

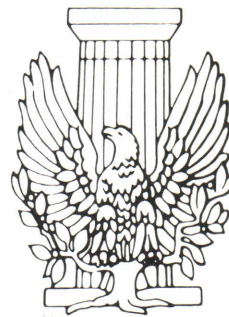
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NC Architect

REC'D OCT 29 1975

September
October 1975

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North Carolina Chapter of
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Interior Design

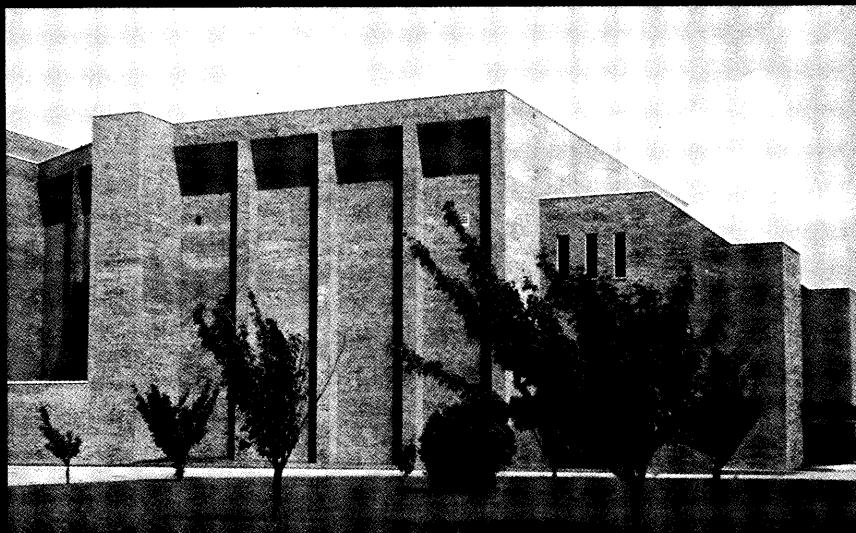


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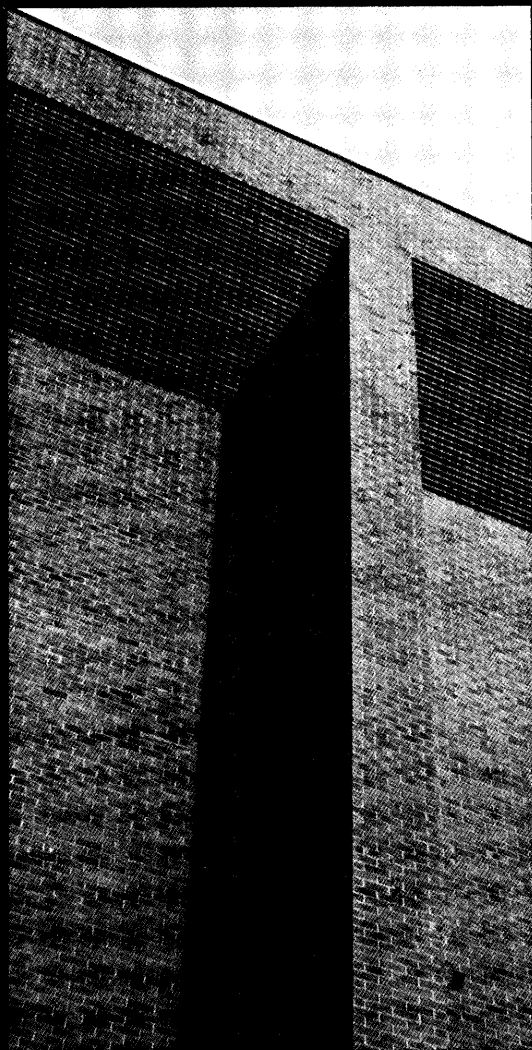


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Reidsville Senior High School
Reidsville, N. C.

Architect:
Haskins & Rice, Architects

Structural Engineer:
Lasater-Hopkins, Engineers

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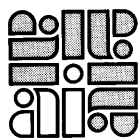
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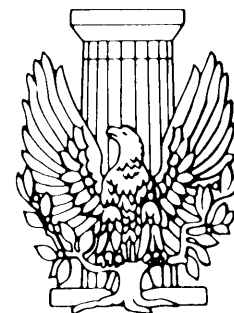
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*Cover photo: Entrance to Burlington Industries
Corporate Office Building, Greensboro, N. C.*

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Form and Content of Payment and Performance Bonds

By R. Mayne Albright, Attorney for North Carolina Chapter/The American Institute of Architects

The 1973 Session of the North Carolina General Assembly repealed G.S. 44-14 et seq. dealing with Contractors' Bonds on Public Works, and adopted and made effective on and after September 1, 1974, a new Article III to Chapter 44A "Statutory Liens and Charges."

QUERY: Does G.S. 44A-33 provide only a "model" or does it require that the specific "forms" be used exactly as they appear in this Section of the General Statutes?

At the request of the N. C. Chapter/AIA, the following paragraphs are written in an effort to answer this Query for architects and officers of public contracting bodies who have expressed a wish to continue the use of AIA Document Forms A-311 or similar forms used by public agencies before September 1974.

According to a recent Opinion of the Attorney General, dated July 24, 1975, "The forms provided for in 44A-33 are not exclusive," citing *Owsley vs. Henderson*, 228 NC 224 (1947, with reference to essentially the same language then applying in G.S. 44-14) in which the North Carolina Supreme Court held that the Statute "prescribes the minimum protection that must be provided but does not undertake to stipulate the maximum". Therefore, it seems clear that the assured and the surety may provide in the Bond such additional protection as they may agree upon.

