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Cover: The Arts Classroom Building in Chapel Hill designed by Clark Tribble Harris & Li. Photography by Joann Sieburg Baker.
Some of the recent additions to the diverse architectural design portfolio of Clark Tribble Harris & Li include: Capital Tower in Tysons Corner, Va., designed for the Hadid Investment Group (left); The Marriott Hotel in Charlotte's new Independence Center (below); and in Jacksonville, Fla., the Florida National Bank Building in Enterprise Center (below left).
Managing Growth

Clark Tribble Harris & Li Stays on Top of Expansion

By Whitney Shaw

Every year since the late 1970s, the management of Clark Tribble Harris & Li has gone on a weekend planning retreat to develop one-year and five-year business plans.

“The scale of the plan and the scope of it changes,” says Joe Harris, one of the founders of the Charlotte-based architectural firm. “What hasn’t changed is what we want to do. We’ve always sought a diversity of work, a multi-disciplined approach.”

At Clark Tribble, that approach has meant an organized and carefully planned effort to land government projects, to work with developers of office buildings, hotels and mixed-use projects and to work with specific corporate clients. Even in the firm’s early days, the strategy was to “resist the low profile house in the suburbs,” Harris says.

With a “mixed portfolio,” Harris explains, “a firm can ride the economy and take out the peaks and valleys.” What Harris might add is equally clear: successful diversification can bring growth, regardless of what’s happening in the marketplace or what mood the economy is in, and entirely new challenges for a firm’s management.

There’s little doubt that Clark Tribble has grown at a fast clip since it was founded in 1973. By 1976, there were still only six employees; today, the workforce is approaching 150, offices have been opened in Washington, D.C. and New York City with additional locations being planned, and construction costs of its projects have increased from $50 million to more than $500 million in 1983.

According to Building Design and Construction, a trade magazine, Clark Tribble’s 1983 fee income was $4.5 million, which ranked it 57th in the country among firms responding to the publication’s questionnaire. Harris anticipates a 30 percent increase in fee income this year.

“For us, it’s actually gotten easier to grow because the scale of the project we do is up,” Harris explains. “In terms of project management, it’s actually easier because we have fewer individual projects but the size of the project has grown.”

The level of activity that has made Clark Tribble one of the fastest growing architectural firms in the country has brought an unquestioned need for savvy business and management moves.

“When we organized the firm, we set out a game plan with a potential clients list and costs for years one through three,” Harris recalls. “Then we financed the firm based on those projections. We exceeded what was our three-year projection in the first 10 months. We’ve concentrated on implementing a plan since we started, rather than looking back with regrets. It’s been more a case of keeping up with it.”

Jerry Li, another founder of the firm, adds:

“Architectural firms are sometimes thought to be in the middle ages in terms of management, but we know we’re running a business. We acquire clients through a 10 percent edge we have in glamour, in design, but we keep our clients, and we’re on the tenth or twelfth building with some, through the speed and accuracy of our work. We’re good listeners.”

Harris says the firm’s growth has intensified the need to listen to existing clients and meet their requirements rather than concentrating efforts completely on attracting new business.

“In terms of benchmarks of our growth, I look back and think first of (continued)
yesterday’s project, the last one.”

“If you don’t develop a nucleus of sufficient size, you can’t get the scale of projects you really might want,” Harris says.

Whether it’s architecture or industry, he adds, it’s logical to conclude that repeat business is often the steadiest source of growth.

Mike Tribble, another founder, remembers when the firm stuck to its business plan and sought to win the design competition for Discovery Place, a downtown Charlotte science museum. At the time, the firm had eight employees.

“It was a risk,” Tribble says. “We spent two or three months concentrating our energies to get the project, without pay or guarantees, of course.”

Clark Tribble’s design of Discovery Place has been widely praised as both visually pleasing and functional.

Today, 80 percent of Clark Tribble’s work is outside Charlotte, an important factor in the decision to open offices in Washington and New York.

