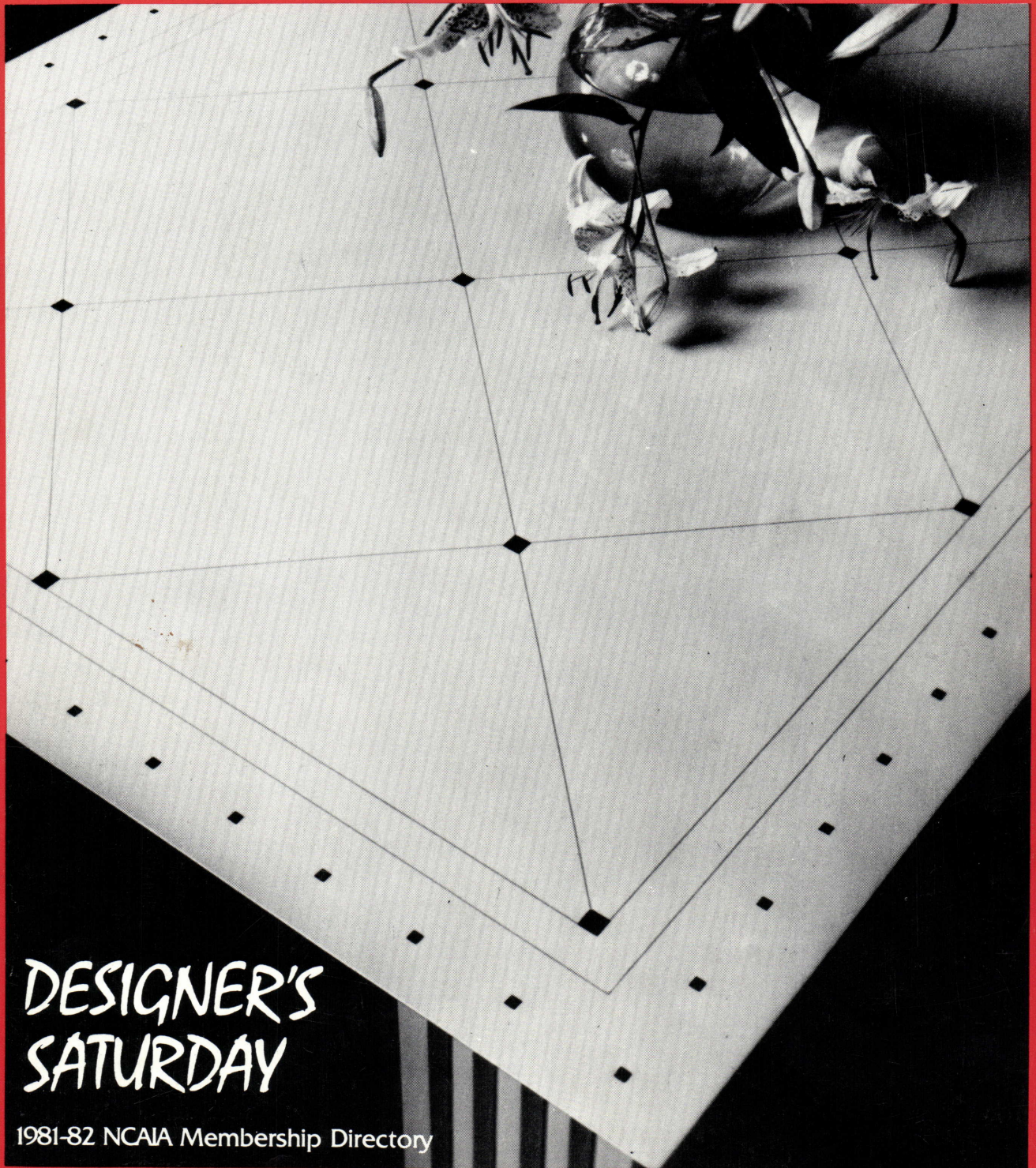


North Carolina  
**ARCHITECT**

November-December 1981



**DESIGNER'S  
SATURDAY**

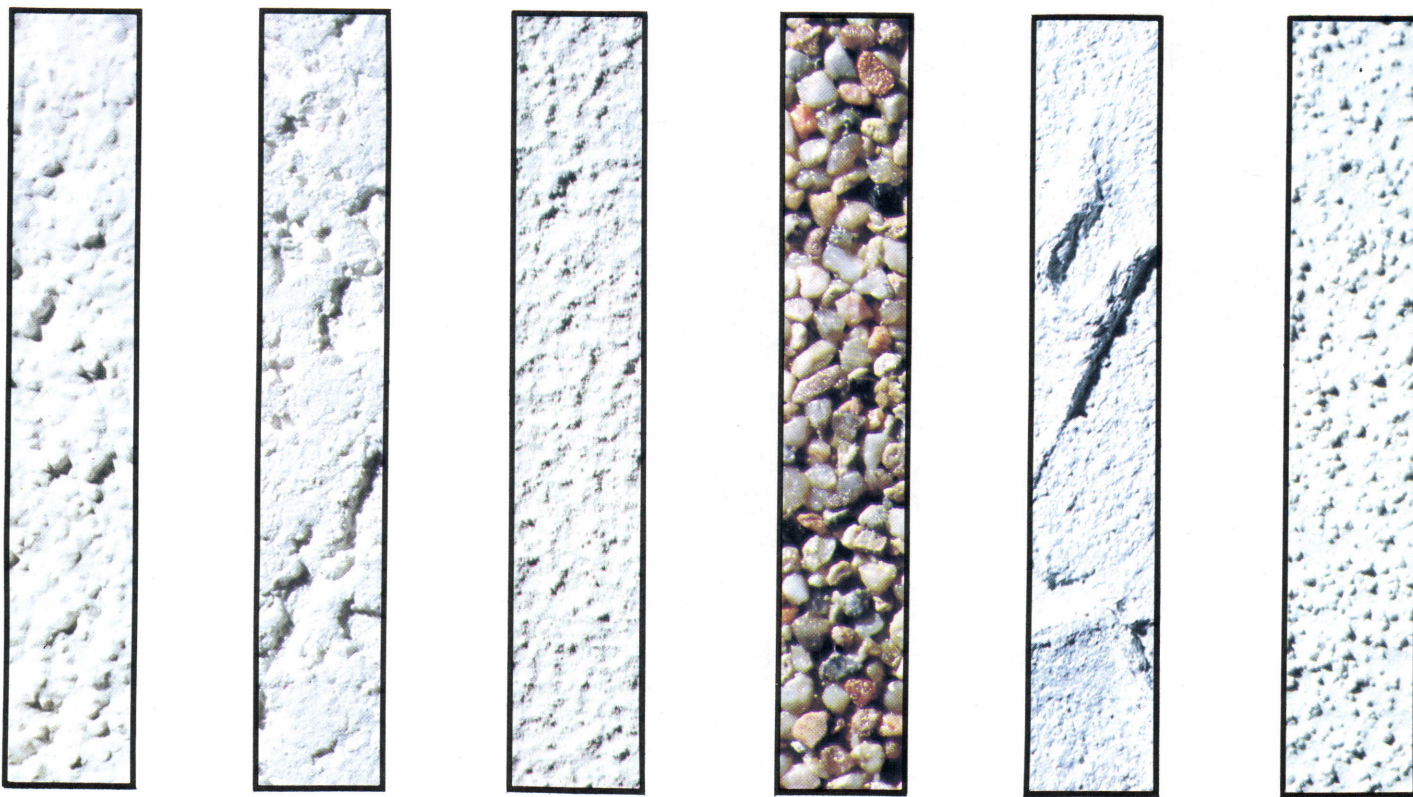
1981-82 NCAIA Membership Directory



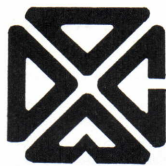
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Left to right: **STOLIT** Available in three sizes of granulation: 1-3mm with a striated texture. Simple application, low cost. **STOLIT R** Available in three sizes of granulation: 1-3mm with a rilled texture. Simple application, low cost. **STO COLORS** For roller or spray application. **STO SUPERLIT** Variegated stones in different sizes of granulation, 1-4mm. **STOCO**<sup>™</sup> Finished textures are limited only by craftsman's imagination. **STO SPRAYPLASTER** Applied by hopper type spray equipment.



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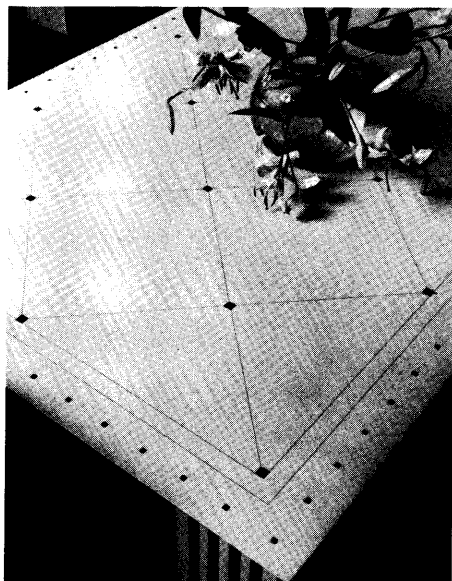
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# North Carolina ARCHITECT

Official magazine of the North Carolina Chapter  
The American Institute of Architects

Vol. 29 No. 6  
November-December 1981



*Detail of the Michael Graves table  
for Sunar.*

## Designers Saturday '81

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A look at some of the new lines presented by contract furnishings manufacturers during this year's showroom tour in New York City.

## NCAIA Membership Directory 1981-82

## A Personal View

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Two bound collections recently off the architectural books presses: *design: Vignelli*, the first gathering of the graphic designs of Lella and Massimo Vignelli; and *Domestic Architecture in Rural France*, a series of sketches by Samuel Chamberlain.

