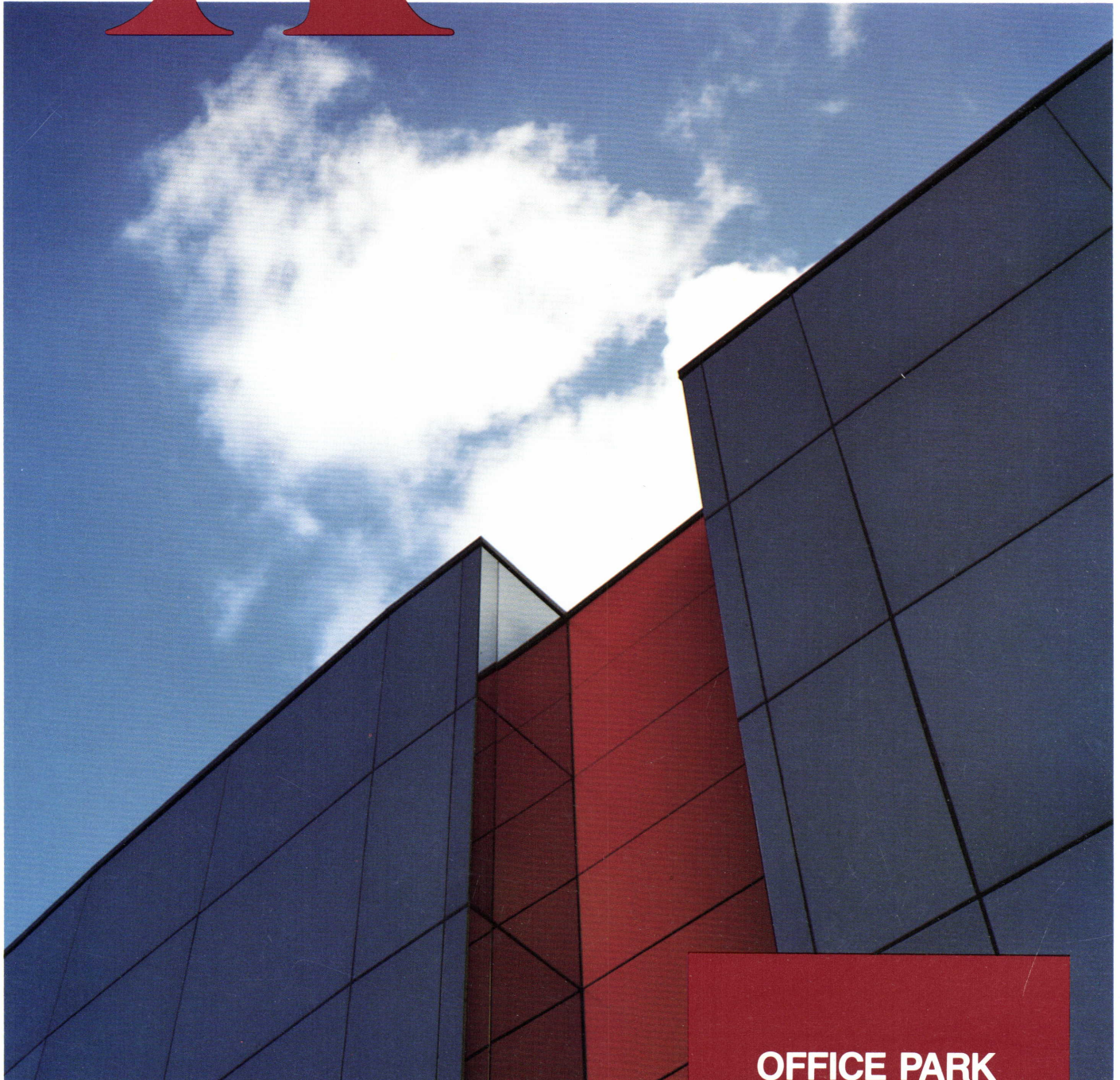


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4

PULLING IT TOGETHER— IMAGE AND AMENITIES

Office park tenants are choosy customers with a growing list of demands—amenities that extend beyond the computer station and the conference room to encompass health, daycare and shopping. A look at five North Carolina office parks, each designed for a particular niche in the market.

Cover photo: A red panel accents an office building in Charlotte's Arrow-Point, an office park designed to project a corporate headquarters image. Photo is by Rick Alexander.

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WHAT SELLS IN COMMERCIAL SUBURBIA?

A business park and a residential subdivision have a lot in common. Philip A. Kuttner, AIA, illustrates the design issues of business park development by exploring the mutual territory.

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ELEVATIONS

Eduardo Catalano laments the falsification of classical architectural forms, the grease paint and distortion. He calls for harmony with nature, for buildings that change with the season and not the fashions.

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OFF THE DRAWING BOARD

Who's designing what, where in North Carolina, plus names and changes among the state's design firms.

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NEW PRODUCTS

New ideas, new solutions, new equipment and new twists on old angles for designers and builders.

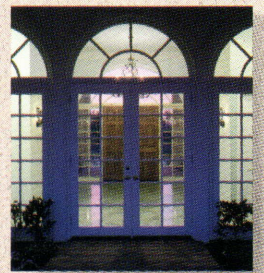
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Builder: Varner Construction Company
Installer: Peagram Marble and Tile
Marble Supplier: Luck Stone Corporation

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LUCK  STONE

Office Parks Are Pulling It All Together—Image and Amenities

It is ironic that office parks today seem to be coming full circle—pulling together the amenities they once were a move away from.

Just as the automobile carried the shopper away from downtown business districts to convenient suburban shopping centers and malls, it took the office worker out of congested downtowns often into remote sites that offered plenty of parking and space to spread out but little else.

Today's office parks offer far more than four walls and some file cabinets. They are, in fact, pulling together for the office worker many of the amenities he left behind and considerably more—health clubs and jogging trails, daycare centers, landscaped campuses, hotels, restaurants, retail shops.

With women and men both spending long days at the office, it has become increasingly difficult for couples to take care of routine needs, said Richard G. Schaller, president of the Triangle Chapter of the National Association of Industrial and Office Parks (NAIOP).

Someone still has to drop off the cleaning, pick up the groceries, buy gas, cash checks—but those chores now have to be worked into the work day. To have these services nearby is convenient. And to have daycare centers at hand is an obvious bonus for working parents.

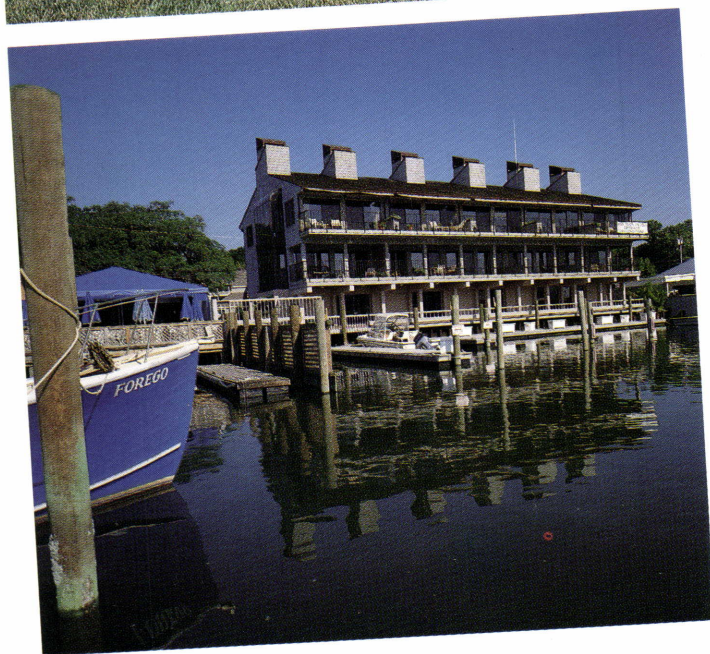
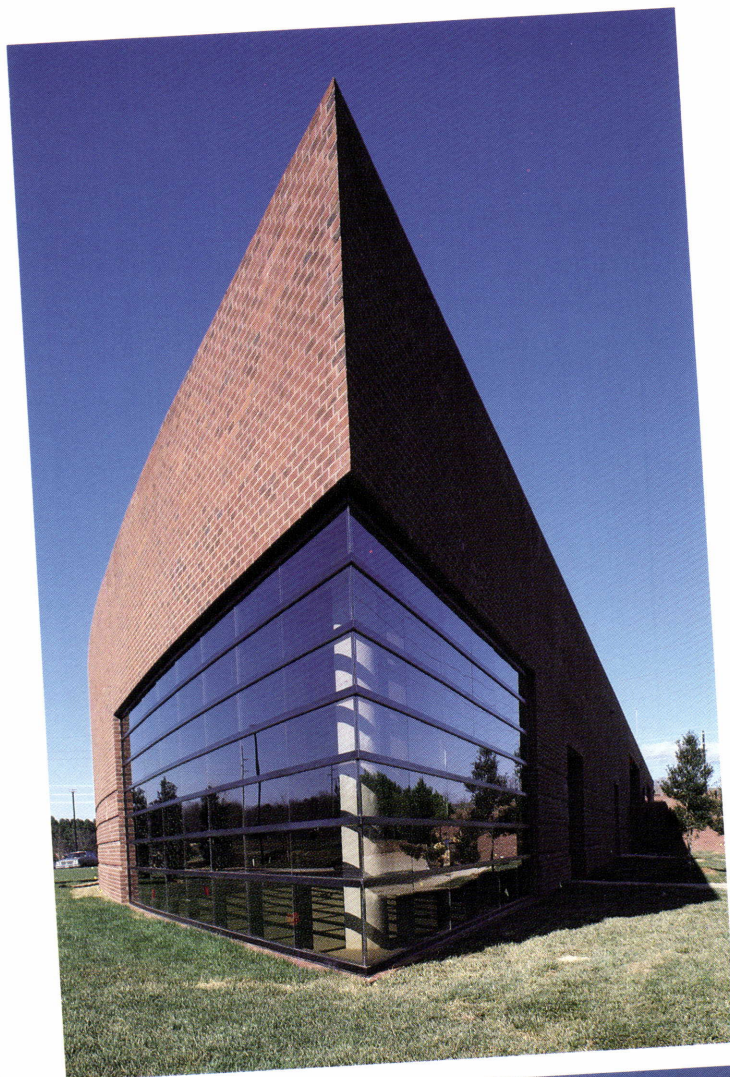
In the keenly competitive bid for office tenants, developers have realized that the isolated business park with a "central location" miles from the nearest hamburger or branch bank no longer satisfies. Today, a park either offers the amenities itself or is near them. And it projects a quality image.