Combined vs. Separate Bonds

Historically, the Performance Bond was developed first, and later the provision for assuring payment for labor and material was added to the same form. However, the two-bond system is now generally regarded as superior since the inclusion of the Payment Bond as an addition to the Performance Bond frequently resulted in procedural difficulties in handling the competing

interests of claims of the owner on the one hand, and of laborers and material men on the other hand. Under the AIA recommended two-bond system, the surety is enabled to make payments without awaiting a determination as to the owner's priority. Generally there is no additional premium for the two bonds beyond that of a combined bond, and 44A-26 "Bonds Required" and 44A-33 "Forms", suggest, if not require, separate Bond forms.

Before and After G.S. 44A-33

Before the effective date of G.S. 44A-33, agencies and sub-divisions of the State had used various bond forms including a combined Performance and Payment Bond, or had, upon the architect's advice, used the two-bond system of AIA Documents A-311.

After the effective date of G.S. 44A-33, some, if not all, State and local agencies abandoned the old forms and prepared new Payment and Performance Bonds in precisely the form and content of each of the two forms set forth in the Statutes, apparently in the belief that these were the only permissible bond forms. However, as architects selected for these public projects were quick to point out, the Statutory models do not contain all of the safeguards of the owner's interests which were set forth in the recommended AIA Forms or the other forms in previous use. This prompted the inquiry which resulted in the Attorney General's Opinion referred to above.

Without attempting here a detailed comparison of the forms, suffice it to say that the Statutory model merely binds the surety for the payment of a monetary sum, not in excess of the bond amount, to the public agency for the completion of construction; whereas, the AIA form and the Performance Bond forms formerly used by public agencies include specific

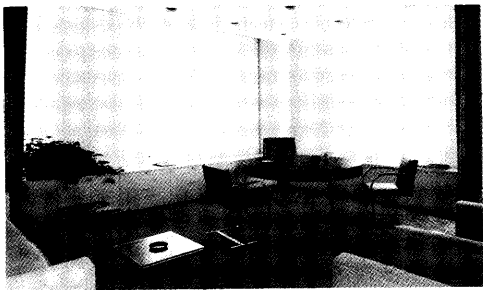
requirements that the surety has the responsibility promptly to remedy the default, or promptly (1) to complete the contract in accordance with its terms, or (2) to obtain bids for completing the contract; and (3) to arrange for the contract between the bidder and the owner; and (4) to make available (even if there should be a succession of defaults and contracts) sufficient funds to pay all the costs of completion, less the balance of the contract price, but not exceeding the total amount of the Bond.

Summary

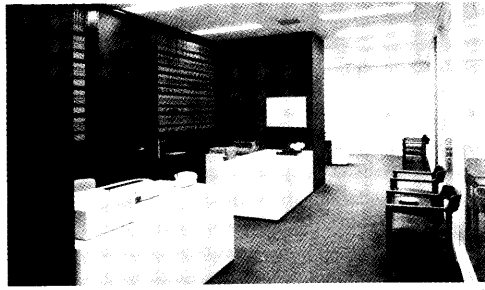
In summary, then, G.S. 44A-33 (a) and (b) prescribe only the *minimal* protection which must be furnished by the contractor and his surety for "Public Works". These minimal forms do not spell out the obligations and alternatives in case of default as do the AIA Documents A-311 or the similar forms previously used by the Department of Administration and other State Agencies; and the Agencies, which pay for the Bond as a part of the construction contract, may add provisions for any additional liability of the surety and any additional protection for the owner which the assured, the contractor and the surety may agree upon.

At the present time and in the absence of any officially approved forms other than the Statutory forms, it has been suggested that the G.S. 44A-33 forms be used in order to be sure that the minimum requirements of the Statute are met, and that the additional provisions which are desired, and which are not restrictive, be added to the Statutory form.

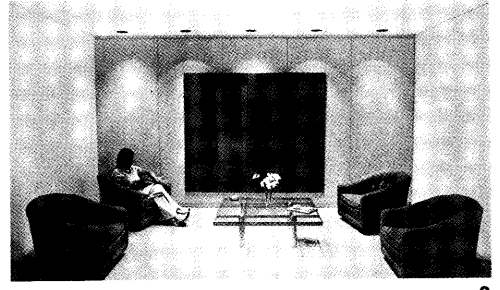
Ed note: A joint committee is drafting additions to the Statutory Form Performance Bond for approval by the Attorney General and as a model to be recommended for future use.