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Including three recently completed projects: Wood Glen townhouses, Brightleaf Square retail and office complex, and Hotel Europa.

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**ICF**

# DESIGNER'S SATURDAY

**F**or the fourteenth consecutive year, *Designers Saturday* lured architects, interior designers, design students and furniture buyers from across the nation to New York City on October 15-17 to visit the showrooms of the nation's leading contract furniture manufacturers for a glimpse at their new lines. Thirty-eight, instead of the usual thirty companies joined the line-up — which marked the greatest expansion the three-day event has seen in its history.

*Designers Saturday* is still much smaller than *NEOCON*, the nation's largest market, held each year in Chicago. But the participating manufacturers employ many of the world's foremost furniture designers, making the weekend less an "Eastern Market," as it's often called, and more a state-of-the-art exhibition.

Following are a few of the new items presented during *Designers Saturday '81*.

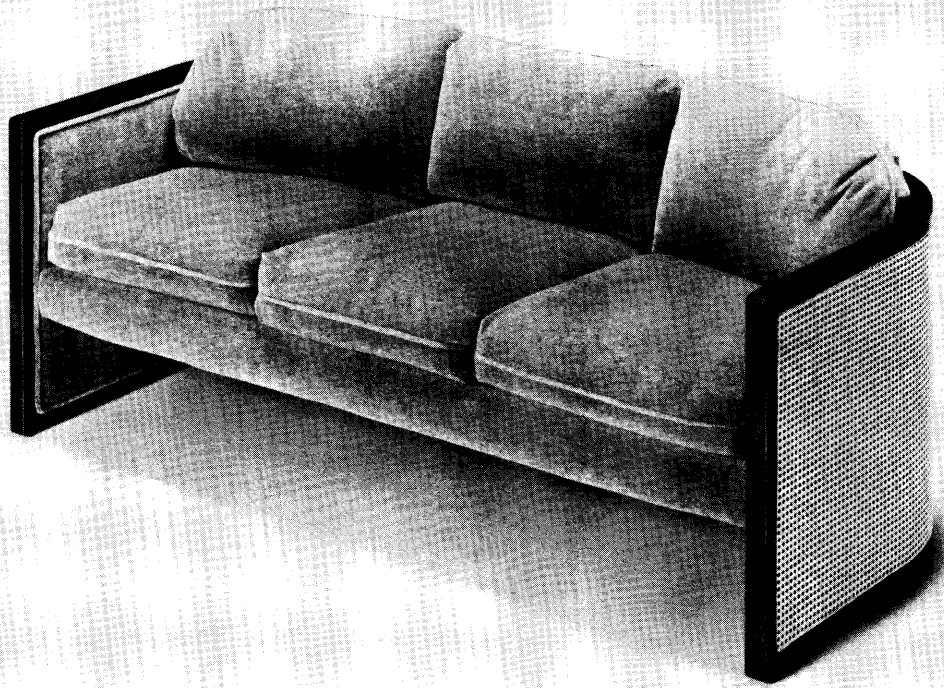
**B&B America** The Alanda lounge series by Paolo Piva was in the spotlight at B&B America during *Designers Saturday*. The series includes an armchair, a two- and a three-seat sofa. Each piece features an internal mechanism that extends the arm rests up to adjust for individual comfort, and that raises the back cushion to head-rest level. The series is upholstered in B&B fabrics or leathers.

