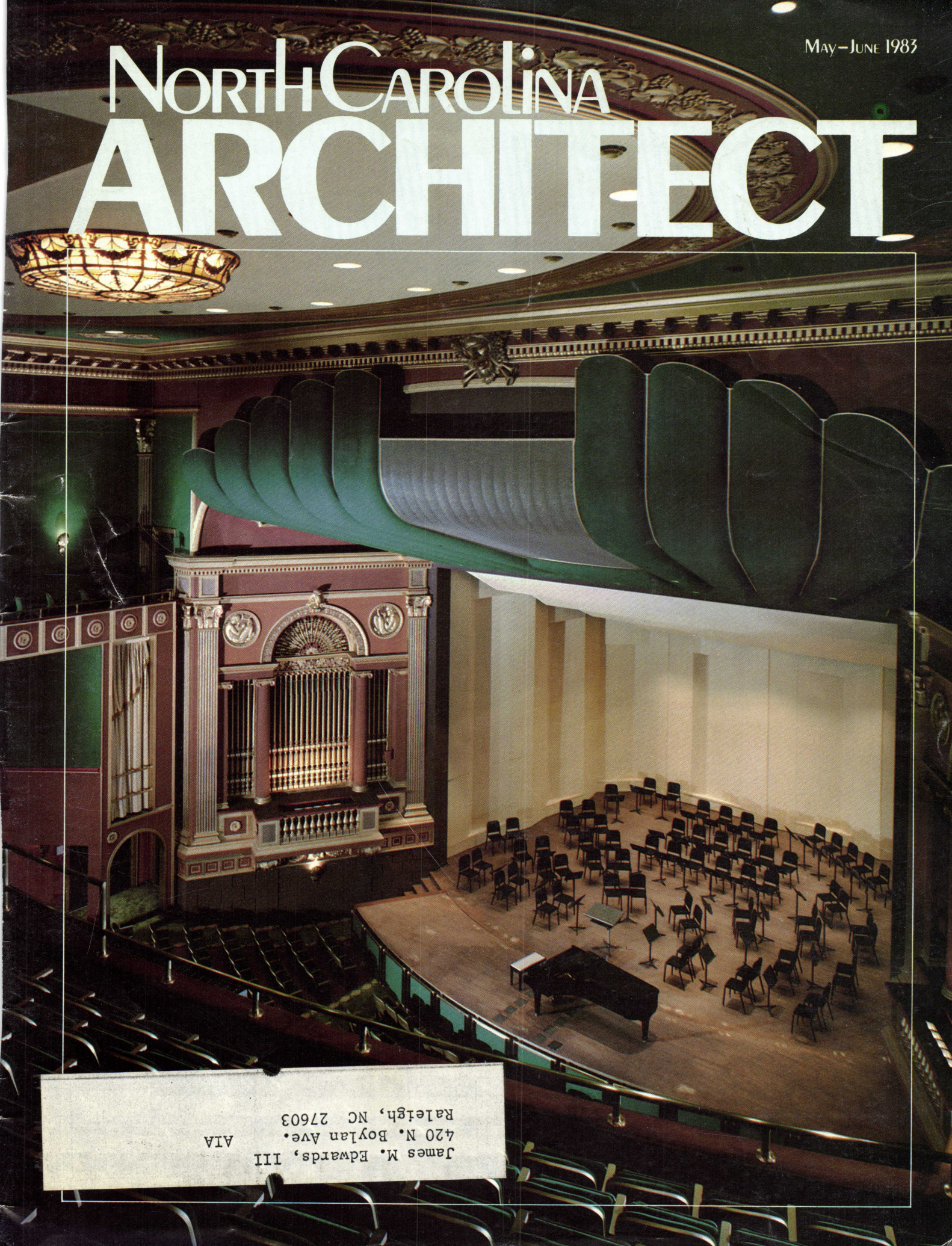


MAY-JUNE 1983

NORTH CAROLINA ARCHITECT



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Dear Reader:

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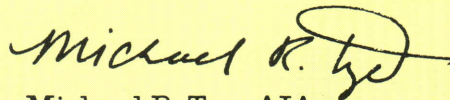
For several weeks, Shaw Communications Inc. and representatives of the North Carolina Chapter of the American Institute of Architects have been working to produce a magazine that accurately reflects the creativity, innovation and vitality of the architecture profession. We hope you'll enjoy the results, not only in this issue but future ones as well.

The magazine has been completely redesigned, and the editorial content is changing as well. The cover story in each issue, for example, will highlight a project of importance to North Carolina. The magazine will feature extensive use of four-color photography and more original reporting by the staff of Shaw Communications. You may be more familiar with Shaw Communications from its first magazine, BUSINESS: NORTH CAROLINA.

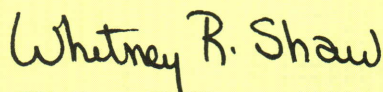
One of the few things that hasn't changed in North Carolina Architect is the magazine's name. For 20 years, NCAIA has published North Carolina Architect. We think the combination of a tried-and-true name and a slightly repositioned product will work well.

We welcome your comments, story ideas and suggestions and hope, most of all, that you enjoy this and future issues of the new North Carolina Architect.

Sincerely,



Michael R. Tye, AIA
President
NCAIA



Whitney R. Shaw
President
Shaw Communications Inc.

NORTH CAROLINA ARCHITECT

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May-June, 1983

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Cover Photography by Rick Alexander.



THE STEVENS CENTER

An aging theater comes alive in Winston-Salem.

Photography by Rick Alexander

It stands in the heart of Winston-Salem, a tribute to the dedication of the private and public sectors and the skills of talented professionals. Each is a leading performer in its own right.

So, too, is the old Carolina Theatre, which has been reborn as the Roger L. Stevens Center, the performance home of the North Carolina School of the Arts.

For the first time in years, the 54-year-old theater, which was donated to the school by Piedmont Publishing Co., is alive again with the sounds of performers — light-footed dancers, talented singers and gifted musicians.

To view the Stevens Center simply as an architectural and engineering project would be a disservice to everyone who worked on the transformation and, more importantly, to the fruit of their labor.

“The bottom line is that when a performer is on stage or in the orchestra pit, there’s such a terrific feeling that this hall draws out good performances,” says Chancellor Robert Suderburg of the School of the Arts. “The results are stimulating; it’s quite a sensual kick.”

Turning the run-down, vaudeville-era movie theater into a performing arts center took more than a decade and cost nearly \$10 million, which was raised from both public and private sources.

Among the problems facing Newman Calloway Johnson Winfree, the Winston-Salem firm that served as project architect and engineer, were an oversized mezzanine and lower balcony, poor backstage facilities, a stage that was eight feet below street level and an extremely cramped lobby that served not only the theater but also an apartment/hotel that is on top of the front portion of the building.

The project goal was to create a realistic 1,380-seat performance laboratory for the School of the Arts students that could handle full-scale music, musical theater, opera and dance productions.



The balcony (left) was redesigned to improve the theater’s acoustics and sight lines; originally the theater had both a mezzanine and lower balcony. A black canopy (above) spans the front of the theater, which features extensive use of glass and accent lighting.



“The School of the Arts’ primary concern was to get a first class performance place in an old theater,” says Alan Moore of Newman Calloway Johnson Winfree. “That was awfully hard to do without destroying the beauty of the structure.”

“This was one of the most challenging projects the firm has encountered; I’d say that eight to 10 people worked on it within the firm over the years.”

Newman Calloway Johnson Winfree and a team of nationally recognized consultants worked with officials of the School of the Arts to solve the building’s inherent problems in a way that would

achieve the project’s goals.

“The most important thing,” says Suderburg, “is that it was approached from backstage first. It was built from the performer’s view; the performer’s needs were met.”

When the decision was made to remove the theater’s lower balcony, it became feasible to raise the stage to street level, making it easier to gain access to loading areas. Next, the orchestra was raised to the same level, opening space under the orchestra pit for dressing rooms and similar areas.

In addition, the design team chose to restructure the upper balcony to improve

sight lines. The under side of the new balcony was reshaped to improve the theater’s acoustics.

The lack of lobby space was remedied by enlarging the street-level lobby and adding a separate lobby to serve the balcony. The lobbies are connected with a massive staircase that serves as a focal point near the theater’s entrance; the staircase can also be seen through a large window that has been added to the front of the building.