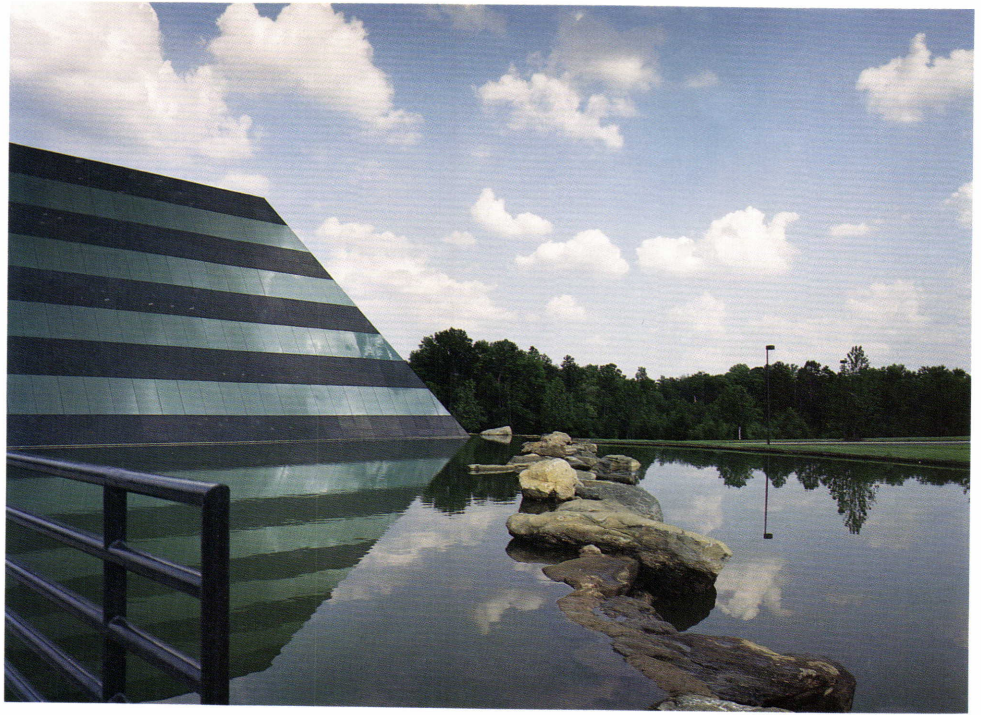
"The quality standard is getting tougher and tougher to maintain," Schaller, of CMD Southeast, Inc. at Research Triangle Park, said. "You have to up the ante a little bit every year to stay competitive in this business."

Even nearby housing is a consideration. "Being located near the better residential districts seems to be important, too," said Gay Stevenson, president of the Piedmont Triad NAIOP chapter and vice president of Starmount Co. in Greensboro. "People seem to want to live and work in one environment now."

The modern office park has evolved from the industrial parks that sprang up in the decades following World War II. The best of those parks were based on careful planning, an appealing image and landscaped surroundings. Today's office parks reflect the economy's shift toward a post-industrial service base, but they have evolved from the same guiding principles.

"This evolution has been in response to a new com-





petitive environment that is far more demanding in terms of architectural quality and flexibility, site and landscape design, land use variety and controls, and amenities," states the *Business and Industrial Park Development Handbook* put out by the Urban Land Institute. "The uses found in today's business parks have changed dramatically, and specialization has created a range of flexible business park forms that can be tailored to the needs of emerging business and industry groups."

In many areas—such as the Triangle and the Triad—major communities are growing to the center, around the airport, rather than spreading out at the peripheries. And business and office parks are the focus of a new central business district.

Schaller said that tenants' insistence on a quality image and a quality work environment makes good design more important than ever. Developers need architects

who can deliver the image and the flexibility while responding to the economic demands of the developer.

"They need to understand the development process. We are not some public body dipping into a public war chest and throwing money into a deal. This business is nothing but compromises. We could always make something better, but there's a budget saying we got to stop here.

"The architect is the one who guides the process to where we do get the most bang for the bucks and who makes tough decisions—the expensive art work in the lobby or a more expensive skin for the building. Landscaping, the shape of the building, function, maintenance, resale value, building efficiency—all have to be balanced. It's important to find an architect who has been through the commercial development process, so he can add something to that process."

Above left: 100-year-old trees in an old oak grove, walkways and benches establish a garden setting for Somerset Park. Above right: The rich tones of the pyramid-shaped building of green granite help establish the ArrowPoint image. Right: This glass high rise building in Highwoods Office Park towers over the Raleigh beltline and has become an urban landmark. Facing page: At the top, the knife edge of a building at One North Commerce in Raleigh reveals the strong geometric lines that characterize the park. Airlie Office Park is scaled down to residential size, to fit comfortably in its Wrightsville Beach setting.



HIGHWOODS OFFICE CENTER RALEIGH

Hakan/Corley & Associates, Inc.
Chapel Hill



Smoketree Tower, an 11-story anchor for Highwoods Office Park, was designed to sit calmly on its site, reflecting the time of day.

Smoketree Tower, the 11-story anchor building of Highwoods Office Center, is a landmark for commuters on the Raleigh beltline. On its high perch, it dominates the view, reflecting the sun and sky above and the green below.

Unlike office parks nestled deep in wooded acreage, this tower takes on the prominence of a downtown office building with a place in the city's skyline. But it has its quiet side too. The tower and two flanking three-story glass and steel buildings claim their own secluded corner of a massive office park and reflect mature trees, fountains and landscaped garden spaces.

"We knew we were going to have a very contemporary curtain wall system on the building," architect Glenn D. Corley said of the tower. "But we wanted the building to sit there calmly and not be a distraction on the highway. There's no lettering on the building. It changes as the sun comes up, so there is not always the same static facade facing you . . . And when you get away from all the traffic, it's peaceful and relaxing."

One of the first office parks to offer Class A office space in the Triangle, Highwoods Office Center has grown since 1972 into a 220-acre development with 20 buildings and about 900,000 square feet of office space. The park is home to a number of major corporations, a Sheraton Hotel, a health and racquet club, as well as some retail and service businesses, such as a travel agency and a hair salon.

Hakan/Corley's three glass and steel buildings sit on a cul de sac. They provided 244,955 square feet of office space on 20 acres for a cost of \$13.8 million.

The two smaller buildings were designed with a single tenant in mind, although exits and stairs were situated so the building could be divided for smaller tenants if necessary.

The high-rise was built to accommodate a mix of tenants. The building takes a number of turns and angles, creating many corner office spaces and capturing views.

As the building steps down a hill, a two-story lobby becomes three stories. Floors of marble and carpet, glass railings, polished chrome trim, art work and plush wall coverings are designed to make a good first impression for the high-end tenant.

The tower has entrances on the north and the south sides, each with a landscaped plaza and a fountain. It is built along the diagonal of a square footprint created by the two plazas.

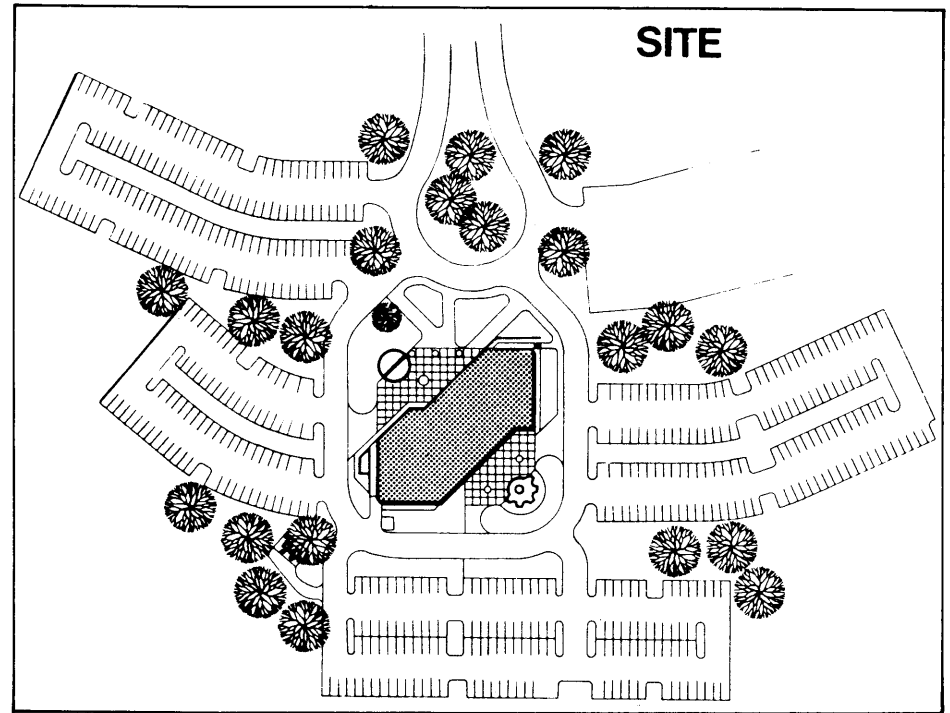
"We went to a great extent to study and restudy the grading in order to save as many trees as possible. Some of them are right up next to the building," Corley said. "I credit the owners' desire to have a very nice high-end building for the design team to do well, which is not always the case."