**ICF** Hans Wegner's classic China Chair of 1944 now has a companion China Table, as ICF introduced during *Designers Saturday*. It expands from round to oval via one or two extending leaves. The legs are solid, hand-sculpted cherry like the chairs; the top is cherry veneer. It's available in a natural finish, stained or lacquered to specification.

**GF Business Equipment, Inc.** GF introduced the Open Plan System Desk Collection, a modular desk unit (shown in the foreground) that's aesthetically and dimensionally compatible with the O.P.S. Panel System. The desk features plastic laminate end panels, ABS molded plastic drawer fronts, and work surfaces with T-nose edging.

by Kim Johnson Devins





**Helikon**

# DESIGNER'S SATURDAY

**Herman Miller** Herman Miller's Vitra Flex and 30, 40, and 50 series comprise one of the broadest lines of ergonomic office chairs available. The Vitra Flex chairs, (shown on the trolley) feature an intrinsic adjustment which eliminates the need for mechanical controls. Seat-and-lumbar support hinges to a separate backrest and lets the chair flex back up to seven degrees. The chairs automatically respond to the normal movements of their occupants. Chairs in the 30, 40, and 50 series (the rest pictured here), feature a synchro-tilt, user-activated coactive mechanism for proper support in a variety of postures.

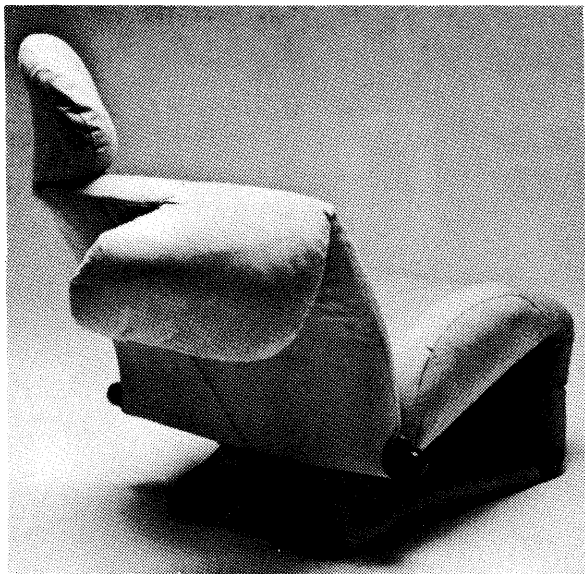
**Turner Ltd.** This year Turner introduced a new line of dining, occasional and cocktail tables from the Draenert Studio of Germany. Here, the "1790" dining table, available in open

or closed-pore travertine, Persian travertine, and various marbles, is coupled with the "2070" chairs in white lacquered steel frame. The chairs also come in low or high-back models.

**Helikon** From the company's new Peabody Lounge Series, designed by Lawrence Peabody, Helikon introduced this three-seat sofa, demonstrating a strongly architectural form in its unbroken curved "wall" emphasized by a walnut edge. The Series is available in either a cane back, as seen here, or an upholstered back, in a wide range of woods, and in fabric or leather upholstery.

**Thonet** In a rainbow of sensuous colors, Thonet's new Interlock Stack Chair by Warren Snodgrass couples the convenience of a stacking chair with the comfort of upholstery. The polished chrome frame follows the cantilevered Bauhaus style, but is shaped to accommodate stacking. The assortment of fabric colors, as well as the simplistic design, make it easily adaptable to commercial or residential use — for conference, office or dining purposes.





**Atelier International, Ltd.**

# DESIGNER'S SATURDAY

**Sunar** Stealing the show this year was the Michael Graves table and showroom for Sunar. Unveiled this summer, the spectacular showroom is the fourth the architect-turned-superstar has designed for Sunar. And like the architectural references of the showroom, the table demonstrates Graves' affinity for the classical forms of ancient Rome and Renaissance Italy, rendered contemporary by his use of modern technological innovations and a stunning "post-modern" palette. The table, displayed between the showroom's rhythmic rows of square piers/columns, will be offered in wood and in four different lacquer color schemes. Supported by fluted-column legs, the wood top features square fragments of birds-eye maple separated by lines of ebony, with mother of pearl tesserae at their corner

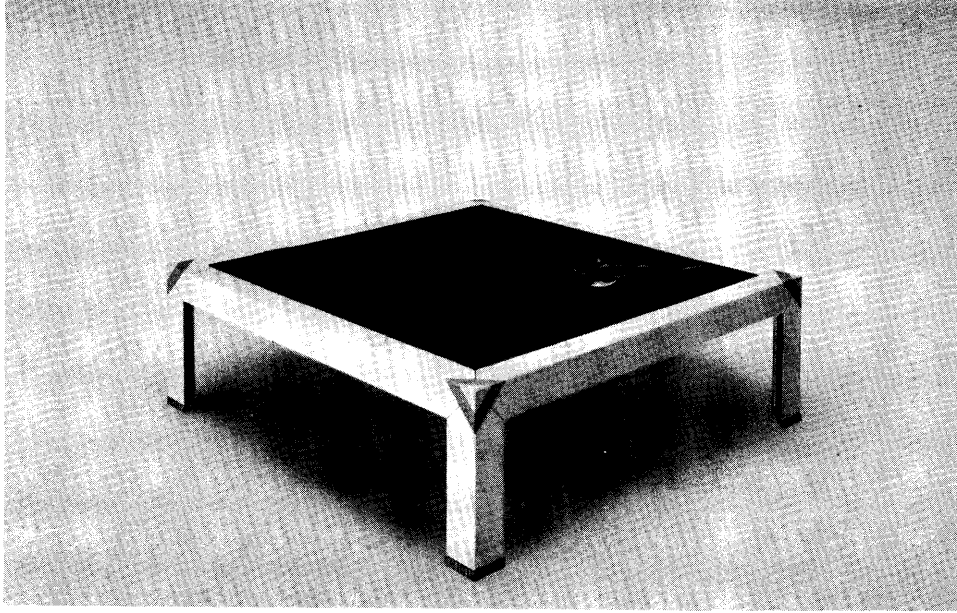
intersections. This pattern is silk screened on the top of the painted version.

**Dunbar** Dennis Christiansen, Dunbar's director of design, has expanded his award-winning "Adagio" seating series of chairs and sofas to include this new corner chair, making the ensemble a complete and versatile low-profile lounge group for either residential or executive environments. According to the designer, "Adagio designs command large spaces, being at once massive but tailored." The corner pieces pictured here are totally upholstered in soft, genuine leather.

