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NORTH CAROLINA ARCHITECT

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COVER: Odell Associates created a dramatic entrance to Royal Insurance Co.'s new headquarters in suburban Charlotte with glass from the floor to the top of the vaulted ceiling. Photography by Richard Ivey

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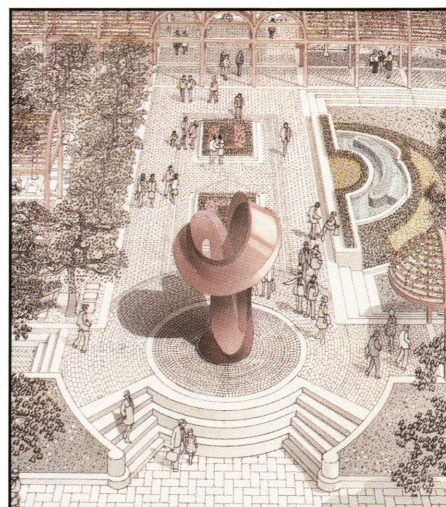
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A Regal New Home

Royal Insurance moves into a new headquarters in Charlotte.

By Luann Nelson

Photo by Larry Harwell—AAC Photographers, Charlotte

Sure, you can take the company out of the city. But can you take the city out of the company?

Royal Insurance Co. handed Odell Associates Inc. Design Principal William L. Kourakos that task when the company decided to move to Charlotte. Royal had been based in the same location—Manhattan—for the past 135 years.

"One of the first things (Royal chairman) George Ansbrosio said to me the first time I met him," Kourakos says, "was that he wanted the building to be warm and friendly. 'We don't want an urban building,' he said. 'We want a building that fits the site and is right for the area.'"

The headquarters building Kourakos designed for the company—a \$30 million, 340,000-square-foot structure in the 240-acre Arrowpoint Office Campus in southwest Charlotte—seems to meet both requirements. It is sited to take advantage of the landscape surrounding it, and its design is strongly symmetrical.

Odell was involved with Royal Insurance even before the company made its decision in July 1984 to come to

Charlotte. "We were selected to work with Royal as a space planner before we received the architectural contract," says Odell Marketing Vice President Moe Ward. "I made contact with them and made a proposal that we work with them to determine what functional relationships and what size space they required, whether they went to Nashville or Charlotte or wherever."

Odell space planners went to New York in April 1984, interviewing key corporate officers and other employees about their needs for conference space, data processing and support personnel. "So we knew ahead of time what many of their space requirements were," Ward says.

The relationship was successful: Royal never even interviewed any other architect for the job once Charlotte was chosen as the company's new home. "There was no bid process," Ward says. "They simply asked us to go ahead and continue and do the architecture." Throughout the design process, Odell worked with contractor Carlson Southeast. As various types of buildings or materials were proposed, Carlson could tell Odell very quickly what the differences in cost would be.

Royal's early decision to move to a suburban location gave Kourakos'

The arched front entrance offers a view into the lobby of the small portion of the building that connects the two wings where Royal's 1,200 employees work.

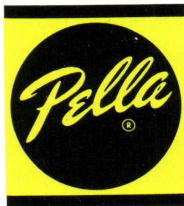


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design its direction. "Their executive committee decision was intended to offer their employees the advantages of living in a rural setting," he says. This was the flip side of the company's reasons for leaving New York: the high cost of doing business in Manhattan and the lengthy commuting times there.

By the time Bill Kourakos was brought into the project in July 1984, Odell had completed its focus study of Royal's operations. But his first interest was in finding out what kind of people Royal's executives were. "I knew I would be meeting them and finding out what they are like," Kourakos says. "Naturally I wanted to design a building that has a fitness to function and to materials and also has a fitness to the technology that would be used to build it," he says. "But there's another thing that you have to have. A building has to be expressive, and it has to be right for the corporation."

"If a building is going to have some importance, it ought to sit up. It's always nice to go up to a building."

Too, says Moe Ward, Kourakos was able to guide Royal's three-member relocation committee, which was chaired by Vice President Gary Dykhous. The company was very new to the building process. "Bill was able to educate them about what a spectacular building they could have," Ward says.

But at the beginning of the design process in mid-1984, Kourakos was a long way from the final unified, symmetrical facade. The initial plan called for four or five buildings.

Through several months of meetings with Royal's relocation committee, the project was refined and the number of buildings reduced. "When you start seeing drawings, you begin to think and you begin to evaluate and then you can make critical judgments," Kourakos says. "As we devel-

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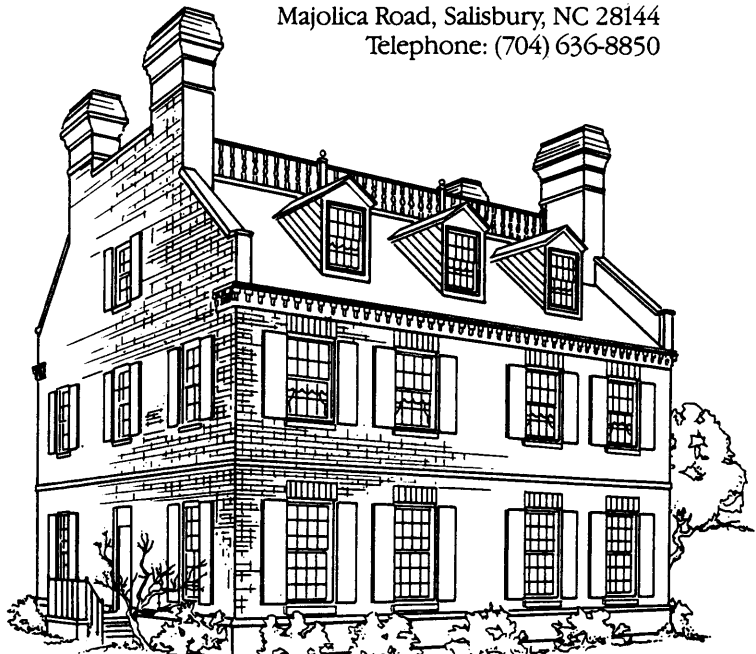