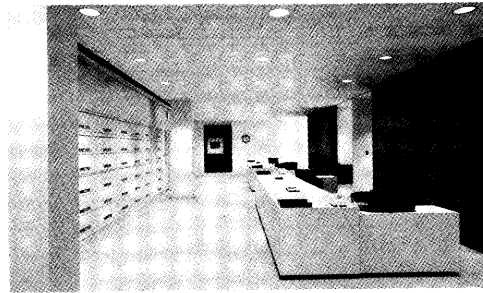
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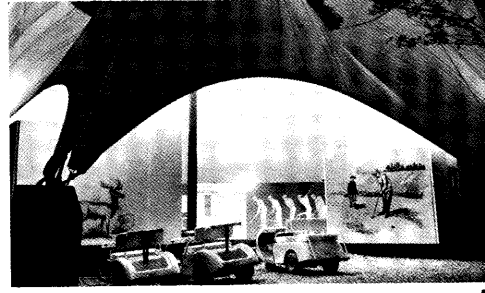
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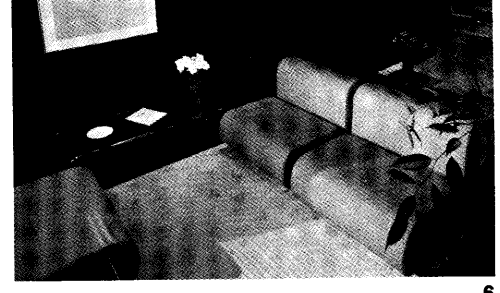
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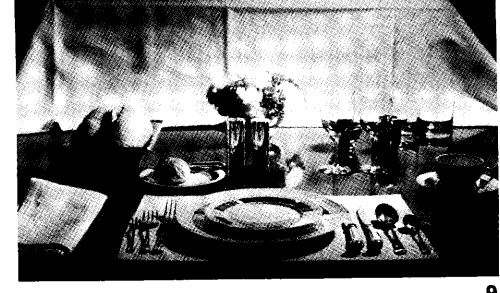
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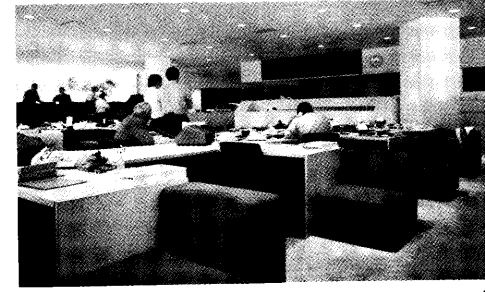
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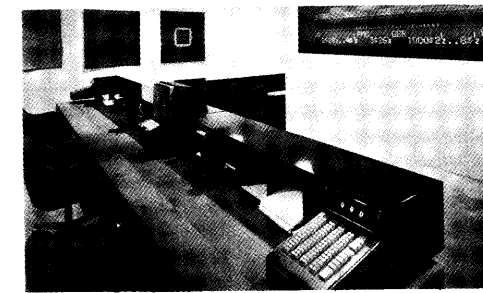
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New York, New York
- 14 North Carolina National Bank
Park Road Branch
Charlotte, North Carolina
- 15 Hall of Justice
Mecklenburg County
Charlotte, North Carolina

An increasing number of professionals are becoming involved in an area of design most commonly referred to as Interior Design, but more appropriately called Interior Architecture.

Distinguished Interior Design is a total process encompassing the coordination of all elements within the client's environment. It can, and has, included the development of graphics, selection of crystal and silverware, the design of waitress' uniforms, the complete design development of furniture systems, new partitioning systems, and lighting design.

Interior Architecture, by nature, will exert a strong influence upon the occupant's morale and effectiveness, and in turn upon the client's overall functioning efficiency.

Space planning, the first step in Interior Design, is necessary whether the space is used as corporate offices, or restaurant, or museum, or school, or a criminal justice facility. During space planning, user wants are separated from user needs as the determination of necessary space is ascertained.

Space planning involves the extension of single space functions into a complete organization of areas. Organizational concepts emerge from differing conditions. The interconnection of functions may result from paper flow, people movement, or managerial concepts, while the separation of spaces may only be the result of desired sound isolation, or visual privacy, or both. A user's explanation of his patterns of movement or size and type of space will tend to merely restate his existing environment. The Interior Architect must anticipate a client's growth and design an environment that combines flexibility and growth into a coherent architectural statement.

The Architect of Interiors, as his counterpart in general design, must deal effectively with time and cost restraints. The normally complex problems of construction cost or construction sequencing is compounded in interior design by the usually pre-

existing Lease Agreement between building owner and tenant.

Lease Agreements typically include a maximum wattage per square foot, lighting limitation, numbers of control zones in the mechanical system, and others. The terms of the contract between building owner and contractor are frequently incorporated into the lease, eliminating in many cases, the opportunity for competitive bidding for the construction of tenant areas. An awareness and understanding of these agreements is mandatory.

If a client's needs are so precise or specific that the building shell must be modified, the impact of such modifications upon cost and timing of the project are magnified. The Interior Designer must effectively interface with the base building architect, owner, and contractor in order to assure realization of the client's requirements; consequently, the design decisions of the client and Interior Designer must be timely and exact.

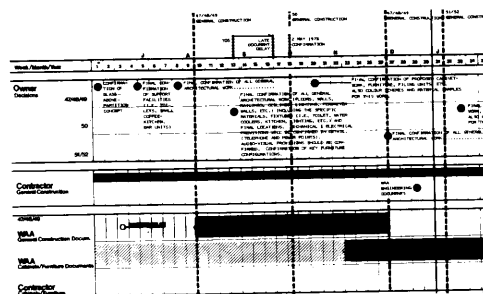
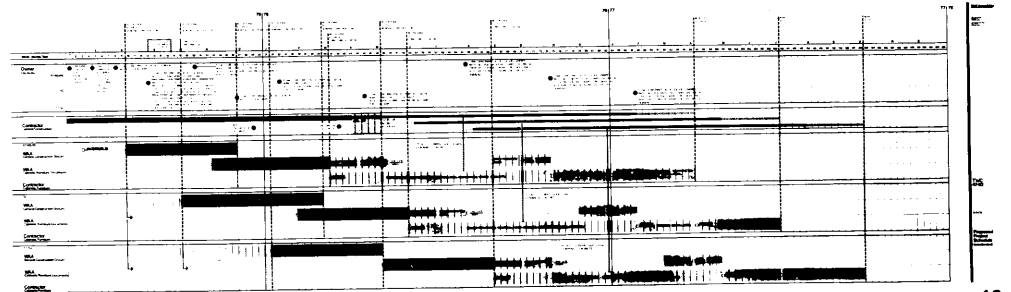
The processes of Interior Design do not differ from those of basic architectural services, they are merely more intense in detail and restraint by the context within which they occur.

Among the tools Wolf Associates has developed to define this context and communicate with the user are models, model photography, constant cost analysis, and total project scheduling.