## **Atelier International, Ltd.**

It's a lounge chair, armchair, and a recliner. It twists and turns as much as its user. And it's called "Wink" — an intriguing, uninhibited new item from Atelier International. Designed by Toshiyuki Kita and manufactured by Cassina of Italy, Wink is composed of soft, rounded edges, adjustable side controls that raise or lower the back, a divided headrest with each part independently reclinable, and rotating footrest. It's available in zip-fastened fabric or leather with multicolored, changeable fabric covers.





**Knoll International**

# DESIGNER'S SATURDAY

**Jack Lenor Larsen** Besides new collections in Larsen's renowned upholstery material, wallcoverings, draperies and carpets, the company introduced these "Ritz" armchairs, designed by Ben Baldwin. Constructed of a solid maple frame, hardwood seat panel and flame-retardant foam in the seat and back, the chairs come in a natural finish, a walnut stain, or lacquered. They're also available in leather or fabric upholstery.

**Castelli** Robert De Fuccio's Executive and Conference Seating for Castelli offers a highly sculpted, fully upholstered collection that consists of a high-back, swivel-tilt armchair and a scaled-down low version. The recessed and angled arms help prevent fabric wear and damage to the chair arms or desk. The radiused front edge of the seat helps

prevent loss of circulation to the legs at a tilt position. The tilt control is buried under the seat to provide a clean, tailored appearance. The adjustable, five-blade base is molded in integral skin polyurethane that won't mar adjacent furniture. The seat height is controlled by a hand-operated screw mechanism. Both versions of the chair are available in a variety of richly colored Castelli fabrics.

**Knoll International** Economy of materials and simplicity of design give Paul Haigh's new residential and contract table collection for Knoll numerous applications as a table-desk, dining or coffee table. Five side rail sizes and two leg lengths in black or clear anodized aluminum create 24 different sized tables — from the 3 ft. x 3 ft. lounge height to a 3 ft. x 5 ft. desk, and to the largest 4 ft. x 7 ft. dining or conference table. The soft plastic corners hold the table legs and side rails together. The top surfaces are glass or plastic laminate, and the blue, lilac, red or grey ribbon of color that runs inside the table's perimeter serves as a visual as well as a structural element. The new table system is Haigh's first design available in the United States.



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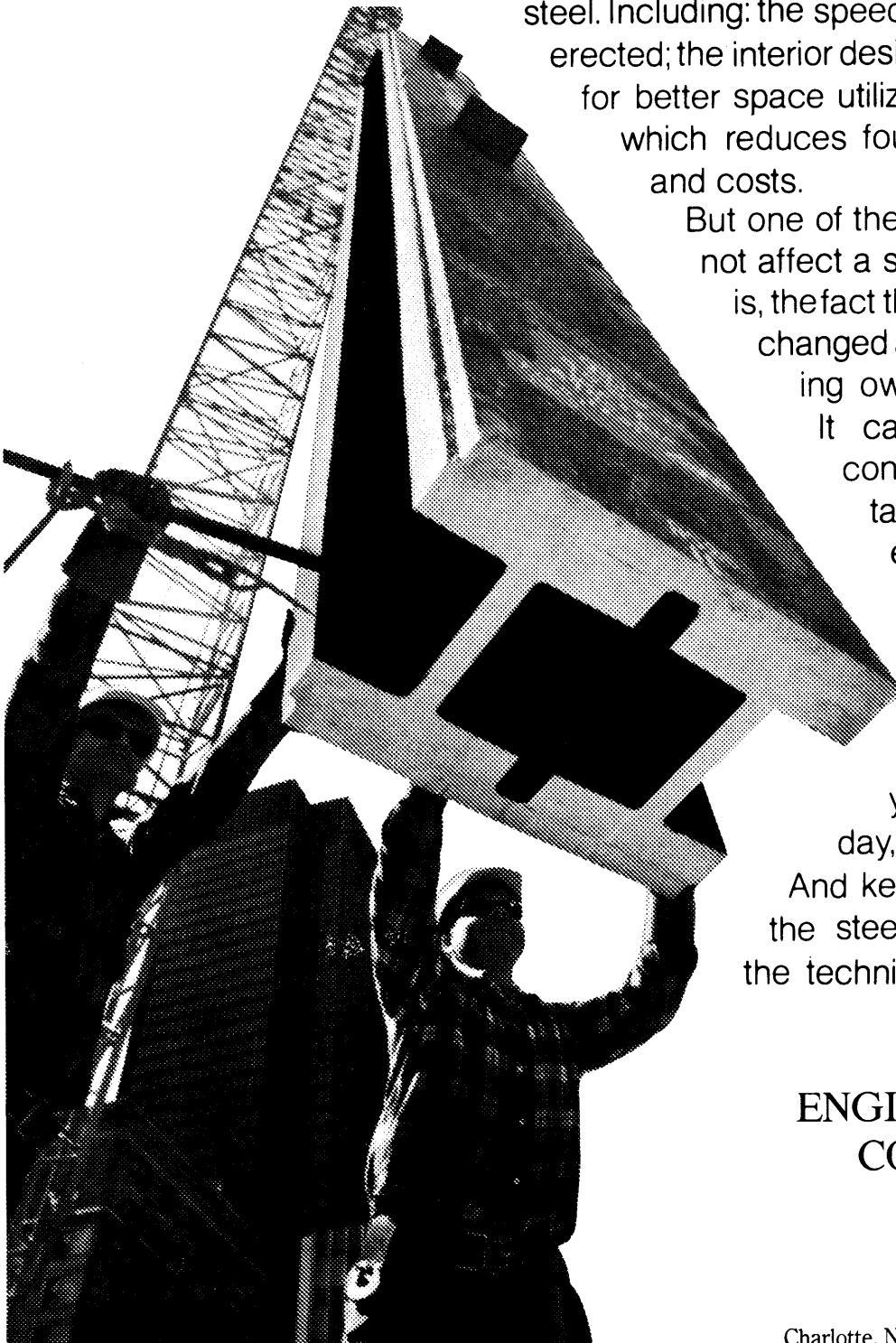
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# A Personal View

## What does the AIA do for you?

*By Conrad B. Wessell, Jr., AIA, President of the North Carolina Chapter, American Institute of Architects as he approaches the conclusion of his year in office:*

The AIA doesn't *do* anything for you, it just makes available enormous opportunities for you to do something for yourself, your fellow architects and support personnel.

These opportunities now start when you first graduate from school and begin your professional studies period. I.D.P., the newly developed AIA Intern Development Program, will guide you through all the needed types of office and job experiences to qualify you for Registration Board Exams. Perhaps you won't have to worry about drawing only toilet partitions in a big office for three years.