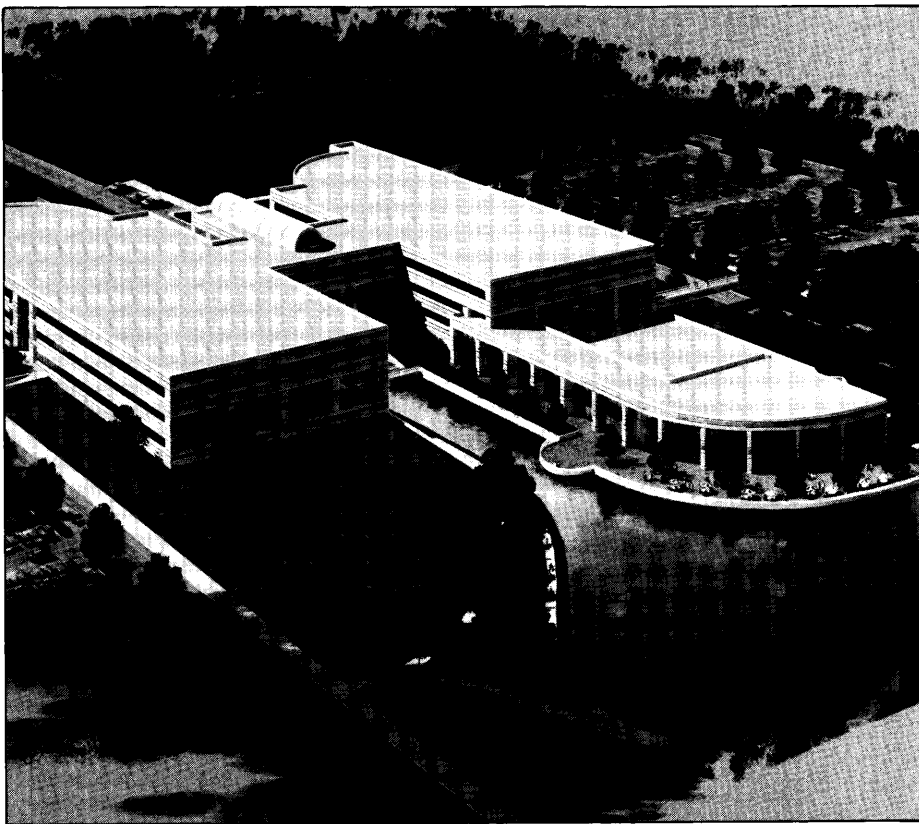
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An artist's rendering shows how the employees' cafeteria is built out from one of the building's two wings to overlook a man-made lake that helps give the building a suburban feel.

oped some of these buildings and site plans they began to look deeper into their operation and they decided they didn't want so many buildings, that they would function much better if they were in larger spaces." By October 1984, "we finally ended up with really one building," he says.

The design grew from the architect's perception of what kind of company Royal is. The form of the building, for example, reflects George Ansbro's desire for the building to be friendly and accessible; with its tall central vault and outward curving sides it welcomes the visitor.

Too, the building is positioned to draw people toward it. "We had available to us the most central and most beautiful part of the property, right off the entrance road that comes off Arrowood," Kourakos says. "This gave us an opportunity we seldom have, to end the view with the building." To capitalize on this, Odell worked with developer Henry Faison, who sold Royal its 40-acre site, to slightly change the slope of the approach road and subtly elevate the building. "If a building is going to

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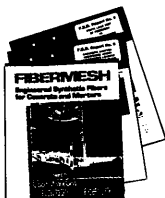
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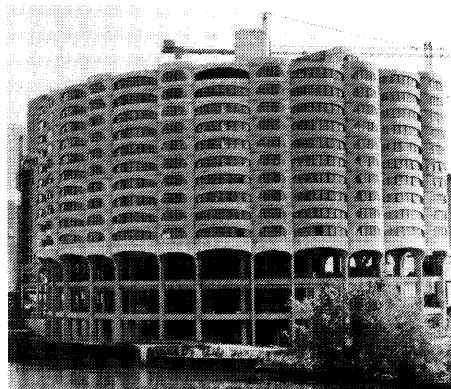
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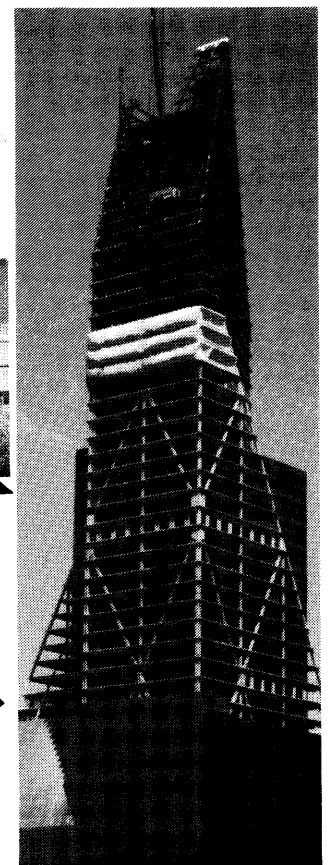


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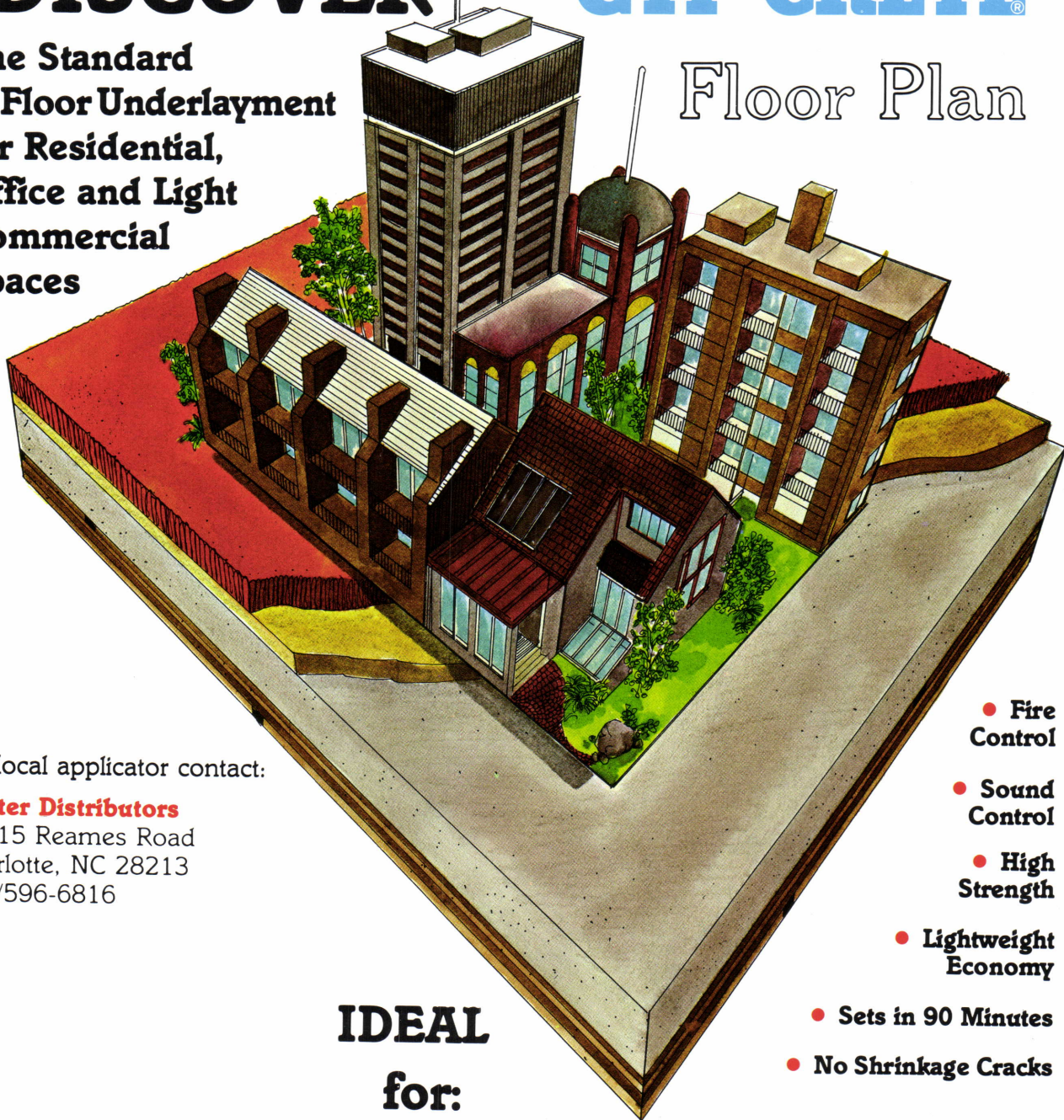
The 60 story steel framed Allied Bank Tower, Dallas. Fibermesh was used as an alternate to wire mesh in its composite floor system, helping reduce construction time and costs. **Architect:** I.M. Pei and Partners, **Owner/Developer:** Criswell Development Company, **Contractor:** HCB Contractors.



