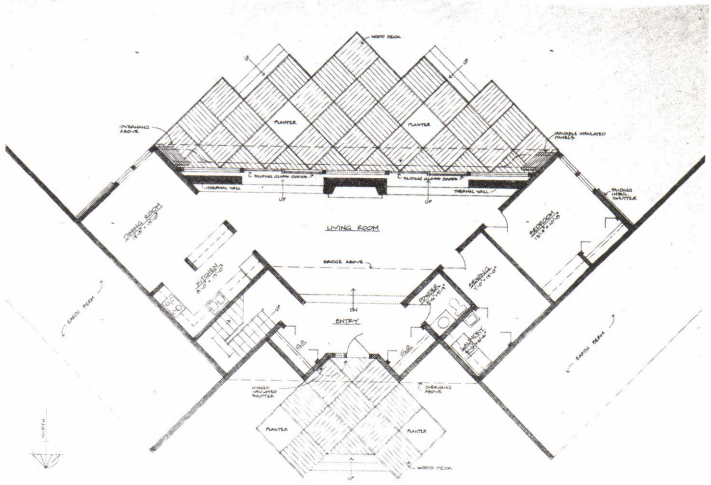
Marley P. Carroll, FAIA

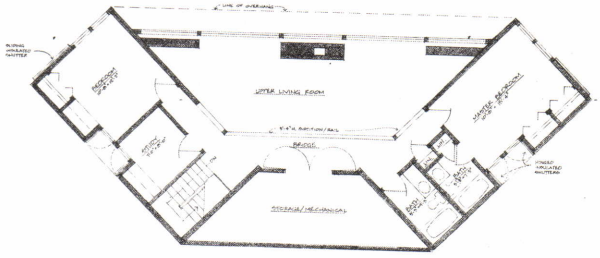
Solar Competition

16 winners in the design of a passive solar residence







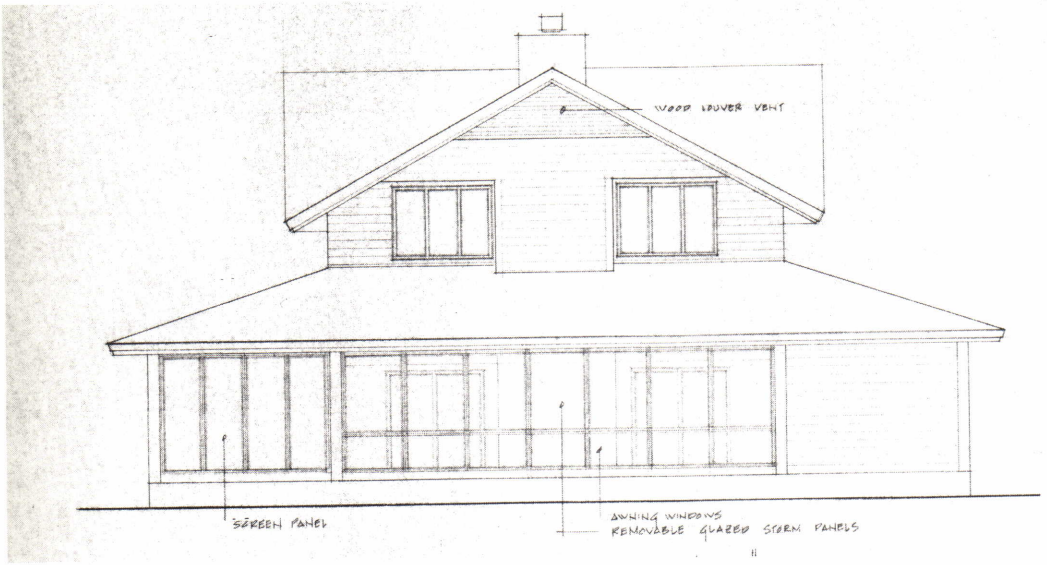


SECOND FLOOR PLAN

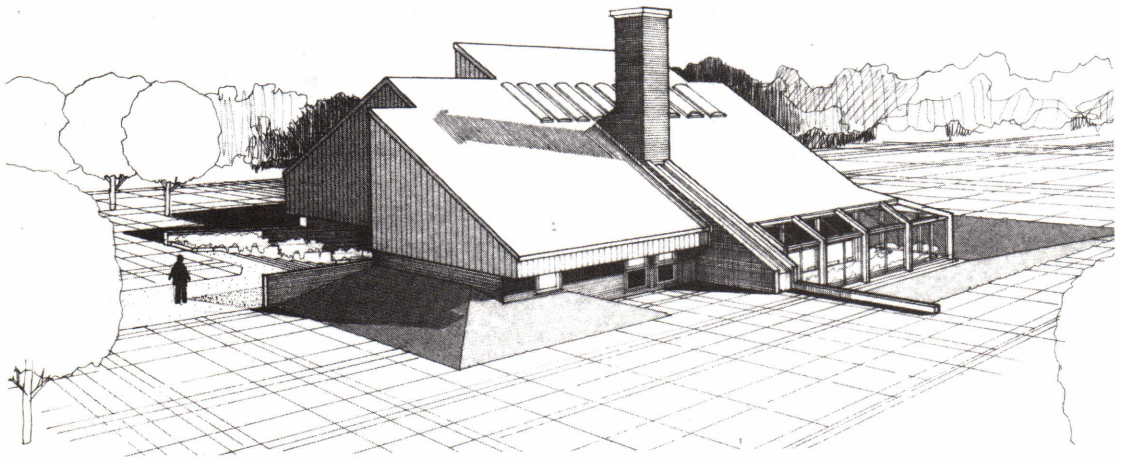
Take a mixture of architecture students, architects and residential designers, ask them to design a passive solar residence for a competition to be judged by architects, builders and realtors on merits of architectural design, energy saving capability and marketability and you're sure to get a tremendous range of results. And that's exactly what happened in the recent competition by the N. C. Solar Energy competition by the