And if now isn't *your* beginning, it's only the beginning of the AIA's wide field of vision of architects' problems. You could serve on, and learn from, our Continuing Ed Committee and participate in workshops on many current emphases. You know, it might not be long before Continuing Ed could be mandatory — would you prefer we do the designing of the course material or have it done by some governmental agency?

If energy is your bag — and it sure better be — clients won't tolerate your knowing less about energy efficient buildings than they do. Our Energy Committee invited you to Asheville as a starter, with National AIA making available a Level One course *Overview*, Level Two *Techniques*, and Level Three A and B *Process and Practice*. These expertly presented courses are quite correctly titled "Energy in Design" because it's our ability to "design" that makes us different, and that makes us the right people to bring concepts of energy efficiency into the design of buildings, not just selection of equipment.

While we're emphasizing design, with or without energy, we also have a Committee on Design and an Awards Committee to select outstanding work by N.C. architects. The winter convention in Pinehurst was a combination of design and historic preservation studies.

You say you can't afford to go to conventions; they're only for the "old-guys-who-have-it-made." Not so. If you just want the educational aspects and have to cut short the social happenings, it's quite economical to come to Friday sessions, stay two-in-a-room and absorb Saturday's studies too. But why not schedule it as part of your vacation, bring your spouse and let her/him find out all architects are difficult, not just you! And your bull sessions with exhibitors and other architects will leave you more educated, and more tolerant.

When you get back to your office you'll find that our Committee on Fees and Contracts has worried about and influenced the work your owners' do about

amounts and terms of your livelihood. Perhaps you have brilliant ideas, or went to a great workshop on office practices and want to share it. We want you on our committee! Do building codes confuse you? Do local inspectors drive you up the wall? Ours do too. So our Code Committee works with state and local officials to get more uniform, up-to-date rulings. We do have AIA members on the N.C. Building Code Council.

The Health Insurance Committee monitors our Group Blue Cross Plan and compares it with other available plans to assure us it's still best for us. (It is!)

Liability insurance premium savings through NCAIA Committee-sponsored investigations would pay your AIA dues for years to come. You couldn't accomplish this by yourself.

When you finally decide to hang up your T-square will the advice of the AIA Retirement Committee have made your "pot" sufficient? Would you like to share your experiences with us?

When the Legislature is in Session — and before — your concerns are voiced through the State Government Affairs group to influence legislation. But often we hear, "Why did you let them do that to us?" Our intent is to *act*, not just react. And an informed membership is needed to do that. In most cases we had had cooperative discussions with general and sub-contractors and other design professionals such as ASLA, C.E.C. and the P.E.P.P. group of P.E.N.C. Curious about who they are? Offer to serve on these committees and you'll find not just names behind the initials, but really interesting people.

Architects and associates with interest in management abilities and organizational leanings can find much to do in the regular on-going operation of the Chapter and its properties through regular committees.

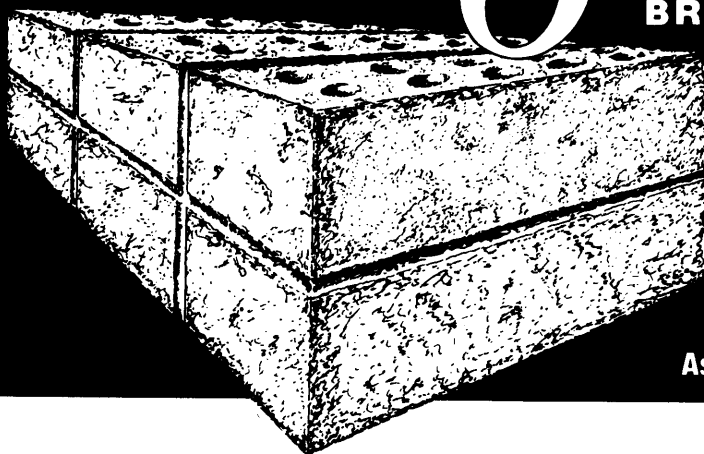
Now, after all that, would you believe we also try to influence national legislation through committee work? Keogh Retirement came that way, now its P.I.I.T.E. to cover insurance deductibles we're explaining through the Matthias Bill, and Davis-Bacon modifications may now be a possibility.

National AIA committees in most cases are "open" and welcome corresponding members who may then attend sessions, perhaps progressing to a funded position on a steering committee.

All other participation is voluntary and not reimbursed. Your "pay" is the experience and education you get in association with leading architects and public figures at the meetings. Then it's your obligation to come home and share with your contemporaries.

None of these activities is intended to make a designer out of anyone. But they sure will make it possible to obtain an office atmosphere clear enough to let us take time to design, and that's what it's all about. That's what AIA makes available for *you*. ■

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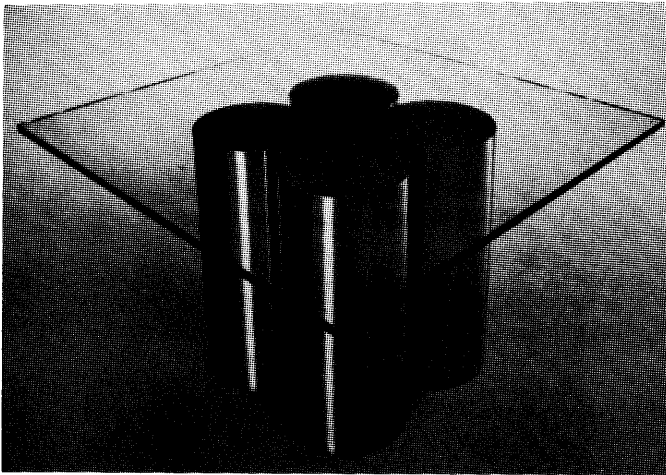
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## Signs of the times