“Washington and New York offer an opportunity to participate in large scale projects,” says Harris. “We’re specialists in the suburban office market, and there are naturally going to be bigger opportunities in large cities. We’ve got 1 million square feet of space under construction right now at Tyson’s Corner in Washington, and that’s just one location.”

The Washington office has also played an important role in the development of projects.”

Clark Tribble’s design of Georgetown Park in Washington, D.C. won a 1984 NCAIA Design Award for its careful detailing in recreating a turn of the century atmosphere.

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federal government projects at Clark Tribble. One part of the firm's early strategy was to develop such projects so they would account to 20 percent to 30 percent of the firm's business.

One major federal project currently being worked on is a museum for the Army Corps of Engineers. Such projects require substantial coordination between the firm's offices. Clark Tribble uses state-of-the-art technology, including computer-aided drafting and telecommunications, to accomplish that.

Major projects also attract the attention of potential employees. "What I believe we do specifically is attract people with quality professional attributes and give them the environment in which they can do what they want," Harris says.

With growth has come a need to maintain communications within the firm, something that has been emphasized since Clark Tribble's early days. Shortly after Steve Falkenbury, whose 30 years as an engineer, contractor and consultant was sought to open the government marketplace for Clark Tribble, joined the firm, he initiated the weekend planning retreat. As an added twist to that first retreat, he sent a confidential questionnaire to the wives of the firm's principals that asked their objectives for the firm and their husband.

Falkenbury says its purpose was to spot problems before they developed. If, for example, a wife wanted her husband to work 20 hours a week while he wanted to dedicate his entire life to Clark Tribble, there was bound to be a problem that affected everybody.

Tribble, for one, thinks the most important thing to a firm's success is the ability and desire to "nurture your people," making sure they grow with the firm and develop the skills and judgment that will enable them to serve clients.

"Now that we've been doing it for a while, I think back to all the people who helped us," says Harris. "In the beginning, we'd call on clients and prospects during the day but design overnight. That's something we still provide."

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A Future For the Past

Preservation Can Bring Tax Breaks—and Good Design

By Gerald Traub

EDITOR’S NOTE: Written by a member of the NCAIA Historic Resources Committee, this is the first of a periodic series of articles on issues and topics of interest to architects.

Today’s professional architecture journals are filled with historic preservation or adaptive re-use projects. This is due, in part, to a heightened awareness of the value of recycling older buildings. The movement toward sensible re-use also has gotten a major shot in the arm from federal tax programs, starting as early as 1976. The most recent incentives for rehabilitation are in the Economic Recovery Tax Act of 1981.

As architects we have a responsibility to our clients to be conversant with the Secretary of the Interior’s Standards for Rehabilitation. This document is the sole guideline by which projects are judged to be or not to be “certified rehabilitations.” A project must be certified so that the owners can claim the full 25% tax credits provided in the tax act.

The number of tax act projects is growing every year as more and more investors become aware of the obvious benefits. Frank Branan, AIA, Tax Act Coordinator for the state Historic Preservation Office, says that in 1983 alone there were 116 tax act projects worth $12.1 million in North Carolina.

The need for a complete understanding of the guidelines at the earliest stages of planning is imperative to avoid costly design changes that might be required to make your project comply.

There are ten standards that the designer must follow. They are explicit and based on common sense. They are standards that we all should have been applying to projects on existing structures long before the Tax Act was ever thought about. They attempt to define “good design” in objective terms. To qualify for tax credits your client must be prepared to take the time necessary and spend the money to do it right. In that respect, the standards are no more restrictive than the parameters the original architect worked with to make a high quality building, one ultimately worthy of historic designation.

Here are the ten standards, presented verbatim from the U. S. Department of the Interior’s document, and followed by a discussion of each:

Standard No. 1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.