The design team was able to add a restaurant to the street-level lobby area, providing a convenient—and intimate—place to dine prior to an evening’s

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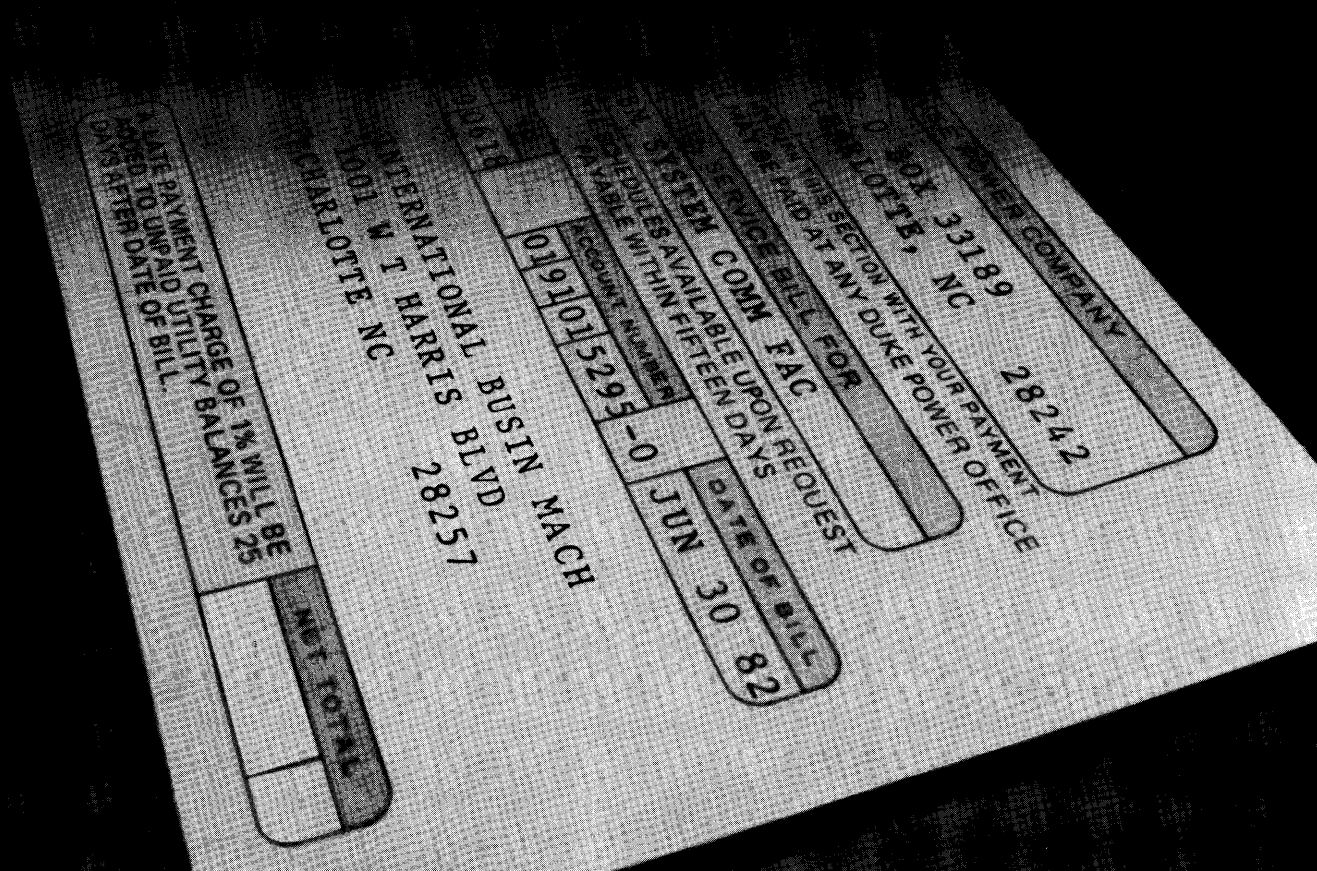
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performance.

Moore says the cramped lobby caused one problem that simply couldn't be overcome completely.

"The only thing in the whole project that we wished we could have done was to provide more restroom facilities in the lobby area," he explains. "We couldn't because of the existing structures there."

The upper floors of the Stevens Center, which is named for Roger L. Stevens, noted Broadway producer and chairman of the board of trustees of the Kennedy Center in Washington, D.C., are used for a variety of purposes. The school's community music program is housed on one floor, and private developers are turning the top floors into offices and residences.

In addition to being the performance home of the School of the Arts, the Stevens Center will be the headquarters of the North Carolina Dance Theater, the Winston-Salem Symphony and the Piedmont Opera Theatre.

Suderburg says the renovation of the theater was conducted with an eye to the

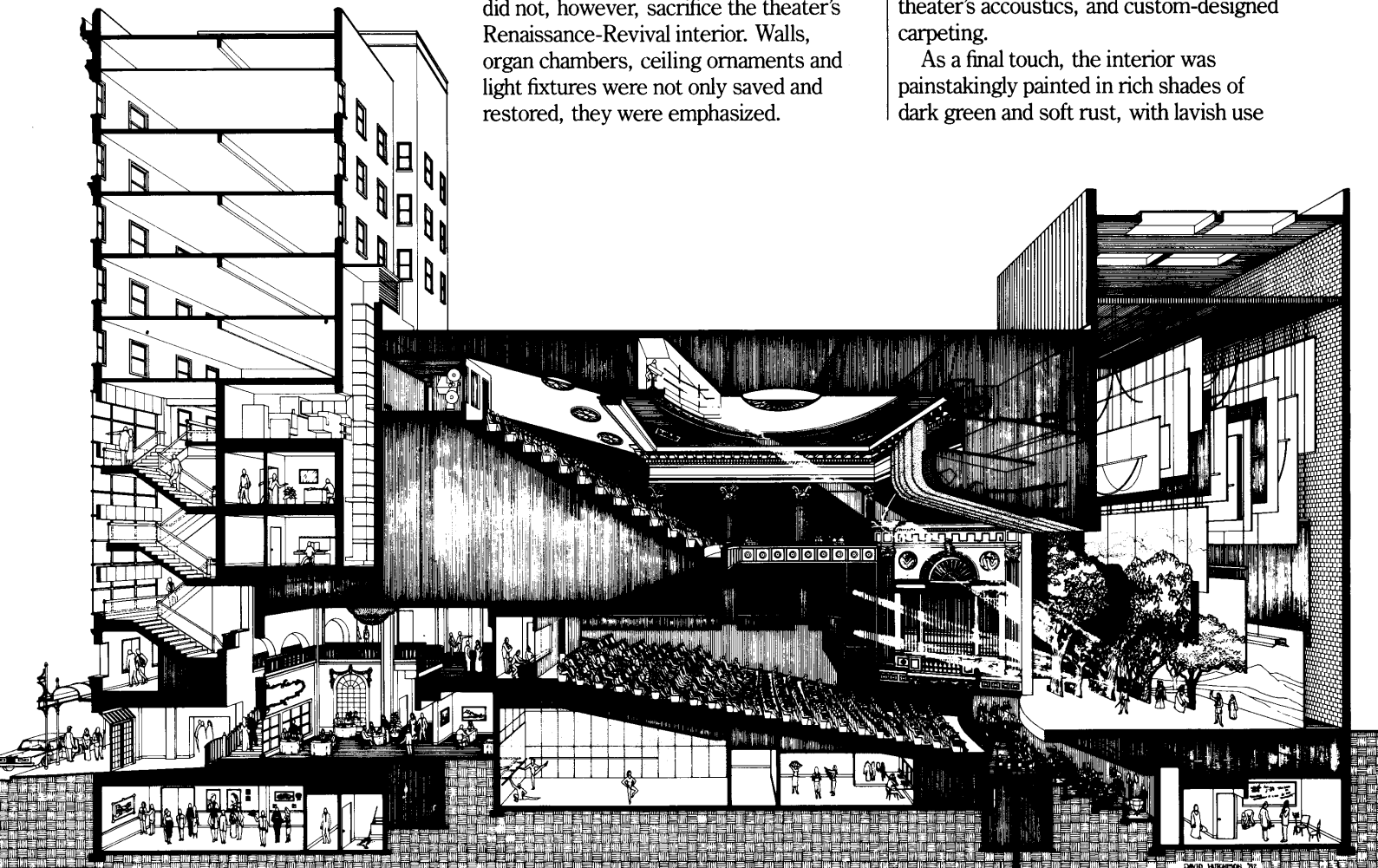


groups that would be using it. He says the Stevens Center, for example, that the theater is not designed for dramatic productions and other forms of art using "the spoken word."

The renovation and design processes did not, however, sacrifice the theater's Renaissance-Revival interior. Walls, organ chambers, ceiling ornaments and light fixtures were not only saved and restored, they were emphasized.

Craftsmen restored ornamental plaster grapevines, animals and forms. A shell-motif original to the theater was maintained and emphasized by the addition of a unique forestage sound reflector, which significantly improved the theater's acoustics, and custom-designed carpeting.

As a final touch, the interior was painstakingly painted in rich shades of dark green and soft rust, with lavish use