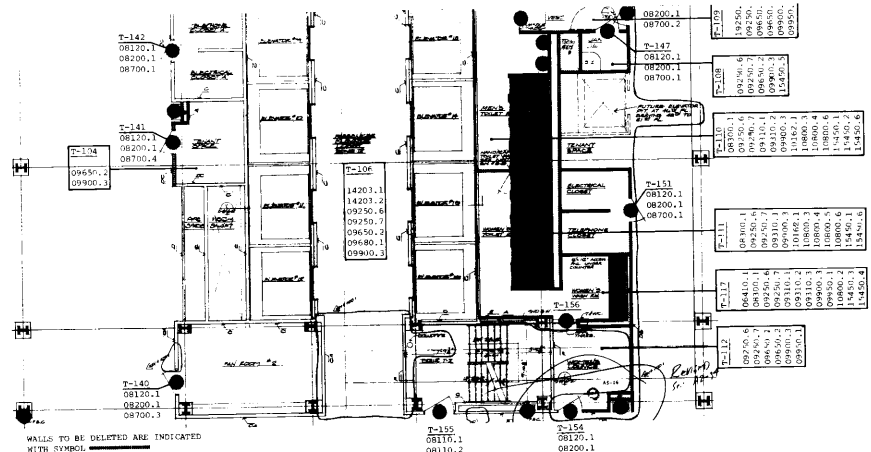
Interior Projects are by definition extensions of the structure within which they occur. As such they involve more project participants than a typical architectural project, and their interaction is more complex. Such projects require communication between the designer, the user, the building owner, the base building architect, and the building contractor during the earliest design stages.

Because the design concept must be maintained over great periods of time, the decisions made by designers and subsequent actions taken by contractors must be constantly recorded.

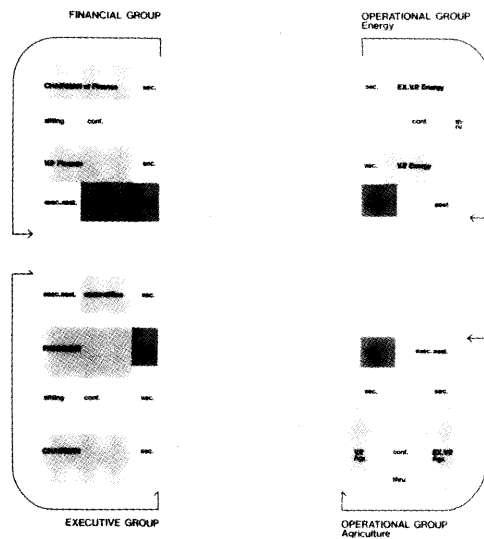
The cost analysis and schedule shown graphically simplify the

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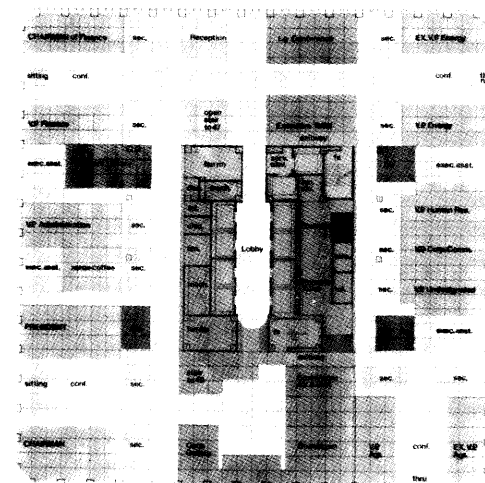
Item	Quantity	Material Cost	Labor Cost	Total Item Cost	Subtotal	Subtotal	Total Cost
09250.4	DELETE GYPSUM WALLBOARD AT FREE-STANDING COLUMN ENCLOSURES 110 INTERIOR COLUMN ENCLOSURES 12'-0" HIGH X 8'-0" EACH; WALL TYPE "G"						
09250.3	DELETE GYPSUM WALLBOARD AT PERIMETER WALL PANEL COVERS (60 AT 12'-0" HIGH X 1' 9" EACH) 5/8" GYPSUM WALLBOARD						
09250.5	DELETE GYPSUM WALLBOARD CEILING AT THE FOLLOWING SPACES: T-104,T-106,T-107,T-108,T-109,T-110,T-111,T-112,T-117,T-118						
09250.6	DELETE SUSPENSION SYSTEM FOR GYPSUM WALLBOARD AT SPACES: T-104,T-106,T-107,T-108,T-109,T-110,T-111,T-112,T-117,T-118						
09310.1	DELETE CERAMIC TILE AND BASE AT SPACES: T-110,T-111,T-117,T-118 CERAMIC TILE CERAMIC TILE BASE						
09310.2	DELETE MARBLE THRESHOLDS AT T-110, T-117						
09310.3	DELETE MARBLE COUNTERTOPS AND BACKSPLASH AT T-117, T-118						
09650.1	DELETE RESILIENT FLOORING IN SPACES T-109,T-112 VINYL ASBESTOS TILE						
09650.2	DELETE RUBBER BASE AT SPACE: T-100, T-101, T-102, T-103, T-104 + 105, T-106, T-107, T-108, T-109						



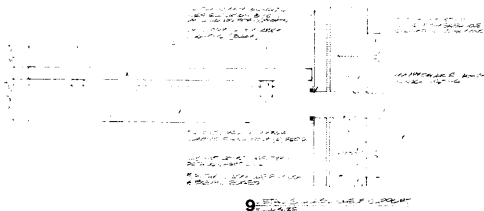
interrelationship of time, cost, and decision making. As described earlier, the identification of the interrelationship between user needs and building shell is base planning. Figure 21 is a color coded graphic description of a user's organizational pattern—executive clusters. The graphic is approximately to scale, and can be evaluated in terms of people paper flow, as well as relative square footage need within the clusters. Once defined, the graphic is then integrated into the context of the base building and reevaluated relative to circulation patterns inherent in the structure, both possibilities within the space and potential flexibility. A series of such exercises is necessary in order to merge the adequacy of space leased in a client's functional needs.