Careful consideration must be given to the adaptive re-use of your historic structure so that its architectural fabric and character will not be destroyed. If the new use requires removal or alteration of original partitions, doors, windows, stairs, porches, etc., you may need to re-examine your plans or re-examine the proposed use itself. Design inconsistent with the standards can occur at the most basic level—the intended use may be inappropriate to the original structure.

Standard No. 2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

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slate roof, cornice, window sash, etc., is removed, it destroys an important original quality or characteristic of the structure. Efforts should be made to preserve historic features and materials rather than removing or replacing them with modern substitutions. Features that must be removed and cannot be replaced should not be destroyed. Rather, it should be carefully preserved for its historic value.

Standard No. 3. All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

Perhaps the classic violation of this standard is when a modest 19th century commercial building is "earlised up" by destroying the storefront, creating an arcade, installing "ye olde colonial" doorway, complete with shuttered windows and tiny panes of glass.

The Georgian style of early Williamsburg is very good, but it is a rare town that has buildings of this style or period of history. Yet time and again we see "Williamsburg" features added to late 19th or early 20th century buildings. It has been called "Phony Colonial." The skillful use of color, detailing or accessories from the appropriate period of history can do much to enhance the original qualities of the building.

Standard No. 4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

An example of this is a building dating from the 1840s, which lost its later wing. While not original, the wing was over 100 years old, and had acquired significance in its own right. It had become a familiar adjunct of the original building. The missing wing was evidence of the evolving history and development of the building that had acquired significance, and that significance should have been recognized and respected.

Sometimes it is difficult to determine significance. When does an addition acquire significance? If the changes are substantial and were obviously intended to be permanent, if they reflect the changing taste or use of the owner, or if a significant historic event is associated
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with the addition, then the addition has significance of its own.

**Standard No. 5.** Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

Some examples of stylistic features are patterned masonry and slate roofs, window shapes, sash patterns, and ornamental woodwork. Sometimes rehabilitation involves subdividing a space which includes a significant architectural feature such as an elaborate plaster cornice or wainscot. The new partition wall should be carefully cut to conform to the profile of the original feature and thus the craftsmanship will have been treated with sensitivity.

Some examples of insensitivity are: the cutting out of mortar joints with power grinders, the removal of original plaster to expose masonry that was never intended to be exposed, stripping paint from originally painted doors or paneling to obtain a “natural” finish, the use of aluminum or vinyl siding over original wood siding, etc.

**Standard No. 6.** Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

In some instances, it may be relatively simple to repair the damage done to the historic material as a result of decay or of earlier and inappropriate alterations. In other instances replacement of architectural elements may be necessary. If so, replacement should be based on historic photographs or physical evidence rather than on conjectural designs. Careful examination of a deteriorated feature many times reveals that the finish is the bad part, not the material itself. It is better to repair and reuse than to destroy and replace.

The use of salvaged materials, such as “used brick,” or components, such as mantels from a building of a different style or quality, demeans the original quality of an historic structure.

**Standard No. 7.** The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage historic building materials shall not be undertaken.

In the past few years, this standard has become well-known, and we have witnessed a slight decrease in the use of sandblasting, or very high pressure water, and of combination processes that may include chemicals inappropriate for the fabric of the building being

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cleaned. The basic issue with any of these methods is damage.

Tests are usually required to determine the appropriate cleaning materials and methods. In most cases water and a chemical solution at a low pressure are sufficient to clean a masonry building. Detergents and Clorox in warm water with the use of stiff bristle nylon brushes and a lot of elbow grease will do the job on wood. These methods do not destroy the historic materials.

Standard No. 8. Every reasonable effort shall be made to protect and preserve archeological resources affected by or adjacent to any project.

It may be assumed in most rehabilitation projects that there are likely to be archeological remains underneath and in close proximity around historic buildings. Almost any excavation, whether for plumbing lines, drainage ditches, or underground electric lines might encounter some archeological feature or evidence of earlier archeological resources which should be taken into account in the planning and execution of a rehabilitation project.