N. C. Solar Energy Association. Sizes ranged from 1,200 to 2,200 square feet and styles from traditional to new aesthetics.

First place went to *John Harvey,* an architect with Wheatley Associates in Charlotte. His design is presented here in perspective, section and plan. Following, we present second, third and two entries that tied for fourth, plus 11 honorable mentions. (All illustrations are south elevations or perspectives that show the southern exposure.) The winners were chosen from 46 entries.

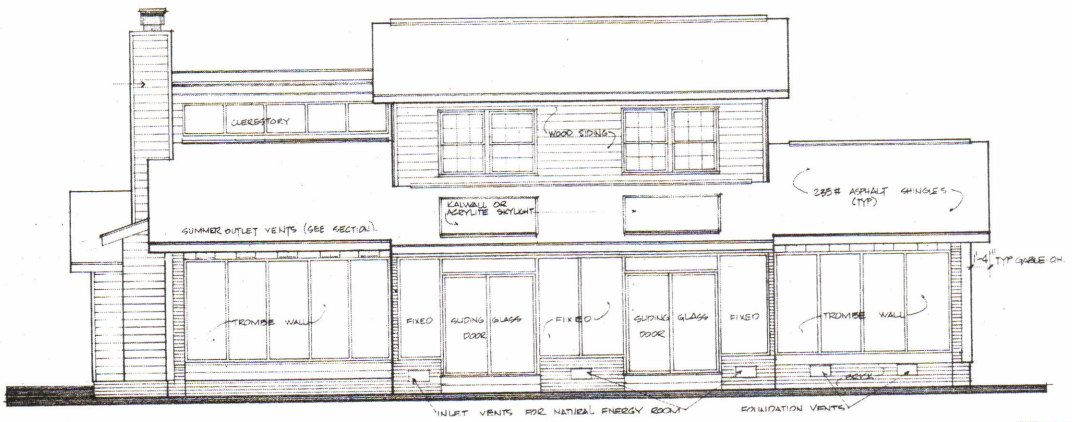
2nd, 3rd, 4th Place



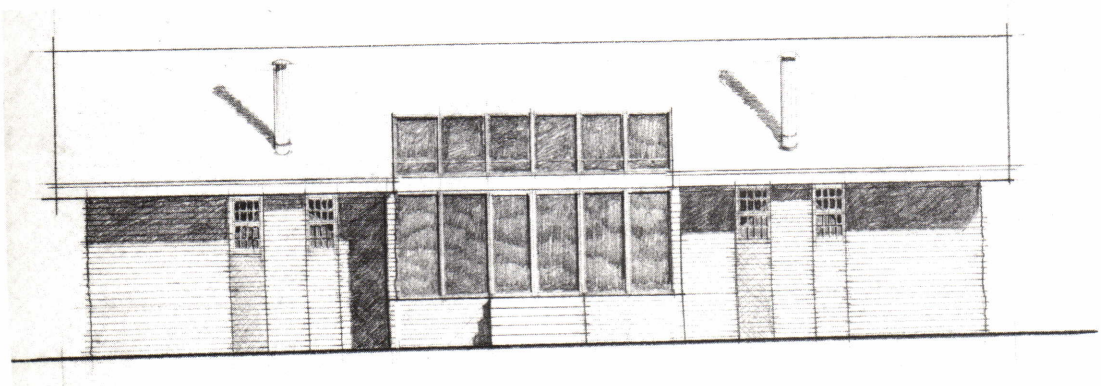
Second Place; *Steve Denbow, Michael Moorefield and Roman Stankus; Ligon B. Flynn, Architect, Wilmington*



