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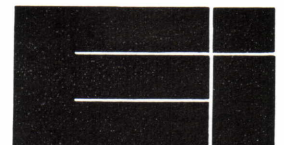
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Cover Photography by Rick Alexander.



MANUFACTURING WITHOUT INTRUDING

Philip Morris USA Facility Blends with Bucolic Setting

Architect Herbert Beckhard enjoys coming back to the banks of a pond nestled in the gentle hills of Cabarrus County near Concord. There he can see ducks cruising the placid waters, and there he can watch cattle grazing on the nearby green pastures. There, too, he can note with pride how well one of North Carolina's largest manufacturing facilities, a huge plant he designed for Philip Morris USA, blends with the bucolic setting.

Preservation of the natural environment was one of the three major objectives during the design process, Beckhard recalls. "Man-made elements were not to be intrusive," he notes—even when the principal man-made element is a structure more than one-half mile in length and containing more than 1.8 million square feet of floor space.

*By Gaylord Shaw
Photography By Rick Alexander*

The other two objectives, according to Beckhard, were technological efficiency and worker satisfaction. And a measure of how all three goals were successfully achieved can be found in the comments of James A. Remington, president of Philip Morris, who as senior vice president-manufacturing toured the facility just as it was opening in 1982.

The facility, Remington wrote, is "without question one of the most attractive, most efficient, and more people-oriented buildings that any manufacturing organization could hope to have.

Rugged furniture, brick flooring and displays of regional arts highlight the lobby (left) of the Philip Morris facility, which overlooks a pond and pastures (below).

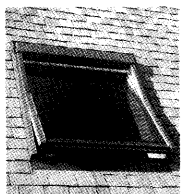
"The magnificent architectural and engineering achievement is outstanding in every way, but when you add the beauty of the natural surroundings which were preserved and enhanced at every opportunity, the total result brings a warmth and level of emotion to the viewer that is seldom stimulated in a lifetime."

Beckhard also is pleased with the completed facility. "We feel very good about the project," he says. "It was an extremely interesting building type to design . . . it was a very challenging project for us."

Beckhard was designer and partner-in-charge and Frank Richlan was design collaborator and project architect for the Philip Morris facility while both were with the firm of MBA/Architects and Planners. (Subsequently, they formed the New York firm of Herbert Beckhart

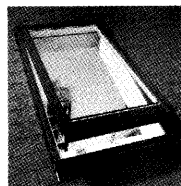
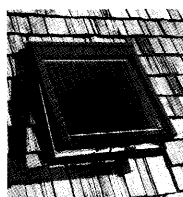
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Frank Richlan & Associates.)

J.E. Serrine Co. of Greenville, S.C., served as engineer and production architects for the project, Beckhard says, with Metric Constructors of Charlotte as general contractor and construction manager.

The heart of the facility, of course, centers on elements required to produce millions of cigarettes a year—the delivery and processing of tobacco, and the manufacturing, packaging, storage and shipping of the finished product. Integrated into these areas, though, are open plan administrative offices and such employee facilities as locker rooms, lounges and a cafeteria.

Beckhard says he decided early on that some form of masonry would be ideal for the exterior, rather than the more conventional corrugated metal siding often found on factory buildings.

To keep the cost about the same as a metal skin, he says, he worked with Exposaic Industries Inc. of Charlotte to develop a system of precast units. In the manufacturing areas of the facility, these panels sandwich an insulation layer be-

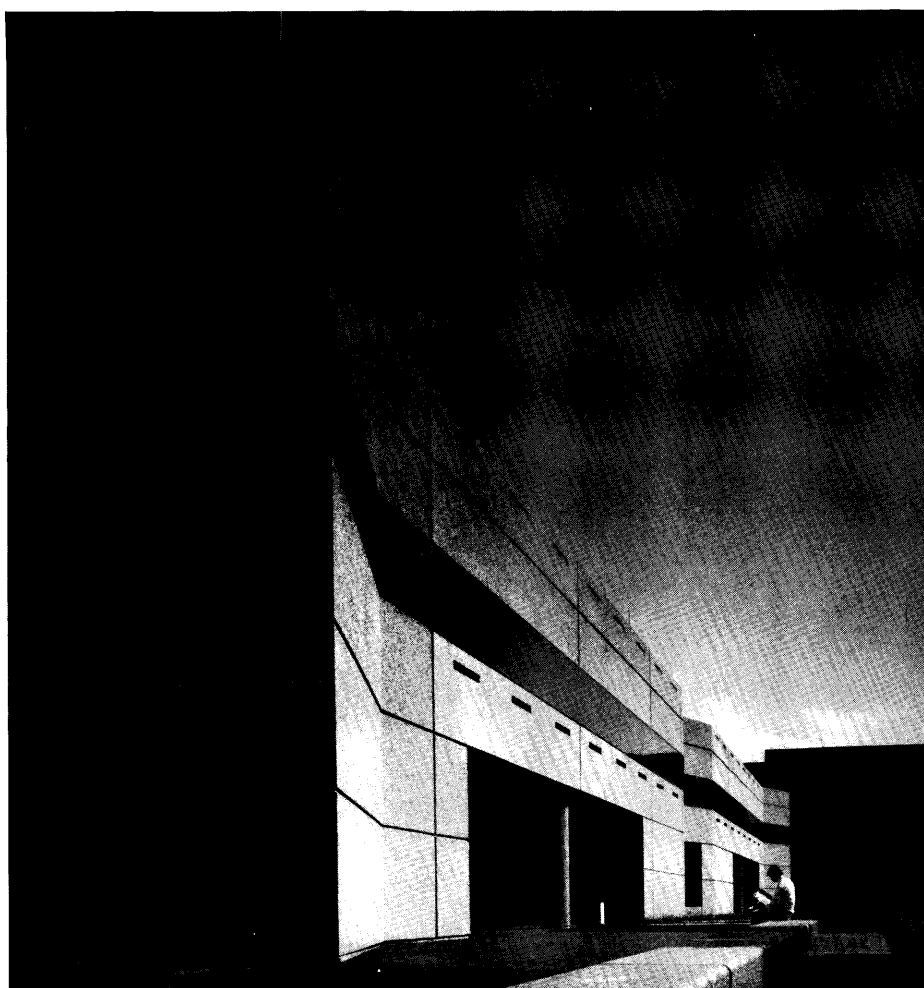
tween a variegated exterior and a hard, durable and smooth interior face. In other areas, the single-layer precast concrete is finished on the interior with gypsum board over metal studs fitted with batt insulation.

The exterior panels for the most part measured eight feet vertically by 25 feet horizontally (a size intended for economical manufacture, transportation and erection). For much of the structure, the panels feature horizontal bands with opposing courses of diagonal ribs set at four-foot intervals.

Beckhard notes that the ribs are large scale (about two inches deep and four inches thick) and extremely rugged, and that the color and texture of the aggregate is warm and varied.

The four-foot coursing, he adds, helps "bring an immense structure down to human scale."

Use of contrasting courses gives something of a "herringbone" appearance. It also means, the architect notes, that perception of the building's exterior changes with distance, angle of view and light conditions. "Thus the end effect is



one of rhythm and movement—of constant discovery rather than boredom,” he says.

Inside the structure, a 636,000-square-foot area is devoted to manufacturing, another 415,500 square feet to process areas and 335,000 square feet to warehouses. The rest of the 1.8 million square feet is divided among such functions as computer facilities, offices, conference rooms, employee lounges and locker rooms.

In the manufacturing area, floors are wood parquet to carry on “the wood floor tradition of the tobacco industry,” the designer notes, and also to allow for easier changes in machinery configuration.

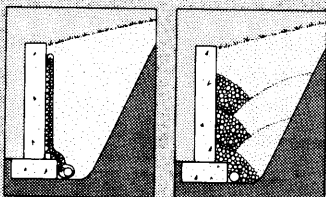
Beckhard says “a very special kind of ceiling” helps reduce the noise associated with the many machines. The ceil-

(continued)

Precast units produce attractive exterior lines for the Philip Morris facility (lower left). Inside, parquet floors continue a tradition in the tobacco industry while reflecting special lighting in the manufacturing area (right).