If such is the case in your project, please contact the Archeology Branch of the Division of Archives and History for advice and instructions before you proceed with the work.

Standard No. 9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.

A contemporary fill-in addition, between two portions of an historic building, which does not destroy significant architectural materials, and which is compatible with the scale, color, and character of the property, can be very successful in both design and function without compromising the historic integrity. Suitable contemporary wings separated from the original shell by a connecting passage are also acceptable. Here good taste and sympathy for the historic structure is the rule.

Standard No. 10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

An addition should not only preserve the historic character, but also allow for its future removal without impairing the essential character of the original structure.

The common thread that runs through all of this is to treat existing buildings and sites with respect and sensitivity, good design and common sense.

This article was prepared with the assistance of the North Carolina State Historic Preservation Office.

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In 1970, when a study committee was formed to decide how to re-work North Carolina building codes to encompass barrier free architecture, it soon became clear that negotiations would revolve around two groups who spoke different languages: architects and disabled people.

Luckily for the committee, one of its members, Ronald L. Mace, is bilingual. He is an architect who has been disabled since having polio at age nine.

Mace was instrumental in working out the new N.C. Code, including the illustrations he drew which have helped make it a manual used worldwide. Since then, he has gone on to become recognized as one of the nation’s foremost experts on barrier free architecture. He has formed his own company, Barrier Free Environments, which concentrates solely on this issue. (BFE is in addition to his Raleigh architectural firm, Mace and Associates).

From his wheelchair, Mace long has championed the importance of accessibility design. Now, he says, the situation has gotten to the point of being “about 50/50. Fifty percent of the architects understand the laws and deal with them easily, while the other 50 percent don’t understand it and therefore have negative feelings.”

The laws to which Mace refers include the 1968 Architectural Barriers Act, a federal law dealing with access to buildings; the 1973 Rehabilitation Act which covers accessibility in programs receiving federal assistance; the Right to Education Act passed in the mid-1970s; the N.C. Building Codes and the N.C. Rights laws.

Mace seeks to broaden architects’ understanding of the subject. “We architects,” he says, “like to think of ourselves as all-inclusive problem solvers . . . free thinkers. It’s hard to accept when you’re told you know nothing about this whole area and how your architecture affects it.

“What happened in the beginning was that the architects didn’t know all of the specifications and so they made mistakes. Then they had to start all over again and came away from the whole thing with a negative attitude.”
Architects have been aided by the Special Office for the Handicapped set up within the state Department of Insurance to assist in implementation of barrier free features.

Also, last August, the Uniform Federal Access Standard was set so that standards and specifications would no longer vary from state to state and from one industry to the next.

Manufacturers have helped, too, by developing universal products that meet the federal codes. James Keane of Keane Monroe Corp., which manufactures automatic doors installed in airports, hospitals, stores and many other types of public buildings, says, “Our products have been designed to meet the codes. If they don’t, we modify them or develop new ones.”

According to Mace, North Carolina “is one of the most successful states in the nation in terms of implementation, enforcement and acceptance.”

Architects have varying views on the issue.

Bill Nahory of J.N. Pease Associates in Charlotte, for instance, says, “It’s just something to be provided for. It’s a situation to solve just like any other aspect of design.”

Freeman-White Associates’ Dave Murray agrees that “It’s accepted as something you just do.” Since his firm deals extensively with health care facilities, Murray says, “We had been thinking along those lines anyway.”

Another N.C. architect, who asked to remain anonymous, contends that barrier free architecture “causes design problems and adds costs where owners shouldn’t have to pay them. One example is that of an office so small that it only had one person and a secretary. The codes on barrier free architecture required them to add a lot to their building costs when they really didn’t need to have those features.”

Regardless of how architects feel philosophically about the issue, they seem to agree there is a need for easy-to-use information on the subject. And Mace is moving to meet that need. In November, he is publishing “The System,” a two-part “accessible design and product information service.”

