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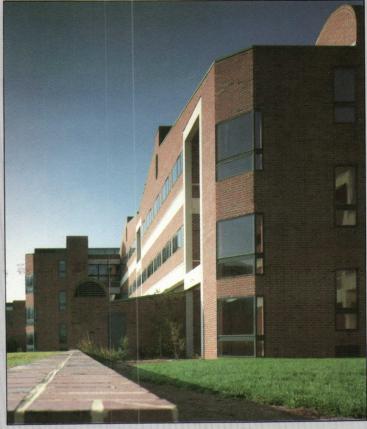


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Photography by Rick Alexander

# North Carolina ARCHITECT

Volume 33, No. 4 July-August

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#### **COVER STORY**

#### 24 OLD THEATER REBORN AS FLASHY NEW MCDONALD'S.

Story by Kim Devins.

Photography by Rick Alexander.

The restaurant chain celebrated its 30th anniversary by commissioning two North Carolina firms to renovate an old movie theater in Raleigh. The result? A flashy, splashy new McDonald's that combines modern food service with the ambience of another era.

#### FEATURE

#### 5 THINKING SMALL MEANS BIG GROWTH FOR INDUSTRY. Story by Ellen Grissett.

Architects and developers in the state used to order their project models from companies as far away as Texas or New York. Now, however, North Carolina is beginning to make a name for itself as the home of several expert model-building firms. Artists with these firms, using materials as diverse as plastics and cardboard, are able to produce models that help architects and developers "sell" their project ideas to prospective clients.

#### DEPARTMENTS

16 OFF THE DRAWING BOARD.

COVER: Gleaming black-and-white tiles, chrome railings and swirling neon sculptures overhead are eye-catching features of an old Raleigh movie theater-turned-McDonald's. The food service counter was built where the movie screen used to hang; seating for diners is located behind the white-laminate partition walls. Design by Architects Fred Tolson Associates, Raleigh. Interior design by Perry & Plummer Design Associates, Wilmington. Photography by Rick Alexander.

PUBLISHER/EDITOR Whitney Shaw EDITOR IN CHIEF

Ellen Grissett

ART DIRECTOR Jim Burris

GRAPHIC DESIGN Paula Onxley Kim Walker ADVERTISING DIRECTOR Sam Rogers ACCOUNT EXECUTIVES Susan Buck Elizabeth Jackson Jill Walker OFFICE MANAGER Marla Micallef

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# Thinking Small Means Big Growth for Industry

North Carolina's model-making firms are helping architects, developers "sell" their projects





#### By Ellen Grissett

VILLEY MALENS

think the door is wide open for us as model builders," says Kenny Friedman, one of three principals in the Charlotte-based firm of Noah Studios. "It used to be that architects and developers in North Carolina had to go to New York or Atlanta or Dallas for their models. Now they're finding out that we can offer them the same high quality at less cost—and save them some transportation costs, too."

Other builders of architectural models seem to agree with Friedman, judging from the number of such firms that have opened their doors in the state within the last few years. In fact, most builders say they are doing more than simply making ends meet: In many cases, they are having to turn away business, thanks to the abundant amount of work already placed upon their employees. Why the growing interest in architectural models?

John Davis, a partner in the Raleigh firm of ArTech, believes that the high cost of borrowing money in the late 1970s was a catalyst in the rapid growth of model-making companies in the state. "Especially with developments at the beach, architects and builders discovered that using a three-dimensional model of the project enabled them to pre-sell units, which helped finance the subsequent construction," he explains. "And though money is now a lot easier to borrow than it used to be, models were so valuable that people still ask for them. They consider them a worthwhile investment."

(Left) Natural Resource Research Center, North Carolina State University, Raleigh. Model by Noah Studios of Charlotte for Jenkins-Peer Architects, Charlotte. (Above) Model by David Hall Associates Inc. of Raleigh.

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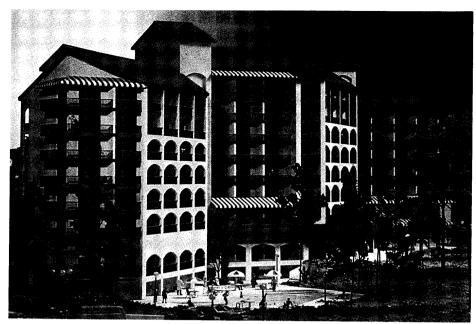
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LYNCHBURG 804/847-4495 ROANOKE 703/343-2467 RICHMOND 804/649-7064 NORFOLK 804/461-6470 RALEIGH 919/828-5421 Architectural drawings, of course, continue to be an essential part of any development, be it commercial or residential. But not everyone is able to read blueprints or envision the way a building will fit upon a particular site. Thus, architects and developers are coming to model builders for a whole range of services that will enable them to better sell their ideas to their clients.

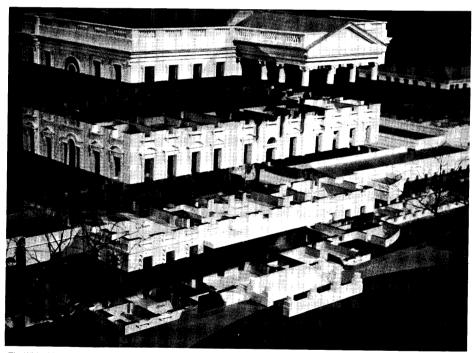
A case in point is a model built by Linda Pass of Greensboro that depicts the planned Guilford County Governmental Center, which had been designed by William Freeman Associates. The 4-by-4-foot model showed the way four buildings of differing sizes and functions would relate to parking spaces, surrounding streets and a central plaza. "The clients were able to see that the four buildings looked good together and were convenient and attractive to the people who would be using them," Pass says.