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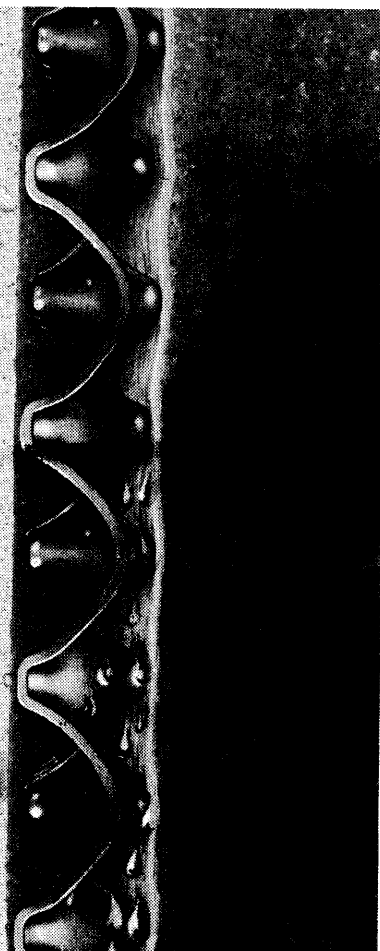
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ing panels, he explains, have an undulated configuration to triple the surface area for maximum sound absorption. Air movement systems are designed for dust control, and interior finishes are intended to allow easy maintenance.

Employee amenities also receive special emphasis. For example, several lounge areas open onto terraces which, with North Carolina's climate, are used by workers throughout much of the year. The cafeteria is located conveniently for all employees—executives as well as factory workers—and also has a dining terrace and courtyard.

The manufacturing area features something unusual for an industrial plant: large windows overlooking the landscape. This, the architect observes, "has a telling effect on the worker environment."

Many interior corridors are dotted with skylights, and public spaces have works of art—ranging from quilts to pottery to tapestries—by North Carolina artisans.

In lobbies and lounges, rugged materials requiring little maintenance are used, including ground-face block walls and brick floors which are carried through to the exterior areas. Furnishings also are rugged, and all were designed or selected by the architect—"everything from the locker room to the cafeteria to the lobbies," he says.

"All in all," Beckhard says, "it is an exercise in placing an immense structure on a beautiful site in a manner which recognizes a responsibility both to the natural environment and to the people who work there." □

PROJECT CREDITS

Philip Morris USA
Cigarette Manufacturing Facility
Cabarrus County, N.C.


Architects: Herbert Beckhard and Frank Richlan.

Engineers and Production Architects: J.E. Sirrine Co.

Special consultants: Weidlinger Associates, structural; Jaros, Baum & Bolles, mechanical/electrical; Claude Engle, lighting; Peter George, acoustics; Zion & Breen Associates, landscape.

General Contractor and Construction Manager: Metric Constructors.

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"A City by Design: DIRECTIONS FOR CHARLOTTE"

*Excerpts From Seminar
Presentations*



“American Architecture and its Public” is the AIA’s theme this year, and the first of a projected 40 seminars throughout the country was held in Charlotte. Entitled “A City By Design: Directions For Charlotte,” the program was sponsored by the Charlotte Section of the North Carolina Chapter of the AIA and the UNCC College of Architecture.

The 10 speakers included a range of public officials, private developers, architects and academicians. Here are excerpts from their presentations:

Charlotte Mayor Harvey B. Gantt, an architect and planner himself:

“... In Charlotte at this very time, we are indeed contemplating our navel... We’re looking at ourselves. We’re trying to decide what kind of a city we want to be.

“Last year in running for public office, I painted my own vision of what I thought the city ought to be—a very active and vital downtown area... an addition to the employment base that has always been here. I also saw a city with a great deal of effort expended in trying to preserve the very valuable asset of our neighborhoods, particularly those that exist in and around the urban core...

“The heightened awareness on the part of citizens, business leaders, developers and neighborhood leaders, I think, is good for Charlotte.”

National AIA president George B. Notter, who served as moderator of the symposium’s panel discussions:

“... The work we do is the most visible demonstration of our American way

of life. The buildings that you work in, that you live in, and that you worship in all were born inside someone’s head and that someone was usually an architect. I think that that is the most important reference point we have in this dialogue of the architect and the public...

“I believe there must be a much closer relationship between architects and public based on this understanding of what we do and also what you, the public, want and need... The days when architects and their clients simply decided what the work was going to be and what the architecture was going to be in your town, put there for you to admire, is fast leaving us. The built environment today, will be determined by public needs and public tastes...”

Robert Campbell, architecture critic for the Boston Globe, discussed the question, “Why should the public care about good design?”

“... I think every enlightened American city... is looking very, very hard at the same issues. The issues are, essentially, now that the bad times are over when everybody was fleeing the city... isn’t it time to sit back and sit down again and rethink what we want our cities to be...

“No new building was built in Boston between 1929 and 1956 with the exception of one office building and two government buildings... By the end of the 1950s, it was a dead city... A panic set in... and as a result of the urban renewal programs that were available then, a good deal of federal money came into Boston in the early 1960s...

“Boston actually made a plan for itself

about 1960... It sounded very Utopian, and we actually implemented that plan...

“The attempt to attract new development to downtown Boston has been so successful that downtown Boston has become, in many ways, an overbuilt and alienating world...

“As a result of that, people began to organize themselves into opposition groups: neighborhood associations, historic district commissions, preservation alliances of all kinds, who said, ‘Slow down, we don’t like what you’re doing.’

“... Boston... has transformed itself from a city governed from the top down by city-wide authorities to a city that is governed from the bottom up to a large extent by neighborhood associations...

“You’re lucky in Charlotte, I think, compared to many American cities for two reasons. One is the tremendous economic vitality of the city... You have the power, you have the money to do what you want to do... And secondly, I think you have the will as shown by the continuously improving projects...”

Dennis Rash, President of NCNB Community Development Corp., discussed how corporations and communities benefit from good design:

“The simple answer is economics... I think that we in the financial community, whether we’re in the lending or the development side, start from the necessary premise which is that we really have got to have sound economic strategies and that’s got to be the bedrock of our corporate decisions...

“But the real question... is what is the perspective from which we look?

And I submit that we are beginning to

(continued)

be more enlightened though not yet adequately enlightened about taking a longer term perspective to the simple term economics. As businessmen and women, we're really rather fond of talking about market forces. But the truth is that market is simply another way of saying people. Market forces is another way of saying people preferences . . . And one of the things that we must put in the smack middle of our considerations are these people considerations having to do with our development decisions . . ."

David Carley, president of Carley Capital Group in Washington, D.C., addressed the question, "What makes public/private partnerships work?"

"... You've all heard the phrase that

... Winston Churchill is purported to have said, 'First we shape our buildings, and then our buildings shape us' . . . Good design, obviously, offers not only pleasing aesthetics but efficiency, durability, lower maintenance cost and, therefore, good economics or good business . . .

"Good design creates an awareness among our citizens for value and integrity and ultimately, I believe, that means for good citizenship . . .

"What makes public/private partnerships work? . . . A deal that is fair to both sides, the public and the private . . . There is no such thing as a square deal or a fair deal in a public/private partnership development project unless it's a fair one—fair to the developer, fair to the community, and fair to the city . . .

"We have to make sure . . . that both sides thoroughly understand every aspect of the contract . . . I think that each side should be intimately aware of the risk involved . . . I think, in fact, that public/private partnership is working better in Charlotte than in most cities . . ."

Edward Sullivan, executive director of the Heritage Fund in Columbus, Ind., talked about why his town has over 30 examples of nationally significant public architecture.

"... The influence of good architecture on Columbus . . . in the 1950s was . . . because of the major impact of expanding population and industrial growth in the decade following World War II . . . There was a real need for schools and The Cummins Engine Foundation offered to pay architects fees on the basis that the architect be selected by the School Board from a list of at least six first rank American architects . . . Competition among architects was encouraged. A new or revised list of architects was submitted for each new building, and the architect selected was one not previously chosen for a commission for this program. Additions to existing buildings had to be designed by the architect of the original structure . . .