Project
Smoketree Tower at Highwoods Office Center
Raleigh

Client
Highwoods Properties Company
Raleigh

Architect
Hakan/Corley & Associates
Chapel Hill

Contractors/Consultants
General: Davidson and Jones, Inc.,
Raleigh
Electrical: Electricon Inc., Kinston



Mechanical: Stahl-Rider, Inc.
Plumbing: Stanford Plumbing, Wilson
Electrical and Mechanical Consultants: Heery Group, Atlanta, Ga.
Curtainwall Subcontractor: Jennings Glass Co., Spartanburg, S.C.

Photographer
Jim Sink

Top: Drawing shows the tower's relationship to entry plazas, parking and landscaping. Above: A grand entrance is in keeping with the office park's upscale image and the tower's luxuriously appointed lobby.

ARROWPOINT CHARLOTTE

Middleton, McMillan, Architects, Inc.
Charlotte

ArrowPoint illustrates many of the latest trends in office park design.

It is huge—247 wooded acres at the confluence of two scenic creeks, with several small lakes. At this point it has four buildings, one of which is a 300,000 square foot headquarters for Royal Insurance Co. At total development, the park will have 2.5 million square feet of office space.

And it is designed to meet a variety of needs. The plan calls for a convention hotel, retail shops and restaurants, a health club and recreation facility and a daycare center. Jogging trails with exercise stations follow the path of the creeks.

The role of the architect in a development this size is not necessarily to design and build all the buildings. It is to plan and coordinate, unify and oversee. It is to develop the image and the means of carrying it throughout the project.

In this case, Middleton, McMillan, Architects developed a master plan, in which an image is established with a significant entrance and continuity is accomplished with landscaping, signs and lights. The architects also have built three of the four buildings now on the site. Royal Insurance brought in its own architect to design its corporate headquarters.

"We have design review responsibility," John H. Tabor, AIA, of Middleton, McMillan, said. "That's where some of the continuity comes from. In a corporate park, you don't necessarily want every building to look the same. Corporations want separate identities. Having every thing the same can become a negative."

In keeping with its corporate park image, ArrowPoint buildings are of monumental materials—precast concrete with textures or granite.

The entrance features a dramatic 60-foot-high geyser fountain in a pond surrounded by American flags. It is densely landscaped and lit at night

The dramatic entry into ArrowPoint establishes unifying elements and makes a statement for the whole park. The movement of the flags and the flow of the water create a dynamic first impression.



with bollards, which are used throughout the park as a unifying element.

"You have this waving motion, a moving entrance, with water flowing and flags waving," Tabor said. "There is dynamic action happening with this entrance. The entrance is a central focal point. It stands alone and makes its statement for the whole park."

One of the park's speculative office buildings takes the shape of a pyramid and has alternating bands of green granite and glass. Water, a unifying theme throughout the park, is here a large waterfall.

Another building has a curved front and a rear that is stepped back to yield eight instead of four corner offices and to give character and rhythm to the building.

Project

ArrowPoint Corporate Park
Charlotte

Client

Faison Associates
Charlotte

Architect/Master Planner

Middleton, McMillan, Architects, Inc.
Charlotte

Consultants/Contractors

Landscaping: Jordan Design
Collaborative, Charlotte

Infrastructure: Faison Associates,
Charlotte

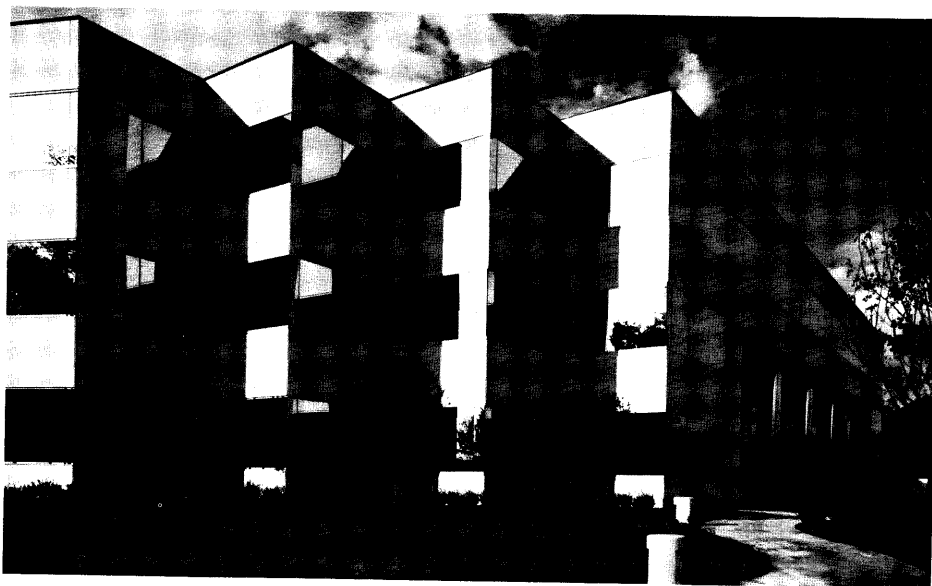
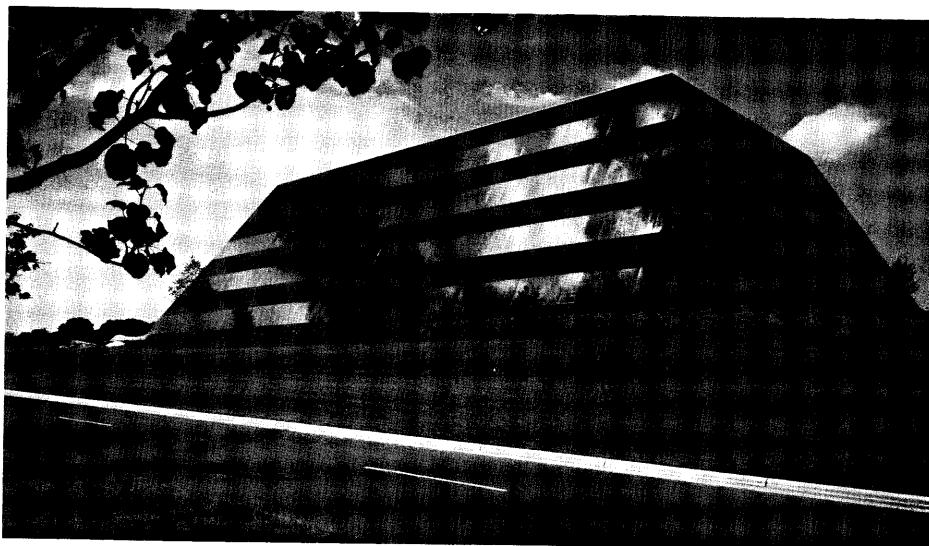
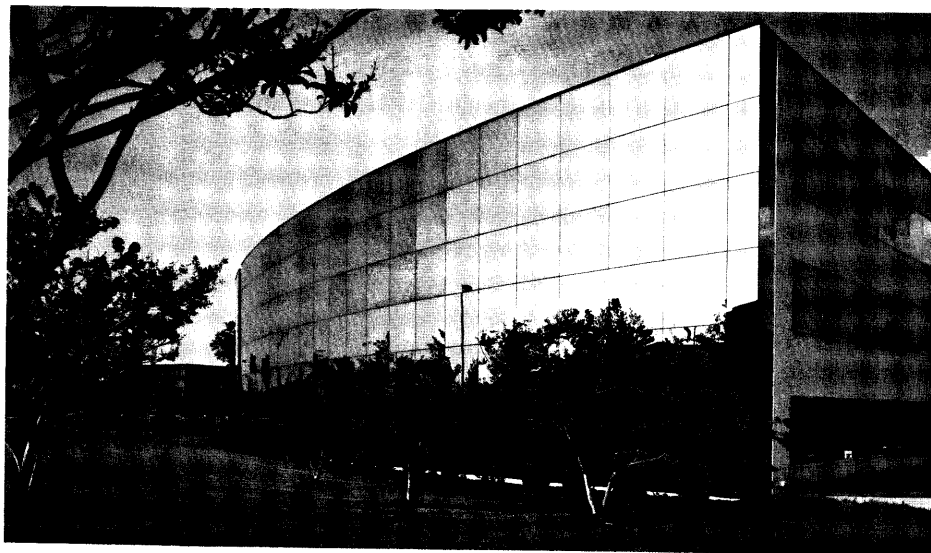
Electrical Engineering: McCracken &
Lopez, P.A., Charlotte

Fountain Engineering: William Hobbs,
Ltd., Atlanta, Ga.