Third Place: *by Surapon Sujjavanich, graduate student in landscape architecture, School of Design, NCSU, Raleigh*



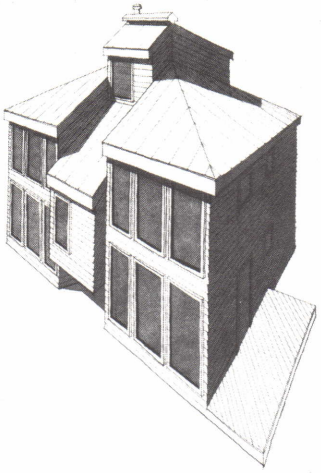
Fourth Place (tie): *S. Robert Andron, AIA, Wood Builders, Inc., Raleigh*

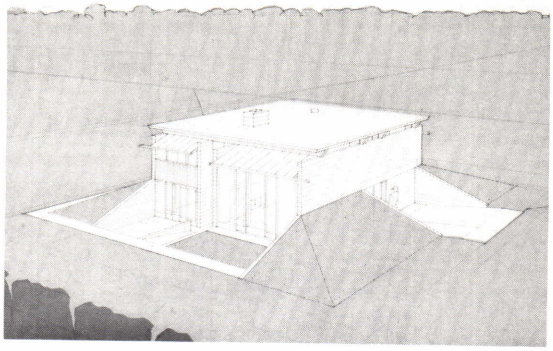


Fourth Place (tie): *Steve Denbow, Michael Moorefield and Roman Stankus; Ligon B. Flynn, Architect, Wilmington*

Honorable Mention

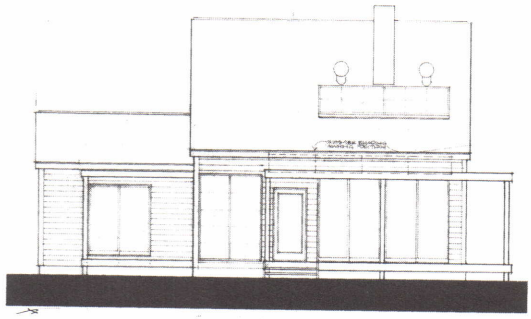
Mike Funderburk, Sunshelter Design, Raleigh





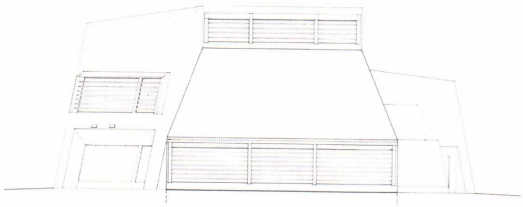
Charles Reed, Jr., N.C. Department of Public Instruction, Raleigh

Dail Dixon, Designworks, Carrboro

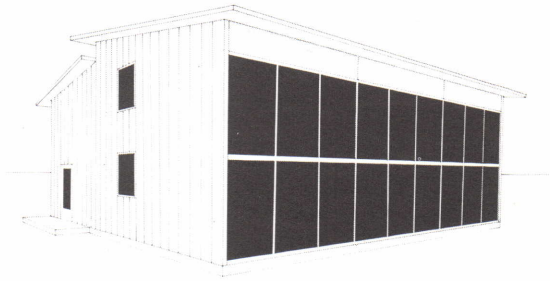


Knox Tate, Designworks, Carrboro

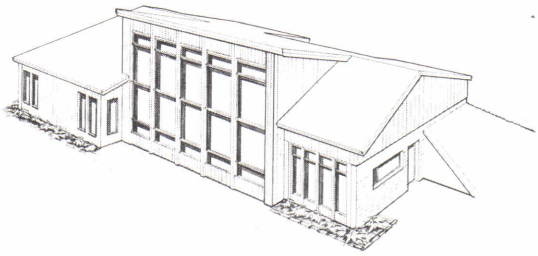
Frank M. Tockes, Six Associates, Asheville