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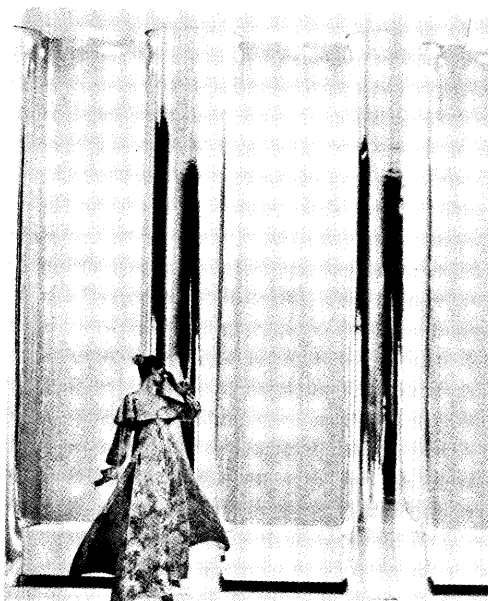


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Wolf Associates has found models to be an effective 3-dimensional communication. Inexpensive models can be constructed showing the basic building context. A variety of detailed solutions can then be added, and evaluated in their eventual setting. Models of this type, when properly presented or photographed (at eye level, seated or standing) becomes the bridge between schematic design and eventual reality.

Wolf Associates has used these and other tools to effectively produce a variety of interior projects. The appropriateness of these solutions, though varying in size, usage, and budget, demonstrates the value of a systematic approach to design.

The Interior Architect must be as creative in his determination of administrative and technical parameters, as he is in project design. For it is the focus of such creativity that results in an interior environment of distinguished Architecture.



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**Council Chambers
City Hall
Winston-Salem, North Carolina**

**architect:
Colvin, Hammill and Walter Associates, Inc.
Winston-Salem, North Carolina**



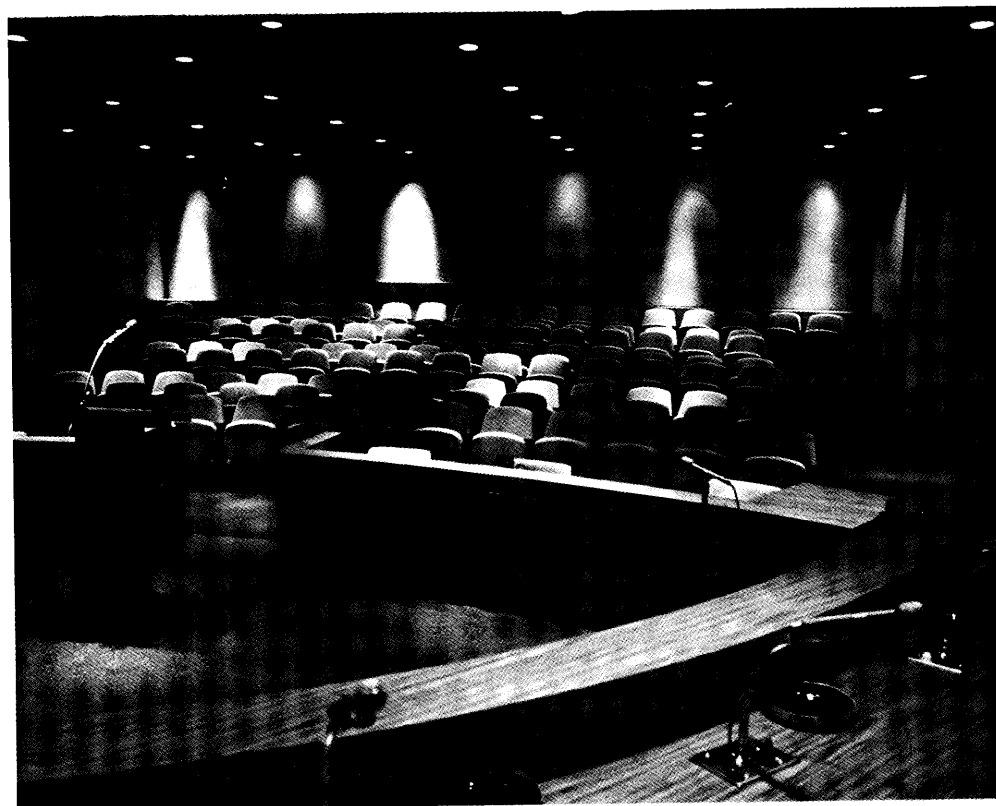
The space was originally constructed in the mid 1920's as a courtroom with typical period detailing including a 25 foot ceiling height. We were requested to renovate this area into the Council Chambers for the Winston-Salem Board of Alderman.

A new suspended lowered ceiling constructed of H-shaped wood members at 10" on centers was installed. Over the audience area, recessed incandescent down lights were provided and quartz lighting over the aldermanic area to allow televising the proceedings. Retractable Presentation screens were recessed into the ceiling.

Vinyl wall fabric was applied over gypsum wall board on staggered wood studs at sidewalls and carpet at end walls. The audience area is elevated by carpet covered wood 3 tiered platform. The Aldermanic area is raised into two levels similarly.

An elliptical shaped desk installed at the front of the room allows the alderman to see each other as well as the audience.

The colors are beige walls, teak stained wood, dark brown carpet and burnt orange fabric on all chairs.