"A very evident product of this architectural program is that elusive concept called quality of life which is heavily promoted in our economic development program . . ."

Ernest Wood, design editor of Southern Living magazine, discussed the question, "What lessons can Charlotte learn from its neighbors in the Southeast?"

"... The South is a region that has traditionally drawn much of its identity from its history. It was one of the political military leaders in the colonial and revolutionary days . . . The buildings also carry some of those characteristics . . .

"In many places, Charlotte included, urbanization in earnest has really only been since the Second World War . . . It's impossible now to ignore, with the surging growth and change, the fact that most of the new development blew into the region with air conditioning . . .

"Despite the differences in the region, there does occur a distinct and well recognized southernness. Much of

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this uniqueness comes from the way that the parts are assembled. It is the size and scale of materials, it is the details that fill in between the buildings . . .

"The South can let its buildings contribute to the history of its character in cities or it can forget its character and its past and rush to impress itself and its neighbors with its newness . . ."

Charles C. Hight, dean of the UNCC College of Architecture and president of the American Collegiate Schools of Architecture, addressed the question, "What direction will the designers of tomorrow give to Charlotte?"

"... Today the South has the opportunity . . . the responsibility to develop a new modern architecture, an architecture born out of the unique, human values, the phenomena, the technology, and the environment of this region and of this time . . .

"Charlotte should look like a first class Charlotte, not a pint-sized New York . . . We should . . . design in accordance with our culture, our climate, our environment and be creative in doing it. The new era will stimulate a

new architecture in communities to fit with the unique and intrinsic qualities of us . . .

"We need more to work together. The public and those who design and develop in order to create an environment which is unique and exciting . . . Buildings and city design must combine the considerations of visual order, technology, environmental forces, and human resources . . .

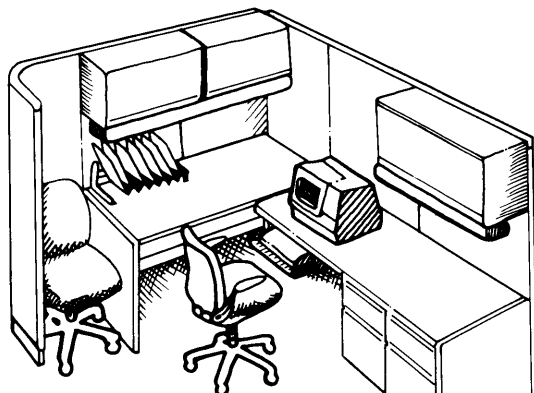
"Being developed after many cities, we can learn from the mistakes of the Atlantas, the Houstons and Denvers. Let there be a Charlotte in Charlotte unlike what we have seen in other places . . .

"Let us together create a new Southern architecture which is sympathetic to the new epic and region. Let us together create settings which are humane and stimulate all people to achieve their potential . . . Let us dream of what we want to be and what the architect, the developer, the community leaders, the contractor work together to create a truly new modern architecture and a city which is humane, visually exciting, functional, varied and economically sound." □

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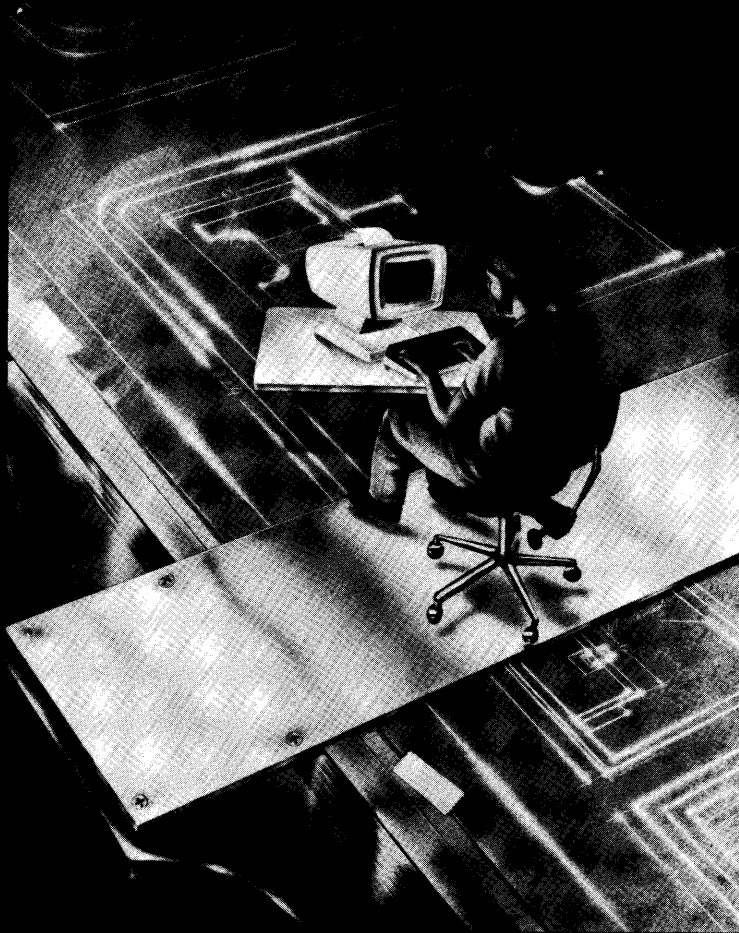
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Off The Drawing Board

SARC MEETING SET FOR ASHEVILLE ON SEPT. 20-22

The South Atlantic Regional Council of AIA will meet Sept. 20-22 at the Grove Park Inn in Asheville with a full schedule of speakers, workshops, meetings, exhibits and awards.

The three-state (North Carolina, South Carolina and Georgia) meeting opens on Thursday, Sept. 20. Registration and check-in begins at 1 p.m. Key-note speaker at the dinner Thursday evening will be Roy Slade, president of Cranbrook Academy of Art, whose address is entitled, "Design in America—The Cranbrook Vision (1925-1950)." Slade has been president of the academy, located at Bloomfield Hills, Mich., since 1977. Prior to that, he was director of the Corcoran Gallery of Art in Washington, D.C.

As one of the major design schools, Cranbrook has been described as the American counterpart of the Bauhaus. Like the Bauhaus, the academy encompassed many significant design disciplines: architecture, interior design, furniture, metalwork, textiles, ceramics, painting and sculpture.

Cranbrook's 50th anniversary is being commemorated by a major exhibition of 240 masterpieces by 20 major American and European artists who taught or were students at the academy. The exhibition opened in Detroit last year, traveled to the Metropolitan Museum of Art in New York and Helsinki this summer, and is scheduled for Paris this fall and London next spring.

On Friday, workshops on "Stress Management" will be conducted by Dr. Jack McCall of Raleigh, a practicing psychologist and university professor who is a consultant for many corporations, and Dr. Vivian Travis, clinical psychologist and associate professor at Winthrop College. Workshops on "Communication and Problem Solving" also will be conducted

by Dr. Ben Rosen, a professor at the School of Business, University of North Carolina at Chapel Hill, who is a nationally known expert in the field of interpersonal and intergroup behavior in business organizations.

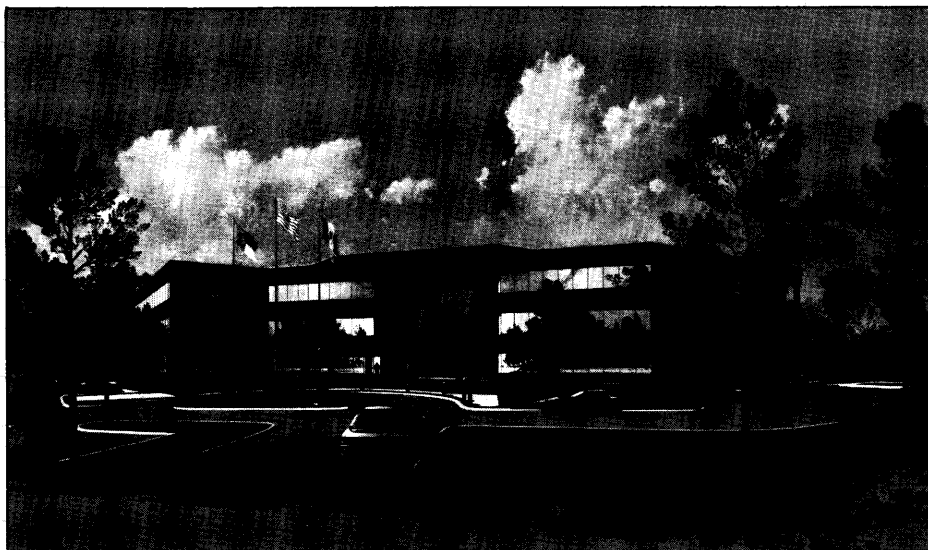
Saturday's schedule includes a spouses' program on "Image Development and Projection" conducted by Dr. Travis and Lillian Woo, NCAIA executive secretary, and a government affairs program conducted by David E. Lawson, AIA North Central Director. The convention adjourns after a dinner address by Bruce Patty, AIA first vice president, and SARC 1984 design awards.