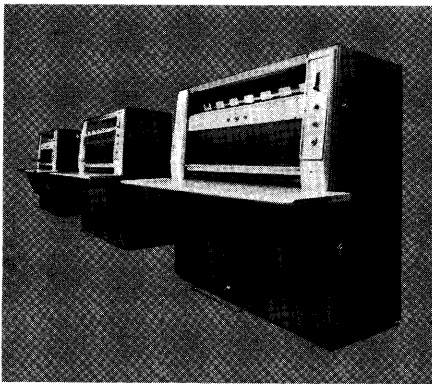
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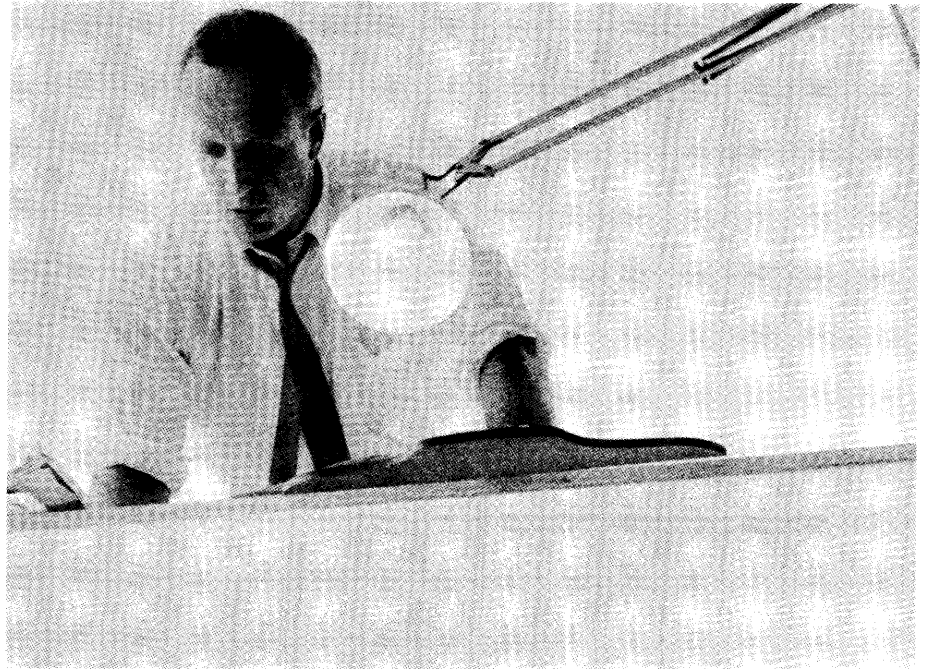
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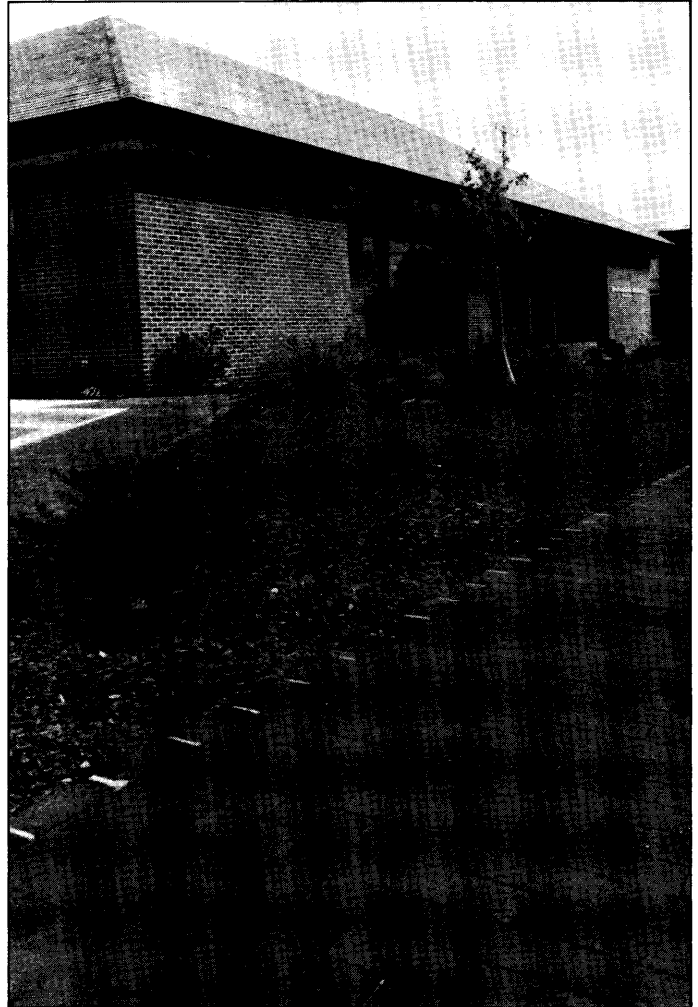
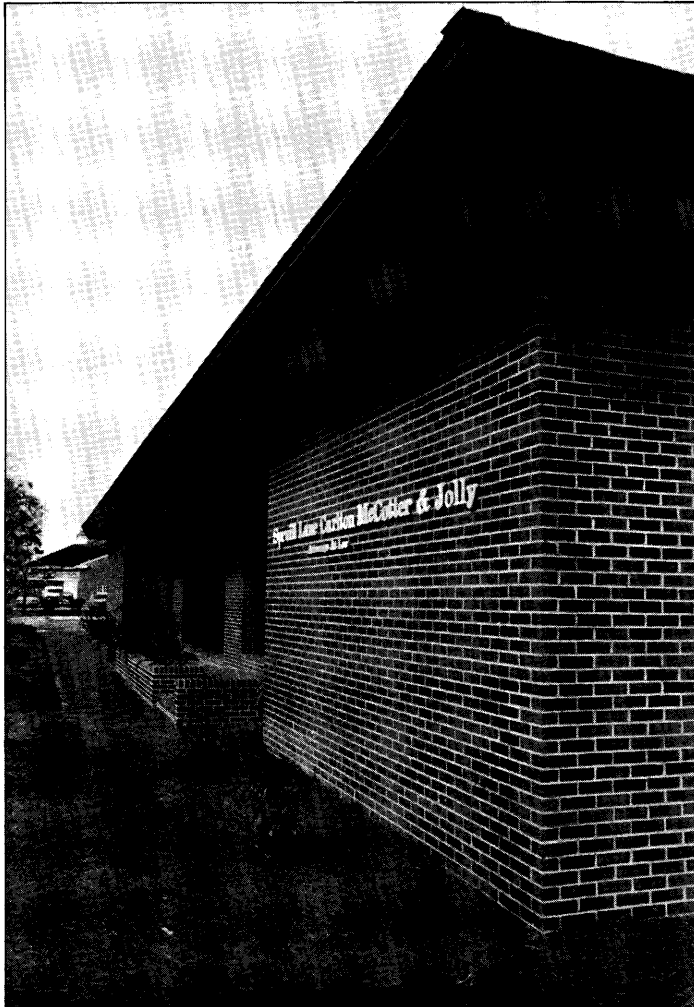
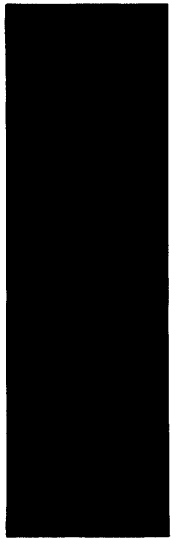
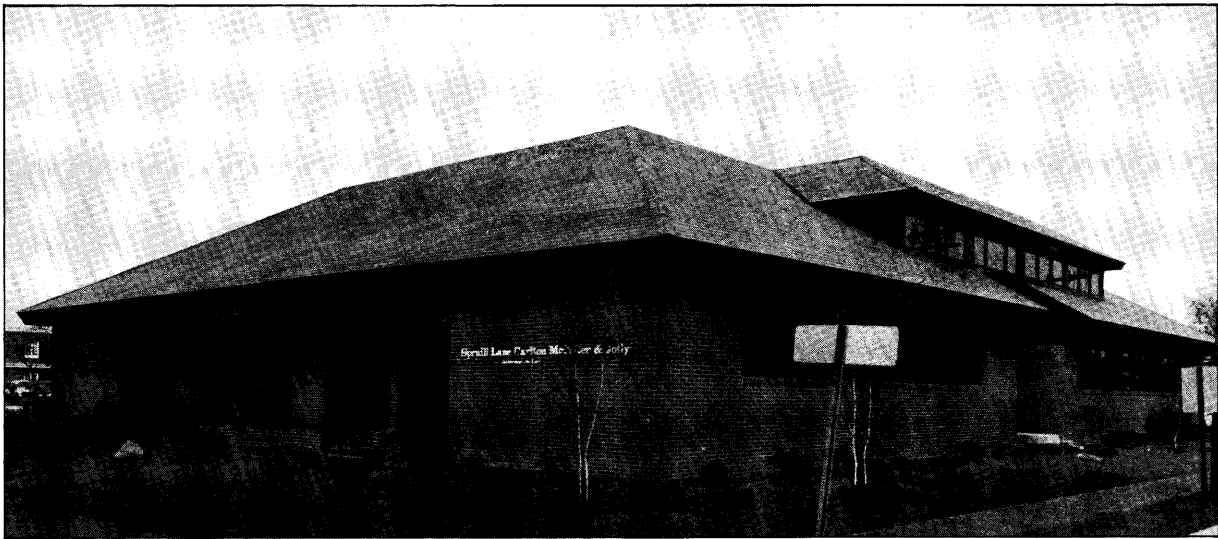


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Project participants say that in addition to providing a tangible asset to the School of the Arts, the Stevens Center is an important cog in the redevelopment of downtown Winston-Salem. The city, recognized nationally for the strength of its cultural programs, has used a combination of business and the arts to lure people back to the downtown area.

The Winston-Salem Arts Council has moved into Winston Square, for example, where it offers classes and shows related to the arts. The Stevens Center and Winston Square represent an investment of more than \$15 million.

In addition to benefitting the city and School of the Arts, the Stevens Center is also having an impact on Newman Calloway Johnson Winfree, Moore says.

The Stevens Center is "opening new doors" because it is getting considerable national attention, he says.

"Arts projects are one of our specialties," Moore says. "Because of the attention we've received from the Stevens Center, we're interviewing for other arts projects."

One example, he says, is a new theater in upstate New York. The Winston-Salem firm is one of the finalists on the project.

The firm's principals add, though, that even if their reputation grows nationally, the Stevens Center will always be particularly noteworthy to them since it is in the heart of their hometown.