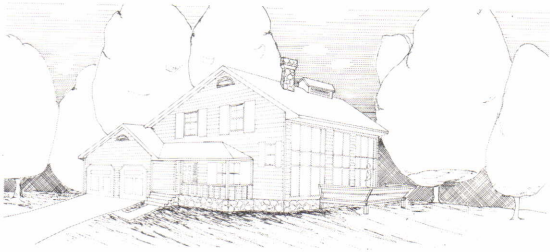
Lon Cook, School of Design, NCSU, Raleigh



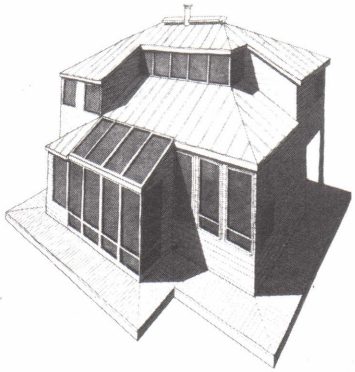
Craig Fitzpatrick, Design Dimension, Raleigh



Daniel Pardue, School of Design, NCSU, Raleigh



Graham Adams and Susan Church, School of Design, NCSU, Raleigh



John Meacham, Sunshelter Design, Raleigh

Steve Denbow, Michael Moorefield and Roman Stankus; Ligon B. Flynn, Architect, Wilmington

Index to Advertisers

Critique

A plan to better bring architecture before the public

By Ehrman B. Mitchell, Jr., FAIA

Why celebrate architecture? The answer to that is: That's what we're all about, that's why we exist, that's what our inner souls respond to. And being designers and thinkers about our culture and our future and our physical environment, thinking about that in a vacuum, in a corral, in our own little pasture, does not really bring to the public or to our civilization here in this country the understanding and the pleasure of what it means to be together directing the future of our physical environment. Now, those are a lot of fancy words, but, really, the Celebration of Architecture is to celebrate what it is all of us—architects and public—do together to build our culture.

It's up to us to make the Celebration together successful. Now, a lot of people have asked me, "What do you mean by the Celebration of Architecture?" And I can say a few words about it here now. But to all of us, architecture is what we're all about. It's our only reason for being. Were it not for design and architecture, engineers, industrial designers, other design disciplines could exist and there would be no term "Architecture." But Louis Kahn said one time, and I'll never forget it, that architecture will never die but the profession might. Now, if the profession does die, it's got to be our fault. We are the unique people in our society who are trained architecturally to bring the physical form and shape to our cities, our land, to our people, and we should celebrate that with the public and the public should celebrate that with us.

Let's have our awards to encourage our members to a greater achievement. But let's be sure to focus on the owners, our clients, and when we honor these buildings let's remember that our clients play a crucial role in the design process—and make them integral to the awards ceremonies. Now, one of the things that has always seemed strange is that the person in our society who takes the first risk is the owner, that the hatching of an idea for a project comes from the owner, the development of the capital, the development of the aspiration, the development of where that person in our society wants to go comes from the owner, the client. We, the architects, grasp this aspiration, develop it, nurture it, take it beyond possibly what they do, but architecture per se is not a solo flight. It is not a single award at the end of a project. It is a dual award. And we must bring our owners into the understanding of their share of what it is that we were able to do.

Another good thing to do after you've done all this awards business, why not publish a little awards brochure, distribute it to community leaders to show the community leaders what the Chapter this year felt was distinguished architecture? ... A celebration could be an exhibit displaying our awards ... A celebration is a time for having fun, like a sand castle contest ... Have the public be the judge of your architecture made out of sand lying around out there on the beaches there on Okracoke or Nags Head ... But what it is, is to involve the public in the enthusiasm and fun and the brightness of creativity that comes from architecture or from design ...

The Celebration could take the form of a chapter party. How about inviting the public to a pumpkin cutting contest? That's what happened at Halloween in Washington ... Your state convention could open special celebration events to the public—or plan a party to mark the completion of a building ... Contrasts, something that Bob Venturi talks about, the beautiful and the ugly. They seem to have universal appeal—and that's the basis of the "Orchids and Onions" program. You invite the public to nominate local "Orchids" and "Onions" and they do it in the press ...