CHARLOTTE APARTMENT PROJECT IS UNDERWAY

Construction has started on Runaway Bay, a \$9.1 million, 280-unit garden apartment project being developed between Monroe Road and Independence Blvd. in southeast Charlotte by Oxford's Carolinas Regional Office.

The Architectural Group of Charlotte is responsible for architectural design, LandDesign of Charlotte is the land planner, and McMichael, McCracken & Lopez Inc. is providing engineering services.

CONSTRUCTION BEGINS ON LAKE PLAZA EAST



Artist's rendering of Lake Plaza East in Raleigh.

Construction has begun on Lake Plaza East, a 75,000-square-foot office building in North Raleigh's Springfield Center. The building, developed by the Linpro Company and designed by Clark Tribble Harris & Li of Charlotte, is the second building in the park, which will ultimately include 700,000 square feet of office space.

The Lake Plaza East design offers a three-story glass enclosed lobby and a plaza area surrounded by a lake. The brick-and-glass facade has exposed columns and balconies overlooking the lake and landscaped areas.

The four-level building is scheduled for completion in November.

DURHAM FIRMS WIN NEW BERN COMPETITION

A design competition to promote revitalization of New Bern's waterfront at historic Union Point has been won by Robert W. Carr Inc./Associated Architects and Coulter Associates/Landscape Architects, both of Durham.

The competition was sponsored by the City of New Bern and Swiss Bear Inc., a non-profit agency for renovation

of the town's downtown and waterfront area. Seventeen teams, each consisting of an architect and a landscape architect, submitted entries for judging by a jury chaired by architect Denise Scott Brown and including landscape architect John F. Collins of Philadelphia; Banks C. Talley Jr., executive vice president of National Trust for Historic Preservation in Washington, D.C.; and John A.J. Ward, chairman of the Union Point Task Force.

The Carr/Coulter plan features a park and protected harbor which would be created by dredging the southern area of the site. The design develops the northern portion of the land for festivals and performances on an open greenspace buffered by trees.

A barrier island is proposed to reduce the impact of wave action and create safe mooring for about 70 boats. And there would be a River Center, built on pilings, which would be reminiscent of eastern North Carolina lighthouses.

Jurors praised the plan as a solution incorporating both land and water and meeting the needs of townspeople as well as visitors.

Second place in the competition went to the Raleigh-based firms of Planning and Design Associates and Bell Design Group-Landscape Architects. Third place went to Synthesis Inc., Architects and Planners, Wrightsville Beach, and Edward Stone Jr. and Associates, Wilmington landscape architects.

BURNS TO HEAD NCSU ARCHITECTURE PROGRAM

The new associate dean and head of the architecture program at North Carolina State University's School of Design is Robert P. Burns, an award-winning Raleigh architect who has served as acting head of the program for the past year.



Robert P. Burns

The appointment, effective July 1, was announced by NCSU Chancellor Bruce R. Poulton and design school Dean Claude McKinney, who said the selection followed a national search.

As associate dean, Burns will have a close relationship to all of the design school's programs, in landscape and product and visual design as well as architecture, according to McKinney, who called the appointment "very important to our school and the architecture program."

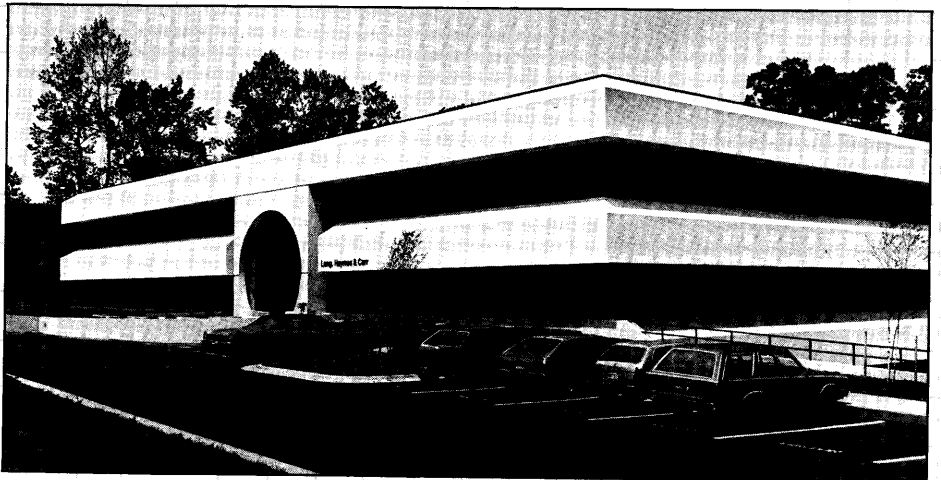
Burns, a native of Roxboro, received his bachelor's degree from N.C. State and his master's degree from MIT. He was an architectural designer for the firm of Eduardo Catalano from 1962 to 1965, returned to NCSU in 1965 and served as head of the architecture program from 1967 to 1974.

He was project director of a two-year study of North Carolina's county courthouses which resulted in a 900-page report published in 1978. Burns says the

study led to his current specialization in designing facilities for county government, particularly courthouse and courtroom design.

Burnstudio Architects, a firm created by Burns and his wife, Norma DeCamp Burns, also an architect, received awards this year from the NCAIA and the South Atlantic Regional AIA for its design of a \$4 million addition to the Lenoir County Courthouse in Kinston, a project done as a joint venture with Jenkins-Peer Architects.

Another Burnstudio project, the Chatham County Social Services Building in Pittsboro, also won an honor award from the NCAIA and an award for energy conservation from the Owens-Corning Co.



Exterior (above) of the new headquarters for Long, Haymes and Carr Inc. in Winston-Salem and an interior view.

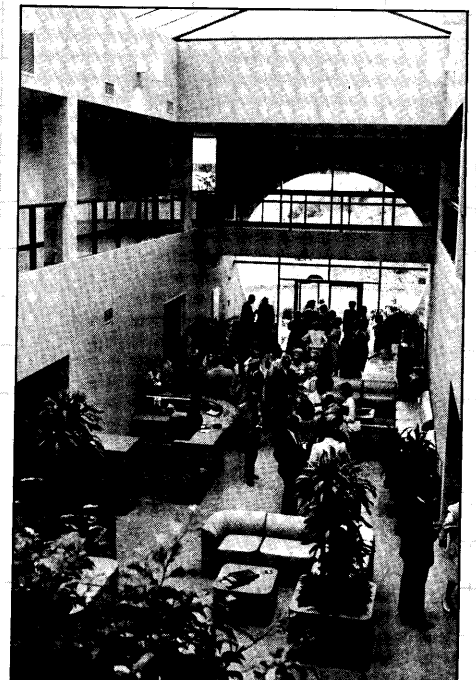
WINSTON-SALEM AD AGENCY OFFICE FEATURES ATRIUM

A new 32,000-square-foot building in Winston-Salem's Stratford Executive Park has become the headquarters for the advertising agency of Long, Haymes and Carr Inc.

The three-story glass-and-masonry building, located on 2.3 acres of land, was designed by Cundiff Associates of Winston-Salem.

The building features a glass-roofed atrium which serves as the entrance lobby and a park-like environment through the center of the building.