Entrance Construction: Klavohn
Construction Co., Charlotte

Photographer:

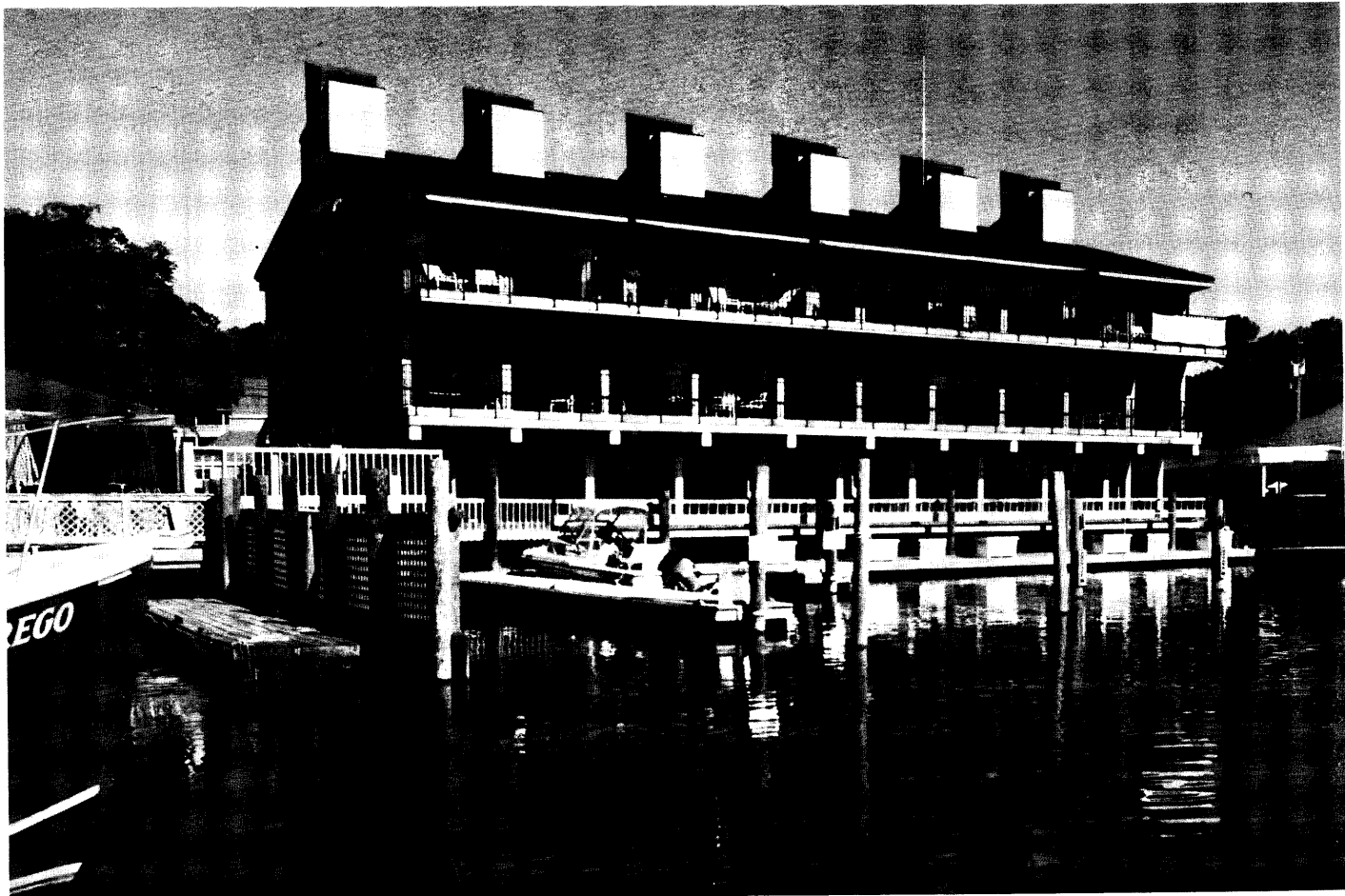
Rick Alexander



Top: Glass bounces off the curved front of an ArrowPoint office building that presents a smooth face to the boulevard. Center: This building has been nicknamed the Emerald Building and the Pyramid, names that suggest the elegance and monumental significance the architects aimed for. Bottom: The rear of the building at top features step backs that boost the number of coveted corner offices.

AIRLIE OFFICE PARK WRIGHTSVILLE BEACH

John S. Stirewalt, AIA, Architect, Inc.
Wrightsville Beach



Cedar shake siding, hand-split roof shingles, dormers and chimneys establish a residential tone.

In Charlotte, Raleigh or Greensboro, this group of offices probably would not be called an office park. But in Wrightsville Beach, the architect dealt with some of the "good neighbor" challenges that face urban office parks. Here, the campus to protect and preserve is not wooded acreage but the Intercoastal Waterway.

Airlie Office Park consists of five two-story executive condominiums, each with 2,500 square feet, that make work seem like play. Each is equipped with a 60-foot boat slip along with a floating dock and a common pier. Under the first level is park-

ing and a private two-car garage. Each has an elevator, fireplaces, ceramic executive showers and bars.

The condos were built in 1986 for \$960,000. One sold recently for \$370,000.

These offices have many of the features of plush vacation condos, with vaulted ceilings, clerestory windows and wall-to-wall, floor-to-ceiling glass for a full view of the water. A number of interior surfaces are of reflective materials, such as copper and mirrored tiles, to reflect the water and sky. Warm wood tones are found in sloped cypress ceilings and window

casings.

"It was all laid out to maximize views, to keep the interiors light and beach-feeling," John S. Stirewalt, AIA, said.

The office complex replaced a 10-story residential condominium building that had not been well received by the community. "The biggest thing we had to fight off was the bad image of that site," Stirewalt said.

The building took design cues from residential rather than commercial development. In addition to a low profile, the building is covered in unobtrusive cedar shingled siding and hand-split

cedar shakes on the roof. Each level has a deck facing the water.

The second level is suitable for residential use, although only one of the owners now uses it for that purpose, Stirewalt said.

An extremely tight site put the building on each setback line. Marsh grasses, bulkhead and boat slips with dredging requirements called for extreme environmental care and considerable negotiation with the Army Corps of Engineers and other governmental bodies. The soil on the site, an old landfill, was poor and required 45-foot concrete piles.

Tenants include a boat seller, an investment group, a realtor and a developer. Most of them, Stirewalt said, keep a pleasure craft at the office to use on weekends. One can only imagine how many deals have been sealed on board.

Project

Airlie Office Park
Wrightsville Beach

Client

Robert McDonald

Architect

John S. Stirewalt, AIA, Architect, Inc.

Consultants/Contractors

General Contractor: Robert McDonald,
Wrightsville Beach

Structural Engineers: McKim and
Creed, Wilmington

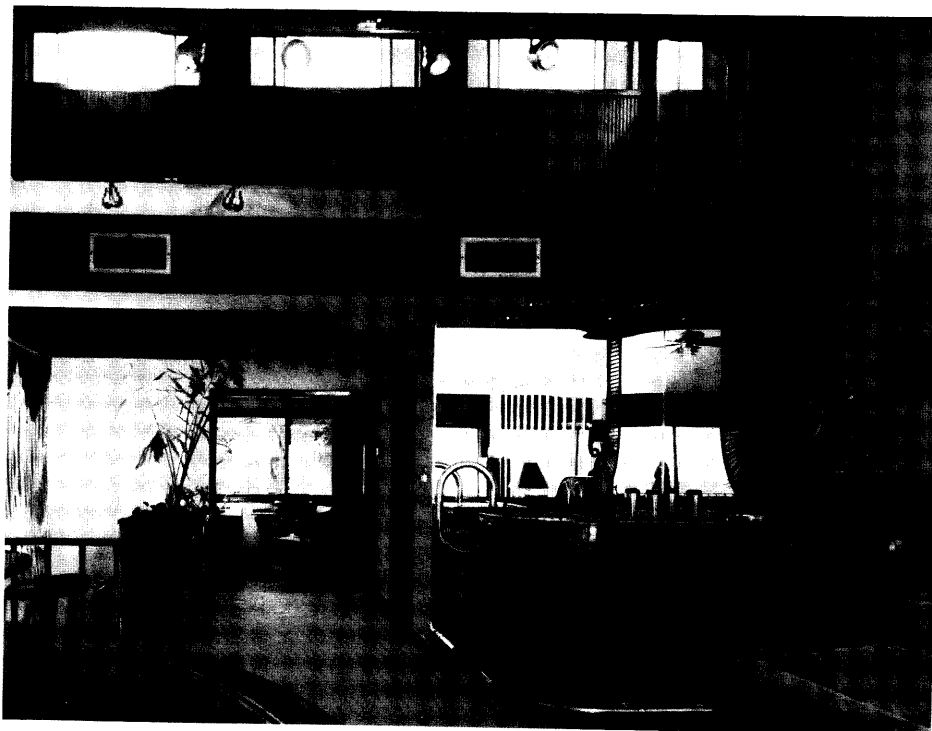
Mechanical Contractor: W.T. Steuer
Associates, Wilmington

Framing and Trim: Wayne Barnhill,
Wilmington

Concrete columns and girders over
pilings: Waldkirch and Saunders,
Wilmington

Photographer

Jerry Blow



The interior of one of Airlie's offices takes its design cues from a boat, with a curved desk and balcony that captures views of the Intercoastal Waterway.

ONE NORTH COMMERCE CENTER RALEIGH

Hager Smith & Huffman
Group PA, Raleigh

The challenge was one architects often face in office park design. A speculative development, the four buildings of One North Commerce Center had to be capable of serving as warehouse space, small offices or large multi-office areas. At the same time, the developer wanted an upscale image, one that would attract high-end office users.