The ability to transform a twodimensional drawing or simple idea into a three-dimensional model seems to be the result of both natural inclination and hands-on experience. While the formal education of model makers is important, so, too, are the hours spent working with materials, sharing ideas with others in the field and simply becoming familiar with what architects and developers do. Many model builders-David Hall of Raleigh; Kenny Friedman and his two partners, Mike Veruto and Michael Gallis, of Noah-have architectural backgrounds, but others have started out in different, though related, fields. Linda Pass's degree was in industrial design, but serving as an apprentice to a model-building firm in Texas gave her hands-on experience in that discipline. Rebecca Fuller, a Winston-Salem freelance model builder, has a master's degree in sculpture and received her "hands-on" experience making wax models of toy prototypes for Mattel Toy Co. in California. Davis of ArTech was formerly in advertising but banded together with a photographer and an illustrator to be able to offer a variety of services to clients. Flexibility seems to be important, too: As Friedman says, "We may each concentrate on one aspect of the company, such as fine arts or design consulting, but we're able to cross over and do everything if we have to."

It is because of their practical as well as varied experience that professional



Land's End resort condominium, Myrtle Beach. Model by ArTech, Raleigh, for The Martin Organization, Philadelphia.

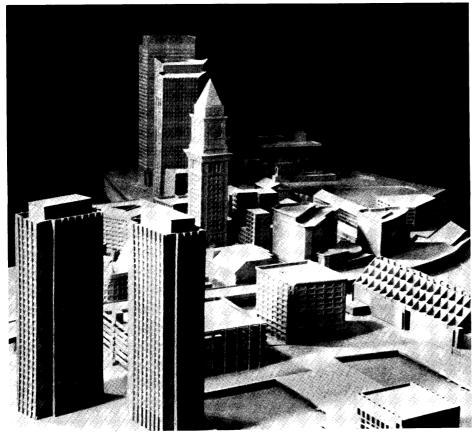


The White House. Model by Rebecca Fuller, Winston-Salern, for Gerald Ford Presidential Museurn, Grand Rapids, Mich.

model builders feel they are truly valuable to the architect or developer. As Pass says, "Models can be a way of coming up with solutions to problems. An architect may have everything drawn a certain way, but when the model is discussed, he realizes that a change here or there would be better. The model helps him visualize his project."

The complexity of a particular model depends upon the way in which it will be used by the architect or developer. A model can be simply a contour or study model—in which there is little detail, merely shapes of buildings as they fit upon a site—or a more complex one in which both the site and the structure are heavily detailed. ArTech's Davis says his firm recently handled a situation in which the architect of a Puerto Rican mountainside hospital had had a basic model made. "The architect had. the building, the terrain, all that already done in-house," Davis says. "What he wanted from us were the intricate details that would finally 'sell' the project to the client: trees, cars, people, glass, building finishes . . . the works."

David Hall, whose model-building firm in Raleigh, in operation since 1964, is



City of Boston, Mass. Self-study model by Noah Studios, Charlotte.

one of the state's oldest, tailors his company's models to the needs of the client. "We can supply the contour base to an architect who prefers to build his own model upon it, or we can supply the base plus materials, such as trees and cars, and let him go on from there," he explains. "And, of course, for those who don't have the time or inclination to build their own, we can supply as detailed a model as the client wants."

Most model-building firms in the state admit that just about every graduate of an architectural school comes out with some knowledge of how to build a model. The difference, they say, is that many firms find it more cost-effective to "farm out" the models to professionals. As ArTech's Davis says, "This is a tedious, time-consuming business. People who build models have to have a lot of patience." And Hall points out that "while some architects like to take the time to build models at a leisurely pace, others want a quick turnaround and simply can't wait to have a model built in-house."

One important aspect of model building that requires special expertise is the



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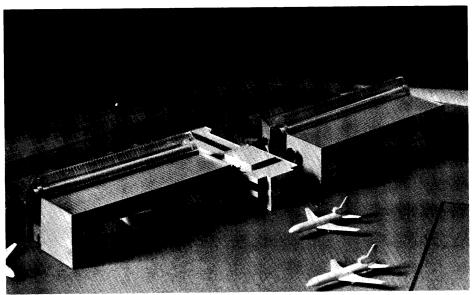
handling of materials. Models may be made of any number of materials; the most common ones are wood, cardboard and plastic. The kind of material used depends upon how the model will be used, how long it is expected to last and how detailed the model needs to be. Cardboard models, while probably easiest and quickest to construct, don't hold up well in humid climates, making them somewhat impractical for, say, a beach condominium developer's office. Cardboard models also require different finishes than plastic ones do, according to Pass, who prefers to use plastics. "Cardboard has ragged edges while plastics can be shaped precisely," she says. "Also, it's easier to get 'true' colors with plastics, since cardboard absorbs paint like crazy. You tend to get brown tones when you paint cardboard."

Friedman of Noah says his firm also prefers plastics. "We basically have a four-part system when we make a model," he says. "First, you rough cut the plexiglass or thermo-plastic to the dimensions you're given by the architect or developer. Next, you sand down the edges. If you have any special needs, like mitered corners, you do that before sanding. After you sand, you glue parts together and assemble them. Finally, you finish them."

Once the primary medium is determined, then the model builder must carefully choose those additional materials that will be used in the assembling of the model. Sometimes experimentation is the only way of determining which glue works best with plastic or what kind of paint is most suitable for use on wood or cardboard. Model builders try to experiment on their own time, since mistakes can be expensive. "You have to know, for example, that some glues eat up some plastics," explains ArTech's Davis, "otherwise you can have some big problems on your hands several months down the road when the model starts to fall apart. That's the kind of specialized knowledge that a firm such as ours has that maybe architects building models on the side don't have."

Finishes can be as diverse as the model parts themselves. Most plastic models take a lacquered finish, applied as the model maker sees fit. "We can back-paint a model, so you can't see through the buildings, or we can frontpaint them or we can do interior painting and detailing," Noah's Friedman says. David Hall says his firm has built models containing motorized parts and miniature lights. And Pass says she has learned to use special techniques and equipment in order to reproduce the various colors and qualities of glass, one of the most difficult elements of a building for a model to capture.

The size, or scale, is frequently dictated by the way in which the model will be used. Less detailed models, or ones that show only one structure, for example, may be built with a scale of  $\frac{1}{2}$  inch or  $\frac{1}{4}$  inch to every foot. For a model in which a lot of terrain must be displayed along with a number of structures, the model may be quite a bit smaller, say,  $\frac{1}{8}$ inch to every foot. Obviously the smaller the model's parts, the more difficult it is to include details and the more timeconsuming the model is to build.