A "moongate" (a circular cut-out in the masonry) surrounds the front entrance. The 19-foot moongate, a Chinese architectural design signifying good fortune, allows visual access to the atrium from the exterior.

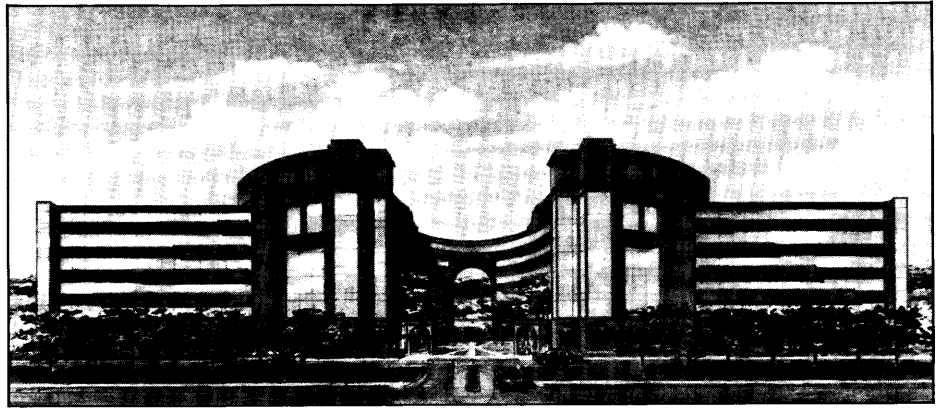


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LANDMARK CENTER DUE To Open In Raleigh

Landmark Center, located on Six Forks Road in Raleigh, was scheduled to open by mid-August.

The 170,000-square-foot office complex on a seven-acre site was developed by Landmark Associates and is described as one of suburban Raleigh's largest privately owned office complexes. Architects are Arthur, Cotton, Moore & Associates of Washington, D.C.



Office Park ANNOUNCED FOR WINSTON-SALEM

The NCNB Real Estate Fund has announced plans to build a \$50 million business park near Hanes Mall and Forsyth Memorial Hospital in Winston-Salem, with Clark Tribble Harris & Li of Charlotte as architects.

Construction of roads and utilities on the 30-acre site should begin this fall, while construction of five three-story buildings should begin next spring, ac-

cording to Floyd T. Boyce, senior vice president and director of NCNB Real Estate Investment Services, which manages the NCNB Real Estate Fund.

When completed, the business park will have a total of 300,000 square feet of floor space.

Boyce said a key element in the decision to proceed with the project was a commitment from the city and state to expedite construction of the Hanes Mall Blvd. extension to provide convenient access to the property.

PINE HALL BRICK Buys Two VIRGINIA FIRMS

Pine Hall Brick & Pipe Co., with headquarters in Winston-Salem and manufacturing facilities in Madison, has purchased Redford Brick Co. Inc. and Redford Brick Sales Co. Inc., both of Richmond, Va., for an undisclosed price.

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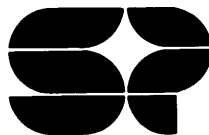
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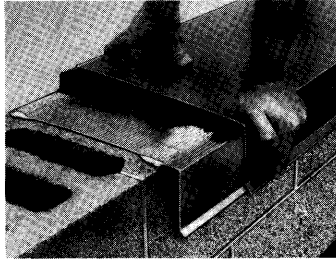
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CONSTRUCTION COMPANIES OPENING NEW OFFICES

News items from the construction industry:

- Dickerson Construction Co. of Monroe has opened a regional office at 3620 Six Forks Road in Raleigh and announced the appointment of R. Paul Wood as regional manager for business development.

- Gilbane Building Co., which ranks among the country's 25 largest building companies, has opened an area office in the NCNB Plaza Building in Winston-Salem with Joseph C. Thorp as construction executive and Robert L. Stutts Jr. as Senior Manager of business development.

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• Arnold D. Isaacs has been named president of F.N. Thompson Inc., Charlotte-based general contractors. Isaacs, who joined the company in 1963 and was senior vice president and operations manager for four years, succeeds C.O. Mikell, who will continue as chairman until Jan. 1.

• King-Hunter Inc., a Greensboro-based general contractor, has been acquired by the Walbridge, Aldinger group of companies of Detroit, one of the nation's 40 largest construction firms with an annual volume of over \$500 million. The announcement by Paul E. Reiser, president of King-Hunter, did not disclose the acquisition price.

KAMPHOEFNER FUND AWARDS TWO GRANTS

The Kamphoefner Fund for Recognition of Excellence in Architecture has awarded two grants totaling \$7,500 for proposed investigations in architecture.

A \$5,000 grant went to John E. Hancock, assistant professor of architecture at the University of Cincinnati, for his proposal, "Cultural Resonance: The Fermenting of Architectural Ideas, 1963-1973."

A \$2,500 grant went to Janet Y. Adams, a graduate student at Princeton University, for her proposal on "Architecture and Industry."

The Kamphoefner Fund was created in 1982 as an educational trust through the donation of funds by Henry and Mabel Kamphoefner. Henry Kamphoefner founded the School of Design at North Carolina State University in 1948 and served as its dean for 25 years.

MANTEO PROJECT BLENDS RETAIL AND RESIDENTIAL

Renaissance Properties of Charlotte has developed The Waterfront, a 57,520-square-foot complex of retail and residential condominiums in Manteo, the site of America's 400th anniversary commemoration this summer.

Project manager Gerald Workman says the concept of combining both retail and residential condominiums in one building "is unique in North Carolina."

The building itself is "somewhat unique in that it represents hybrid con-

(continued)

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struction," says Bill Bilger of Ferebee, Walters and Associates, architects for the project. "The first level for parking is reinforced concrete, and the upper three levels are of wood construction."

TRIANGLE AWARD WINNERS NAMED

Ferebee, Walters & Associates of Charlotte and Research Triangle Park and O'Brien/Atkins Associates of Chapel Hill have won top honors in the Triangle Architecture Awards Program sponsored by *Spectator Magazine*.

First honor awards went to Ferebee, Walters for the School of Veterinary Medicine at N.C. State University and to O'Brien/Atkins for the Raleigh/Durham airport terminal.

Ferebee, Walters also won honor awards for two projects, Brightleaf Square in Durham and the Union Carbide technical center in Research Triangle Park. Other honor awards went to David Furman/Architecture of Charlotte and Raleigh for Bishop's Park East in Raleigh; Norma DeCamp Burns of Raleigh for Green's Jewelers in Raleigh, and Clark Tribble Harris & Li of Charlotte for the Research Triangle Institute's engineering building.

Projects submitted for awards had to be located in Wake, Durham or Orange counties.

NORTHCHASE CENTER SETS SECOND Office Building

A \$10 million, 100,000-square-foot office building has been announced as the second phase of Northchase Executive Center, a 12-acre suburban office park in Raleigh.

Designed by Clark Tribble Harris & Li of Charlotte, the three-story building features a two-story atrium lobby and a silver-glass exterior accented by horizontal grey bands.

The project is a joint venture development of Spectrum Properties Inc. of Charlotte and General Electric Real Estate Equities, an Atlanta-based subsidiary of General Electric Co. McDevitt & Street Co. of Charlotte is general contractor.

The first phase of Northchase Executive Center, a 60,000-square-foot office building, was completed in December by McDevitt & Street.