With such sources of information, Mace says, he hopes barrier free specifications will become part of the architects’ “base of knowledge.”

“Once that happens,” he adds, “architects can use their creativity from there. There are a world of creative solutions to the specifications.”

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Jenkins-Peer Architects, Charlotte, are designers of Apple Computer Inc.'s regional support center at Parkway Plaza office park in Charlotte.

The $4 million facility combines 35,000 square feet of office space with 75,000 square feet of distribution space for Apple's rapidly expanding wholesale activities in 10 southeastern states. Developer is Spectrum Properties Inc. and contractor is McDevitt & Street Co.

The architects say the design responds to Apple's desire for a "user friendly" environment for its employees. The building is sited to take maximum advantage of the woodland setting, with the entire length of the office area enclosed with floor-to-ceiling reflective glass. There is extensive landscaping, patios, gardens with picnic tables and an elevated free-form deck in an adjacent wooded ravine.

The building's entrance is marked by a barrel-vaulted skylight 25 feet in diameter over the main reception space. The skylight, in turn, is connected with a 100-foot linear skylight that defines the building's major circulation spine and introduces natural light into the heart of the office area.

The distribution portion of the building is designed to blend with the office space and is capable of future expansion of an additional 40,000 square feet.

MARTIN MARIETTA UNIT GIVES NCSU $10,000

North Carolina State University's School of Design has received $10,000 from Martin Marietta Aggregates of Raleigh for the Environmental Simulation Laboratory.

The funds will purchase a new computer system and a high resolution graphics screen which will be used with a land-development software program in the laboratory.

Steve Zelnak Jr., president of the Aggregates Division, Basic Products Co. of the Martin Marietta Corp., presented the check to Claude McKinney, dean of the design school, who says "Martin Marietta continues to provide an excellent example of industry interaction with design education . . ."

ODELL DESIGNS NEW PIEDMONT EXPANSION

Odell Associates Inc., Charlotte, is the architect for a 127,500-square-foot expansion of Piedmont Airlines' maintenance facility at the regional airport near Greensboro.

The addition to the existing 140,500-square-foot facility is estimated to cost $6 million and will be owned by the Greensboro-High Point Airport Authority, which will lease it to Piedmont.

The original facility, also designed by Odell Associates, cost an estimated $11.5 million and was completed last year.

UNC-G OFFERS NEW INTERIOR DESIGN DEGREE

The University of North Carolina at Greensboro has received approval to offer a master of science degree in interior design beginning in the spring semester of 1985.

University officials say it will be the only such degree offered within the state. "We are delighted to have this program approved and are excited about it," says Jan G. McArthur, who is head of the Department of Housing and Interior Design within UNC-G's School of Home Economics. "We want it to be a high quality program and we anticipate that admission will be very selective."

She says she anticipates enrollment in the two-year, 36-hour degree program will be about 20 to 25 students. "Over the last two years, we've had around 50 requests for such a program," she says.

"Some have been from students and many have been from professionals in the field. We feel that the new degree will meet existing needs of people who are seeking a terminal degree in interior design." McArthur's department currently has eight faculty members and 163 undergraduate majors.

MIDDLETON, McMILLAN DESIGNING HOSPITAL

Middleton, McMillan Architects of Charlotte and Charleston is designing a new satellite hospital to be built in Pineville, adjacent to the Mercy Hospital Medical Park at N.C. 51 and Park Road.
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Construction of the new hospital, to be known as Mercy Hospital South, is scheduled to begin in the spring of 1985 with completion in the fall of 1986.

Ferebee, Walters Opens in Hilton Head

S. Scott Ferebee Jr., president of Ferebee, Walters & Associates, a 50-person architectural firm with offices in Charlotte and Research Triangle Park, has announced the establishment of a Hilton Head, S.C., office through the acquisition of Keane/Sherratt Inc., an architectural and planning firm on the island.