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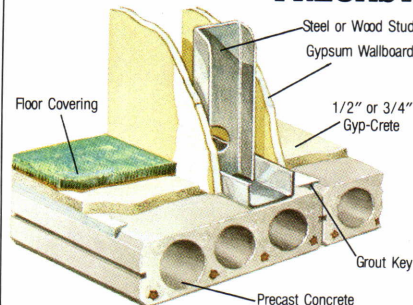
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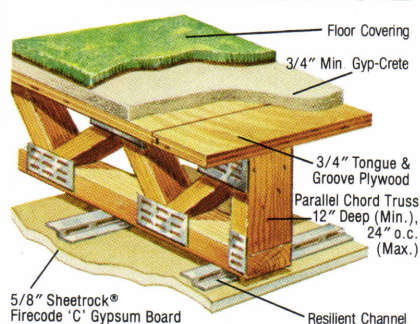
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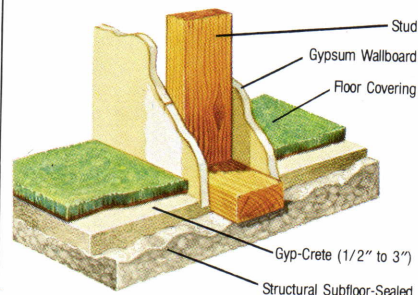
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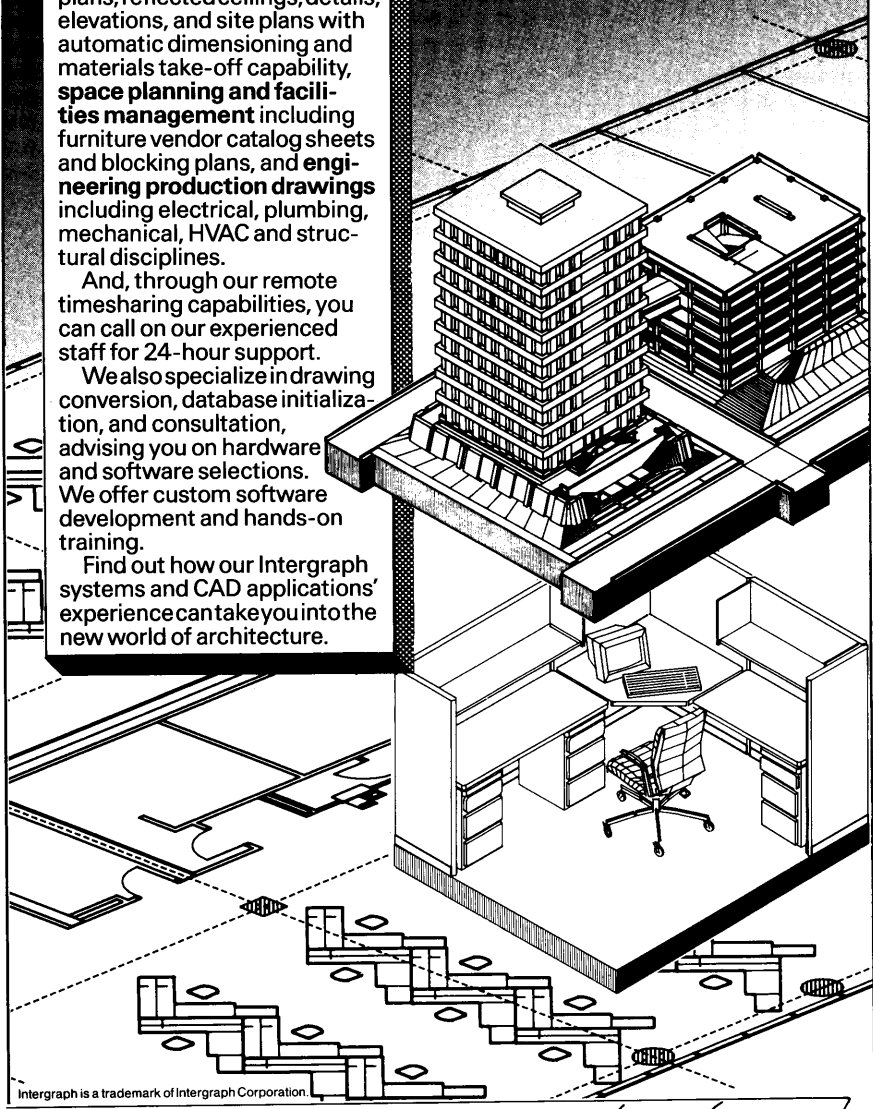
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have some importance, it ought to sit up," Kourakos says. "It's always nice to go up to a building."

And, he says, an architect's responsibility doesn't end with satisfying the customer. "The client owns the building, but the general public owns the view," he says.

Landscaping also was used to draw visitors toward the building. A 350-foot main drive lined with trees leads to a wide area planted with flowers and trees in front of the building. "You have sort of a rhythm of trees that carries you up to the building," Kourakos says. This rhythm is repeated in a flight of stairs up to the building and in rows of bollard lights that angle toward the entrance itself.

Inside, the coffered ceiling vault and the repetition of square columns from the building's front continue to draw

"Their executive committee decision was intended to offer their employees the advantages of living in a rural area."

the eye through the length of the central section. This leads to a large terrace at the building's rear and a 1½-acre artificial lake.

The cafeteria, which seats 440, overlooks the water. Kourakos calls this room a good example of Royal's concern for its 1,200 employees. "They allowed us to design a cafeteria that is really a separate building," he says. The dark-green carpeted room has 28-foot-high ceilings. Floor-to-ceiling windows look onto the terrace, which is lined with tables and umbrellas.