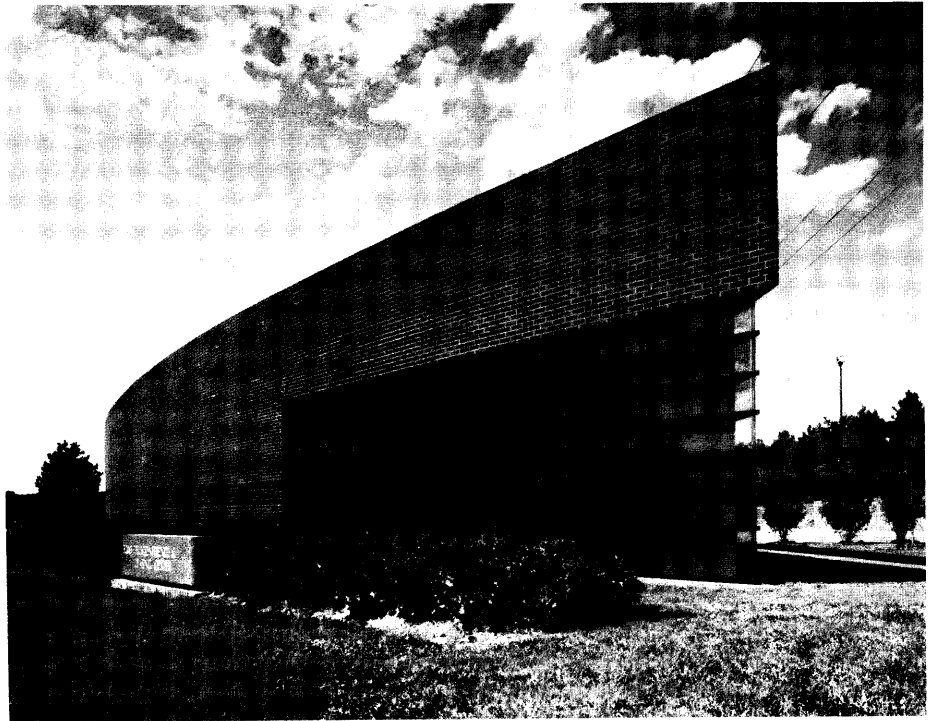
"The developers want to have as much flexibility as they can," said Dan Huffman, AIA, of Hager Smith & Huffman. "But it's hard to design a building that can be anything and still have architectural character—something people want to have as an office or as a warehouse."

It helps, Huffman said, to have had the experience of putting a lot of people into such buildings. The buildings designed for this park were the architects' third generation of the building type and reflected modifications and improvements based on that experience.

In this case, the designers used varying bay depths and a 14-foot clearance to the roof structure for warehousing capability, truck-high and drive-in loading docks, 9-foot high storefront glass and framing with four-foot overhangs.

The brick buildings get their distinctive look from curves and angles that carry the eye from one building to the next. They take on the shape of the site—a long arc.

The arc begins with the knife-edge of a building, the curved side of which is broken at the point where a utility easement runs through the site, and is picked up in the next building. A building the shape of the letter W defines the end of the arc and the fourth building curves back toward the entrance.



The curved side of this building forms an arc that is continued by other buildings in this park. The buildings were designed with flexible space for a variety of uses.

One building is designed to serve one user or many. A series of arched entrances form a number of separate entrances on one side. The other side has only one entrance, set off by a series of freestanding arches. Pulled away from the building, the arches serve as sculptural elements and help provide the distinctive identity a single user would demand.

The campus takes its image also from wide streets with landscaped medians featuring crepe myrtles, Bradford pear trees and annual flower beds and extensive landscaping throughout.

The park, which was completed in 1987, has 42 acres, 15 of them undeveloped. The four buildings have a total square footage of 200,000 square feet. The building shells cost \$3.2 million and site improvements \$460,000.

The client, NCNB National Bank, wanted buildings that would provide a more upscale image than typical warehouse/office buildings and set high standards for landscaping, open space and screening. At the same

time, cost had to be kept low for rents to remain competitive. So far, the park has attracted mostly office users, and one of its biggest tenants is IBM Corp.

Project

One North Commerce Center
Raleigh

Client

NCNB National Bank of North
Carolina as Trustee for NCNB Real
Estate Fund

Architects

Hager Smith & Huffman Group PA
Raleigh

Contractors/Consultants

General: C.T. Wilson Construction Co.,
Durham
Structural: Neville Engineering,
Chapel Hill
Mechanical and Electrical: BNK,
Engineers, Raleigh
Landscape: Little and Little, Land-
scape Architects, Raleigh

Photographers

Jim Sink, Raleigh, Greg Loflin, Raleigh

SOMERSET PARK RALEIGH

RS&H of North Carolina
Greensboro, Research Triangle Park

Somerset Park was designed with neighbors in mind. Next to a residential area, the park's buildings were given a low profile and nestled amongst 100-year old trees on a heavily wooded 17.5 acre site.

The park consists of four 50,000 square-foot buildings, two stories high. An old oak grove is a central organizing element, with each of the buildings facing this area.

"We were attempting to provide a low-impact pleasant office environment, in such a way as to not disturb the neighbors," Mark Sohmer, AIA, of RS&H of North Carolina, said. "We tried to be good neighbors."

The garden image was maintained by spreading 800 parking spaces throughout the built area and by using berms to screen the parking areas visible from the road. Thirty percent of the site was landscaped using a number of mature plants, including the area that is most visible to the adjacent neighborhood. Brick walkways and benches provide workers with pleasant outdoor spaces and contribute to Somerset's woodsy image.

The client, Daniel Realty Corp. of Birmingham, Alabama, was aiming at the upscale tenant, the sort of tenant who has increasingly insisted on such amenities as extensive landscaping. Because the park is entered from a small street and set back from the main road, Falls of the Neuse Road, it is most appropriate for tenants whose business doesn't depend on a lot of walk-in traffic and high visibility.

Carrying out the upscale image, each of the buildings features a sculptural monumental stair within a glazed, two-story lobby. Each has a core area for an elevator, toilets and support spaces.

The building exteriors of ribbed precast concrete wall panels and gray-

tinted glazing tie the park to the adjacent Somerset Centre, a six-story office building developed by the same client. The first and second floor corner areas have floor to ceiling glass.

The tenant areas are divided into 12,500 square foot units for easy subdivision or full leasing. The park opened in the fall of 1987 and is now about 65-percent occupied. Fijitsu America, Inc., a Japanese electronics firm, occupies one building and various offices of the U.S. Government fill up a second building.

The site is in two different watersheds, an environmental complication that required considerable coordination with the City of Raleigh. Water run-off was slowed with holding areas and ribbed ramps to reduce velocity.

Project

Somerset Park
Raleigh

Client

Daniel Realty Corp.
Birmingham, Alabama

Architect

RS&H of North Carolina
Greensboro and Research Triangle Park

Contractors/Consultants

General: Daniel Construction Co.,
Greensboro

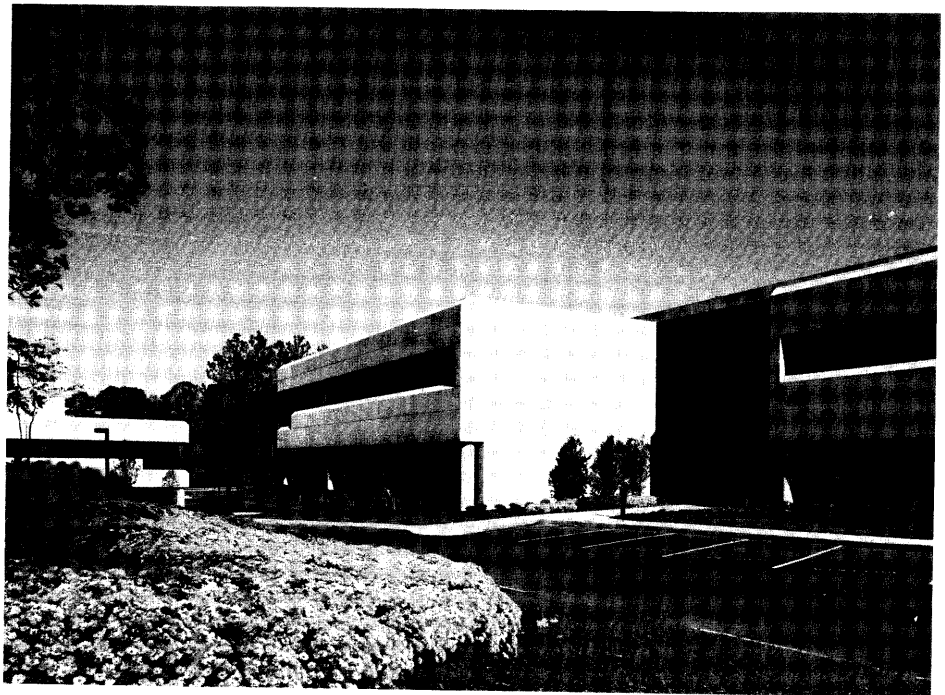
HVAC, Electrical, Plumbing:

Electricon

Landscaping: A.B. Rose

Photographer

Artecol, Greg Loflin



Somerset Park designers spared an old oak grove, planted buildings around it, and enhanced the setting with landscaping. They sought compatibility with residential neighbors.



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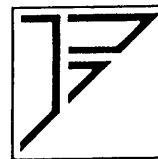
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What Sells In Commercial Suburbia?

By Philip A. Kuttner, AIA

Philip A. Kuttner, AIA, Executive Vice President of Little & Associates Architects, heads the Office Division.

The next time that you're stuck at a traffic light where an office park has sprung up at the corner, take a closer look. Chances are what you will see is considerably different from what you might have seen just five years ago.

Tenants and the community have become more sophisticated and demanding, and the business community has become more marketing driven. Developers have responded by upping the ante, recognizing that design sells. Architects are being challenged to expend their creative energies to design memorable images with which tenants will want to be identified.

These demands create a dynamic, competitive design environment in which change is a constant. It is important to note that **architects and developers do not create trends—tenants do.** The architect's job is to respond to tenants' needs with an architectural expression that is unique.