The new office of Ferebee, Walters will initially be located in the Keane/Sherratt offices at 18A Pope Ave., and will provide the same professional services with an expanded staff. According to the announcement, James T. Keane will remain with Ferebee, Walters as a project manager, and Peter E. Sherratt will pursue new business interests as president of Interland Inc.

Interland, based on Hilton Head, has two multi-family condominium projects totaling 701 units in Columbia, S.C., currently in design by Ferebee, Walters.

Construction Starts On Triangle Center

Construction is underway on BASF Wyandotte Corp.'s $15 million agricultural chemicals research center in Research Triangle Park. Ferebee, Walters & Associates is architect and engineer.

BASF Wyandotte Research Center

The 100,000-square-foot complex is designed in a series of three interconnected two-story structures alongside a four-acre lake. Completion is expected in the first quarter of 1986.
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Names and Changes In N.C. Architecture

Thomas Phoenix has joined O'Brien/Atkins Associates in the new position of chief engineer. Phoenix is a graduate of North Carolina State University's engineering school and a member of the national Society of Professional Engineers. The firm has offices in Chapel Hill and Durham.

Art Killebrew has joined Jenkins-Peer Architects, Charlotte, as a project architect. A graduate of the Mississippi State University School of Architecture, he formerly was with Kirksey-Meyers Architects, Houston.

R.W. "Bud" Wilkerson III has re-established Wilkerson Associates Inc., an architecture-engineering-planning firm, at Two Parkway Plaza, Charlotte. Joining him as principal will be C.D. "Buddy" Moose. Both are Clemson University graduates and have been principals with Freeman-White Associates, Charlotte. Ferebee, Walters & Associates has
announced the addition of three new principals to the firm. They are William E. Foust II, a graduate of Pennsylvania State University who joined the firm in 1972 and is a senior project architect; Stephen A. McCall, a Clemson University graduate who joined the firm in 1978 and is a senior project architect; and Trudy A. Williams, a graduate of UNCC who joined the firm in 1979 and who also was promoted to director of marketing. She is the first woman partner in the firm’s 31-year history. The firm has offices in Charlotte and Research Triangle Park.

Charles M. Watts has been named vice president of Reg Narmour. The Architectural Group PA. Watts is responsible for office administration and project coordination for the firm, which he joined in 1978 after graduating from the University of Virginia. The firm, based in Charlotte, has other offices in Raleigh, Tampa, and Washington, D.C.

Eugene P. Brantly has been elected a principal associate of J.N. Pease Associates, architects-engineers-planners, where he heads the structural engineering department. In other action, the firm with offices in Charlotte and Research Triangle Park says engineers Ronald B. Wilson, Henry L. Hopper and Stephen M. Mead and architect Adi Mistri were promoted to other associates, and Bobby T. Jordan and Henry E. Whitmire were named new staff assistants.

Formation of a Durham design firm, Abbate and Company Inc., has been announced by Charlotte R. Abbate and Angelo R. Abbate. She is a former assistant professor of interior design at the University of North Carolina at Greensboro and he is an associate professor of design in the landscape architecture department at N.C. State University. According to the announcement, the firm offers services in renovation, interior planning, interior design, environmental planning and landscape design.

Reinhard “Rick” Widmann has been named director of Charlotte-based Gold Bond Building Products’ newly formed construction systems sales group. Widmann has been assistant district manager for Gold Bond in Houston. The company says the new group was formed to assist architects and other in selecting and planning tailored office environments and systems.

Corrections & Amplifications
An article in the July-August issue of North Carolina Architect gave an incorrect year for the South Atlantic Regional AIA award to Burnstudio Architects for design of an addition to the Lenora County Courthouse. The SARC award was in 1980.