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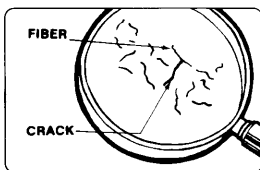
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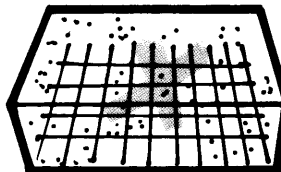
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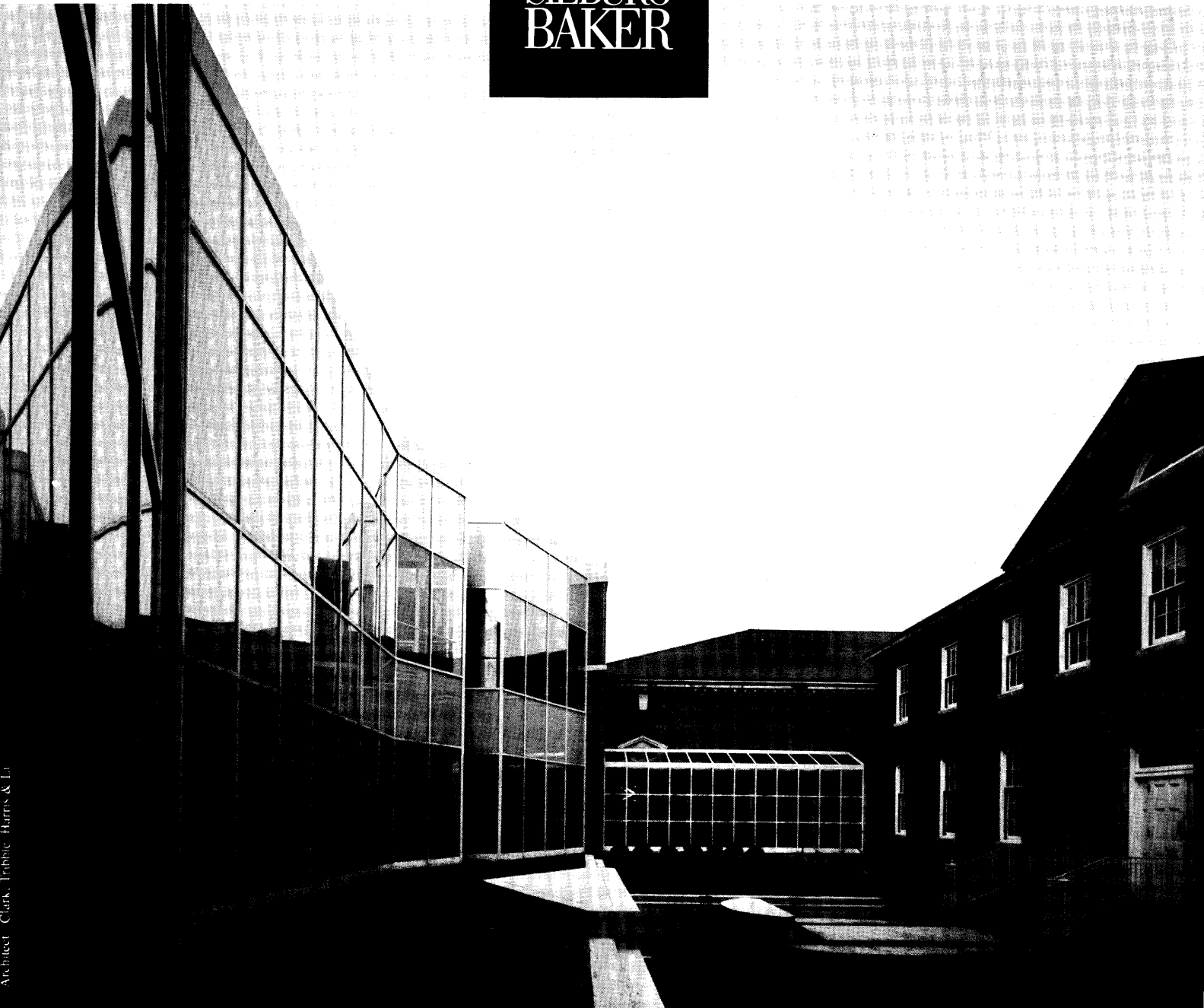
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Office, Retail Complex Planned in Greensboro

Developer Rudolph L. Binder has announced plans for Bretigny Village, a three-building, 26,000-square-foot office and retail complex in northwest Greensboro.

Binder says the complex is being designed by Richard Lenhart of Greensboro and Charles K. Goode of Statesville.

He says completion is planned for late September. The complex is located at Bretigny Court and Ashwood Court one block off Lawndale North.

Office Tower Going Up In Downtown Raleigh

Construction is underway on the 17-story, \$40 million One Hannover Square building on Fayetteville Street Mall next to the Civic Center in downtown Raleigh.

Architects are Haskins & Rice Architects Planners of Raleigh and Gruzen Partnership of New York. McDevitt & Street Co. of Charlotte is the general contractor for the 360,000-square-foot project due to open in August 1985.

Two major tenants, Carolina Power & Light and Hunton & Williams, already have leased a total of 87,000 square feet in the York-Hannover project.

Hospital Renovation Design Is Completed

The design phase for Charlotte's Mercy Hospital renovation and expansion project has been completed.

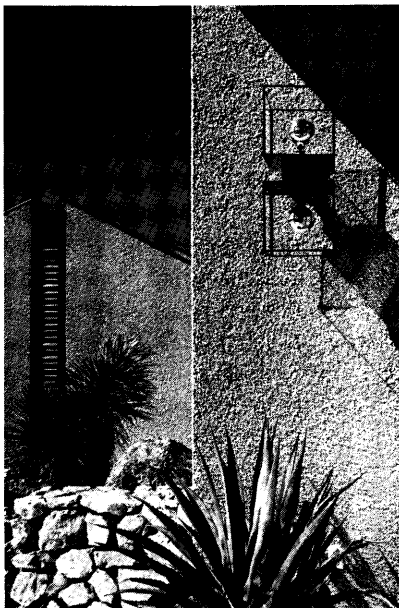
The \$6.9 million project designed by Middleton, McMillan Architects of Charlotte and Charleston will include a new three-story, atrium-like lobby, a covered portico and new landscaping for the front entrance.

When completed, the hospital's new front will combine the historical aspects of the earlier building with modern efficiency.

Corrections & Amplifications

In the May-June issue of *North Carolina Architect*, the headline on the article reporting the death of Ralph Bernard Reeves contained an incorrect given name. We apologize for the error. □

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LANDSCAPE ARCHITECTS

Numbers Increase As Demand Goes Up

An increased demand for expertly designed landscaping has spurred a dramatic jump in the number of licensed landscape architects in North Carolina, according to several authorities in the profession and in government.

"Ten years ago, you just wiped out the land to build on," says Brad Davis, president of the North Carolina chapter of the American Society of Landscape Architects (ASLA). "Not now. The developers have learned that they have to respond to people's desires."

And, adds Davis, who is a landscape architect for LandDesign Inc. of Charlotte, the demand has been reflected in an increase in membership of his organization.

The number of landscape architects in the state is "for sure increasing," he says. Of the approximately 300 licensed landscape architects in the state, 188 presently are members of ASLA.

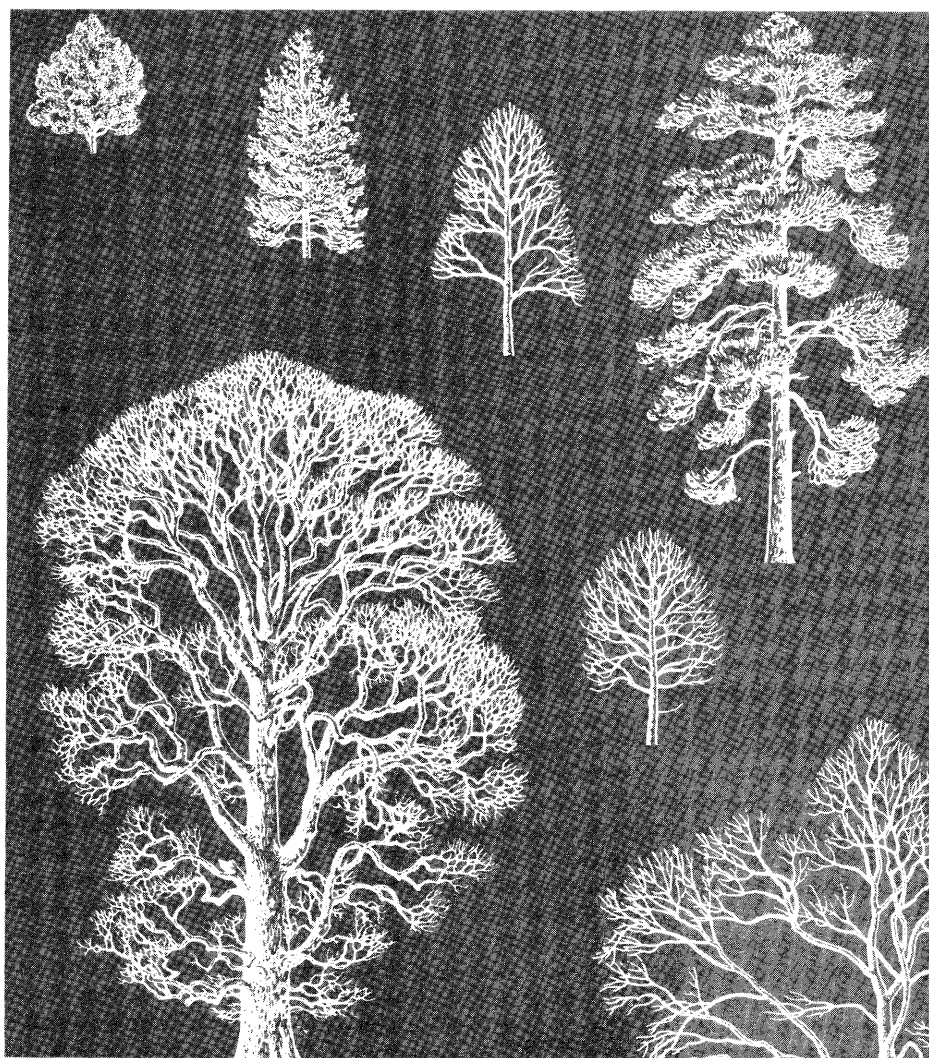
"Three years ago," Davis says, "there were only 130 members and 10 years ago, there were only about 65."