Law Offices for Edmond Johnson
Charlotte, North Carolina

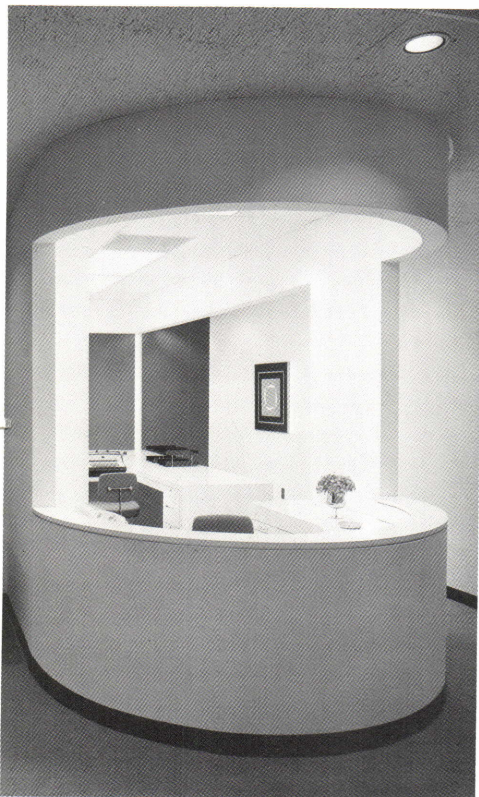
architect/interior designer:
Gantt/Huberman Associates
Charlotte, North Carolina

photographs: Gordon H. Schenck, Jr.

The client, a young attorney in private practice, required offices that offered an exciting and stimulating environment for himself and his staff, created a sense of classical dignity inherent in law offices, and contained flexibility within the office by multi-use of space. The semi-circular reception desk was designed to give visual impact upon entering the office, to define the waiting area, and to give privacy to the receptionist-typist working on confidential documents. Private offices are simply furnished in warm colors and oak. Public and waiting spaces have white desks and wall surfaces set off with primary colors in upholstered furniture, while the incandescent light fixtures cast off a warm tone.



Plan
0 5 10



**First Peoples Savings & Loan
Asheboro, North Carolina**

**architect/interior designer:
J. Hyatt Hammond Associates, Inc.
Asheboro - Greensboro, North Carolina**

photographs: Gordon H. Schenck, Jr.

Interior design is included in the services offered by the firm of J. Hyatt Hammond Associates, Inc., Architects-Engineers-Planners. This service is recommended to all clients considering new buildings and many include this discipline as a part of their design contract.

"The philosophy of the firm is that a successfully designed project must meet four criteria: Be attractive, function properly, be realistic in cost and be as permanent and flexible as possible."

The interior designers in the firm work closely with the project architect assisting with all interior related architectural details while concurrently developing the interiors. All interior design decisions then are made within a particular space with the knowledge and the experience gained from participating in the building design process.

Not only are colors, textures and shapes important but light and its shades and shadows play an equally important role. In selecting wall, floor and ceiling surfaces all must be considered relative to the furnishings and accessories required to equip a space.

The specific design approach to Peoples Savings and Loan Association was to use similar details and similar wood textures in the furniture and in the building interiors. The fabrics were chosen to compliment the various finishes and for their durability in commercial use keeping in mind that colors must work harmoniously throughout.

Accessories including pottery, paintings and wall hangings by North Carolina artists were carefully selected to enhance all areas.



WSOC - Cox Broadcasting, Inc.
Charlotte, North Carolina

architect:
J. N. Pease Associates
interior designers:
Nancy Templeman, Mary Anne Hammond
Charlotte, North Carolina

photographs: Gordon H. Schenck, Jr.



WSOC is the expansion and renovation of a 20 year old facility. The glass enclosed main lobby was located at the approximate center of the complex of buildings linking the existing structures with the addition. The lobby opens to a semi-enclosed garden formed by the two existing buildings and the new structure.

The interior of the spaces was designed to compliment the variety of functions that would take place. The walls of the lobby are fabric-covered plywood to allow changing art exhibits. Color, texture, scale and natural materials relate these two spaces.

A straightforward architectural resolution of the office and executive spaces enhanced by the use of rust orange plush carpet, full height natural oak veneer doors and polished chrome hardware give the general feeling of understated elegance.

The patterns, colors, and textures in the furnishings give the elements of visual excitement to these functional areas.



**Winston-Salem Savings
Winston-Salem, North Carolina**

**architect/interior designer:
Newman VanEtten Winfree Associates
Winston-Salem, North Carolina**

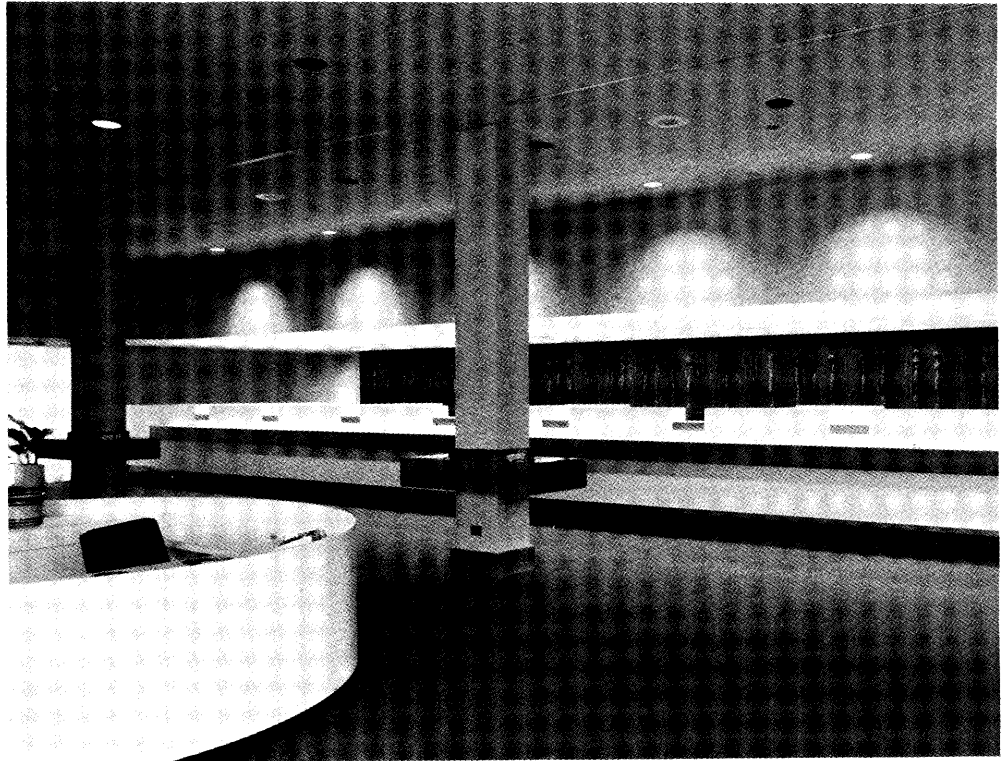
Located in the heart of downtown, The Winston-Salem Savings Headquarters Building contains 50,000 square feet, of which 30,000 square feet are used by the Owner.