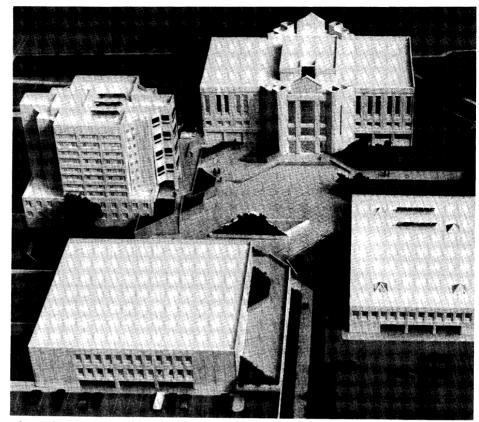


Flight Operations Center, R.J. Reynolds Industries, Inc. Model by Linda Pass for RS&H of N.C. Inc., Greensboro.

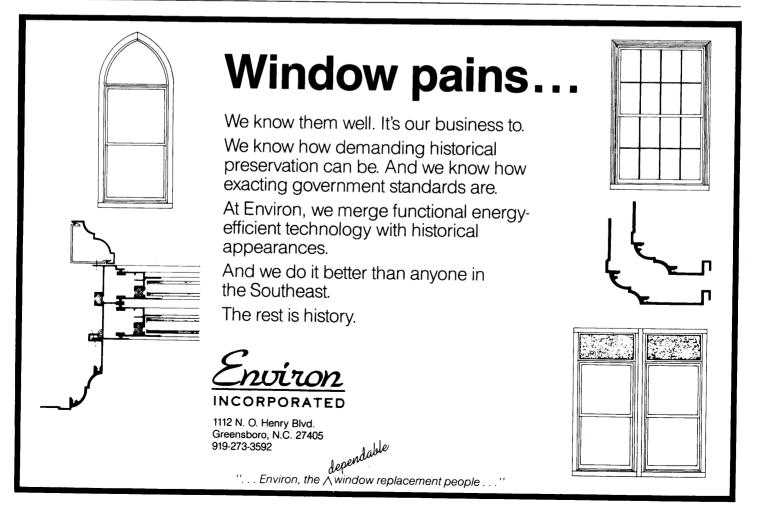
The way in which a model is attached to its base also depends on its usage. Some models will be stationary displays and parts may therefore be bolted onto the site material; others must be disassembled and carted elsewhere. Most model builders routinely construct models in blocks, almost like a puzzle, so that piece A can be removed from pieces B and C if necessary. This flexibility also helps in case there are any major changes made in the basic design of the project.

Hall says that changes do occasionally occur while a model is being built. "We try to touch base with the architect or developer all along the way so that changes can be taken into account. And occasionally we've had to do a model twice because major changes were made after the model was finished. But that can be time-consuming and expensive. Most of our clients come to us with plans pretty well made in detail and agreed upon," he points out.

Friedman says the Noah firm has developed a system that helps clients know what kind of model they're getting



Guilford County Governmental Center, Greensboro. Model by Linda Pass for Wm. F. Freeman Associates, High Point.



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"so there are no surprises. After we quote a project, we do color studies and technique samples before we actually start on the model. That way the client sees what the model will be like when it's finished."

The average time needed for a basic model ranges from two weeks of intensive, 8-hour-a-day work to a month of working on several different projects. Of course, especially complex projects require more time. Fuller's model of the White House—now housed in the Gerald Ford Presidential Museum in Grand Rapids, Mich.—took her almost a year to build. "That was because a) it took me two months to get the White House plans to go by; b) I had to cast all the tiny balustrades and things like that separately; and c) I had to take all the parts to Michigan and build it there."

The more complex and timecomsuming a model is, the more it costs. Noah Studios' Friedman says a

#### "This is a tedious, time-consuming business," says one model builder.

basic model at his shop runs about \$5,000, with a very complex one costing \$30,000 or more. "I've seen some that go up to a quarter of a million, though we haven't done one yet, unfortunately," he adds with a chuckle. ArTech's Davis says his models "usually average about \$2,500 to \$5,000, but they can start at \$500 for a really simple one and go on up past \$10,000 for the complicated ones."

Pass, who trained with a modelmaking firm in Dallas before coming to North Carolina, remembers working on a model of a beach condominium that cost \$30,000. "It was a very complex model—we had the condo, plus people, cars and terrain to construct, including a portion of the ocean to show how the project fit into the site," she explains.

Materials usually cost about 10 percent of the final cost; the other 90 percent is labor.

Several of the state's model-building firms offer related services in addition to the basic building service. For example, ArTech was formed five years ago

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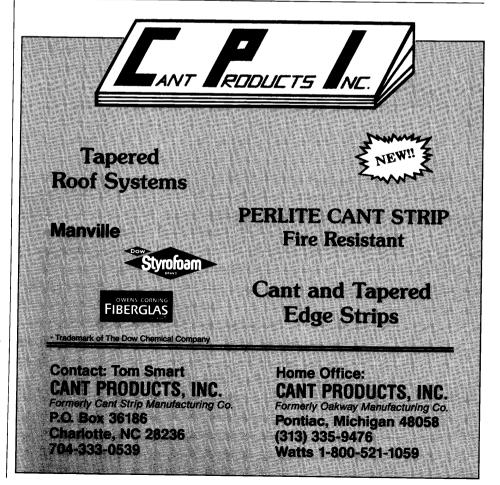
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to be a "one-stop place for architects and builders," according to Davis. "We have an arrangement with a company called Carolina Architectural Models in which we 'sell' the model, deal with the client, go to the site—if necessary—and basically act as the funnel. Dudley Whitney of CAM and his employees actually build the model, which we then present to the client."

ArTech also offers photography and illustration services in conjunction with the model-building, as do Noah Studios and David Hall Company. These companies will not only build the model, but will also photograph and/or illustrate all or part of either the model or the finished project.

Pass, who built models on a free-lance basis for a year, now works for the Greensboro office of RS&H Inc. Architects/Engineers/Planners. "I did some free-lance models for them, and we just decided to make the relationship formal," she says. "While some firms in the state do build models, usually the models are of projects that only that firm has worked on. RS&H doesn't limit clients to RS&H projects only, which means that we will provide models for other firms. That's pretty unique."