"Nationally, you see the identical kind of increase," Davis says. Of the 25,000 practicing landscape architects nationwide, about 7,000 are ASLA members.

Henry C. Hammond, chairman of the board of the North Carolina Board of Landscape Architects, says the increase goes beyond the ASLA membership.

"The number of people taking the exam to become a landscape architect is going up," he says. About 50 people took the exam this year, compared with about 30 last year, he says. "Ten years ago, probably only about 10 people took it," he adds.

Hammond says an individual must meet certain criteria before the state board allows him or her to take the exam, and that usually means the individual must have had extensive schooling or years of experience. By passing the exam, an individual gains the legal right to use the title "landscape architect" under a law passed in 1967.



As the number of practicing landscape architects in the state has grown, so has acceptance of the importance of the specialty. Ken Coulter of Coulter Associates, a Durham landscape architecture firm, says "developers are more accepting of the idea of landscaping. And that's because the public has become more demanding regarding it."

This translates, several architects say, into more money being budgeted for landscaping work in a range of projects.

And as the amount of money being spent has increased, so has competition. Jack Mattingly of Jack Mattingly Associates in Charlotte says "it's getting more competitive within the field. The clients realize that landscaping increases the value of the property so they are willing to put some money into it. They have a product to sell and that product is curb appeal."

There also is heightened government interest in landscape architecture.

In fact, Durham County, where the bulk of Research Triangle Park is locat-

ed, has established an Appearance Commission which reviews plans for overall appearance of a project. Commission members, Coulter says, "are looking at the impact of landscaping on the whole area, not just the individual project site."

Landscape architects also are becoming involved in government planning. Davis notes, for instance, that "the government is hiring landscape architects at high level positions to develop environmental policies. In fact, on city planning commissions, the majority of projects are handled by landscape architecture firms."

Hammond adds that "the areas of a project that deal with environmental regulations are best turned over to a landscape architect." He says this is true because of their familiarity with the regulations in the field. "In some counties, you have to submit the landscaping plan, especially dealing with sediment and erosion and stormwater control, in order to get a building permit."

By Stacey Brown





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'Gutsy' Decision By Developer Pays Dividends

For the first time in his career, Joddy Peer has been stopped at cocktail parties by people commenting on one of his firm's buildings. And, he says, it's been a topic of conversation among the mothers in at least one school car pool.

Peer thinks the reaction to Coltsgate, an office building in suburban Charlotte that houses the headquarters of Merrill Lynch Realty/Mid Atlantic Inc., is fostered by the use of timeless "post modern" design features—arches, pediments and similar detailing. But those traditional design touches are made with modern materials—steel, glass and aluminum.

The result is a far-from-ordinary office building; a departure from reflective glass boxes with ribbon windows.

"We used the Palladian villas as our model," says Peer, of Jenkins-Peer Archi-

*By Whitney Shaw
Photography By Gordon Schenck*

itects. "They gave us a sense of scale. The coloring of the building was meant to blend in with the beige and white look nearby, but we were also trying in our design to take a step away from a normal speculative office buildings.

"I think the reason reaction has been so positive is the treatment of arches in the building. Arches are a very romantic architectural form, and people like Palladian windows. We'd even considered making the windows on the back of the building have a square top for budget reasons, but the developer said no,

Interior (left) features arched ceiling and other Post Modern touches, many of which are also used on exterior (below).

that people at the back of the building would want the same windows. We wanted a building with large, individual windows."

Coltsgate was developed by Spectrum Properties of Charlotte and Raleigh and built by McDevitt & Street.

Peer and fellow principal Tyke Jenkins say Spectrum is "right at the top of developers in their interest in creative architecture."

"They want architectural images that are interesting and marketable," says Peer. "We tried to provide that with Coltsgate."

The arches, pediments and other design features are used both on the exterior and in the interior of the building.

A major challenge, Jenkins adds, was to have an innovative design that stayed within the cost parameters of typical speculative office buildings.

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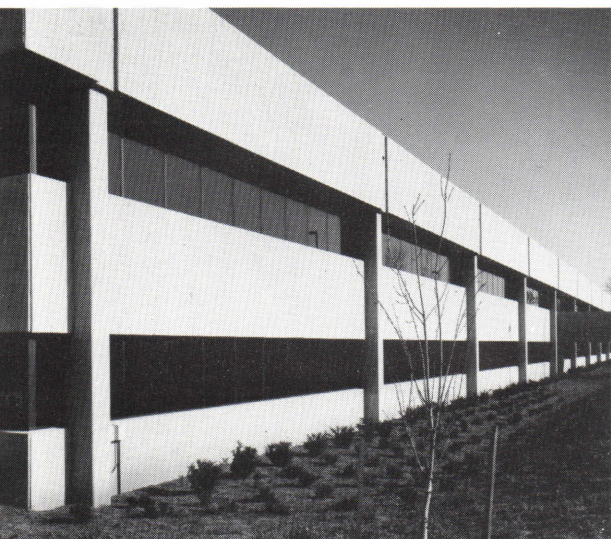
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The Budgetmakers

"One of the things we did was to keep the building in a recto-linear format," he explains. "That keeps it more economical, but we also decided to use interesting forms like the arch, which is really the only thing out of the norm."

Peer says it is often difficult to keep relatively small buildings like Coltsgate, which has 16,000 square feet of space, within a tight budget since "you don't have the large square footage in which you can leverage your fixed costs."

Coltsgate was completed at a per-square-foot cost comparable to that of a 90,000-square-foot building developed at the same time by Spectrum, Peer says.

Even though Coltsgate is different from other office buildings, Jenkins says its post modern design blends with the neighboring residential area.

"We actually started with something more complex and contemporary, but moved to this," says Jenkins. "We used brick in our first scheme, with stucco as an option. As it turned out, stucco was more flexible because of the arched windows. The building just fell into a villa image."

But Peer says the desire to blend with the neighboring residential area did not mean Coltsgate had to look like a house.

"It looks like what it is, an office building," Peer says. "That's why we didn't put a sloped roof on it."

Peer disputes critics who wonder whether more frequent use of post modern design will wear thin.

"You can go a long way with classical idioms without getting dull," he says. "I think there's a whole, rich vernacular that has not been explored. Modern architecture is fun, but the lay person has a hard time warming up to glass boxes. That's why we're seeing a lot of post modern structures coming on. It's an attempt to arrive at a vernacular that will appeal to the masses rather than just being an inside joke to architects."