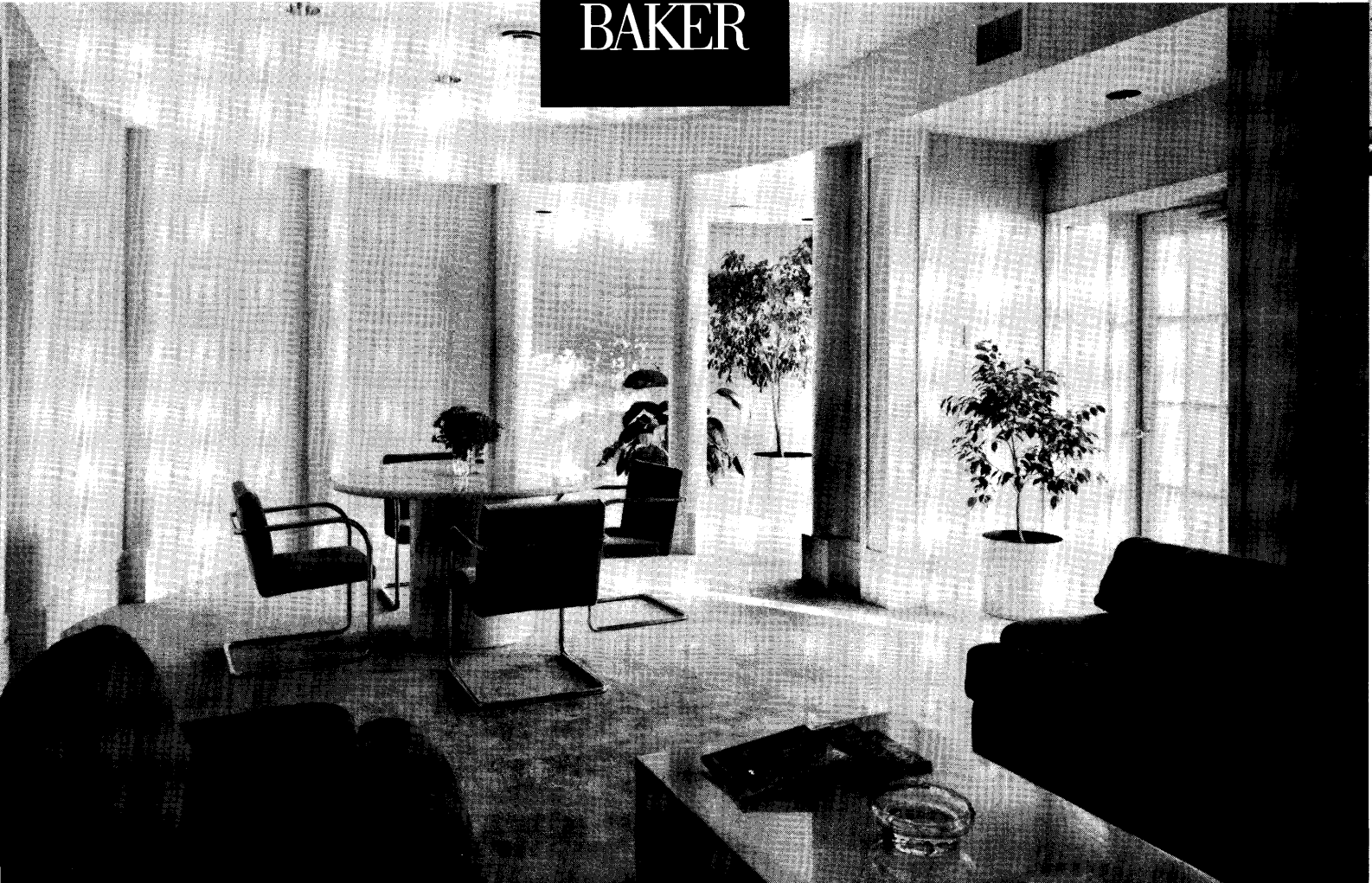
Perhaps Chancellor Suderburg provides the best postscript: "All in all, we're extremely satisfied; it's really kind of miraculous it worked so well." ●

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COMPUTER-AIDED DRAFTING

It's faster and more accurate, but it may not be right for all N.C. architects.

Photography by Joann Sieburg-Baker

When G. Milton Small III installed an Intergraph computer-aided drafting system at his Raleigh architectural firm, he was nagged by the usual questions.

Would the long-term benefits of the system justify the substantial expense?

How hard would it be to train people to use it?

Would it really save as much time as expected?

Would it make the design and drafting process significantly more accurate?

In the seven months the firm has had the system, those questions have been answered with such clarity that Small is hoping to expand beyond the present single computerized work station.

While computers are still newcomers trying to gain acceptance among architects, many in the profession say it's only a matter of time before computer-aided drafting (CAD) become commonplace in firms in North Carolina and other states.

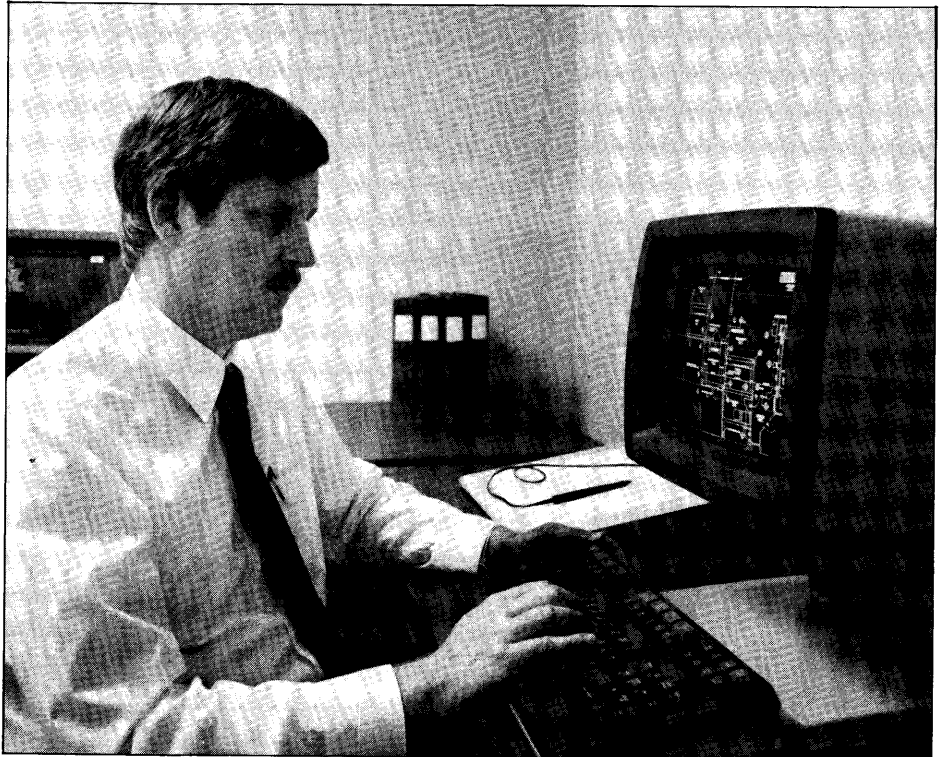
Even so, there's a long way to go. Officials of the American Institute of Architects say that fewer than five percent of all architectural firms in the country use computer-aided drafting. They have no comparable numbers for North Carolina alone.

Somewhat surprisingly, only 30 percent to 35 percent of the architectural firms in the country use a computer of any sort, says the AIA spokesman, even though those that do say a computer can help with record keeping, estimating, analysis and other frequent jobs.

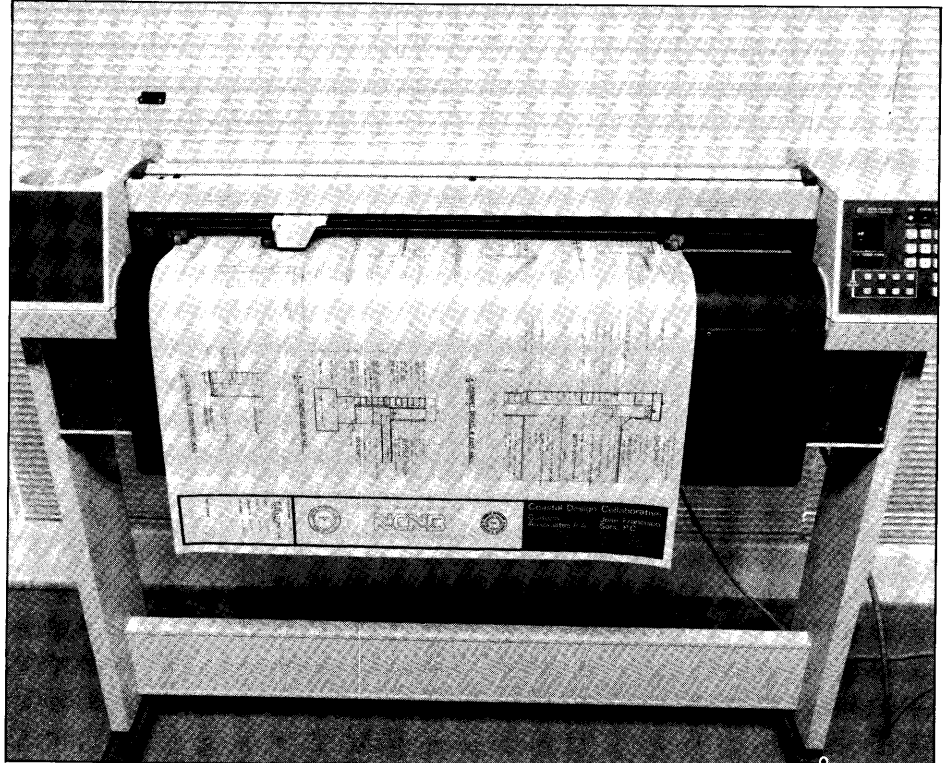
Charlotte architect George Godwin of Godwin Associates, P.A., uses both kinds of computer systems in his 14-person firm. He says he'd never want to go back to the pre-computer way of doing things.