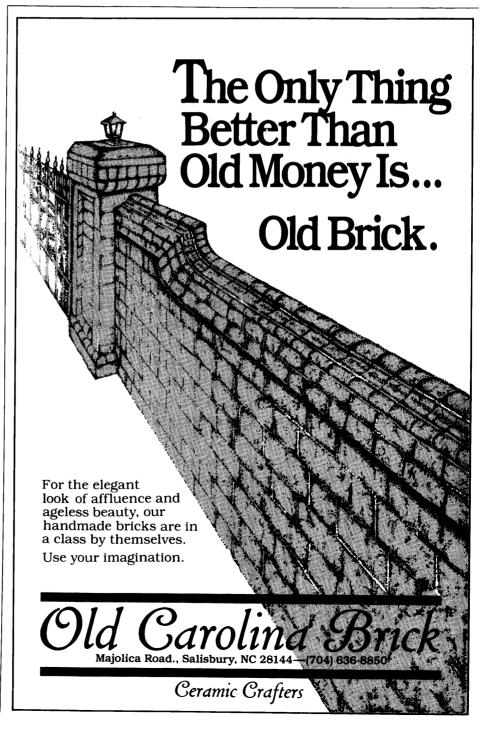
One of the most encouraging aspects of the model-building business, to those who work in it, is that clients are coming not only from North Carolina, but also from other parts of the country and even abroad. David Hall's company has worked for clients in Hawaii, the Caribbean, even a communist country as well as for "hometown" architects. "I'd say that we've done at least one project for 75 percent of the architects in North Carolina," he says. "And we've done a lot of models for Ivy League colleges and state organizations, as well."

ArTech's Davis says his clients are "from all over the East Coast, which is gratifying, especially since we don't advertise. So far, our business has come from one architect seeing a project we've done for someone else and calling us himself."

North Carolina, then, seems to be gaining a reputation as the home of numerous model-building sources. The bottom line, though, according to those who build the models, is quality. Most model-building firms are expanding, but not too rapidly. "We have to maintain the high quality," says Hall. "It basically comes down to: How much training do we want to do of new employees? We have to find the right people, not simply hire just anybody."

ArTech's Davis agrees. "I don't think the field is crowded when it comes to quality. There are great people out there free-lancing, and there are some who aren't great. And probably there are some firms that don't do high quality work, either. We'd like to expand, but we've found that there just aren't that many people out there who have the qualities it takes to do good modelbuilding work: patience, familiarity with materials and tools, manual dexterity."

Noah's Friedman, while echoing the argument that high quality must not be overlooked in favor of rapid growth, says that he simply doesn't allow himself to worry about overcrowding of the market or long-term goals. "We're pretty spontaneous here," he says. "I mean, we pooled \$200 two years ago and started Noah in a guy's living room. So ... We believe in fate. If we're meant to be successful in this business—and so far it's been great—then we'll keep being successful."



## Off The Drawing Board

#### **\$300 Million Charlotte** Complex Announced

Plans for a \$300 million complex to be built in uptown Charlotte have been announced by the developers, Trammell Crow Co. and Norfolk Southern Corp., which owns the land through its subsidiary, Southern Railway Company. The anchor tenant of the complex's first building will be First Union Corp.

Construction on phase one of the complex will begin later this year and is scheduled for completion in the summer of 1987.

Architects for the project are JPJ Architects of Dallas.

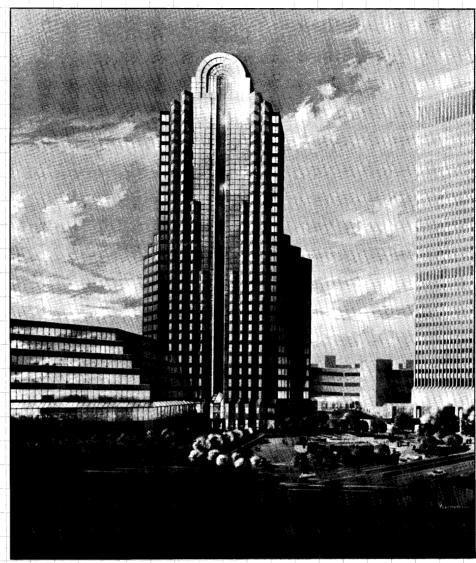
First Union Corp. will occupy almost half of the 850,000-square-foot, 34-story office complex that will be the first of four buildings completed. The building will be known as Two First Union Center, with First Union's existing tower and office complex, across College Street, being renamed One First Union Center. A 1,000-car parking deck will also be constructed as part of phase one.

The entire project will be financed by private capital, according to the developers. The other buildings to be constructed in the development include two additional office buildings and a 350room hotel. When completed, the complex will eventually encompass land bounded by Second, Tryon, Third and Brevard streets in uptown Charlotte.

Fred Klein, managing partner for Texas-based Trammell Crow's Charlotte operations, says that "the unique design and placement of Two First Union Center ... will enhance the traditional Charlotte skyline view."

Preliminary plans for the complex call for an abundance of "people" areas, including a plaza area, fountains and greenery.

Materials to be used in the construction of phase one include granite and glass. Total cost for the first phase is projected to be \$85 million.



Artist's depiction of Two First Union Center, a complex planned for downtown Charlotte.

#### Major Solar Conference Scheduled

Solar '85, consisting of four national conferences and a major trade exhibition, has been scheduled for Oct. 15-20 in Raleigh.

The event, which will be presented by the American Solar Energy Society (ASES) in conjunction with North Carolina Solar Energy Association, will have as its theme "New Directions for a New Decade."

According to Gary Bailey of Raleigh, chairman of the NCAIA's Energy Committee, the conference will feature several prominent solar energy experts speaking on a variety of topics: Ben Evans on daylighting applications, Don Aitken on controls and Steve Selkowitz on new directions in solar energy use. "We believe no other event will have so many experts available at one time and place to so many architects, engineers and planners," he says.

An added feature of the event will be a special Emerging Architecture session on Oct. 15 from 7-9 p.m. At this session, Bailey says, "North Carolina architects have been asked to present examples of projects that utilize solar energy features. We hope that a number of firms will contact us for entry guidelines as soon as possible, since we'd like the state hosting the conference to have a good representation at this special session."