The architecture that people identify with most strongly is their own neighborhood and home. Some interesting analogies can be drawn between the design of your home within the neighborhood and the design of suburban office park developments. It is easy to see that the subdivision is to your home what the business park is to the office. Familiar analogies can be drawn between a business park and your own neighborhood to better express specific design issues.

The Entrance Gate: We have all seen the one-upmanship engaged in by residential developers in their entrance structures to residential subdivisions. Developers are going to extremes to create a first impression that sets a precedent for the quality level within the neighborhood. The same thing has occurred in business park developments to provide a strong group identity for the individual tenants who have businesses within.

The Street, The Driveway: Just as the street and driveway set up the approach to a house, the loop road in a business park is becoming a much more active element in setting the stage for the presentation of each building and creating a specific atmosphere. The design of this major circulation element must orchestrate the vistas to each building in a way that heightens the drama of that building's major features. Gone is the anonymous two-lane road that feeds off into unrelated projects. In its place are formal, split-median, tree-lined boulevards or sinuous, heavily landscaped drives which maximize the frontage of all property and establish continuity of materials, signage, and development patterns.

The Front Yard: The changing frontage of office developments stems from the tenant's desire for "curb appeal," not unlike the homeowner's. (After all, it is these same homeowners who run the businesses that lease office space.) Building siting is now recognized as a major factor in creating a strong first impression. The result is a concentrated effort on the part of architects to build according to a master plan rather than engage in unrelated project-by-project development. Developers are accepting trade-offs to preserve the "front yard" and to site the buildings in the most pleasing, dramatic composition. Gone are the days when the parking lot was a solid sheet of asphalt from the curb to the front door. A combination of user sophistication and municipal ordinance has dictated that the parking areas should receive significant attention as the "front yard" of the development. Heavy landscaping and smaller pocketed areas of parking are the result. In other cases, parking is completely relegated to the rear, and undeveloped natural areas are preserved.

The Mailbox: The same fundamental desire that yields some of the unusual mailboxes in your neighborhood has manifested itself in a much more integrated, sophisticated approach to project signage in business parks. Tenants want to be clearly identified with the image of the park they have chosen. Tenant signage, therefore, is becoming integrated into the design concepts. Uniform signage packages have replaced the visual noise of unrelated tenant signs. Internally lit signs, backlit signs and continuous signage bands are all a response by architects to an increased demand for quality signage.

The Front Door and Foyer: Finally, the most obvious area of concentration in new office design concepts is the lobby. The counterpart to the "front door" and "foyer," the lobby is the focal point of the entire interior, the hub of all activity and the first impression for each tenant and his customers. This space has become the emotional component which is necessary to close deals. Therefore, no detail is overlooked. Atriums, grand stairways, colonnades and sculptured spaces have become the norm rather than the exception. Finishes are resplendent, with a resurgence in the use of natural stone and the creation of dramatic spatial experiences. Quantity of space has given way to quality of space.

Architects, then, are assisting their clients by providing maximum design impact in specific areas in these market segments. In that way, a style and an image can be created in concentrated areas, while the bulk of the project may remain extremely cost conscious in order to deal with the realities of a competitive marketplace. As property values increase and competition for tenants intensifies, design remains the element which separates successful projects from the rest.



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We've Got Tammy Bakker Eyes

By Eduardo Catalano

This column is condensed from a speech given by Eduardo Catalano at the 1988 Henry Kamphoefner Prize presentation. Catalano is a former professor of architecture at the NCSU School of Design and the Massachusetts Institute of Technology. A native of Argentina, he now practices architecture in Cambridge, Massachusetts. He has published several books, his most recent being Structure and Geometry.



With this column, North Carolina Architecture introduces a showcase for architectural ruminations. We invite you to share your thoughts on architects and architecture—humorous or serious, lofty or whimsical, edifying or controversial.

Send manuscripts of three double-spaced typed pages (800 words) or less, your photograph and a brief biography to North Carolina Architecture, AIA Tower, 115 W. Morgan St., Raleigh, N.C. 27601.

The architectural pollution spreading from the North has not reached North Carolina—yet. But be ready. It is coming.

It is time for introspection and evaluation—to think where we are, where we are going, to think about the danger we are facing and the hopes of tomorrow.

Let's first take a short look at architecture in retrospect, starting with Athens and its elemental construction of post and lintel.

That art, in terms of spatial creativity and technology, was advanced by the Romans with the stereo-structure of the Pantheon, then later by the Gothic buildings with their audacious naves into the skies.

Both reflect a basic law: the more honestly structures respond to the forces of nature and materials, the more rewarding is the space that they shape—because honesty and beauty share a common gene.

The architects of the Renaissance returned to the strong forms of their Roman past, while covering them with the narration of history through applied pictorial art. The architecture of sheer bones, clearly showing the relationships between gravity and matter, was replaced by the sensuous one of the skin and the flesh and of voluptuous forms.

Four centuries later, the Industrial Revolution brought

new technologies and materials. And a novel architectural poetry—composed of a space, cast-iron structures, glass and light—was born.

Fifty years later, Russian constructivism and the Bauhaus in Germany reduced art and architecture to a minimalist visual world, to an elemental interplay of planes. The richness provided by three-dimensional structures and their implied geometry was lost. The poetry of the spirit of the selected past was replaced by the poetry of the mind, of extreme monastic austerity.

It was so simple and understated that many thought they could reproduce it. They were the bad and not-so-bad architects, the second-rate builders and the common person—and what is called modern architecture was overpowered by a vulgar prose. Buildings and cities became prosaic, visually offensive and, as a result, inhuman.

At the same time, in America, Frank Lloyd Wright was presenting a different vision—a three-dimensional world. The classical formalism, the symmetric balance of volumes, became free and alive. Wright introduced informality, spatial continuity, change, a new relationship of dimensions, a new sense of scale and of what he thought to be basic in architecture—space and light. His architecture celebrated life.

Unfortunately at that time, America was not intellectually influential in the world. Besides, many architects, overcome by Wright's decorative details, saw his work as a very personal one and did not recognize the underlying principles.

And now again, always in search of change, those who think that modern architecture was a formula or a style, and not a process, have returned to the forms of the classical past. But their buildings are dressed with regional costumes, with protruding volumes, and false eyelashes—a la Tammy Bakker.

In corruption, anything is valid.

A dwarf Parthenon appears as a penthouse or mechanical room of a skyscraper. The Cathedral of Notre Dame is stretched into an office tower, and Santa Maria dei Fiori, harmoniously mixed with columns from Luxor and Karnak, is shrunk into a small country house or into a winery building in the San Fernando Valley. All is distorted as if reflected in the mirror of horrors at an amusement park.

On one side, we use frontier technology in applying complex computer graphic techniques to develop our designs. On the other side, the designs are merely grotesque imitations of forms and construction techniques of the past—out of scale and out of context with the developments and the tools of the time.

We architects share with science and technology the same earth—but not the same world. Our world has become a world of fantasies, the one of Ronald Reagan, the world of Disneyland. Modern architecture is not a style. It is an ever-evolving process. And in this process much remains to be done.

We should start with the roots: architectural education, which must be grounded on intellectual integrity. I believe that with the discipline imposed by computer sciences, students will develop a logical mind, a truly rational system for defining and solving problems. With it, we will recover the clarity and integrity we have lost or, should I say, shamefully forfeited.

Second, education has to recover its creative role, increasing research and experimentation. Instead, schools are becoming academic bureaucracies repeating the obvious and feeding the greed and the fashions of the market place.

There is no valid architecture without a sustaining spiritual, moral and social force. But today we are serving mostly the wasteful and anonymous corporate world, overdeveloping and destroying the life of cities and the virginity of the countryside.

Instead, we as a body—or Institute—should press for the reversal of national policies in order to divert our valuable resources, now more than ever at the service of waste, for reconstructing the long-neglected urban human habitat.

Then, from deep commitment, a valid architecture will arise. When this happens, Tammy Bakker and Disneyland

will recede into the background.

Personally, I wish that architecture could lower its voice to listen to nature. To live in total harmony with nature. To be less hard, more humble, more timeless. To become a recipient of nature, not imposing on nature. To change with the seasons, not with the fashions.

When this happens, cities will no longer be massive volumes of concrete, brick or granite, but three-dimensional tapestries woven by man and nature, as extensions of the Mother Earth. Even Adam was made of clay.

I am thinking of the poet e.e. cummings who wrote: "All the visual offenses built by man are overcome by the outburst of spring."

I am also thinking of the hanging gardens of Babylon.

Once upon a time, a Persian king married a young woman from the mountains. But when she became deeply saddened, longing for the greenery of her birth place, the king commissioned an architect to build her a garden.

And the architect, being a man of courage, built huge gardens as stepping terraces suspended over the earth, recreating the topography of her countryside.

She spent hours watching the growth of nature, pruning the hanging plants over the simple parapets and walls, sitting under the green shadows of the overhangs, looking at the colors of spring and autumn, walking on ramps, steps and pavings covered with moss.

Then, in the evenings under the moonlight, she drank three full glasses of Jack Daniels on the rocks.

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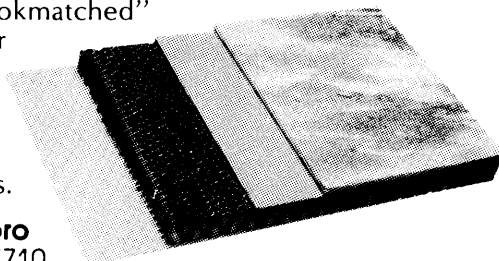
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OFF THE DRAWING BOARD

Design Foundation Aims for \$1 Million

In the first six months of its campaign to raise \$1 million for the Fund for Excellence, the N.C. State University School of Design Foundation collected pledges worth \$151,200 from 24 donors.