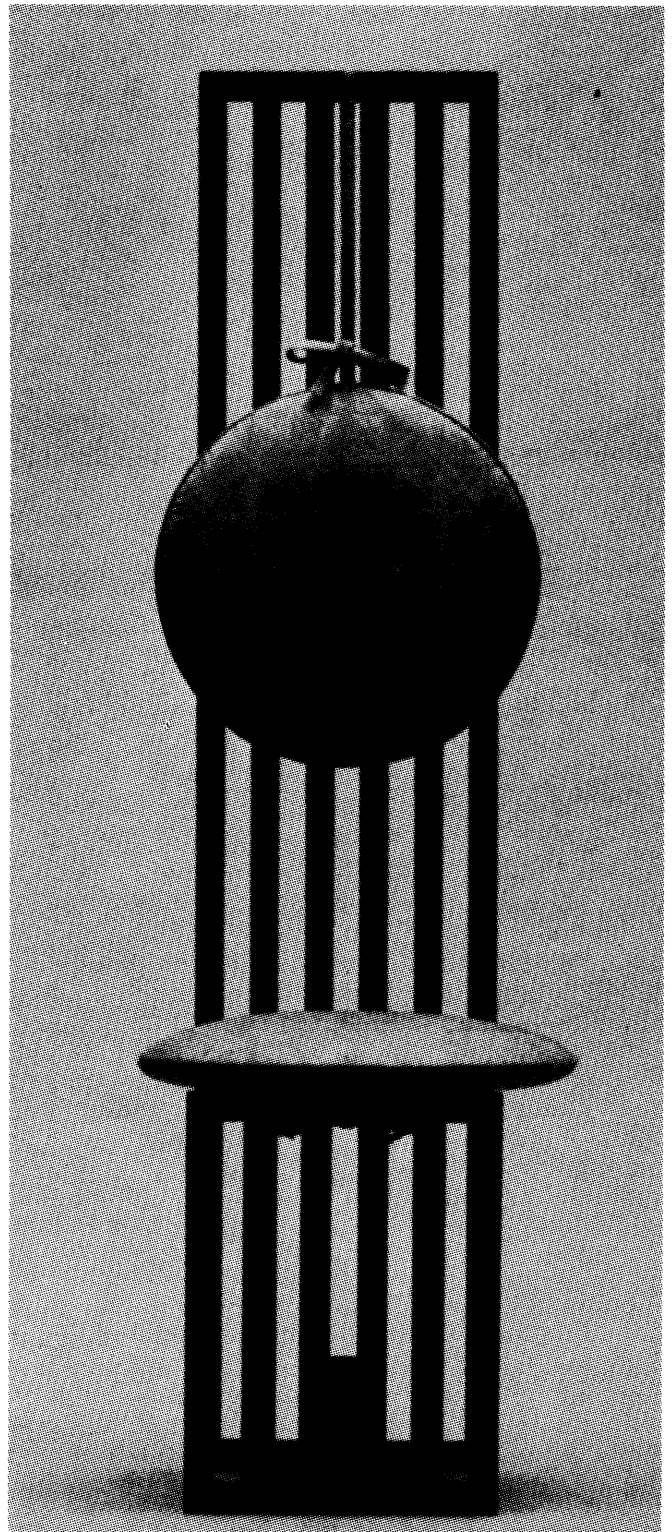
**design: Vignelli.** *Introduction by Emilio Ambasz.*  
New York: Rizzoli International Publications, Inc.,  
1981. 116 pages, \$15.00.

"There are not many total designers today," wrote Paul Goldberger, architecture critic for *The New York Times* (March 6, 1980) — "people who cast their nets wide, who take it upon themselves to shape a complete range of objects in the physical environment. But Massimo and Lella Vignelli... are such designers." Now, gathered for the first time in book form, is a collection of the extraordinarily varied products of these two prolific designers.

Since the early Sixties, a constant stream of Vignelli-originated works — including furniture, graphics, glassware, silver, dishes, showrooms, exhibitions, jewelry, department store shopping bags, magazine designs, etc. — have flooded the urban environment. These are presented in full-page, black and white photographs with explanatory captions in *design: Vignelli*.

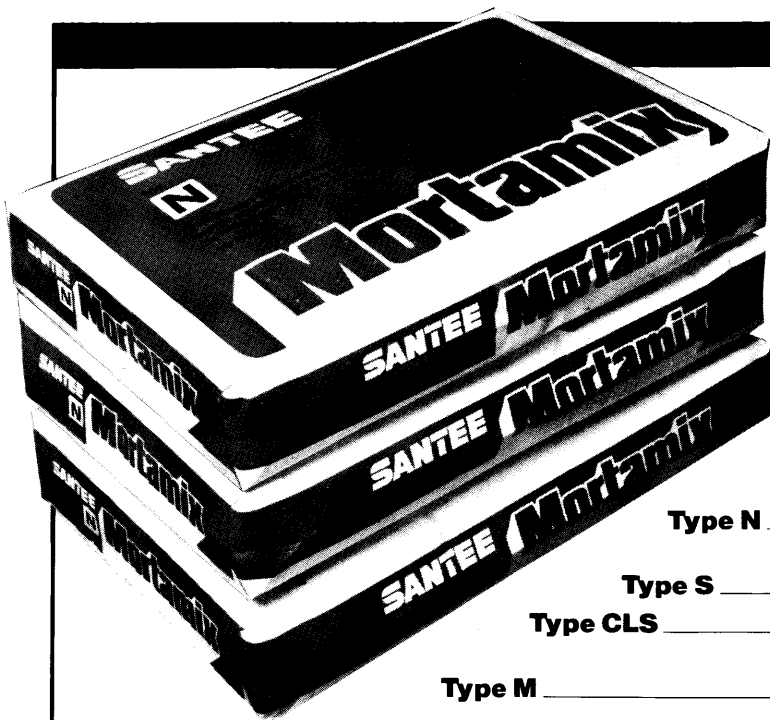
The book also includes an introduction by Emilio Ambasz, former Curator of Design at the Museum of Modern Art in New York, followed by excerpts from articles on the Vignellis and their work by Paul Goldberger, Maeve Salvin, Martin Filler, et al. Brief biographies also trace the two Vignellis from birth to the formation of Vignelli Designs and Vignelli Associates. And a complete list of the couple's clients over the years is arranged in categories, such as "Transportation Graphics," "Furniture and Product Design," "Architectural Signage," etc.

The works illustrated in the book were originally selected for an exhibition at the Parsons School of Design, New York City, in 1980.