He adds that the Durham and Raleigh sections of the NCAIA will host a reception for North Carolina architects prior to the Emerging Architecture session The reception will be held from 6-7 p.m. at the conference hotel, the Raleigh Radisson.

Cost for the Emerging Architecture

session will be \$15. The deadline for submitting abstracts for the session is Aug. 31.

For more information on Solar '85, write the North Carolina Solar Energy Association, 850 West Morgan Street, Raleigh 27693, or call (919) 832-5798 or (919) 832-6303.

#### One Triad Park Construction Begins

Construction on One Triad Park, a 266-square-foot, 20-story office tower in downtown Winston-Salem, has begun, according to developer The Webb Companies of Lexington, Ky.

One Triad Park is the first of five buildings planned for Winston-Salem's "superblock" site, now officially named Triad Park. When completed, the 8.3acre complex will include retail shops, condominiums, office space, a 602-car parking garage and a plaza. A landscaped "strollway" that would connect Triad Park with Old Salem is also planned.

Total estimated cost for the development is \$100 million, with estimated construction costs for phase one running \$23.5 million.

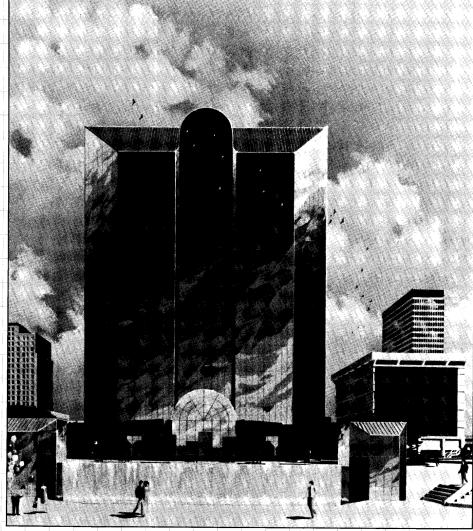
One Triad Park was designed by Hammill-Walter Associates of Winston-Salem and Sherman/Carter/Barnhart of Lexington, Ky.

#### New Bolin Creek Construction Begins

Construction on the newest building at Chapel Hill's Bolin Creek Center has begun.

The 41,500-square-foot building, which will house the national corporate headquarters of Kron Medical Corp. PA, will make the 83,000-square-foot complex the largest campuslike office center in Chapel Hill. Bolin Creek Center is located on the western side of Airport Road. Two buildings in the complex have already been constructed.

The Kron Building, which is scheduled to be available for leasing by fall, was designed by CHR Associates of Chapel Hill. Construction is by George W. Kane Construction Co. of Durham with financing by NCNB. Leasing and management will be provided by Real Property Management of Chapel Hill.



An artist's rendering of downtown Winston-Salem's new One Triad Park.



The new Kron Building in Chapel Hill's Bolin Creek Center.

#### LEARNING THE ABCs Of Architecture

Junior architects at Dellinger/Lee Associates of Charlotte can attend free, optional training classes after work. The program is a rare attempt to—in an organized fashion—help recent graduates make the transition from the theoretical world at college into the commercial arena of professional architecture.

Started in February, the classes are taught by Roger Dahnert, a project architect at the 23-member firm. He volunteered to teach the class because the junior architects had so many questions about the profession to ask the project architects.

About once a week Dahnert stays after work and talks about specific aspects of the practice of architecture and explains the role of the architect at each stage of a project. "The class connects a lot of loose ends, to let the (junior architects) be of more assistance," he says. "It's not their fault they don't even know what questions to ask (the project architects)."

Topics thus far have included site design, contract administration, construction drawings, schematic design and specifications. Each week at least three of the six junior architects stay for the totally voluntary sessions.

Averaging two to  $2\frac{1}{2}$  hours, the classes occasionally run much longer, with the students staying past 9 p.m. while other architects trickle out the door. "We've had some marathoners," says participant Doug Wasiela. "The class about on-site design ran over four hours—we had so many questions."

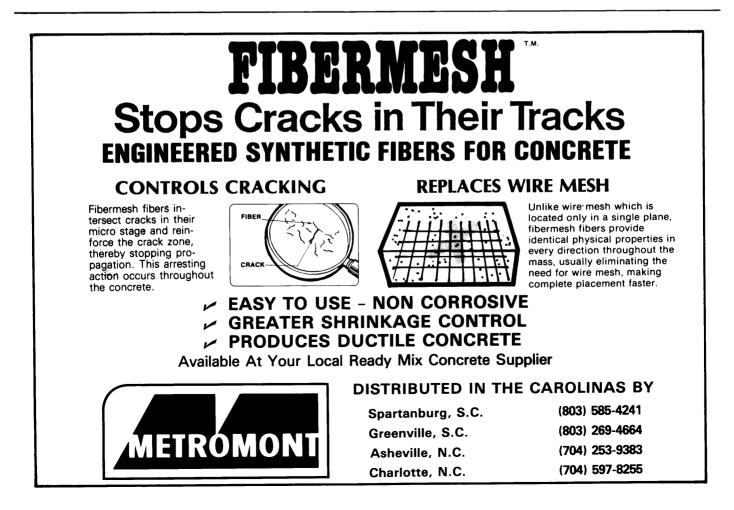
During a typical class, Dahnert covers specifications. He passes out sample contract forms and walks the students through a specifications manual section by section, explaining terms, pointing out which sections are most important and recommending other resources in the office.

Frequent questions spur him on. A query from a student about a term he is using reminds Dahnert that even in class, he, like many other project architects, tends to take it for granted that the junior architects are familiar with project terms.

Humor surfaces at times. Reading aloud from a specifications manual, Dahnert hits on the phrase "sanitary arrangements." "They mean toilets," he explains, and the students respond with laughter. Explaining bonds, he says: "Someone gave a definition of performance bonds today. It's the assurance that some time, somehow, for some amount of money, the project would be completed."

The class is conducted very much like a college seminar, with Dahnert standing and lecturing at the side of the room while the students take notes on yellow legal pads. The atmosphere is relaxed. Students freely smoke and occasionally step out to get a soft drink.