On the opposite side of the building there are exercise facilities, tennis and basketball courts and a softball diamond. Jogging and walking paths run throughout Arrowpoint Office Campus. "This is truly a personnel-oriented client," says Moe Ward.

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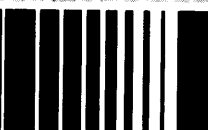
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The new headquarters that Odell Associates of Charlotte designed for Royal Insurance Co. when the business moved to a suburban site.

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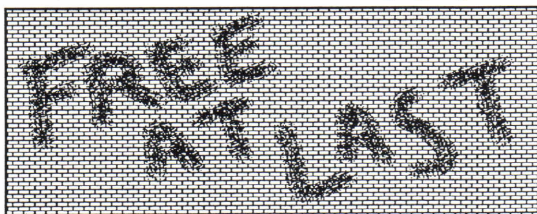
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The larger south section has four floors and houses the cafeteria. Its lower level is below-grade and houses data processing and a mail room. Data processing occupies the bulk of the other three floors as well. A bridge section connects the building's two side portions.

The three-story north portion of the building houses numerous functions, such as claim and loss, the personnel department, executive offices and the health and fitness center. The central bridge also contains the lobby, additional executive offices and boardroom.

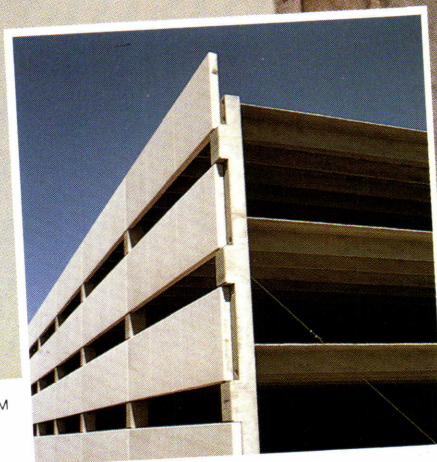
Precast concrete and bronze reflective glass make up the building's exterior. "The technology in precast materials is very advanced here, and we could control color, texture and pattern," Kourakos says.

With Royal's desire for a "friendly" building in mind, Odell designers worked with a local contractor to find a range of warm color tones. They had several one-foot sections of precast made as color samples and got on a plane for Royal's New York office. "They're quite heavy," Kourakos says. "We didn't bring them back." Schokbeton of Lavonia, Ga. ultimately



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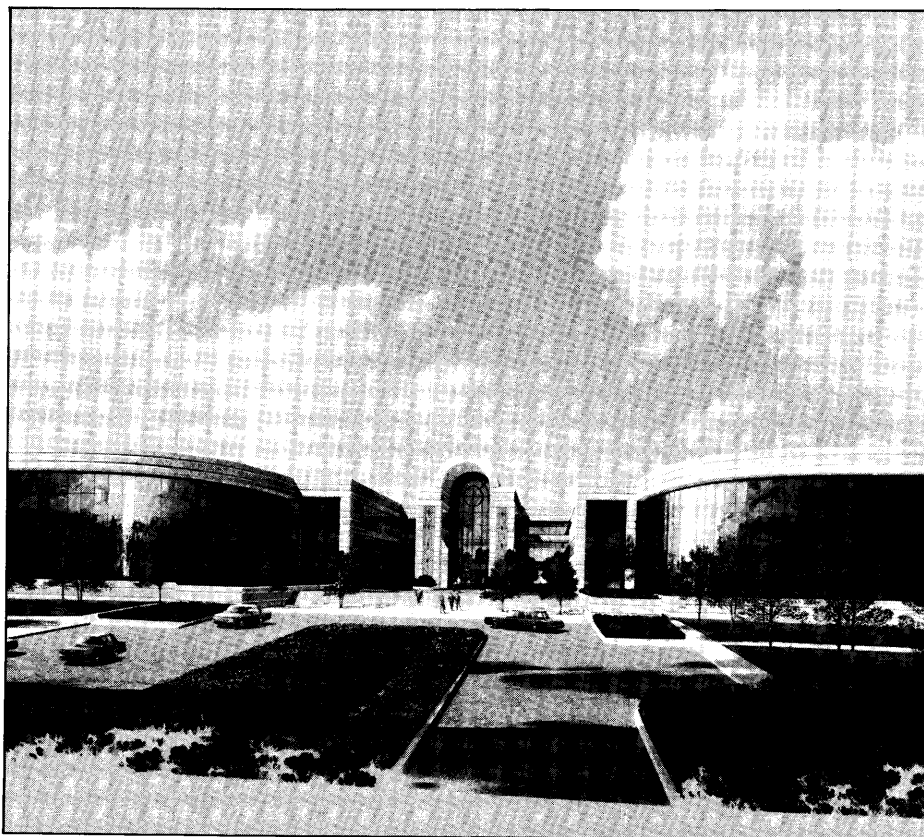
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The front of the building features a strong symmetry.

got the contract to supply the precast concrete. For added texture, the spandrels are alternately fluted and sand-blasted. Bronze glass is used throughout the building, except in its tall central section. Here, the glass is clear, so that visitors can see from the front arch to the rear of the building.

Royal executives say they are pleased with their new Charlotte headquarters. "We think the building is both very attractive and has proved to be very functional," Gary Dykhousé says. "Odell did a spectacular job of converting the plan to a physical facility."

PROJECT CREDITS

Royal Insurance Co. Headquarters
Arrowpoint Office Campus, Charlotte, N.C.

Master Planning/Architecture/Landscape Architecture/Structural Engineering: Odell Associates Inc., Charlotte.

Construction Manager/Electrical Engineering: Carlson Southeast Corp., Charlotte.

Mechanical Engineering: Aldrich Co. Inc., Cohituate, Mass.