Within two weeks after the system was installed last December, Godwin's architects were able to work as fast on the computer-aided drafting system as they were by hand.

Roughly six months later, one person using CAD can do the work of four people



George Godwin uses computer keyboard and terminal (above) to prepare architectural plans, which will be "drawn" by the equipment below.



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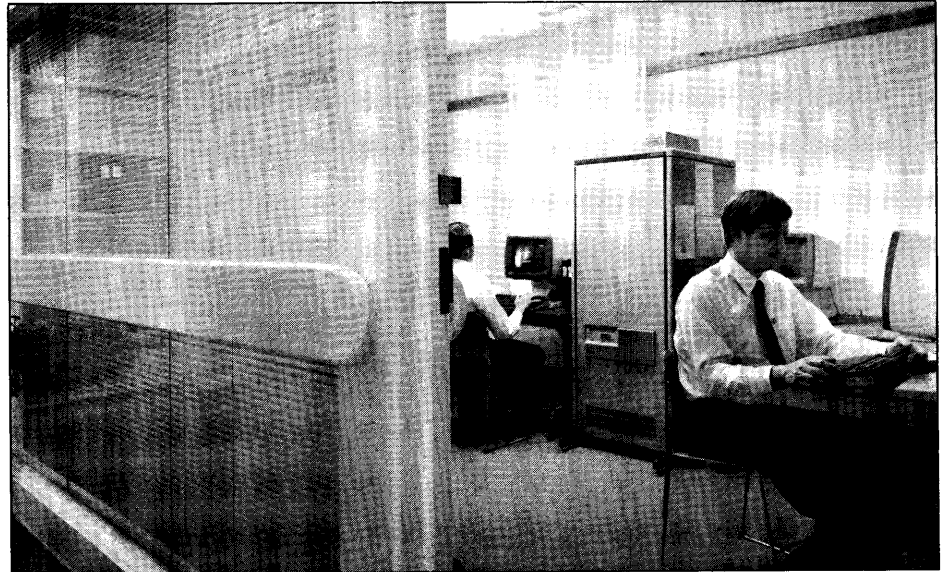
doing similar tasks by hand, Godwin says.

Some projects, particularly ones like hospitals, schools and hotels, can be done even faster since there is a substantial amount of repetition, Godwin says.

The system eliminates hours spent drafting material manually by reproducing drawings, repeated features and the like electronically.

**The opportunity to do standardized jobs much faster.

**The chance for firms to reanalyze their costs and the way they bill clients. Once a system is installed, it's easier to charge on the basis of the value of a firm's services rather than strictly on a cost basis since the design and drafting process becomes quicker and less labor intensive.



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The AIA spokesman in Washington says there are several advantages to computer-aided drafting systems, including:

**A more complete and more thoroughly checked design process.

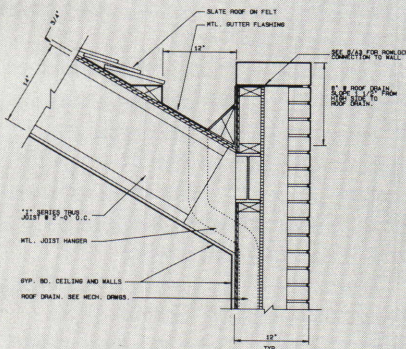
the computer system is a tangible asset.

"More firms, especially your smaller and mid-size firms will become increasingly interested when the next generation of CAD systems comes in," explains the AIA spokesman.

"By then, firms will be able to get a system for only \$25,000 to \$30,000. Right now, the larger firms are probably better able to afford CAD systems. It's because of the economy of scale; the more stations you need to buy, the cheaper the next one becomes. Large firms will also have more resources, a stronger history and better cash flow."

In addition to Godwin Associates and

Example of a Computer Drawing

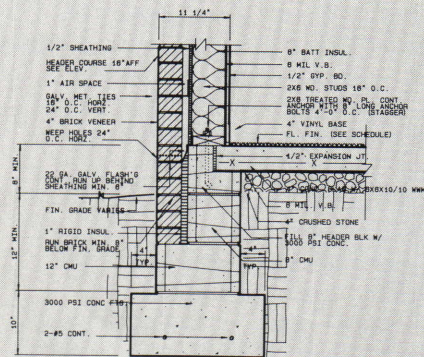


2 DETAIL @ GUTTER
SCALE: 1/2" = 1'-0"

G. Milton Small and Associates, other architectural firms in the state that have computer-aided design systems include Envirotek in Raleigh and Clark, Tribble, Harris and Li in Charlotte.

The high cost and a desire to wait until

Example of a Computer Drawing



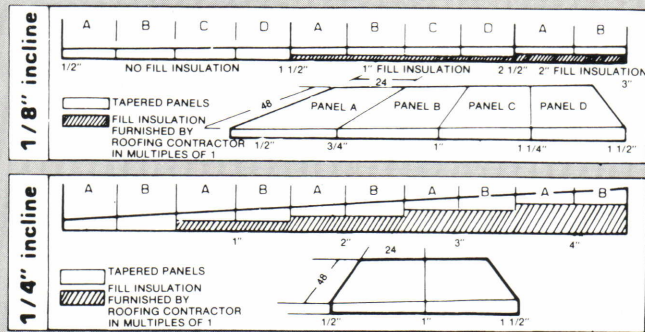
5 TYP. FOUNDATION DETAIL
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more advanced systems are available are keeping firms from plunging into computer-aided drafting, many in the profession say.

A single-station system can easily cost \$75,000 and more, depending on the

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software and equipment needed. A four-station system similar to the one being used by Godwin Associates can approach \$200,000.

Rather than putting out that kind of cash at once, many firms are leasing their systems. Based on a five-year lease at current interest rates, a company can expect to pay roughly \$4,500 per month on a \$200,000 system. In addition to getting a substantial tax credit, a firm can buy the system at the end of the lease for \$1.

The cost, and its effect on a firm's cash flow, is one disadvantage cited by AIA officials. Other disadvantages or concerns include:

**The necessity to buy a sufficient number of work stations. "Three work

stations for 12 employees will cause a musical chair effect," says one AIA official.

**The importance of deciding, up front, how the system will be used. Will it be used in the design or production phases? Will there be a conflict between people working on different aspects of a project?

**Finally, it's easier to fire or lay off employees when necessary than it is to get rid of a \$200,000 computer system.

One engineering firm with ties to North Carolina has already sold its CAD system, just a few months after it was installed. Engineers were giving information to computer operators to enter into the system, but the results were going astray because those

operators were often unable to supply the system with enough information. When that happened, the operator had to return to the engineer, throwing the whole process askew.

Godwin says careful analysis can avoid similar problems. His firm spent between two and three years researching CAD systems before settling on one. He used the two Apple computers his firm already had to analyze information and help make a final decision.

The Apple computers are used also to give clients economic feasibility studies, project schedules, inventory analysis and space projections.

Godwin has found that the computer-aided drafting system allows his firm to identify costs easier, make changes requested by owners and clients faster, increase efficiency in the spaces it plans and communicate with other offices or firms it is collaborating with.

"I think these systems will drastically change the industry," Godwin says. "There's going to be an increase in the amount of professional time an architect can spend being creative. But in order for these systems to work, an entire firm must be totally committed.

"The biggest problem some of the large firms may face is buying enough stations to get everyone involved. Smaller firms will have more of a problem making systems cost efficient."

For the first time, many firms may be able to go to a bank or other lender and borrow money since the computer system can be used as collateral.

"The profession until this time has based its income potential solely on skilled labor rather than the use of capital investment in technical equipment," Godwin says. "With the computer and adaptable software, architects can now catch up with the twentieth century."

Increased speed in the design and drafting process shouldn't be the only factor examined when a firm decides whether to use a computer.

Officials of the American Institute of Architects offer the following advance:

**Start looking for a computer-aided drafting system when one seems appropriate. Obviously, a firm just starting out will want to—and probably need to—put off such a large investment.

**"Don't rush it," says one AIA computer specialist.

**Study the entire CAD field thoroughly, carefully and slowly.



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Photo by Gordon Schenck

LATE VERDICT

Mecklenburg Courthouse wins architecture's highest award six years after completion.

Harry Wolf's Mecklenburg County Courthouse has been called a lot of things since it opened in 1977.

Some of the comments have been complimentary. Others have been biting.

Wolf particularly likes what a jury of his peers recently called the building.

"Unpretentious," they said. "A dignifying force, a unifying element" in the city-county governmental center in the heart of Charlotte.

Wolf finds those statements particularly satisfying because they came from jurors selecting the American Institute of

Architects' 1983 Honor Award winners.

The courthouse, designed by Wolf Associates Architects, was one of 11 projects tapped for the profession's top award. Nearly 600 entries were received by the association.

The winning entries were honored at the AIA's national convention in New Orleans last month.

It is the fourth Honor Award for Wolf Associates, an achievement only a few firms in the country can claim, and it makes Charlotte the only city in the country with four winning projects by the same architect.

Wolf won previously for two bank branches and an insurance company's regional service center.

The only other Carolinas project to win an Honor Award was Raleigh's Dorton Arena, although A. G. Odell Jr. of Odell Associates won two Awards of Merit in the 1950s. The Award of merit is no longer given by the AIA.

Wolf's success has given him a growing worldwide reputation. Casabella, an Italian architecture and design magazine, recently called Wolf "an architect obstinately pursuing his own patient search."

The magazine added, "Wolf manages to find a difficult equilibrium on the razor edge between a moral void and aesthetic grace, finding a language of geometry and science in several works achieving an unusual, singular richness."