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18 North Carolina Architect
FOUR N.C. WINNERS

SARC Honors Firms At Asheville Convention

By Gaylord Shaw

A classroom building fits in without sacrificing originality. An office building is restored with Art Deco’s sense of ebullience. A suburban office park building creates beauty and interest. Another office building design uses classical motifs in a boldly unclassical way.

These were among the jurors’ comments as they selected projects by four North Carolina architectural firms to be among 11 winners of the 1984 awards for design excellence presented by the South Atlantic Regional Council of the American Institute of Architects.

The awards, announced Sept. 22 at SARC’s convention in Asheville, went to the N.C. firms of:

• Clark Tribble Harris & Li Architects, Charlotte, for an art classroom studio building at the University of North Carolina at Chapel Hill.
• Hammill-Walter of Winston-Salem, in association with Croxton Collaborative of New York, for ground floor restoration of the R.J. Reynolds Tobacco Co. building in Winston-Salem.
• Ferebee, Walters and Associates, Charlotte, for the Union Carbide Technical Center at Research Triangle Park.
• Jenkins-Peer Architects, Charlotte, for the One Coltsgate Place office building in Charlotte.

The winners were selected from 110 submissions, all of which were displayed at the Asheville convention. SARC is composed of the North Carolina, South Carolina and Georgia chapters of the AIA, with approximately 3,000 practicing architects in the three states.

In commenting on Clark Tribble’s design of the art classroom studio building on the Chapel Hill campus, the jury notes “the building design is in large part a response to the context of neo-Georgian buildings around it, and it succeeds in fitting in without sacrificing originality of form or detail.

“Surprising elements such as the carved-back glass entry facade, the Palladian portico, industrial-looking sash and others cohere into a unified building.”

In commenting on the ground floor (continued)
restoration of the RJR building, a project of Croxton Collaborative and Hammill-Walter, the jury says “in this model renovation, a considerable amount of new space has been added to an existing and magnificent Art Deco interior, which has itself been restored, and transforms rather than copies it, and as a result achieves much of the sense of ebullience and inventiveness the original has.”

As for the Ferebee, Walters design of the technical center owned by Union Carbide Agricultural Products Co., the jury says “of a number of suburban office-park buildings that were submitted, this was the most sophisticated and elegant work of architecture.

“The S-shape of the plan emphasizes the smooth, extruded building form, and the use of cobalt blue to define voids and structural elements and to suggest further growth of the building is handled in a way that creates great beauty and interest.”

The Jenkins-Peer design of One Coltsgate Place, an office building in south Charlotte owned by Spectrum Properties Inc., receives these com-

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The use of classical mostly Palladian motifs in a boldly unclassical way gives this building both dignity and zest. The formal inventions are delightful, and the building has unusual interest and presence for a suburban office development.

The other SARC winners were:

Anthony Ames of Atlanta for an artist's studio;

Richard Rauh of RMPMH Architects of Atlanta for renovation of the Netherland Plaza Hotel, Cincinnati;

Toombs, Amisano & Wells Inc., of Atlanta for the MARTA Peachtree Center Station;

Craig, Gaulden and Davis, Architects, Inc. of Greenville, S.C., for the John A. Sibley Horticultural Center at Callaway Gardens, Pine Mountain, Ga.;

Dowling Architects and Associates Inc., Atlanta, for The Cupola House at Fripp Island, S.C.;

Diedrich Architects and Associates Atlanta, for the Grand Cypress Golf Clubhouse, Lake Buena Vista, Fla.; and

The Spriggs Group, Savannah, Ga., for renovation of the City Hall and Davis Buildings, St. Marys, Ga.
When William H. Sigmon, A.I.A. of Olsen Associates designed the Merrill Lynch building in Raleigh, he chose Borden's Colonial Handtique, the modern brick that looks handmade. Architect Sigmon wanted a brick with the color, texture and style that would give him the warm but solid appearance his design required. And his design called for the brick to be laid in flemish bond with colored mortar—the brick had to be consistent in color, consistent in size. Borden brick met his specifications with no problems.

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