Teaching seems to come naturally to Dahnert. A 1974 graduate of Kent State University with a bachelor of architecture degree, he has never taught before. Yet he has been able to lecture "off the cuff" since day one. "At the first class, I had no outline, no notes, and I spoke for



2<sup>1</sup>/<sub>2</sub> hours," says Dahnert, adding, "The class has no definite structure—the syllabus runs itself."

The students appreciate the class. "It has been very helpful," says Debbie Hyman, "especially if you have never seen the material before." Another student goes one step further: "It's helpful even if you have seen it before."

While colleges do offer courses like "Standard Professional Practices," those courses may not be available until the fifth year of an architectural program. Hyman explains that although her college had offered such a course, she did not have an opportunity to take it because she graduated in four years.

What did the firm's junior architects do before the class came along? "Asked the architects a lot of questions, especially Roger," says Hyman. With a chuckle she adds, "Maybe that's why he started teaching the class."

Management is happy, too. Donald Lee, a principal in the firm, says that there are definite paybacks from the program. "Architecture students are not taught like students in other professions. They are educated in research and conceptual thinking, very little in technical aspects. Students come out and are frustrated," he explains. "Compare that to a doctor, who actually has to perform an operation before he can practice (as a surgeon.)"

Lee considers the students to be the chief beneficiaries of the program. "They get an opportunity more quickly in the office. Not only have they learned more than the others, but participating in the voluntary classes shows their commitment," he says, emphasizing that "Voluntary' is the key."

Dahnert says people in other firms have expressed an interest in attending the classes, which so far have been limited to Dellinger/Lee's junior architects. Dahnert knows of no other classes like his. "It's a matter of commitment," he says. "Not only do you need a willing teacher and interested students, you need the support of the management."

"These classes shouldn't be necessary," says Dahnert, "but they are." He hopes that perhaps Dellinger/Lee's classes will inspire other firms to start their own training sessions. As Dahnert says, "If more of these classes were made available, I think many more would take advantage (of them)." □ By Charlotte N. Chiu



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#### Foundation Approves New Budget Goals

The North Carolina Design Foundation approved a new budget and set new goals for 1985-86 at its recent meeting at the School of Design at N.C. State University.

The foundation provides supplemental, private support for the School of Design through its funding of student, staff and professional development programs, scholarships and fellowships.

To date the Design Foundation has raised \$342,500 toward its \$500,000 goal in NCSU's "State of the Future" fund-raising campaign. Efforts to meet that goal will continue during 1985.

The Foundation voted to adopt a budget of \$136,712 for the new year. Part of the budget will go toward the support of several new projects: providing a new, 10-week Saturday studio for Trianglearea high school students (to begin during fall semester); increasing scholarships and fellowships from the current 30 to 37; and developing a new furniture design option for product design majors.

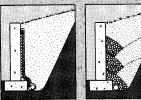
#### Engineering Field Seeks Minorities

The Westinghouse Minority Spokespersons Program, which began in 1980, sponsors black and Hispanic Westinghouse engineers on radio, television and in the press across the United States. The purpose is to encourage minorities to enter the engineering field.

Wilbert Williams, senior systems and software engineer with Westinghouse's Raleigh operations, is one of 24 employees nationwide who volunteer their time to travel around the country. "The classical picture of the engineer is a dull intellectual behind a desk," he admits. "We're hoping to change that image."

While women and Asian-Americans are increasing in number in engineering schools, fewer than 3 percent of the country's 1.2 million practicing engineers are minorities. To encourage young minority students to consider engineering as a career, Westinghouse offers a free kit containing information about engineering. The kit can be obtained by calling 1-800-245-4474. Williams says, "It's important for

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those of us who love engineering to tell young minority students about the field and encourage them to enter it."

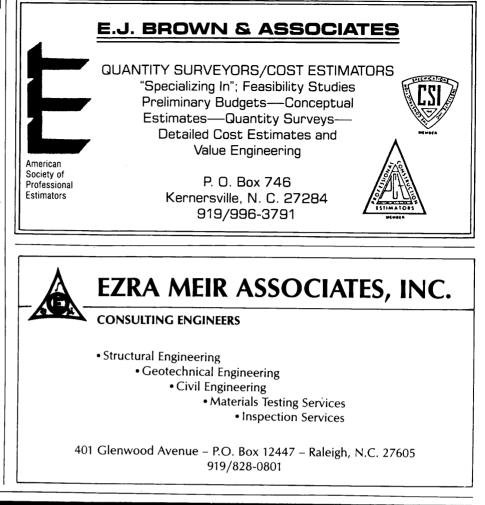
#### Construction Company Wins National Award

Myers & Chapman Inc., a Charlottebased construction company, was awarded a Design Award of Excellence by Atlantic Building Systems Inc. of Cincinnati, Ohio, for its construction of the Park 51 Center Shops in Charlotte.

The award was presented at the recent annual meeting of Atlantic builders and was one of seven Design Awards of Excellence given nationwide for work accomplished in 1984.

Architects for the shopping center, which is located at Park Road and Highway 51, were Cameron Hood & Associates, also of Charlotte.

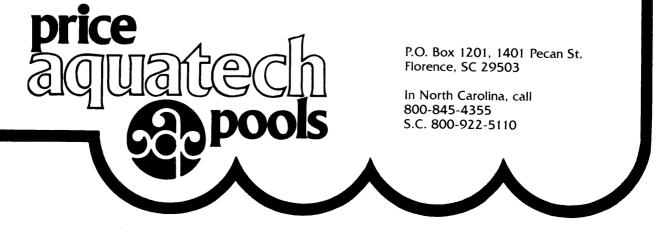
In addition to the design award, Myers & Chapman received one of 20 Design Merit awards for the construction of the Butler Aviation hangar facility in Charlotte, the top 10 in Sales Performance award and one of 14 Presidents Round Table awards.