"Virtually unknown outside the North American continent and only belatedly recognized within it, Harry Wolf is nonetheless emerging as one of the most sensitive architects practicing in America today."

Another European magazine, *L'Industria Delle Costruzioni*, said the design of the Mecklenburg County Courthouse "indicates how with a few well arranged architectural elements

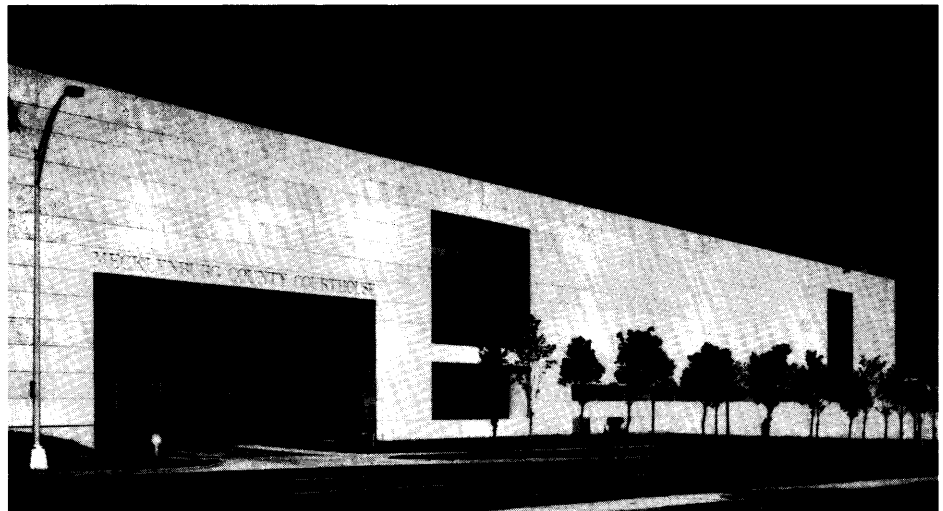


Photo by David Franzen/ESTO

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excellent results may be achieved without recourse to acrobatic expedients."

Wolf finds such comments satisfying because he has very firm views about the role—and importance—of architecture in today's world.

"Architecture has some kind of endearing quality," he says. "There's a timeless quality. You want something that can substantially represent a culture in the final analysis."

"Our buildings are actually cultural artifacts. They'll be viewed in the future. You have a choice of representing a culture in a substantial, lasting way or a disposable, fashionable, transitory way."

Wolf says he and his associates approached the courthouse in a lasting way.

"I think the objectives were to simultaneously solve the functional and operational aspects of the courts and produce a significant public building," Wolf explains.

"I wanted the building to pull back together and make a community of the buildings that existed in that area. We need to be creating, knitting back together our cities rather than making individual monuments."

Wolf Associates chose materials and details in designing the Mecklenburg facility that "quietly evoked" the image of a courthouse, including incised Roman lettering, a generous forecourt, marble wainscot, brass rails and oak furniture.

With a long corridor on one side of the courthouse sheathed in glass, the building is truly open to the public. The technique "celebrates the judicial process (being) carried out as much in the halls as the courtrooms."

The Honor Award is a vindication of sorts for those who resisted the criticism

that engulfed the building when it opened.

Wolf says the comments resulted more from public disappointment about a failed bond issue than from frustration with the building itself.

The courthouse's rocky road traces to the early 1970s when voters turned down a bond issue to finance construction of the building. The county was finally able to raise slightly more than \$5 million on its own and instructed Wolf and his partners to manage as best they could.

The task wasn't made any easier by a study indicating the county judicial system would outgrow the proposed building even before it opened.

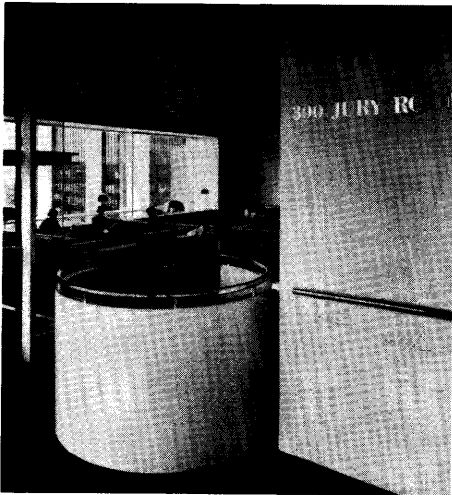


Photo by David Franzen/ESTO

"We took the client's assignment and gave them the best building we could."

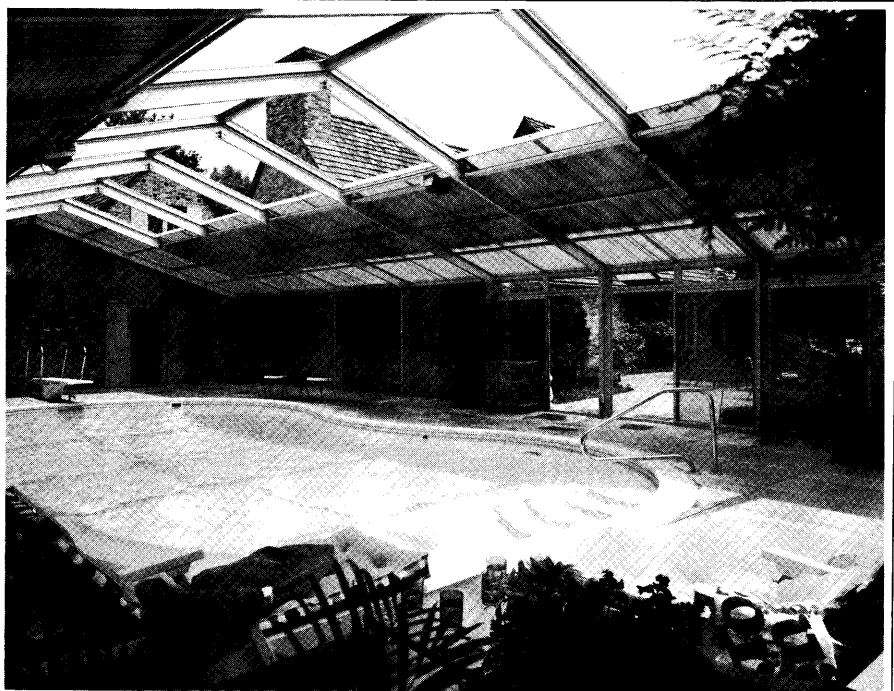
Included in the awards the building has won are ones from the North Carolina Chapter of the American Institute of Architects, the South Atlantic Region of AIA, the Concrete Reinforcing Steel Institute and the Building Stone Institute.

Wolf finds the most recent award "very flattering," adding that it's "nice to see the building getting this recognition long after the concept was conceived."

He says such late recognition indicates the building has enduring qualities, which not only appealed to the judges but Wolf as well. It all relates, he says, to the idea that architecture should have enduring features representing culture in a "substantial, lasting way."

Ironically, Wolf Associates first entered the courthouse in the Honor Awards competition in the first few months after it was completed. Wolf re-entered the building on a whim this year, just to see how it would fare.

AIA officials say projects can be entered and chosen up to seven years after they are completed.



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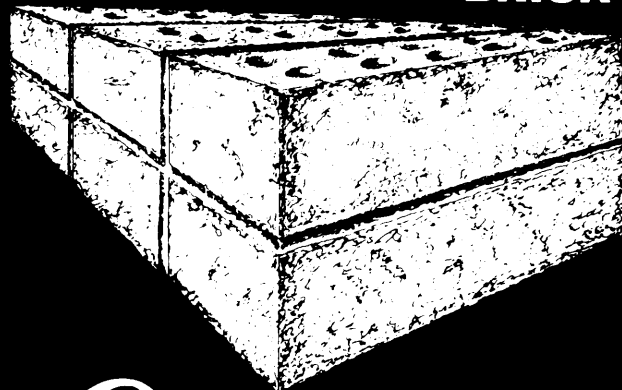
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ENERGY WORK SAVING STATE \$300,000 ANNUALLY

North Carolina taxpayers will save nearly \$300,000 a year, thanks to the work of a Hickory architectural and engineering firm.

Between 1978 and 1982, Charles Daly Associates designed a series of energy reduction projects that were implemented at five state office buildings in Raleigh.

Daly Associates directed design and construction administration for new mechanical systems supplying steam for heating, balancing air flow in the heating and cooling systems and reducing waste mixing in the hot and cold air ductwork.

The improvements cost \$600,000. State officials estimate that annual energy savings will be \$289,000, based on 1982 figures.

The retrofit and other conservation measures resulted in a savings of \$2.65 million at seven buildings between 1978 and 1982.

The state undertook the project to offset rapidly rising energy costs. At the same time the project began, the state adopted a Building Energy Code requiring all new buildings to meet certain conservation and energy efficiency criteria.

"Most energy reduction projects require a lot of analysis and planning," says Charles Daly. "We also require an owner who understands that the simple, cheap 'black box' will not cure his energy problems. Results obtained from the Raleigh Complex depended on good cooperation and communication between the owner, engineers and contractors.

"In the state project, we applied some of the latest energy conservation technology to specific conservation measures, such as lighting reduction, variable speed fan drives, retrofit of air terminal units and close control of temperatures and air flow."

PEASE NAMES 2 MANAGERS, GETS NEW PROJECT

J.N. Pease Associates of Charlotte and the Research Triangle Park has named Philip Shive director of design and John Duncan director of project development.

In addition, the firm has been selected to serve as architect, engineer and planner of Beard Creek Village, a proposed development of shops, offices and support amenities in Charlotte.