Peer says Spectrum Properties' willingness to go ahead with the design of Coltsgate "was pretty gutsy." When the design was approved, Merrill Lynch had not agreed to take the entire building, so it was essentially speculative office space.

"It was a calculated marketing risk," Peer says. "They felt a little like the Lone Ranger. It was a departure from the standard. Now I think if they could have eight more of them out there, they'd love it."

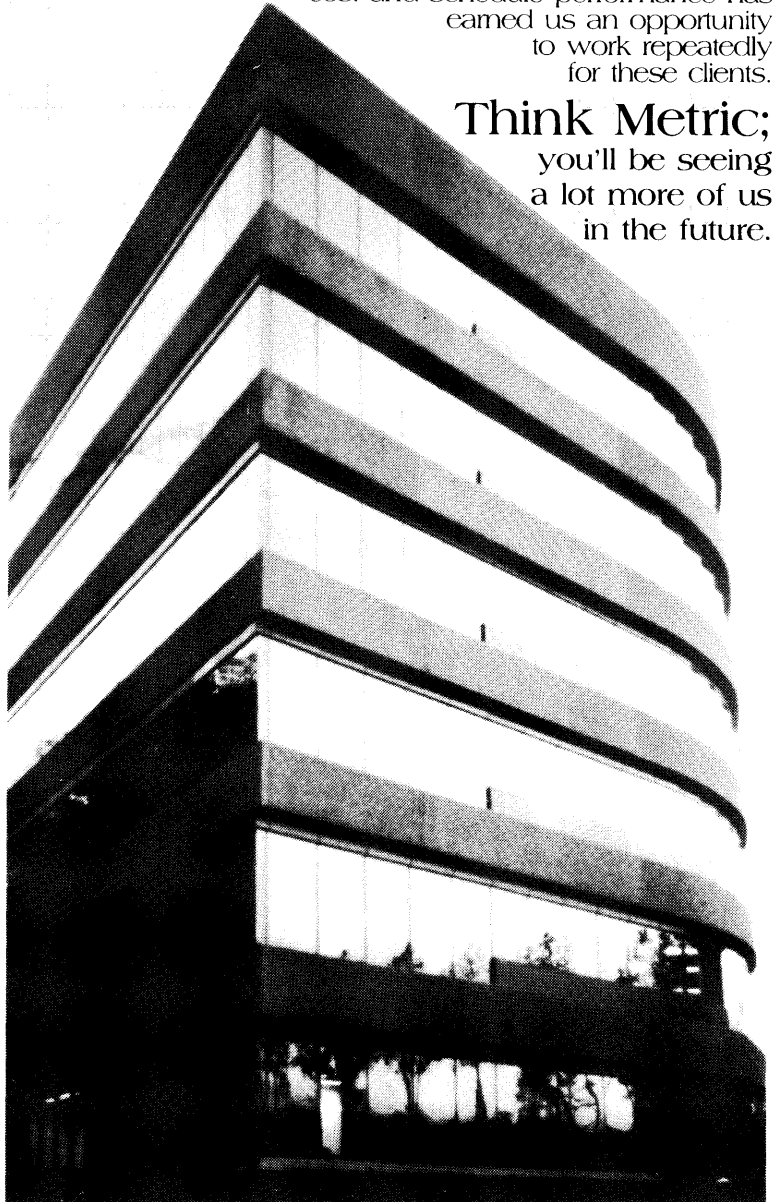
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Jenkins-Peer, a six-year-old firm that recently won an NCAA Design Award with Burnstudio for an addition to the Lenoir County Courthouse, "tried to make Coltsgate appear more than it is," says Peer. "One word that keeps popping up in this office with this project and others is timeless. I don't mean timeless in the sense of vines growing on the walls. I mean timeless in the sense that a building will be used for its original purpose or something else in 50 years; that it will be renovated and reused. That would be the ultimate compliment." □

PROJECT CREDITS

Spectrum Properties
Coltsgate Office Building
Charlotte, N.C.

Architect: Jenkins-Peer Architects;
Tyke Jenkins, technical director; Joddy
Peer, design director; John Walters,
project architect; Doug Hardaway.
Contractor: McDevitt & Street Co.
Structural Engineer: King-Guinn.
Civil Engineer: PEA of NC.
Lighting Consultant: Bullard Associates.



Despite cost, developer chose arch and curved windows for rear of building.

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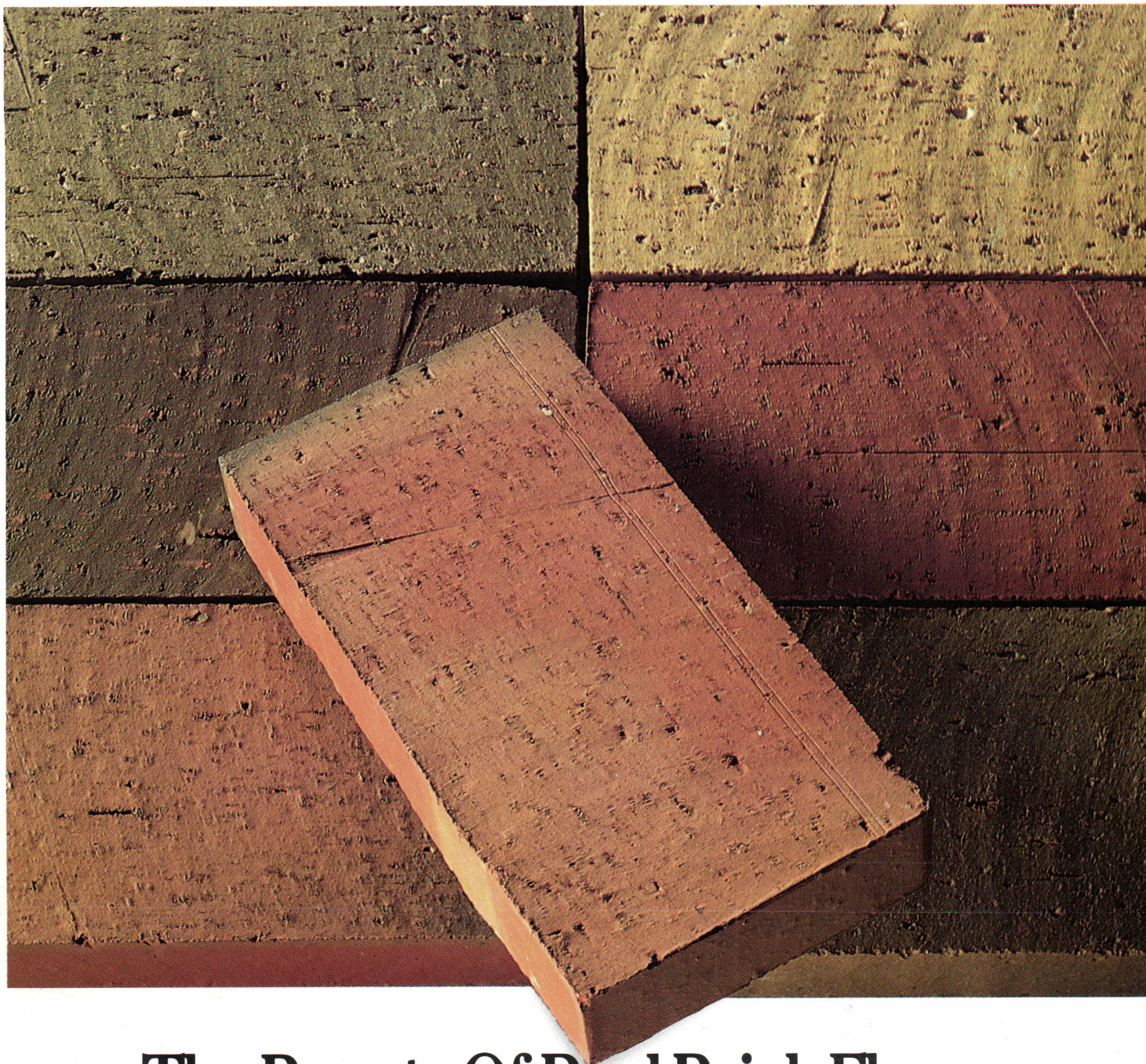
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