Interior planning was begun simultaneously with architectural programming both to insure proper space allocations for given work tasks and to establish a budget. Detailed performance specifications were developed for each space to determine the proper type of furniture and equipment. Inter-departmental relationships and management structure resulted in the selection of a variety of lay-outs. The building contains a combination of private offices and open planning.

The banking lobby and tellers' counter were given prominence by location, bold color and open planning. Designed to convey warmth and intimacy, the lobby reflects the contemporary use of natural oak and a variety of richly textured fabrics.

A 48 foot long bas-relief fabric wall hanging behind the tellers' counter was designed and woven by Sheila Hicks in cooperation with the architect's design criteria.

Contemporary furnishings, color selections and art work in the majority of spaces are complemented by traditional groupings in the President's office, Board Room and "Statesmens' Club."



Burlington Industries, Inc.
Greensboro, North Carolina

architect/interior designer:
Odell Associates, Inc.
Charlotte, North Carolina

photographs: Gordon H. Schenck, Jr.

The Burlington Industries Corporate Office Building in Greensboro is a glass, concrete, and steel structure comprised of a six story central cube with a three story L-shaped wing, which allows for 400,000 square feet of flexible office space. Spaciousness is the interior focus throughout the building. In addition to the functional office requirements of the headquarters of this textile manufacturer, the interior design incorporates the Owner's interest in art throughout the different departments, corridors, and exhibit areas.

Furnishings within the building are of simple, solid, geometric lines. Fabrics made by the Owner are used throughout the building in upholstered furniture, carpets, wall coverings, and draperies. These fabrics illustrate a wide diversity of colors and textures.

When establishing flexibility for the multi-department offices of this industry leader, the interior space was designed on a five-foot module with all room sizes to be its multiple. This concept enables walls to be moved in any direction without restrictions from columns, ceiling fixtures, windows, air ducts, or electrical wiring.

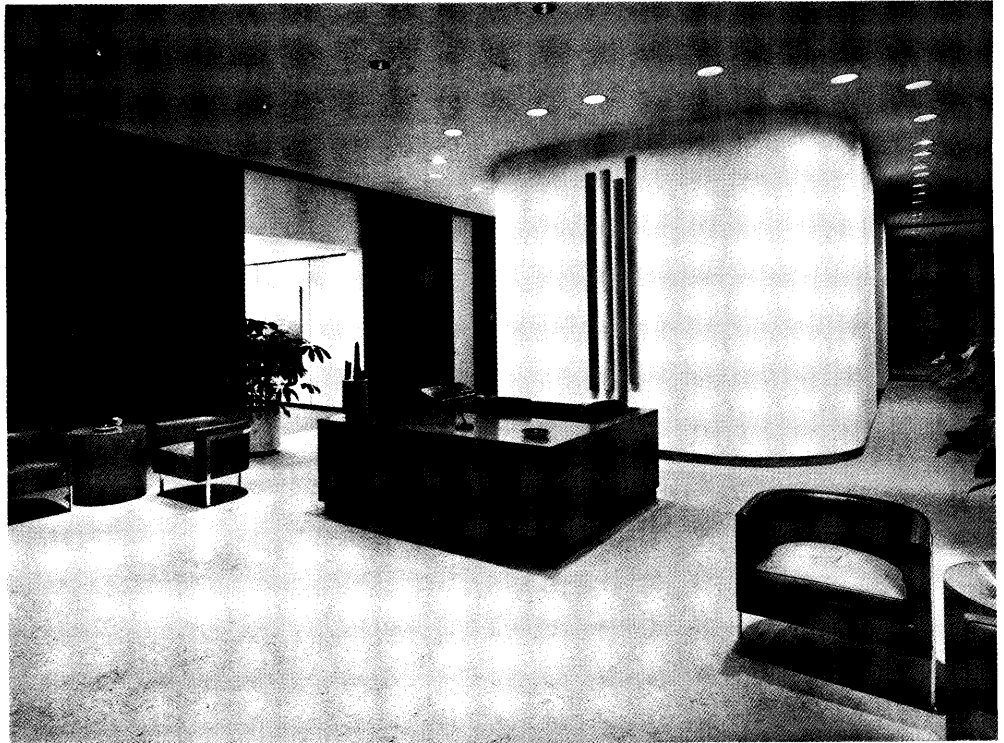
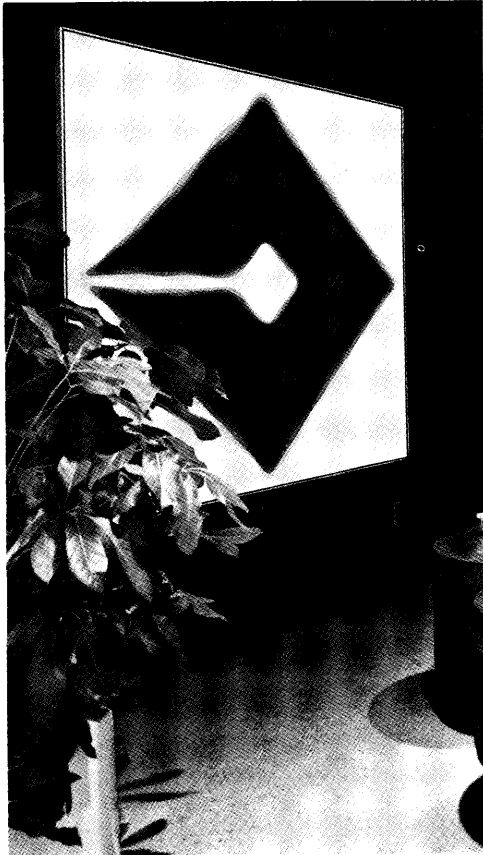
Other noteworthy interior spaces of this corporate office are its data processing center, exhibit hall for sight and sound presentations for visitors, a large cafeteria, television and photographic studios, as well as a 300-seat auditorium.