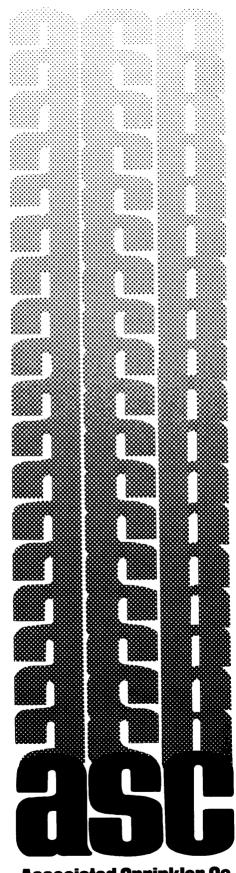
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#### NAMES AND CHANGES IN N.C. Architecture

William D. England has been promoted from associate to principal and has been elected to the board of directors at Charlotte-based Snoddy and McCulloch Associates Inc. England is a stockholder, and his promotion is part of the firm's ownership succession plan that has been in effect for several years. England received his bachelor of architecture degree from the University of Tennessee.

Charlotte-based Dalton Morgan Shook & Partners Inc. has awarded recent N.C. State University graduate Paul Howard Falkenbury the fourth annual \$1,000 Arcosanti Fellowship. Falkenburg leaves in the fall to work five weeks with architect/theorist Paolo Soleri in Scottsdale, Ariz, Italian-born Soleri is best known for his creation of Arcosanti, a 25-story futuristic city under construction in Scottsdale.

Falkenbury studied art and architecture this summer in Cartma, Italy, under a University of Georgia studies abroad program. His father, Stephen Falkenbury, is an executive with Clark Tribble Harris & Li Architects in Charlotte.

Dalton Morgan has added six new architects: Alina Bartlett, Alan McGuinn, Susan Freyler, Joan Albiston, David Kessler and Tim Cohen.

Ross G. Adams has joined Dalton Morgan as director of specifications/ construction administration. Adams was previously vice president of construction at Daniel Burner Associates Inc. in Fort Myers, Fla.

O'Brien/Atkins Associates in Chapel Hill has named William D. Moser Jr. as vice president of architecture, elected Philip G. Freelon to the board of directors and named R. Paul Wood as vice president of marketing.

Moser has been with O'Brien/Atkins since 1979, serving as director of design and as a member of the board of directors. The Microelectronics Center of North Carolina is one of the projects he has directed. Moser received his bachelor's degree and master of architecture degree from N.C. State University.

Freelon has been with O'Brien/Atkins since 1982 and was previously project designer with Houston-based





Moser





Caldwell

3D/International. He is a graduate of N.C. State University and received a master of architecture from Massachusetts Institute of Technology. Currently he is president of the Durham Chapter of the AIA and is a member of the AIA National Design Committee.

Wood was with Yeargin Construction Co. in Greenville, S.C., prior to joining O'Brien/Atkins. He has 24 years of experience in marketing and business development and is a member of the N.C. Industrial Developer's Council.

James Y. Robinson Jr. has been named manager of Charlotte-based Ferebee Walters & Associates' Hilton Head, S.C., office. Robinson, a senior vice president, joined Ferebee Walters in 1970 and became a principal in 1972. He has a bachelor of architecture degree from Tulane University and a master of architecture degree from Rice University. The Hilton Head Island office was established in August 1984 through the acquisition of Keane/Sheratt Inc.

Harry D. Sherrill Jr. has joined the Charlotte office of Ferebee Walters as chief of construction services. Sherrill attended East Carolina University and received an associate degree in architectural technology from Pitt Technical Institute.

**O. Morton Congleton** has joined Smith/Sinnett Architects of Raleigh as vice president for development and community relations. Congleton is a member of the Raleigh City Council, has a degree in urban and regional planning and was most recently employed by the state of North Carolina.

Kenneth E. Whelchel and W. Neill

**Fortune** have opened Whelchel-Fortune Architects at 528 East Blvd. in Charlotte.

Anne Wright has been appointed business development director for Dellinger/Lee Associates in Charlotte.

**Robert J. Grill** has been named an associate vice president of RS&H of North Carolina Inc. Architects-Engineers-Planners. He received a bachelor of landscape architecture degree from Michigan State University.

**Robert J. Eaton** has been promoted to director of distribution from acting director of distribution for Charlottebased Gold Bond Building Products. He has been with Dallas-based National Gypsum Co., parent company of Gold Bond, since 1959.

The Charlotte-based general contracting firm of F.N. Thompson Inc. has named **William M. Caldwell II** as executive vice president. Caldwell, formerly vice president, has been with the company since 1978.

F.N. Thompson is a wholly owned subsidiary of The Turner Corp. of New York City. Projects currently under way in North Carolina include Charlottebased Coca-Cola Bottling Co. Consolidated's new corporate headquarters and the new Charlotte Coliseum.

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# Old Theater Reborn As Flashy New McDonald's

Chain Celebrates 30th Anniversary By Commissioning Raleigh Redo

By Kim Devins/Photography by Rick Alexander

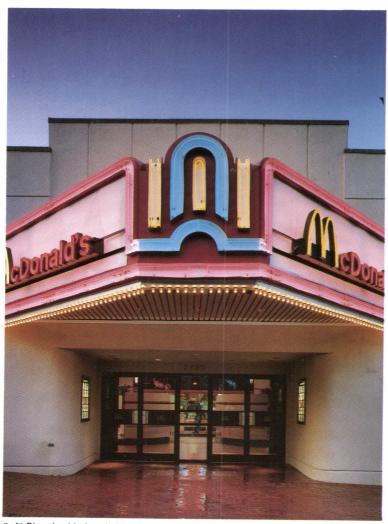
he problem: Create an architectural salute to McDonald's 30th anniversary out of an old movie theater on Raleigh's busy Hillsborough Street (directly across from N.C. State University). The plum: A virtually unlimited budget. The solution: Combine the inherent theater motif with a 1950s diner motif (McDonald's was founded in 1955), jazz it up with slick surfaces, a hot color palette and plenty of neon, and anchor it all in a clever yet highly functional space plan.

This *can't* be McDonald's!

But it is—a one-of-akind McDonald's restaurant designed by interior designer D. Gordon Plummer, ASID, IBD, of Perry & Plummer Design Associates in Wilmington, and Architects Fred Tolson Associates in Raleigh.