The foundation launched the campaign in March to create a \$1 million endowment for the General Fund, which the board has renamed the Fund for Excellence. The board has targeted 100 professional firms who are being asked to pledge \$10,000 to the fund over a five-year period.

The fund covers the foundation's administrative costs and supports a variety of programs that are essential to stimulating and recruiting students and faculty of the NCSU School of Design, which is celebrating its 40th year this year.

"One of the problems we've always had in the design foundation was providing funds to cover a lot of the administrative expenses of the foundation," said architect Milton Small, a 10-year board member and current promotions director. "It has always been somewhat more difficult to get people to give for that specific need. Getting people to give named scholarships and endowments is a much easier task.

"What we are trying to do is to build an endowment that will satisfy administrative needs on an annual basis and allow the board members to really do their jobs to solicit specific help to the school."

In recent years, the foundation support has made possible: a two-day

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seminar on the Rouse Company's Harborplace Development Project in Baltimore; exhibitions of furniture by Richard Meier and the Memphis Group; a continuing education seminar on passive solar energy building design; an exhibit and lecture on the world of Jack Lenor Larsen; and a summer Design Camp for high school students considering design careers that paid for itself this summer in its second year.

Contributors to the Fund for Excellence as of August 12 are: Adams Products Company, Ballentine Associates, PA, William E. Jackson, II, Charles H. Boney, Brick Association of NC, J.W. Burrell Inc., Carolina Steel Foundation, Earl Kai Chann, FAIA, Clancy & Theys, George K. Coffin, Fails Management Institute, Hager Smith & Huffman Group, Barrett Kays & Associates, Miller Building Company, O'Brien/Atkins Assoc., Public Service of N.C., Raleigh Office Supply, Ready Mixed Concrete, RTKL Associates, S&ME, Inc., Milton Small Architects, PA, The Stubbins Associates, George Yu Architects, and Wilson Foundation.

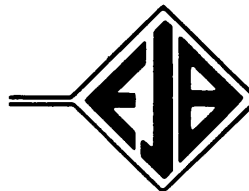
Charlotte Firm Helps Open Doors

Omniarchitecture, a Charlotte-based architectural and land planning firm, provided services below cost for the design of Open Door, a transitional center for the chronically mentally ill that opened in June. The center provides room for six residents and an in-house advisor/therapist.

"We have made a commitment to the growth and betterment of the Charlotte Uptown," said John Weller, a principal with Omniarchitecture. "And we want to be able to give something back to the community. This job for Open Door was an ideal way for us to get involved."

Tree Commission Applauds Charlotte Project

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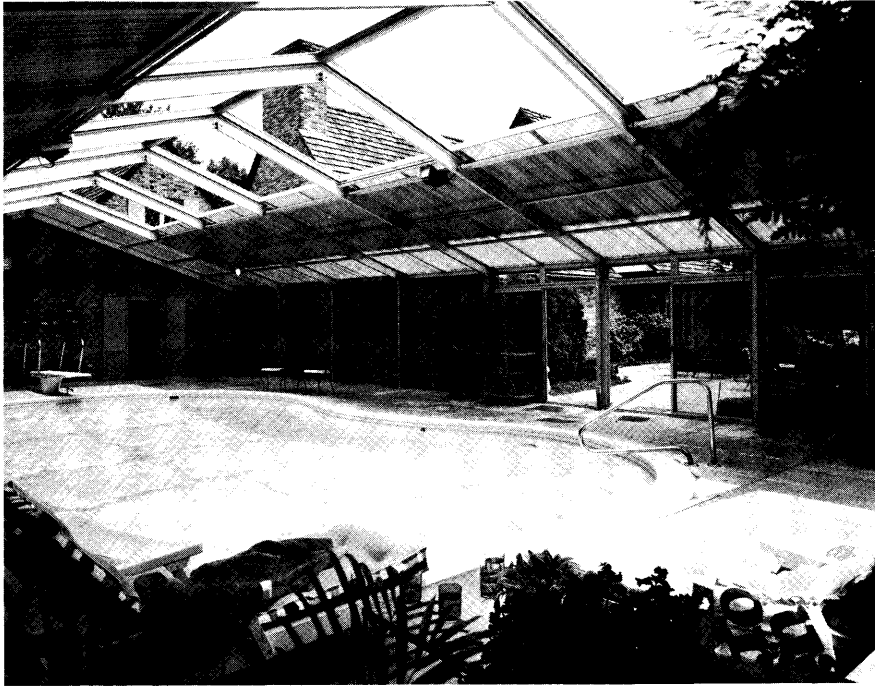
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Two Architects Appointed To State Board

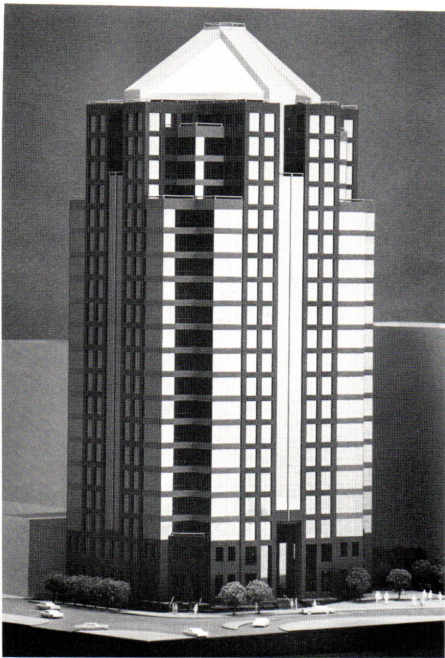
Kenneth W. Burnette, a principal of Bivens & Burnette Architects, P.A. of Morehead City, and Michael R. Tye, a principal in the Greensboro firm of RS&H of North Carolina Inc., have been named by Governor Martin to a five-year term on the North Carolina Board of Architecture.

Burnette is a graduate of the NCSU School of Design and has been a registered architect since 1978. He succeeds J. Thomas Pegram of Statesville, who served one year. Tye is a 1963 graduate in architecture of Miami University and has been a registered architect in North Carolina since 1966. He is a member and past president of NCAIA. He succeeds John T. Atkins, III, of Durham, who served 10 years.

The Board of Architecture is responsible for administering the rules and regulations that govern the practice of architecture in North Carolina. It determines qualifications of applicants who seek to take the architects registration examination.

FWA Group Ranked Among Top Interior Design Firms

The FWA Group of Charlotte is featured in the October issue of *Facilities Design & Management* magazine as one of the top 100 interior design firms. In the past eight years, The FWA Group has received 26 design awards for interior design, architectural and landscape architectural projects, including an Award for Excellence in Architecture from the Jacksonville, Fla., AIA Chapter for Faison Associates offices and a first place award from the Carolinas Chapter of Business Designer's Interior Design Competition for the design of MetroBank's corporate headquarters in Charlotte.



The shape of things to come for downtown Greensboro: Ground has been broken for the First Union Tower Building, a 20-story building to be completed in late 1989.

Construction Begins On Greensboro Tower

Work has begun on the First Union Tower Building in downtown Greensboro, a 20-story office tower that will be the city's second tallest building and will provide about 310,000 rentable square feet. The stone and glass building with a peaked roof is scheduled for completion in late 1989.

Design architect for the project is Odell and Associates of Charlotte. The developers are Cousins Properties Inc. of Atlanta and H. Michael Weaver of Greensboro.

Names and Changes in N.C. Architecture

John Legerton, AIA, and **Pattie L. Glazer** have joined the Asheville firm of SPACEPLAN/Architecture, Interiors & Planning as project architects. Legerton, 34, has bachelor's and master's degrees in architecture from the Georgia Institute of Technology and the University of Pennsylvania and has practiced architecture in Philadelphia. Glazer's architecture degrees are from the Rhode Island School of Design and Yale University. She has been a practicing architect since 1978 and an Asheville resident for eight years.