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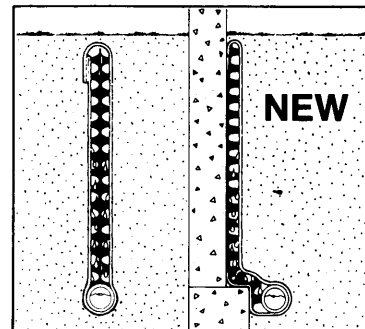
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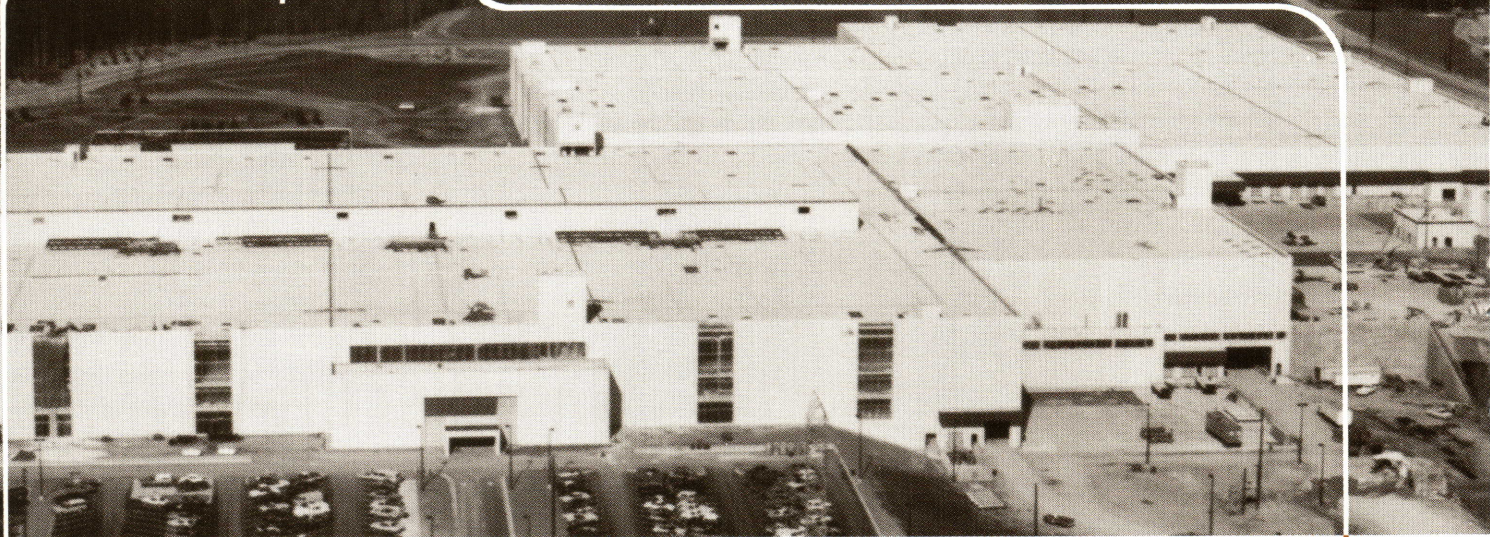
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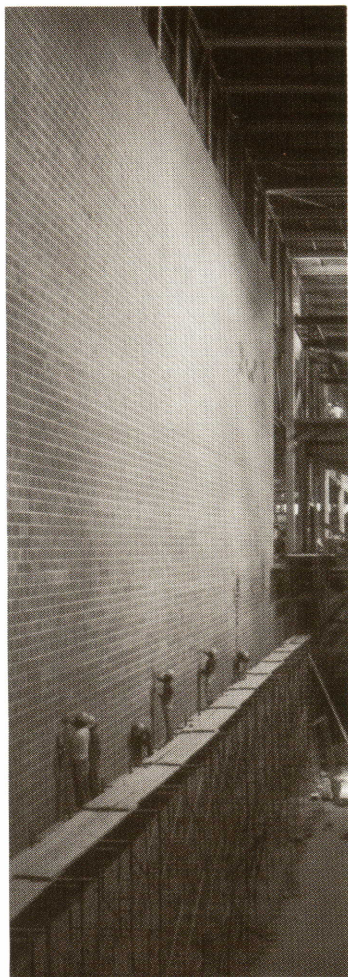
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Landscaping and finishing touches still underway.

Off The Drawing Board

Raleigh Firm Secures Two Virginia Projects

The Alan Kay Co. of Bethesda, Md., has retained HunterReynoldsJewell, a Raleigh landscape architectural firm, to design the master plan for Fair Oaks at Centennial Gateway, a three-building office complex in Fairfax, Va.

The firm also will provide landscape design services for Commerce Executive Park, an office complex in Reston, Va., being developed by Centennial Development Co. of Vienna, Va.

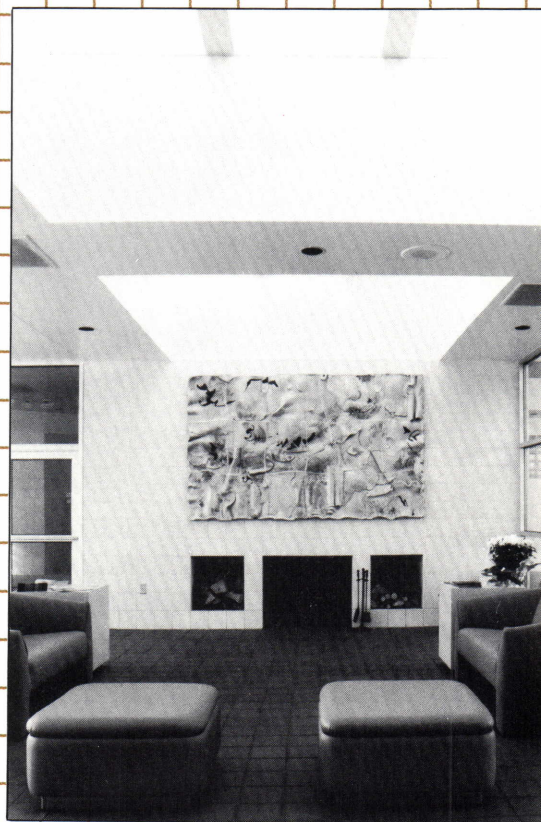
Another of the firm's Virginia projects, Crystal Park Plaza in Arlington, won the 1986 Grand Award of the Landscape Contractors of Metropolitan Washington.

New Welcome Center Touts High-Tech, Arts

The state's newest welcome center, just north of Westinghouse Boulevard on Interstate 77 near Charlotte, is designed to attract visitors with its geometric landscaping and emphasis on high technology and the arts, two activities that the state wants to promote.

J. N. Pease Associates, a Charlotte-based architectural, engineering and planning firm with offices in Research Triangle Park, collaborated with four North Carolina artists to integrate works in wood, metal, raku, textiles and ceramic tile into the building's interior. Products from a number of the state's industries, such as brick, tile, textiles and electronics, were also incorporated. Because it is the state's only urban welcome center, emphasis was placed on the architectural design to ensure it reflects Charlotte's progressive and innovative atmosphere.

The new welcome center near Charlotte, designed by J. N. Pease Associates, has a contemporary look with its geometric landscaping and emphasis on high technology and the arts.



HunterReynoldsJewell won the 1986 Grand Award of the Landscape Contractors of Metropolitan Washington for its work on Crystal Park Plaza in Arlington, Va.

Over 200 Years in the Making



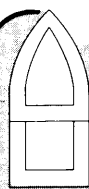
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Hickory Company Wins 2 Environmental Awards

Holland Glass Co., Inc. won two of the Amarlite Environmental Awards in the program's 11th annual competition.

It won the installation craftsmanship award for the Carolina Corporate Center in Raleigh and the innovative slope glazing award for the Regional Activity Center at Western Carolina University in Cullowhee.

The awards, sponsored by Amarlite Architectural Products, recognizes innovative and efficient use of glazing systems in eight categories of commercial construction.

Construction Begins On Business Park

Forsyth Partners has started construction on West Point Business Park, a 145-acre multiuse business park in Winston-Salem designed by architects William Freeman and Associates of Greensboro.