Beard Creek will be located on a 206-acre tract off East Independence Boulevard. Planning has been started, and site preparation and construction of roads and utilities will begin this summer.

Shive, a graduate of North Carolina State University and the University of Pennsylvania, joined Pease recently after stints with I.M. Pei and Partners, Mixon and Shive, Architects, and Wolf Associates.

Duncan, a graduate of Harvard and Washington universities, has been with Pease since 1970. He is a director of the firm.

FIRM COMPLETES MURAL USING NEW PROCESS

A New Jersey firm that works with architects and interior designers has completed work on one of the world's largest murals.

Denby Associates of Princeton installed the mural at the Little League

Odell Elects 3 New Associates

Three staff members at Odell Associates have been named associates of the Charlotte-based planning, architectural and engineering firm.

The new associates are F. Martin King Jr., Katherine Martinelli and J. Michael Woolen.

King is a licensed engineer, Martinelli directs the firm's interior design department and Woolen is a licensed architect belonging to AIA.

NEW RALEIGH REGULATIONS Available for \$7

Raleigh's new regulations dealing with subdivisions, zoning, soil erosion and signage is available.

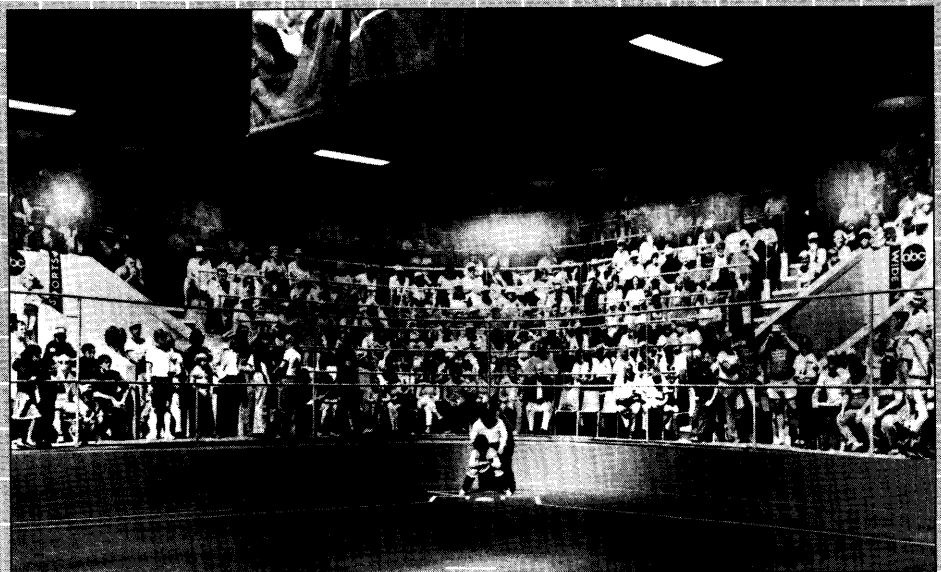
Copies can be obtained from the City of Raleigh Planning Department, Municipal Building, 110 S. McDowell St., Raleigh, N.C. 27602.

The cost is \$7 per copy.

International Museum in Williamsport, Pa.

The 110-foot-long mural, of the grandstand at the 1982 Little League World Series, appears seamless. Robert Denby, president of Denby Associates, says that's because it is printed on a canvas-like material using the Scanamural process developed by 3M.

Denby has installed similar murals in corporate reception areas, banks, restaurants and similar buildings.



Tile Samples, Information Offered by BUCHTAL

Buchtal USA of Atlanta has developed a new sample and information package for architects and specifiers.

The company, which makes and distributes ceramic tile products, says the new sample kit offers a comprehensive blend of samples and product information designed to alleviate some of the problems typically encountered by specifiers and professionals buying tile.

The BUCHTAL SELECTOR may be obtained by writing Buchtal USA, 5780 Peachtree-Dunwoody Road, N.E., Atlanta, Ga. 30342.



ENERGY BOOK Updated, Expanded

Sun/Earth, a book on passive-solar subsystems and energy centralization, has been updated and expanded by author Richard Crowther.

Sixteen new case studies have been added to the book, which is designed to illustrate the practicality of energy-optimized buildings.

Sun/Earth focuses on how to use sun, wind, earth and water in energy-conscious architecture.

The book can be obtained from Van Nostrand Reinhold, 135 W. 50th St., New York, N.Y. 10020.

A paperback version is \$16.50; the cloth-cover version is \$25.00.

ARCHITECTURAL DRAWING CONTEST

Hodges/Taylor Gallery of Charlotte is sponsoring an architectural drawing contest.

Architect David Wagner, the contest coordinator, says the competition is aimed at architects who produce drawings professionally and as a "means of creativity and self expression."

Gerald Allen, architect, author and former associate editor of *Architectural Record*, will judge the works.

The judge's selection of drawings will be displayed at the new Hodges/Taylor Gallery in early October. The entry deadline is early July.

LENOIR-RHYNE HONORS WESSELL, HOYLE

Conrad Wessell Jr. of Goldsboro has been awarded a Trustee Award by Lenoir-Rhyne College.

In addition, David Hoyle, president of Summey Building Systems in Dallas, has been awarded an honorary doctorate by the college.

Hoyle has been active in various Lenoir-Rhyne activities and is a member of the Governor's Highway Oversight Commission.

Wessell, meanwhile, chaired the board of trustees' Building and Grounds Committee from 1971-1982.

The North Carolina State University graduate owns his own architectural firm. He is a member of the National Architects Committee on Regional Development and Natural Resources.

He is also past president of NCAIA.

SYSTEM OF TRAILS PLANNED FOR RALEIGH/DURHAM AREA

A system of trails is being planned for the Raleigh/Durham/Chapel Hill area.

When completed, the system would include pathways, bikeways, bridle paths and similar non-vehicular trails.

The goal behind the Circle-the-Triangle Trail is to ensure open space as the area grows.

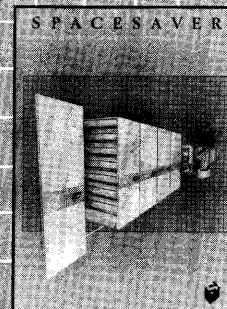
Parts of existing greenways and recreation areas would be included in the system.

STORAGE, FILING SYSTEMS BROCHURE OFFERED

Spacesaver Corp. is offering a new brochure detailing its line of mobile storage and filing systems.

The products are designed to make effective use of space and increase capacities of filing systems by eliminating wasted aisle space often necessary for stationary shelving.

The brochure, SC-8301, can be obtained by writing or calling Mark Haubenschild, Spacesaver Corp., 1450 Janesville Ave., Ft. Atkinson, Wis. 53538. (414)563-6362.



WANTED: PRESS RELEASES, NEWS ITEMS, INFORMATION

North Carolina Architect needs *your* help.

If you have information you think should be included in this section of the magazine, please send it to us. Our address is North Carolina Architect, 314 S. Tryon St., Charlotte, N.C. 28202.

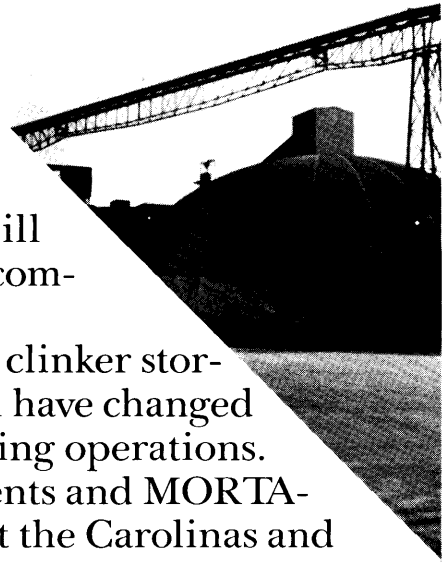
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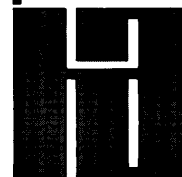
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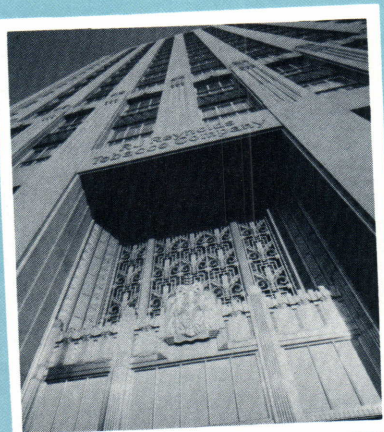


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1983 NCAIA AWARDS



1983 NCAIA AWARDS

PROJECT:
Aplix Inc.
Charlotte, N.C.

ARCHITECT:
Wolf Associates, Ltd.

OWNER:
Aplix Inc.

GENERAL CONTRACTOR:
R.T. Dooley Inc.

JUDGES' COMMENTS:
"A difficult building type."
"Big scale; nice detail."
"This type project is one of the most difficult and restricted and unprogrammed, but very familiar; to make something you remember is tough."



Photo by William L. McGee



Photo by Mark Sluder

ARCHITECT'S COMMENTS:

This industrial building was designed to create a calm and restrained presence.

It was a tightly budgeted building and time demanded that it be designed and built on a fast track program. An important factor in the design process was the predicted expansion of the facility to four times its original size.

The concrete panels of the facade step back to signal entry as the glass curtain wall turns away from the sunscreen, providing a subtle transition in scale from long view to entry forecourt to entrance.

In the office block in the northeast corner of the building, two levels of office space were sandwiched into the 20-foot height of the manufacturing plant.