**Westinghouse Turbine
Components Plant
Rural Hall, North Carolina**

**architect:
J. N. Pease Associates
interior designer:
Mary Anne Hammond
Charlotte, North Carolina**

photographs: Gordon H. Schenck, Jr.



Westinghouse is a manufacturing facility with associated offices and auxiliary space. The architecture attempts to divide the office, cafeteria, and manufacturing facilities and still provide for independent expansion.

Open office planning with work stations of Westinghouse A.S.D. moveable partitions contributes to the flexible expansion potential of the interior. Each occupant of the standard 10 x 10, 10 x 15, and 15 x 15 offices was given a choice of four or five standard color schemes; occupants of 15 x 15 offices were given a choice of furniture types; and occupants of all offices and work stations were given a choice of artwork from the Westinghouse collection.



**Pedestrian Walkway System
Winston-Salem, North Carolina**

**architect:
Hammill-Walter Associates
Winston-Salem, North Carolina**

The problem was to provide a pedestrian link connecting the M. C. Benton Convention Center and the Hyatt House Hotel located in downtown Winston-Salem, which is part of a downtown pedestrian system being constructed by the Redevelopment Commission of Winston-Salem. The Hotel and Convention Center are separated by a busy street, therefore, it was decided to construct a pedestrian tunnel between them. The design approach was to have the tunnel appear as light as possible. The structure is reinforced concrete

with the interior finishes of white vinyl wall fabric on plaster and steel studs, a back lighted natural wood handrail, a royal blue carpet and royal blue vinyl accent strips in the ceiling. There are two four foot wide intermediate landings at which fluorescent lighted "bulkheads" occur. At both entrances similar "bulkheads" are provided to conceal a rolling security grill at one end and a rolling fire door at the other. At all "bulkhead" locations, the carpet is changed to a bright red for further accent.



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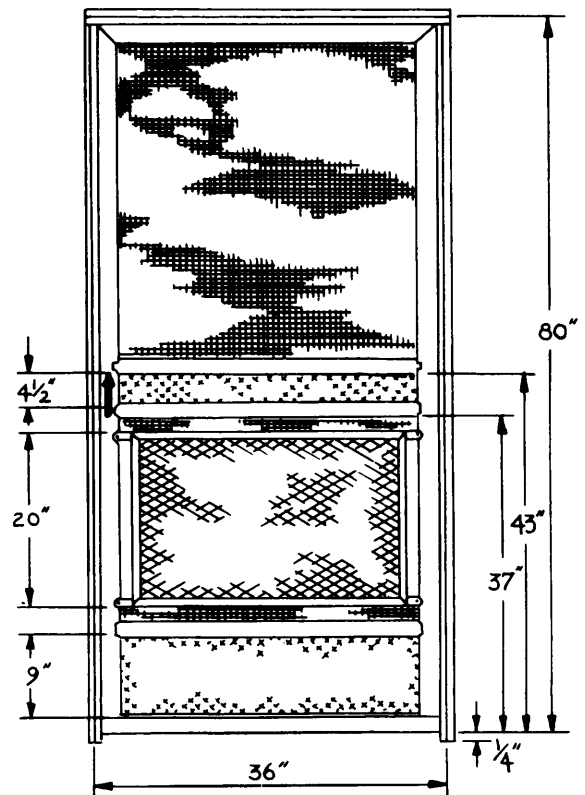
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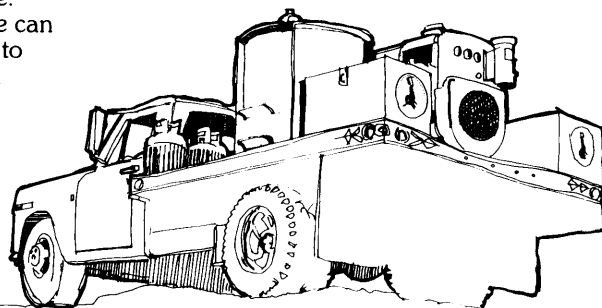
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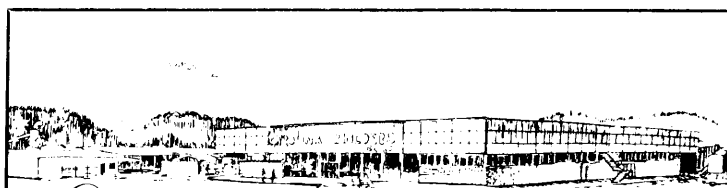
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