The first major industrial park developed in Winston-Salem's west side industrial corridor in more than 12 years, its 30 buildings will include 1.2 million square feet of speculative warehouse, distribution, light manufacturing and office space, plus land for sale and build-to-suit options. Build-out cost will be about \$25 million.

A 240,000-square-foot warehouse/distribution building will be ready for occupancy in December. A 95,000-square-foot building will be completed by February.

Carley Capital Watches Out For Birds

The Residential Division of Carley Capital Group has announced plans for the first phase of a residential community at University Place, north of Charlotte, designed and landscaped to save many of the trees and the bird habitat on the 5.8-acre site.

Designed by David Furman Architects with land planning by Land Design, both Charlotte firms, Audubon Parc's initial phase will have six buildings with 25 units. When completed, it will have 13 buildings with 52 units. Ground was broken in October, with occupancy scheduled for April.

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Metric Will Construct Hilton Head Condos

Centurian Developers Inc./NRS has selected Metric Constructors Inc. of Charlotte to build Phase II of Villamare condominiums on Hilton Head Island, S.C. Phase II will include a five-story, 100,000-square-foot building with 40 luxury condominiums.

Designed by architects David Jensen Associates Inc. of Denver, Colo., the project is on 8½ acres in the Palmetto Dunes section of the resort.

Middleton, McMillan Picked For Project

Middleton, McMillan Architects Inc. has been selected as architect for the \$5.5 million renovation of Spirit Square Arts Center in downtown Charlotte.

The project includes refurbishing the education building, renovating the lobby area and construction of a new theater, in addition to improvements to classrooms, office space, restaurant and mechanical equipment.

Names And Changes In N.C. Architecture

The board of directors of O'Brien/Atkins Associates, near Research Triangle Park, has named **James W. Mason** a principal and **Thomas H. Phoenix** an associate.

Mason joined the firm in 1982. He is president of the Durham section of the American Institute of Architects. As senior designer, his projects have included the Glaxo Inc. headquarters expansion in RTP, the Research Triangle Institute's research/office building and the Durham Technical Community College Educational Resources Center. He earned his bachelor of architecture degree from Carnegie-Mellon University and a master's with distinction from University of California at Berkeley.

Phoenix joined O'Brien/Atkins in 1984 as chief engineer with the Mechanical Engineering Group. He earned a B.S. in engineering from N.C. State and is vice president of the Triangle chapter of the American Society of Heating, Refrigerating and Air Conditioning Engineers.

O'Brien/Atkins also has formed a Landscape Architecture/Planning Group headed by Vice President **John M. Fish**. A member of the American Society of

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Landscape Architects, Fish earned his B.A. from the University of Richmond and a master's degree in landscape architecture from the University of Virginia.

Linda Jewell, a principal of the Raleigh landscape architectural firm of HunterReynoldsJewell, has been appointed adjunct professor of landscape architecture at the Harvard University Graduate School of Design. She will also hold the administrative position of program director of the master in landscape architecture degree programs.

A graduate of the bachelor of architecture program at N.C. State University, she has a master's in landscape architecture from the University of Pennsylvania. Jewell has been an associate professor at the School of Design at N.C. State and also taught at the University of North Carolina at Chapel Hill and the University of Pennsylvania. She was a visiting associate professor at Harvard in 1985-86 and is construction editor of *Landscape Architecture*.

Sheila B. Taynton has joined the Taynton Architectural Practice of Raleigh as a project manager and architectural designer. She and **Steve Taynton** are one of the few husband-wife architectural teams in the nation.

She was department head of architectural technology at Wake Technical College and is a 1976 graduate of N.C. State University School of Design.

Joseph M. Harris, a principal of Clark Tribble Harris & Li Architects of Charlotte, has been accepted for membership in the Presidents Association, the chief executive officers division of the American Management Association.

Ferebee, Walters & Associates has named four new senior associates. They are **Bryant A. Baker** and **Jeffrey M. Lane** in the Charlotte office, **James Terry Keane** in the Hilton Head Island office and **William D. Bilger** in the Research Triangle Park office.

Bradley W. Young has joined the architectural/engineering firm of CHR Associates of Chapel Hill as director of landscape architecture and planning. A former partner and managing director of planning and landscape architecture for Charlan, Brock, Young and Associates of Orlando, Fla., he is a graduate of Ohio State University.

McClure-NBBJ, an architectural and planning firm, has made several staff additions to its Raleigh office. They are **David M. Hite**, health-care and technical facilities director; **David L. Francis**, architectural designer; and **Alison L. Sipes**, marketing coordinator.

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Computer Images Bring Blueprints to Life

Raleigh firm puts site planning at developers' fingertips

*By Ellen Grissett
Photo by Maury R. Faggart*

Tom Welsh huddles over the controls of his computer graphic equipment. "See this street?" he asks, pointing to the monitor screen. "And those trees lining the street? Well, those trees aren't really there. I drew them in."

Welsh, executive vice president of Raleigh-based Land Development Laboratory Inc., pushes some buttons and another scene flashes on the screen. This time, there is a wharf in the foreground; in the background is a row of trees, behind which are visible the units of a resort complex. A young woman walks across

the boardwalk, smiles at the camera and disappears. Welsh pushes a button, and the trees and the resort complex disappear, too.

"All that really exists in this scene, which I shot with a video camera, is the boardwalk," he explains. "And, of course, the girl. But no trees, no condos — they haven't been built yet."

Welsh's equipment isn't the next generation of video game. LDL's founders instead believe they have created an important new tool in the real estate development business. They think the

equipment can help convince investors to back potential projects, persuade governing bodies to allow construction variances and even attract buyers of new developments.

The idea behind LDL, which was formed last November, is to use video-based computer graphic simulations to translate proposed developments into readily understandable images.

LDL President Ken Pittman says the process provides a common visual ground for participants. "There are experts in land development who are used to reading blueprints or looking at architectural renderings, and then there are those people who aren't used to looking at something one-dimensional and translating it into something three-dimensional in their minds," he explains. "We are able

LDL President Ken Pittman, right, Executive Vice President Tom Welsh, standing, and Design Applications Coordinator Glenn Simmons hope their simulations will help developers attract buyers and win over zoning officials.



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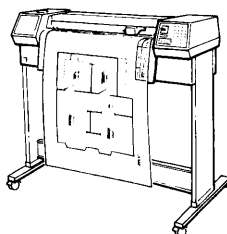
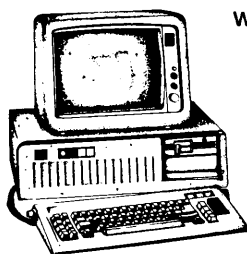
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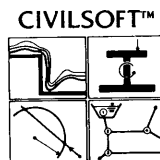
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to show buildings within their context so there are no surprises."

Even more important, Pittman says, LDL's technology can be applied in the early stages of the design process, not just in the final stages. "The greatest thing is to be able to sit in front of the monitor with architects, landscapers and developers and solve problems on the screen ahead of time. We can add buildings, subtract trees, build a building from the ground up, and that can really speed up the design process."