Another way to put architects in close contact with the public is to host a home clinic offering design advice to homeowners, or a full scale design conference to get into the deeper issue of design and it should and it will ...

There's plenty of opportunity for all of us to get involved in this program. The Institute really wants to help you do that ... You can see, there's no end to ideas about the celebration.

I'll be spending a lot of my time this year visiting components all around the country, trying to participate in the Celebration of Architecture. I believe that if we can inculcate to the public some of the enthusiasm we have for what it is we are all about, that is, creativity, and the great experiences that come from that and share with the public in some meaningful fashion this enthusiasm and our sense of serving them, not self-serving ourselves, then I think we will see a very real, a positive response by the public to seeking an understanding of the quality of the built environment. ■

Ehrman B. Mitchell, Jr. *of Philadelphia, a partner in Mitchell/Giurgola Architects, is national president of The American Institute of Architects. These remarks are taken from a talk to the NCAIA convention Feb. 10, 1979 in which he discussed his year-long program for celebrating the art and the profession of architecture.*

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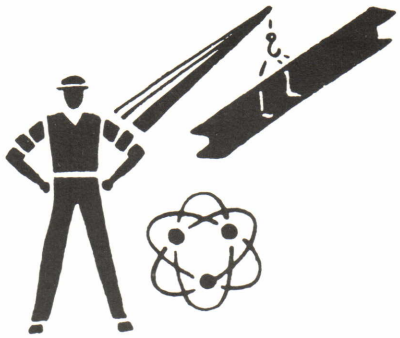

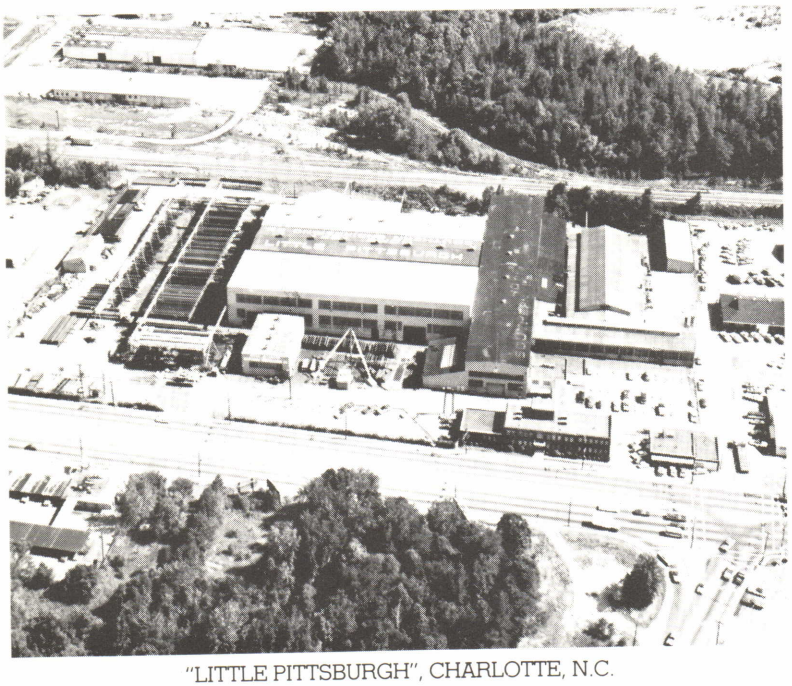

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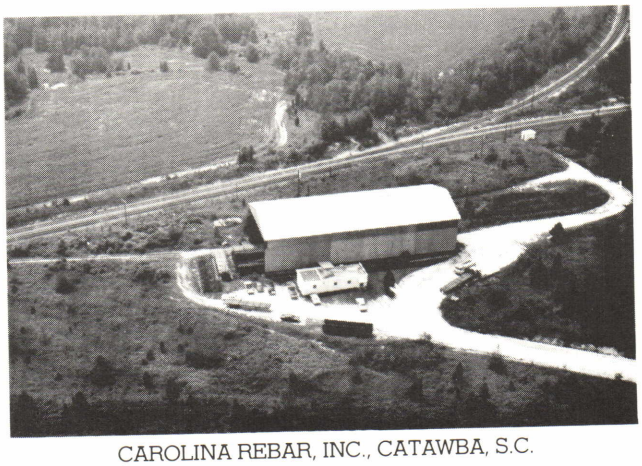

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