*The Vignellis paid tribute to Charles Rennie Mackintosh and Frank Lloyd Wright in the design of this chair. Designed for Driade, Italy, 1973.*

*by Kim Johnson Devins*



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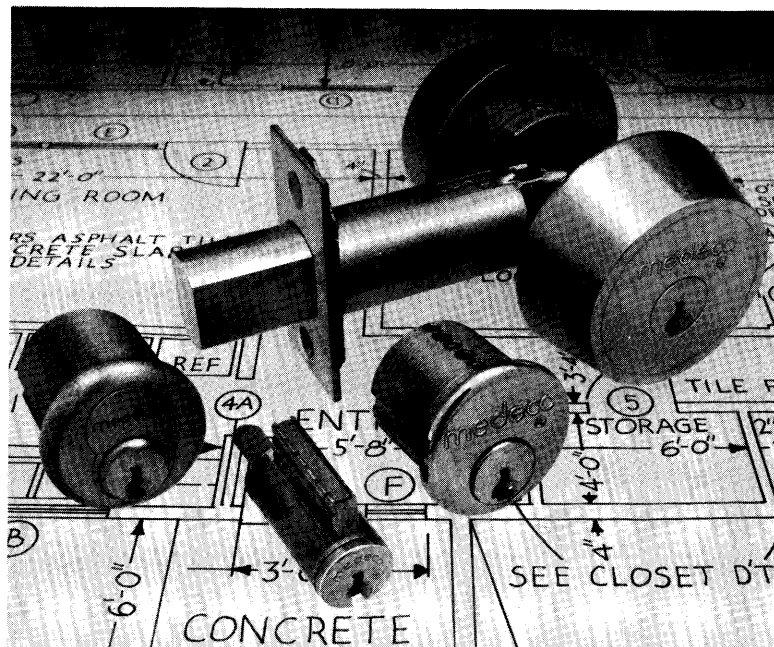
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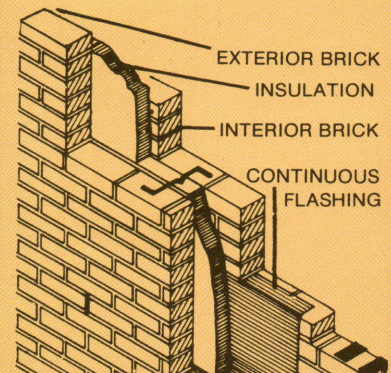
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# Chapter notes

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## Chapel Hill

Major news in Chapel Hill recently has been the completion of "Hotel Europa," a luxurious, total-service hotel and convention center billed as "contemporary European design with a resort atmosphere."

For the conceptual design, owner Julius Verwoerd, a Dutch investor who now lives in Durham, enlisted Madrid architect Esteban Roman Marlasca. O'Brien/Atkins Associates of Chapel Hill provided design development and working drawings, with James E. McComas, AIA, of the firm as project architect.

The 136,000-square-foot hotel commands a four-and-a-half acre wooded site. The property includes 172 rooms, a convention complex consisting of a main ballroom and other conference spaces, a gourmet restaurant, a nightclub, and a large lobby lounge. The design is basically one structure that's separated at the second level by a roof terrace over the

lounge and reception area. A glass-enclosed elevator and stair connects these spaces to the restaurant and nightclub. The elevator also pierces the roof and continues outside the building for a view of the roof garden and the surrounding countryside.

The interior was designed by Omnia Design, Inc. of Charlotte, except for the supper club, which was designed by Rodney G. Perry Associates of Raleigh. The public areas feature such appointments as white Italian marble floors, brass ceilings, genuine leather seating and antique accessories.

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Space Builders, a conservation-oriented architecture and construction firm in Carrboro, recently completed "Wood Glen," a community of 19 attached townhouses within walking distance of the UNC campus and downtown Chapel Hill.

According to Lucy Carol Davis and

Giles Blunden, the architects for the project, the community offers several resource-conserving features as compared to low density suburban developments. Its higher density of 11 units per acre, for example, conserves land and reduces the need for new road construction and other public services, they said. And since the units are attached, their exterior wall areas are reduced significantly so that heat loss is minimized as well. Each unit is also heavily insulated and equipped with solar hot water and solar space heating systems which, according to Davis, should reduce fuel consumption approximately 75 percent compared with standard houses of comparable sizes.

The firm also used locally-obtained materials and building components wherever practical. The exteriors feature cypress siding, "Sunbrella" fabric awnings at the entries, galvanized steel roofing, antique pine front doors with etched glass panels,

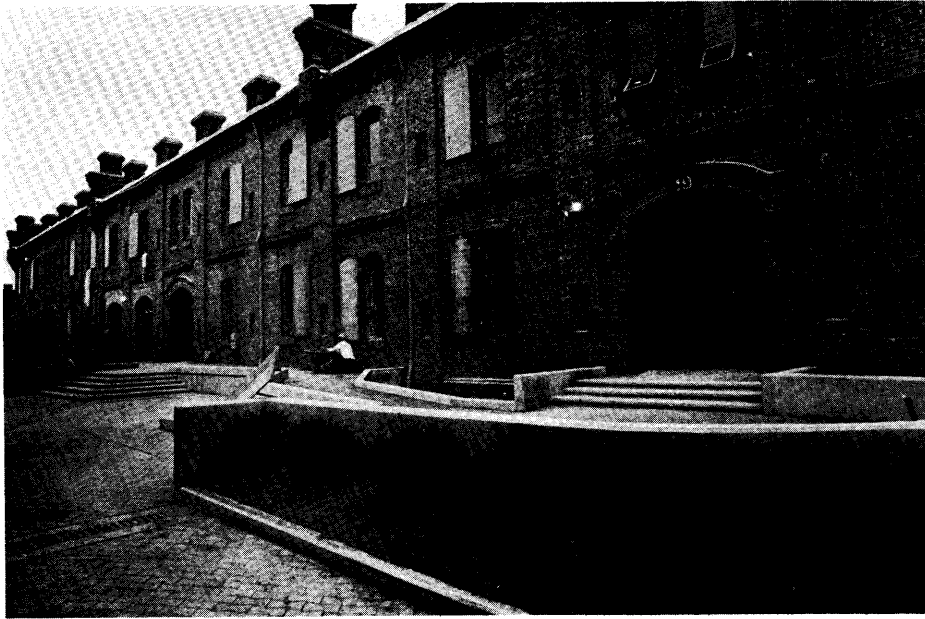


*Wood Glen townhouses, a solar-heated community of 19 attached units. Architects — Space Builders, Carrboro (Lucy Carol Davis and Giles Blunden, project architects).*



# Chapter notes

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*Of the 145,000-square-feet available for lease at Brightleaf, 112,000 will be retail and 33,000 are reserved for offices.*



*Elaborate chimney crowns and intricate brickwork were a part of the original exterior ornamentation of the warehouses.*

*Two old tobacco warehouses have been converted into a new retail and office complex in downtown Durham. Here, a view of one of the buildings seen across the central courtyard and through the arch of the other. Owner — SEHED Development Corp; conceptual design — Shun Kanda, Cambridge, Mass.; architects — Ferebee, Walters and Associates, Charlotte (G. Edwin Belk, AIA, project architect); landscaping — Paton Associates, Landscape Architect/Site Planning, Cary; general contractor — George W. Kane, Inc., Durham.*

and a stucco finish on the foundations. Private outdoor living spaces were designed into each unit, with 12-inch solid masonry party walls for soundproofing. The townhouses are clustered in groups of three to six, Davis said, with enough variation in floor plans and finishes to provide each with a sense of separate identity.