Though LDL opened its doors for business in the fall of 1985, the company was actually born several years ago. Pittman was head of the computer center at N.C. State University's School of Design; Welsh and Glenn Simmons, now the design applications coordinator, were landscape architecture students there. The three, with the backing of investor Dick Wilkinson, now chairman of the board, began to talk about applying computer technology to land planning and development.

"We realized that the software out on the market didn't have to be used just for research, as we had been using it, but could be applied to specific design problems," Welsh says.

The LDL group began working on the software system last May, taking programs already on the market and adding to them. The system used by the firm today is made up partly of commercially available equipment and partly, Welsh says, of "proprietary software—things we designed that no other company in the Southeast or maybe the U.S. now uses. It's a pretty complex system of bits from there, bits from here, all put together to do what we need to do."

And, he adds, it's a system that is constantly undergoing refinement. "The exciting thing is that there are functions we can do this month that we couldn't do last month—the software just didn't exist. And there are new modifications coming along all the time."

Tim McKay, who is marketing LDL's services to landscape architects, city planners, architects and others, both in North Carolina and elsewhere, says the cost of the service is a strong selling point. The average LDL presentation, which runs five to 10 minutes, "costs less than the average architectural rendering," he says.

President Pittman agrees. "The average silent presentation we do runs anywhere between \$300 to \$700, though, of course, more intricate ones can be higher," he says. "Most renderings run about \$800 to \$1,500."

Another selling point, Pittman says, is

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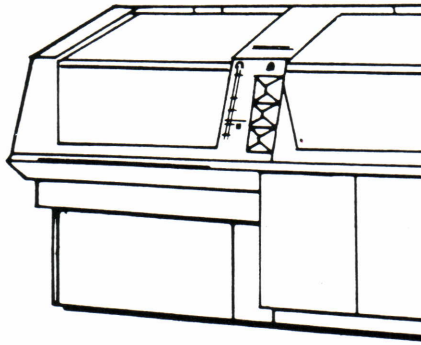
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that the simulation can be used again and again or, if necessary, modified, unlike an architectural rendering.

Pittman says most computer graphic simulations take 10 days to two weeks for his staff to complete. Involvement by the client in all phases of the production is welcomed. "We like clients to be involved," he says. "We've had clients who want a presentation concerning one simple sign variance, to clients who want the full production—sound, music—for marketing a property to prospective buyers."

While Pittman will not reveal the firm's earnings since it opened for business last November, he expects LDL to recoup at least most of its initial startup costs by the time it is a year old. "We probably invested in about \$70,000 worth of equipment to get started, not to mention office costs, payroll and so on. The equipment is expensive because meshing digital and video can be pretty tricky."

Pittman emphasizes that the computer graphics simulation equipment used—in some cases invented—by LDL is not available elsewhere. "This system, in complexity and cost, is not like CADD—computer assisted drafting—which architects have picked up and adapted to their own firms," he says.

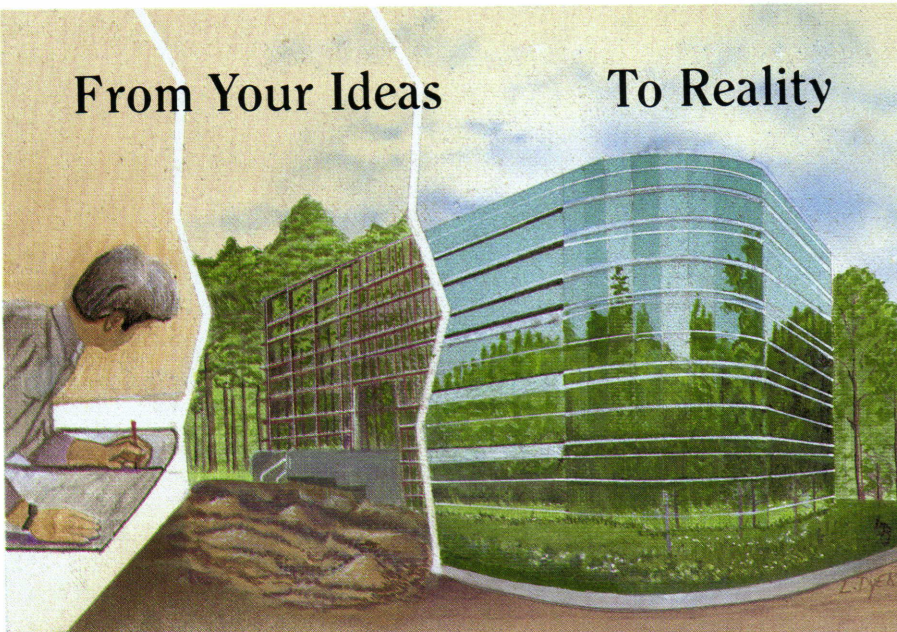
The company hopes that more and more clients will see the virtues of applying computer graphics simulation to their projects early on. "A hotel project was recently defeated in Raleigh," Pittman says, "for several reasons, the main one being politics. We worked on the project at the end . . . I think if we could have worked on it earlier—actually been able to show the city and investors and the public what the project would have looked like in its setting, including landscaping, traffic, residential units around—the hotel would have gone through, not been blocked in zoning hearings. Especially in adversarial situations, we can give all parties involved a common image from which to work."

He adds, "The main challenge we face is educating a whole range of people in using such a new way to design. It's quick, easy, accurate and moderately priced, but it's so new that people are surprised that we can apply it this way."

Computer graphics expert Welsh agrees. "We're so used to being entertained by video," he points out, "that turning it around and solving design problems with it surprises a lot of people. We have to show them what computer graphics simulation can accomplish for them." □

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Gunn-Hardaway Architects Starts Out A Winner

New firm oversees building of veterans memorial.

By Jim Duff

Photo by Donna Bise

Bob Gunn is almost embarrassed to say how little time he spent on his entry in the national design competition for the North Carolina Vietnam Veterans Highway Memorial.

Working alone, the Charlotte architect visited the site on Interstate 85 south of Lexington, noted its promise and problems and completed his design in less than 10 days.

The hard part, he says, was forcing himself to stick with his instincts and leave the project alone.

"I had to fight with myself to keep it simple, to keep it pure," he says. "You tend to want to do more as you go."

Sticking with his instincts paid off. On May 19, his proposal was selected from more than 130 entries from across the country, and on Nov. 11, Veterans Day, ground is scheduled to be broken for the project. Sponsors hope to complete work by Memorial Day next year.

Second prize in the design competition was awarded to Man Fu Ing, a student at the University of Michigan, and third went to Bennett Robert Neiman, a student at the University of Texas.

Three designs received honorable mentions. One went to the team of Kenneth Hobgood, Don Zachary and K.D. Zotter of Raleigh, and another went to Shannon Baird and Alcibiades Tsolekis of the University of Oregon. The third went to Roy Pender and Associates of Winston-Salem for a design by the team of Roy Pender, Doug Stimmel, Scott Miller, Tom



After winning the nationwide design competition for the North Carolina Vietnam Veterans Highway Memorial, Charlotte architect Bob Gunn joined Doug Hardaway to form a new firm, Gunn-Hardaway Architects.