To celebrate the burger chain's 30th birthday this year, each regional manager was asked to shape one of his

or her locations into a "commemorative" restaurant. Bruce Wunner, Raleighbased southeast regional manager, selected the chain's newly acquired site on Hillsborough Street. Tolson was commissioned to analyze the circa 1920 building and oversee any structural alterations, which included completely



(Left) Glearning black-and-white tiles, chrome railings and swirling neon sculptures overhead lead hungry diners to the food service counter, which is located where a movie screen once hung. The facade (above) evokes both the building's first use—as a theater—and the found-ing of the McDonald's restaurant chain back in 1955.

gutting the interior, punching skylights into the roof, installing the special kitchen designed by McDonald's for its restaurants and adding a back entrance. William Friend, AIA, served as project architect for Tolson.

On the recommendation of landscape architect Wayne McBride of Louis Clark

Associates, who has worked on several McDonald's sites, Wunner brought Perry & Plummer into the project. Plummer had never designed a fast-food restaurant before, but he saw this commission as a chance to prove that "you can be innovative and still meet all the necessary requirements of function, cost-effectiveness and durability."

As principal in charge of design for the project, Plummer's approach began with a study of the elements of the theater. "Since this had been a theater," he observes, "it was perfectly symmetrical, from the center aisle to the two exit doors on either side of the screen. Our initial concept was to reinforce that feeling of the theater through psychological effects. So, for one thing, we retained the sloping center aisle and built the main seating up around it on either side."

Since "the food is the show" of McDonald's, Plummer says, he positioned the service

counter and kitchen at the base of the center aisle where the movie screen had been. Tall, curvilinear white-laminate partition walls flank the center aisle. Behind those walls are raised seating areas, and the focal points of those areas—which feature banquettes and tables, and tall stools and counters—are





two movie screens. Old movies and animated features from the '50s are shown on the screens via sophisticated projection equipment.

More seating is located on either side of the service counter and kitchen, where the theater's exit doors had been. The long, narrow space left of the counter includes an authentic 1952 Seeburg jukebox, fully restored and loaded with '50s hits, and booths complete with chrome selector boxes for the jukebox. This space leads to a greenhouse unit that opens onto a brick staircase, flanked by terraced planters, and provides access to and from the rear parking lot.

Plummer's design is sensible and functional. But what makes this McDonald's special are the "fun" elements used throughout. The red, white and black color scheme lends its own pizazz to the facility: There are tiny black tiles on the peripheral walls, a black-and-white-tiled floor and flashy

#### The new McDonald's "exceeds my wildest expectations, spatially," says interior designer Gordon Plummer.

red-and-black "racing stripes" down the partition walls and across the tabletops. Neon lighting is abundant: There is a swirling neon pattern over the central aisle, along with a red neon version of McDonald's first (and short-lived) mascot, "Speedy." Restroom facilities are connoted by the words "guys" and "dolls" written in blue and pink neon over the appropriate doors. The elements of tile, chrome, cherry-red vinyl seat upholstery and neon are, of course, part of the 1950s theme, yet Plummer's sense of restraint even with these bold elements keeps the space from feeling like a museum of '50s kitsch.

Lighting also plays a key role in the success of the project. The skylights are rimmed in clear exposed bulbs with photo-cells; as the sun goes down or clouds pass over, the bulbs brighten

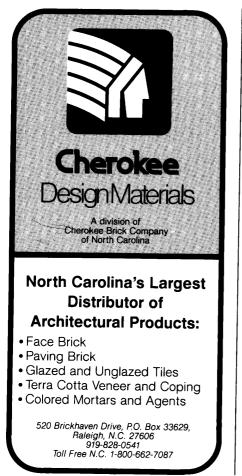
The faces of James Dean and Marilyn Monroe (left, above and below) camouflage movie screens on which old films are shown. Diners may enjoy the shows from their seats at either the counters or the racing stripeemblazoned tables. automatically. Lighting in the "theater" areas—the raised seating platforms automatically dims when movies are being shown. Small track lights directed on the peripheral walls make the black tile sparkle. And the abundance of neon creates extra illumination as well as visual excitement.

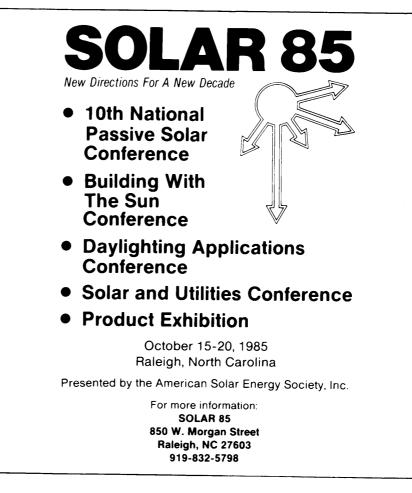
A lot of wit and whimsy, along with serious spatial solutions, went into the McDonald's design, which has contributed greatly to the ongoing improvement of the block of Hillsborough Street on which it is located. The design has also pleased critics.

Three prominent New York architects judged the McDonald's design best of all entries received in the second annual Triangle Architecture Awards Program, which was sponsored by *Spectator* magazine. Judge Gerald Allen wrote that he loved "the concept of blending all those uses together . . . the restaurant and movies; it's the public sector's answer

Neon lighting serves several functions in the restaurant: it highlights the curving interior walls, provides illumination for the main dining area, even points the way, in humorous pink and blue letters, to the restaurant's restroom facilities.







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Diners entering the 30th anniversary McDonald's from a rear parking lot descend brick steps to a plantbedecked greenhouse unit. Clear glass bulbs overhead make the entry's tiled floor and walls gleam.

to the VCR." He added that the design "deserves an award for its concept and for the 'flash-o-rama' of the interiors." And judge Bartholomew Voorsanger called the McDonald's "really quite wonderful."

For Plummer, the project "exceeds my wildest expectations, spatially. I'm proudest of the way it works; that was my main concern. The surface finishes were secondary."

Total square footage of the renovated McDonald's, not including the kitchen, is 2,450. The restaurant will seat 122-126.

#### **PROJECT CREDITS**

McDonald's Restaurant Hillsborough Street Raleigh, N.C.

*Architect:* Architects Fred Tolson Associates, Raleigh; William Friend, project architect.

Interior Design: Perry & Plummer Design Associates, Wilmington; D. Gordon Plummer, project director. General Contractor: Ratley Construction Co., Fayetteville.

Audio & Projection Systems: Stage & Studio Construction Services, Raleigh. Neon Lighting Consultant: Howard System, Archdale.

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