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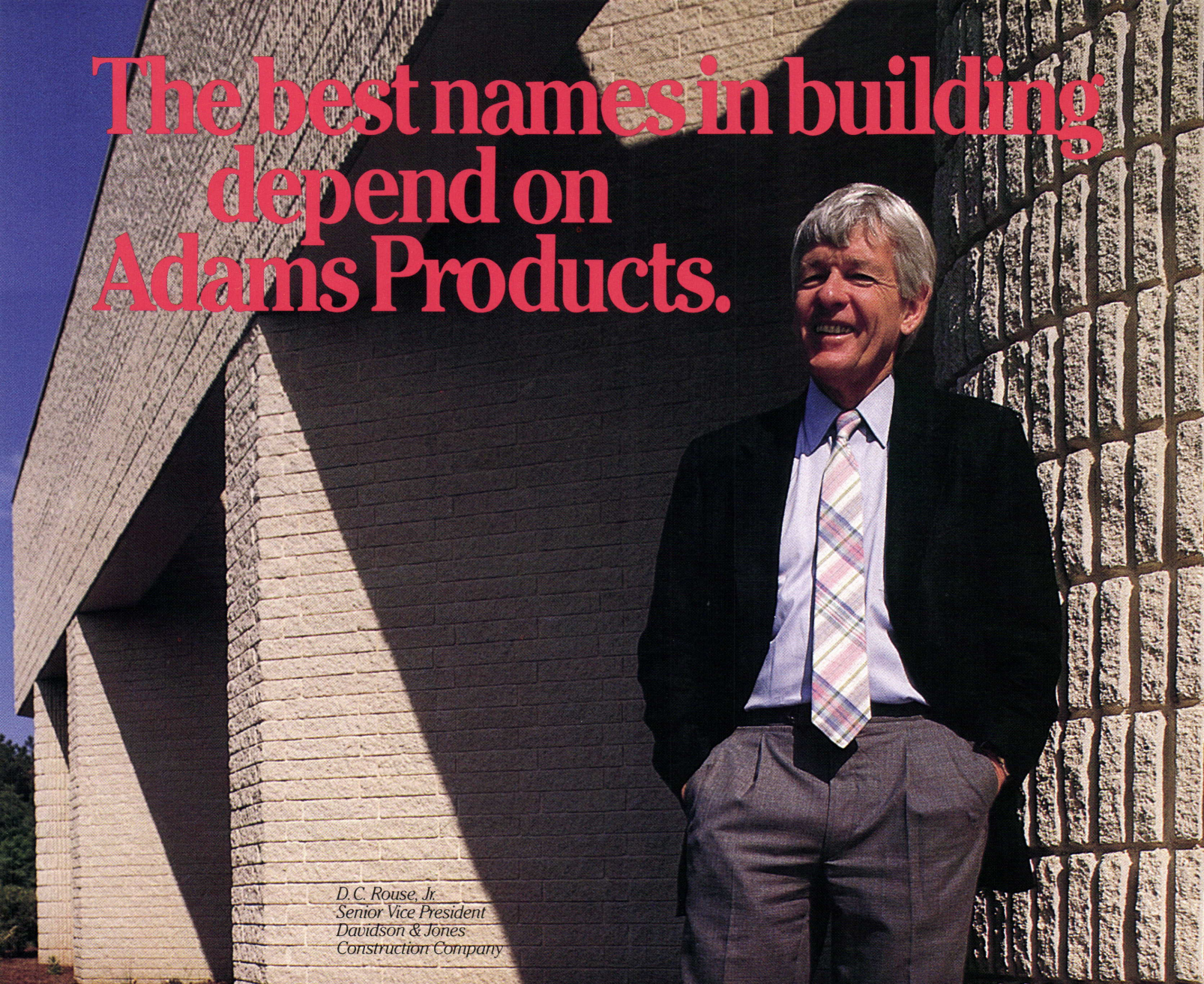
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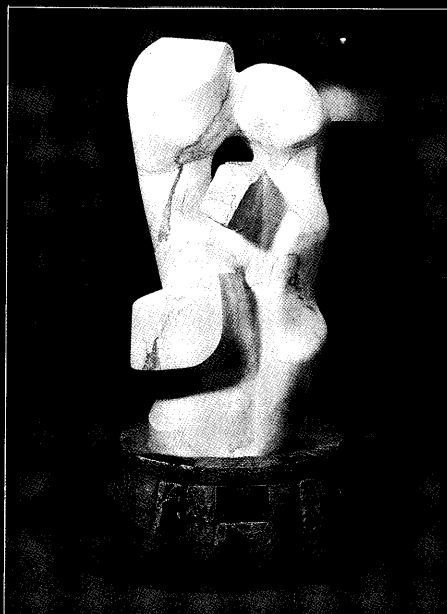


Donna E. Sutton



Rosaleen D. Feeser

These four members of SPACE-PLAN/Architecture firm have been admitted to professional associations: **Jane S. Gianvito**, member, AIA; **John S. Fisher**, member, NCAIA; interior designers, **Donna E. Sutton** and **Rosaleen D. Feeser**, associate members, AIA. Feeser and Sutton also have been selected for inclusion in Baron's *Who's Who in Interior Design*.



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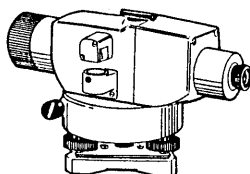


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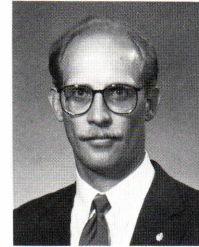
Jo Anne K. Hege has joined Omni-architecture of Charlotte as marketing director/project manager for interior design. Hege, with 10 years experience in commercial interior design, will be responsible for corporate and commercial interior design, tenant design and interior design business development activities.



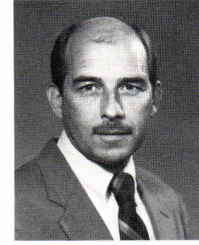
Jo Anne K. Hege

RS&H of North Carolina Inc., Architects, Engineers and Planners (a Hunter Company) has opened an office in the Research Commons 4401 Building, at 79 T.W. Alexander Drive, Research Triangle Park. **Arne S. Tune, Jr.**, AIA, will serve as director of operations, and **J. Alan Butler** will serve as director of business development.

J. Michael Stanley, a graduate of Louisiana State University, has joined Derek Church Williams/Landscape Architecture, a Charlotte land planning and site design firm. Stanley will concentrate on residential and commercial projects. The firm has moved its offices to Streetcar Station at 300 East Boulevard, Suite B-3.



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J. Alan Butler

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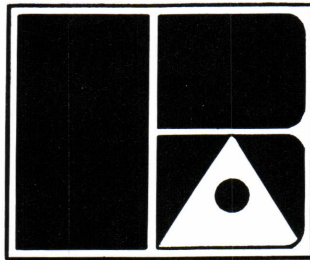


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Windows Close by Remote Control

Velux-America Inc. offers a new electronic remote control system for opening and closing roof windows and skylights and the interior venetian blind. The system also has an electronic rain sensor which, when directly activated by rainfall, automatically closes the window.

The systems are modular, allowing several systems to be linked together through a master control keyboard, while separate keyboards are still available for individual windows. This provides versatility in multiple unit installations, such as commercial offices, because it allows each person to control individual windows and blinds while, at a central location, a master keyboard will operate all the building's windows and blinds. For more information contact Velux-America Inc., P.O. Box 3208, Greenwood, SC 29648, (803) 223-3149.



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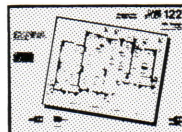
221 Providence Road □ Chapel Hill, NC 27514 □ (919) 929-0481

CADVANCE

RNL Design meets an architectural challenge on time and under budget

When a large aerospace manufacturing facility presented an architectural challenge for RNL Design, the firm relied on CADVANCE PC-CAD software from ISICAD. CADVANCE helped RNL respond quickly and with ease to drawing changes. Its flexibility made it possible to explore numerous options and its precision eliminated problems at the construction site.

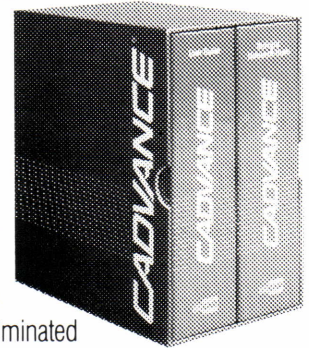
CADVANCE also enabled RNL to log detail sheets as office standards, saving time on subsequent projects. Every challenge had a solution...in one easy to learn, easy to use system.



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(704) 523-6445

Piedmont Reprographics, Inc.
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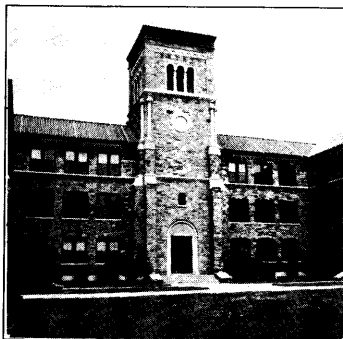
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Registers Warm Up With Wood

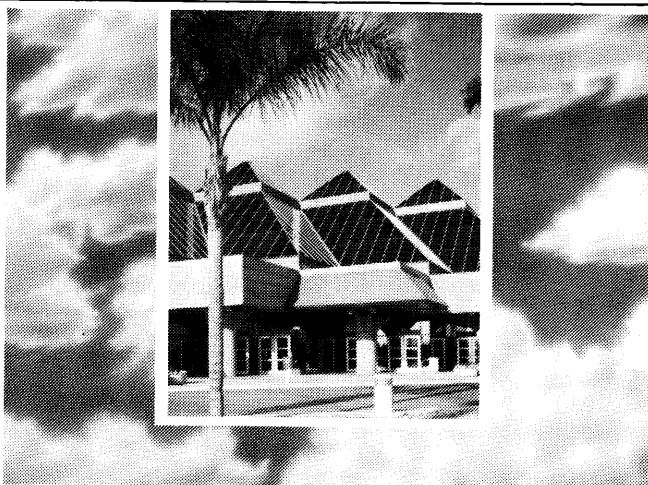
The Grillworks offers a natural wood alternative to conventional metal floor registers. Handmade wood registers are made of oak, maple and other hardwoods and are being installed in new and remodeled homes. They are available in standard size and can also be made to custom specifications. They can be added to wood, carpeted and ceramic tile floors. For more information, contact Robert C. Huibrex, The Grillworks, 22060 Stratford Place, Shorewood, MN 55331, (612) 470-9082.

Doors Swing Out, Not In

Pella has added a new feature to its Traditional French Door. Home owners concerned about the interior space which French doors can require can now get doors that swing out from a room and provide home owners with more interior space and flexibility. The new outswinging doors are especially designed with a hidden set screw that secures the hinge pins in place, and double-door arrangements have a two-step flushbolt lock with a special security button. For more information, contact Rolscreen Company, Pella IA 50219, (515) 628-1000.

Safety Bars Easy to Grip, Won't Slip

Normbau, Inc., manufacturers of tubular nylon design systems for the architectural and interior design specification markets, has introduced a complete line of textured nylon grab bars as part of the firm's new "Support Program" for elderly and handicapped persons. The textured surface is easy to grip and will not slip, and they are warm and comfortable to the touch. Textured grab bars come in modular units in 12 colors that coordinate with the complete line of Normbau wall-mounted accessories, railing systems and hardware. For more information, contact Normbau, Inc., 1040 Westgate Drive, Addison, IL 60101.



This skylight took 58 years to build.

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