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Bob Gunn's winning memorial design uses water cascading over a 12- to 14-foot tall brick wall to block out traffic noises and create a soothing atmosphere inside the 230-foot wide circle.

Cooper and Susan Clellan.

Gunn's statement of design philosophy stresses a simple concept. The aim is to "create an open space for large gatherings surrounded by an enclosure of bricks, trees and water to provide formal but soft intimate areas for approaching the names of North Carolinians killed in the war."

Member manufacturers of the Brick Association of North Carolina are donating 58,000 bricks—one for each U.S. serviceman killed or missing in the war—for use in the memorial. Gunn's design calls for using 1,636 of them in a granite and brick monolith that will bear the names of the North Carolinians killed in the conflict.

The monolith will stand at the northern end of a circular wall 12 to 14 feet tall that will be built of the remaining bricks. Water from nearby Hamby Creek will be diverted to cascade over the bricks and provide "white noise" to block out the rumble of trucks on the interstate and create a soothing sound.

Inside the perimeter of the 230-foot-wide circle, 100 trees—one for each of the state's 100 counties—will line a

circular walkway of crushed greenstone.

Gunn says his concept fell into place when he visited the site. He knew right away that he wanted to use a circle. "It lent itself to that particular site," he says.

The drawback to the area was the din of traffic from the highway. "The noise of the trucks was a problem," Gunn says, but the presence of the creek allowed him to plan the water-fall to block it out. "Moving water also has a soothing effect," he adds.

Gunn says he had no problems with the requirement that the project incorporate the bricks. He points out that North Carolina is known as the home of brick. "It is as good a natural material as there is," he says.

Gunn's victory has meant a lot more than just a \$5,000 prize and the professional fees for overseeing the project's construction. "I've gotten a lot of good feedback," he says.

The victory also provided the impetus for Gunn to leave behind 14 years of working for others and to form his own partnership with a former colleague, Doug Hardaway. Gunn-

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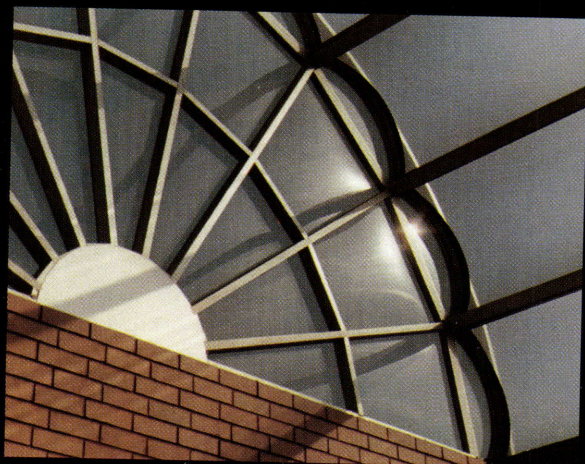
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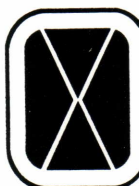
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Hardaway Architects, PA, opened for the practice of architecture, planning and interior design this summer.

Gunn, 37, is a native of Lynchburg, Va. He moved to Charlotte in 1972 after graduating from Virginia Tech. He spent one year with Odell Associates, three with Wolf Associates, eight with Dellinger/Lee Associates and a year and a half with Jenkins-Peer Architects before forming his partnership.

Hardaway and Gunn had worked together at Dellinger/Lee, and Gunn believes their talents and interests are well suited for a partnership. While he enjoys the designing end of the business, Hardaway thrives on the production side.

While he has enjoyed working for his former employers, Gunn says the opportunity to strike out on his own was one that he couldn't pass up. "It gives us expressive design freedom," he says. "Not all people feel like this, but I just feel like I have to give it a shot."

The new firm plans to offer its services to a broad range of clients, including government, institutions, developers and corporations. By aiming for a broad practice instead of a specialized one, Gunn hopes to avoid the cyclical downturns that might hit any one of those areas. "Architecture is really not one of those projects that you want to put all your eggs into one basket," he says.

Away from the office, Gunn describes his family as his hobby. He and his wife, Sandra, who has been a counselor for the University of North Carolina at Charlotte and area public schools, have a daughter, Julia, 5. He is a past president of the Charlotte section of the North Carolina Chapter of the American Institute of Architects.

The North Carolina memorial is the second project to honor those killed in Vietnam that Gunn has worked on. He was part of an independent five-member team that received one of about 40 honorable mentions in the competition to design the national Vietnam War Memorial in Washington, D.C.

Though he was not involved in the war, Gunn says his memorial is a way of saying thanks to those who served. "I really feel like the veterans got a raw deal," he says. "I feel like we owe them a lot." □

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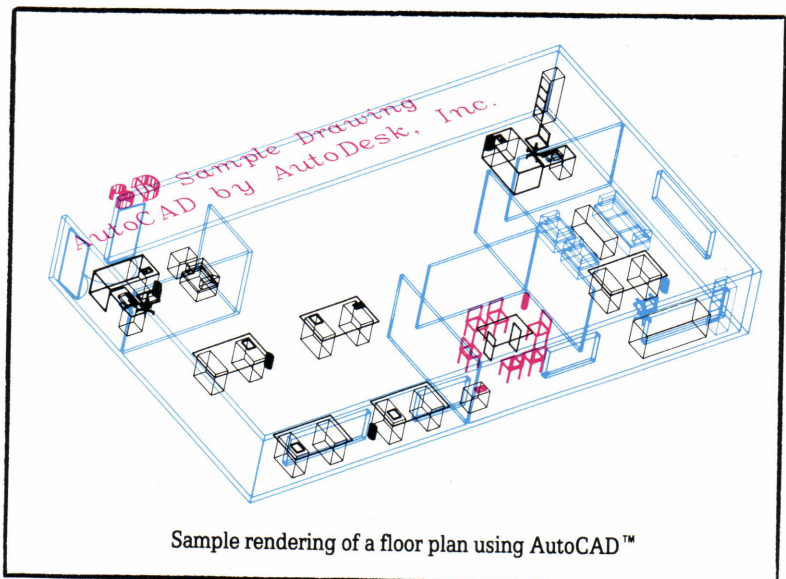
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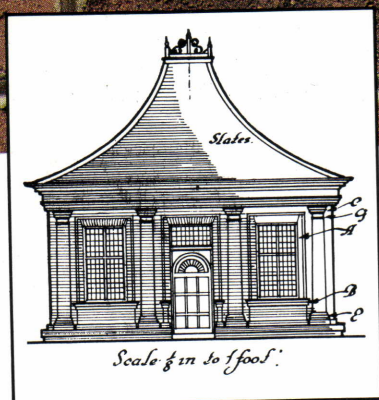
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