## Charlotte

Ferebee, Walters and Associates of Charlotte recently completed a major adaptive reuse project in Durham: Brightleaf Square, a 145,000-square-foot retail and office complex retrofitted into two old tobacco warehouses at the corner of Main and Gregson streets.

The warehouses were built in 1900 and 1904 by the American Tobacco Company, and are now listed on the National Register of Historic Places. They passed to one of the American Tobacco Company's successors, Liggett and Myers, in 1911 when the U.S. Supreme Court broke up the company's cigarette monopoly. SEHED Development Corporation purchased them from Liggett and Myers for the complex.

The conceptual design for the project was provided by Shun Kanda of Boston, with G. Edwin Belk, AIA, of Ferebee, Walters and Associates serving as project architect. The design includes a central courtyard which unifies the two separate buildings into one architectural entity, and provides open-air space for pedestrian traffic. The storefronts were set back from the arched openings of the buildings to create an interior walkway arcade. This also leaves the original appearance of the facade virtually undisturbed. Additional arches were cut into the courtyard-side wall of the South building, which is usually shaded from the sun, so that more natural light and air are allowed to penetrate into the recessed storefronts.

The retail and office spaces were designed around the thick, octagonal support columns original to the

# Chapter notes

buildings, and the wide spleen-joined decking was also left exposed. The architects used natural cypress for the storefronts and ebony brick with copper flecking for the interior walkways so that the new construction would not compete with the old timber and brick, Belk said.

Of the 145,000-square feet available for lease, 112,000 will be retail and 33,000 are reserved for offices. Belk also designed the interiors of many tenant spaces, including the office suite of Hamner Associates on the second level of the South building, and "Jimmy the Greek's" restaurant and lounge which occupies both levels of an end bay in the North building.



*Front: Bruce D. Glasgow; center row (l-r): Phillip J. Antis Sr., Rodger F. Hinton, William G. Monroe III and Thomas D. Byrum; back: Stephan D. Falkenbury — of Clark Tribble Harris and Li, Architects-Engineers, Charlotte.*

The new public library at Mount Airy, a passive solar energy project designed by J.N. Pease Associates of Charlotte, was selected for presentation at a joint meeting of the North and South Carolina Chapters of the AIA recently held in Asheville.

The project is one of 25 in the United States receiving a Department of Energy grant to utilize passive solar energy. Edward Mazria and Associates of Albuquerque, New Mexico, were the solar energy design consultants. The 14,000-square-foot library is currently under construction and is scheduled for completion in the spring of 1982.

Clark Tribble Harris and Li Architects, P.A. of Charlotte, has announced the appointment of key professionals to management positions. Those named are: Stephan S. Falkenbury Jr., P.E., senior vice president; William G. Monroe, III, AIA, vice president of operation; Bruce D. Glasgow, R.A., vice president of special projects; Thomas D. Byrum, AIA, vice president of projection; Phillip J. Antis, vice president of structural engineering; Rodger F. Hinton, AIA, director of design; and H. Thomas McDuffie, vice president and manager of the Washington, D.C. office.

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The house will be open to the public on weekdays from 10 a.m. to 3 p.m., and on selected weekends from 1 to 5 p.m.

William S. Jones, president of Boren Clay Products Co., was re-elected to the presidency of the North Carolina Design Foundation at its annual fall board of directors meeting in October at the North Carolina State University Faculty Club.

Other officers re-elected for the upcoming year were Thomas Chandler of Burlington, head of Chandler Concrete Products Co., vice-president; George Worsley, NCSU vice chancellor for finance and business, treasurer; and Rudolph Pate, vice chancellor for foundations and university relations, secretary.

The Design Foundation supports fund-raising efforts for programs in the School of Design at NCSU.

The directors heard a report from George Moore, associate vice chancellor for foundations and development, on plans to broaden the base of fund-raising efforts to include new groups whose work relates to design fields. Historically, most of the support for the foundation has come from architects, brick companies, construction companies and building trades suppliers. Moore suggested that the group approach printing companies, interior designers, advertising agencies, carpet dealers and other new groups for help in maintaining the current level of support to the design school.

Dean Claude E. McKinney of the School of Design updated the directors on activities at the school.

## Special Conference

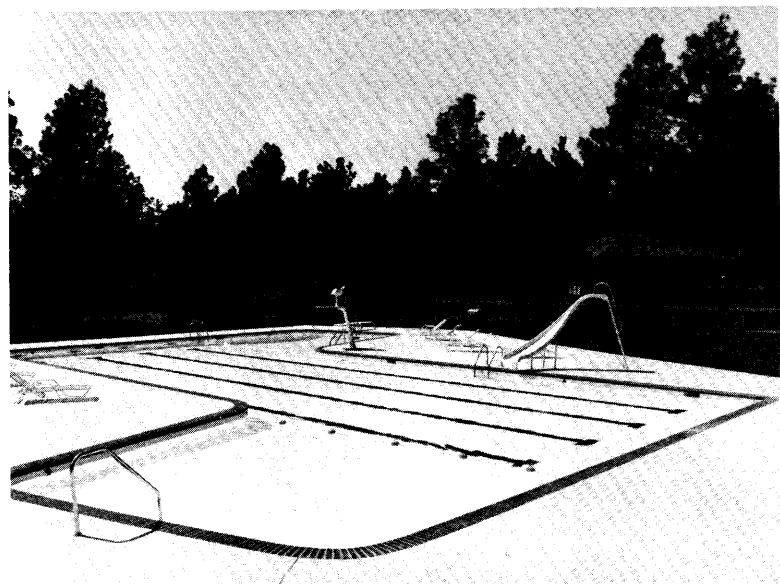
An international, interdisciplinary design conference focusing on barrier-free design will be held January 22-24, 1982, at the United Nations Headquarters in New York City. The three leading organizations — the National Center for a Barrier Free Environment, the Landscape Architecture Foundation, and the

Association of Collegiate Schools of Architecture — have organized the conference with the theme "Designed Environments for All People."

Working with several other design-oriented professional organizations, the conference is sponsored in part by a grant from the National Endowment for the Arts and assistance from the United Nations. It is the first time that all of the major

design societies have sponsored such a joint project.

The conference format will feature plenary sessions, workshops, case studies, and some "hands on" experiences. For further information and registration forms, contact Sherry Barndollar, Landscape Architecture Foundation, 1717 N Street, NW, Washington, D.C. 20036; 202-775-9426. ■



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