1983 NCAIA AWARDS

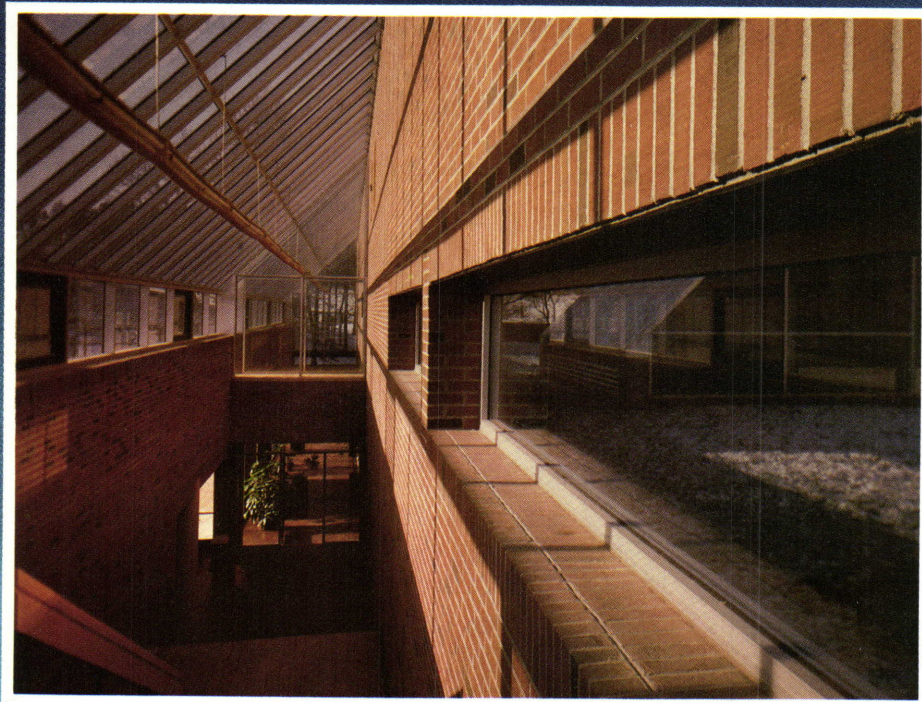


Photo by Tad Stamm

PROJECT:
Marleine Reader Harris Media
Center
Mars Hills, N.C.

ARCHITECT:
Six Associates Inc.

OWNER:
Mars Hill College

GENERAL CONTRACTOR:
H.M. Rice & Son Inc.

JUDGES' COMMENTS:
"Attempts to be a non-building
and succeeds."
"It is to be commended for its
capacity in not becoming object-
like."

ARCHITECT'S COMMENTS:

Staffing required all functions on the same level.

The site was a deep swale with apple and cherry trees in the southeast corner. The design intent was to save the orchard as a focal point and drop the functional level down into the swale.

(The design intent) was to let the grass slopes blend into the sod roofs, allowing the building to disappear into the site.



Photo by Tad Stamm

1983 NCAIA AWARDS

PROJECT:

Sixth and Pine Condominiums
Charlotte, N.C.

ARCHITECT:

Jenkins-Peer Architects

OWNER:

Browning Properties

GENERAL CONTRACTOR:

F. N. Thompson

JUDGES' COMMENTS:

"The brick and referential notations are sympathetic and properly interpretative of the period."

"Good scale; good use of brick; strong image."



Photo by Joann Sieburg-Baker

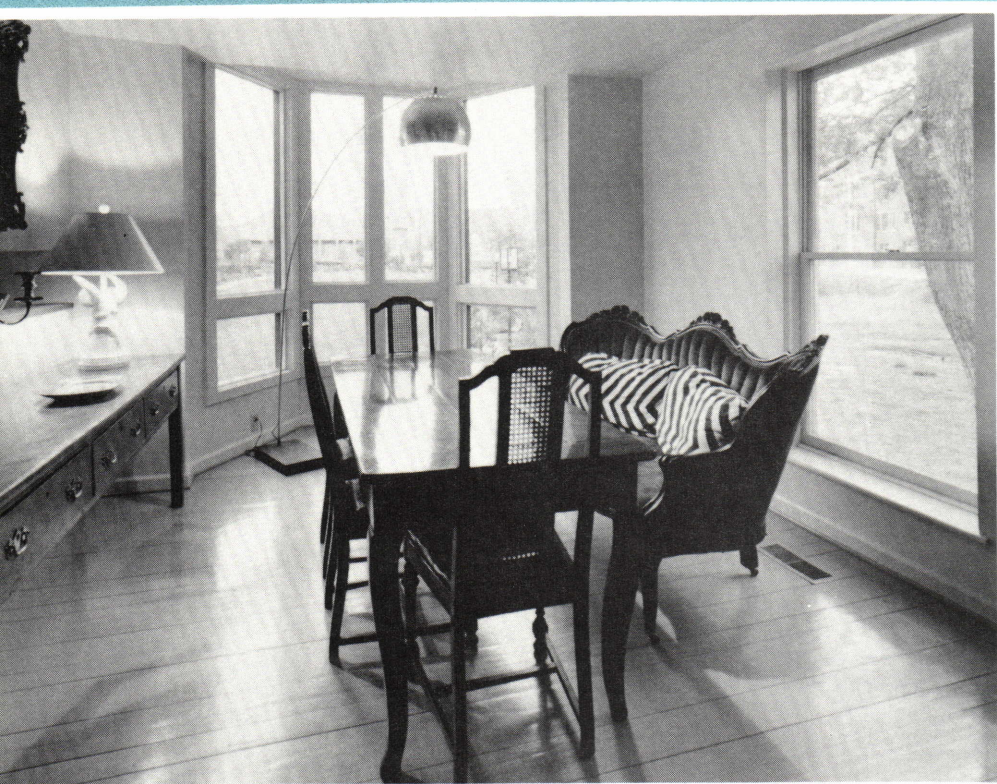


Photo by Joann Sieburg-Baker

ARCHITECT'S COMMENTS:

The developer directed that the expensive site be maximized relative to the budget, precluding elevators and below grade parking.

The site is an "L" shaped corner lot bordering a public park and located in an urban residential area that is a legally designated historic district. This requires all projects be approved by a local Historic Review Board.

A massing of two-level townhouse over two-level townhouse with exterior stairs serving four units each results in an economical density.

Brick, cast stone lintels, flemish bond masonry treatment and parapet articulation related the project to its historical context.

1983 NCAIA AWARDS



Photo by Otto Baitz

PROJECT:

Ground Floor Restoration
R.J. Reynolds Tobacco Co.
Winston-Salem, N.C.

ARCHITECT:

Hammill-Walter Associates
The Croxton Collaborative

OWNER:

R.J. Reynolds Tobacco Co.

GENERAL CONTRACTOR:

Fowler-Jones Construction Co.

JUDGES' COMMENTS:

"The character of the original building is extended, elaborated and enriched; makes you wonder which was old and which was new is a nice way."

ARCHITECT'S COMMENTS:

The project is designed to reinforce the company's positive corporate image and its commitment to the downtown of the community in which it was founded over 100 years ago. The organizing goal of the project was to complement and enhance a unique asset: The ground floor lobby and street facade of the company's first "office tower" completed in the highest standards of the "Art Deco" or "Style Moderne" of the 1920s and 1930s.

The project required these spaces (first floor lobby and surrounding area) to be reorganized for reception of visitors, historical exhibits of the company, period art exhibits and the company store.



Photo by Otto Baitz

1983 NCAIA AWARDS

PROJECT:

Springfield Square
Charlotte, N.C.

ARCHITECT:

David Furman/Architecture

OWNER:

Martin McGuire Inc.

GENERAL CONTRACTOR:

Strickland-Martin Inc.

JUDGES' COMMENTS:

"Compositionally dense."

"Anachronistic."

"Vernaculars altered by
attention to the parts."



Photo by Rick Alexander

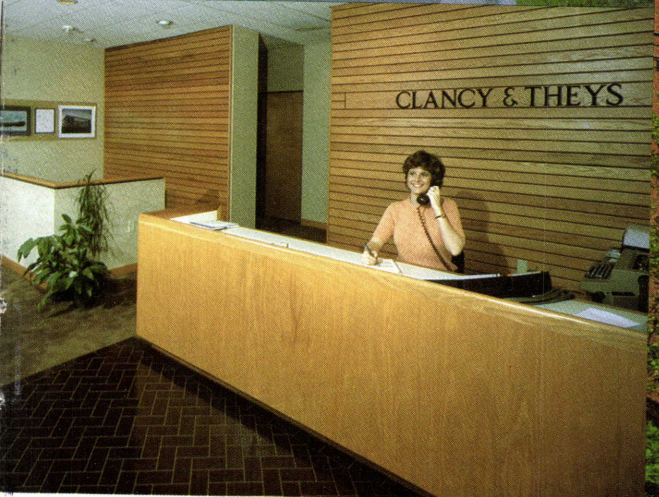


Photo by Gordon Schenk

ARCHITECT'S COMMENTS:

The client acquired the site one phase at a time; therefore one building was designed as the only one intended, then two, then three, then a second phase was designed to use a repeated 12-unit building type with eight clustered townhouses at grade and four flats on the third level.


Since the property fronted on a city park, flats were stacked three stories to maximize views of the skyline and the park. Where there was not particular view, townhouses were clustered with flats on the third level. The character of the buildings was designed as a blend of tradition and innovation that draws from and relates to the vernacular of its surroundings yet maintains its individual identity.



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