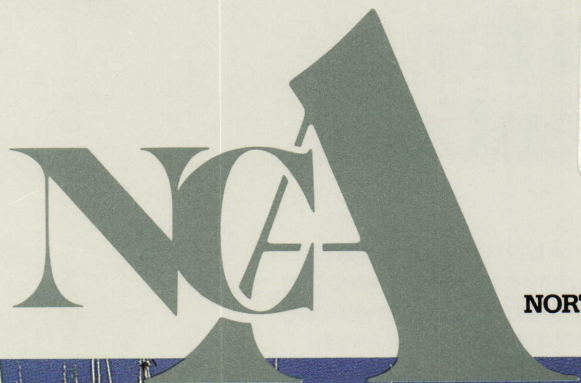
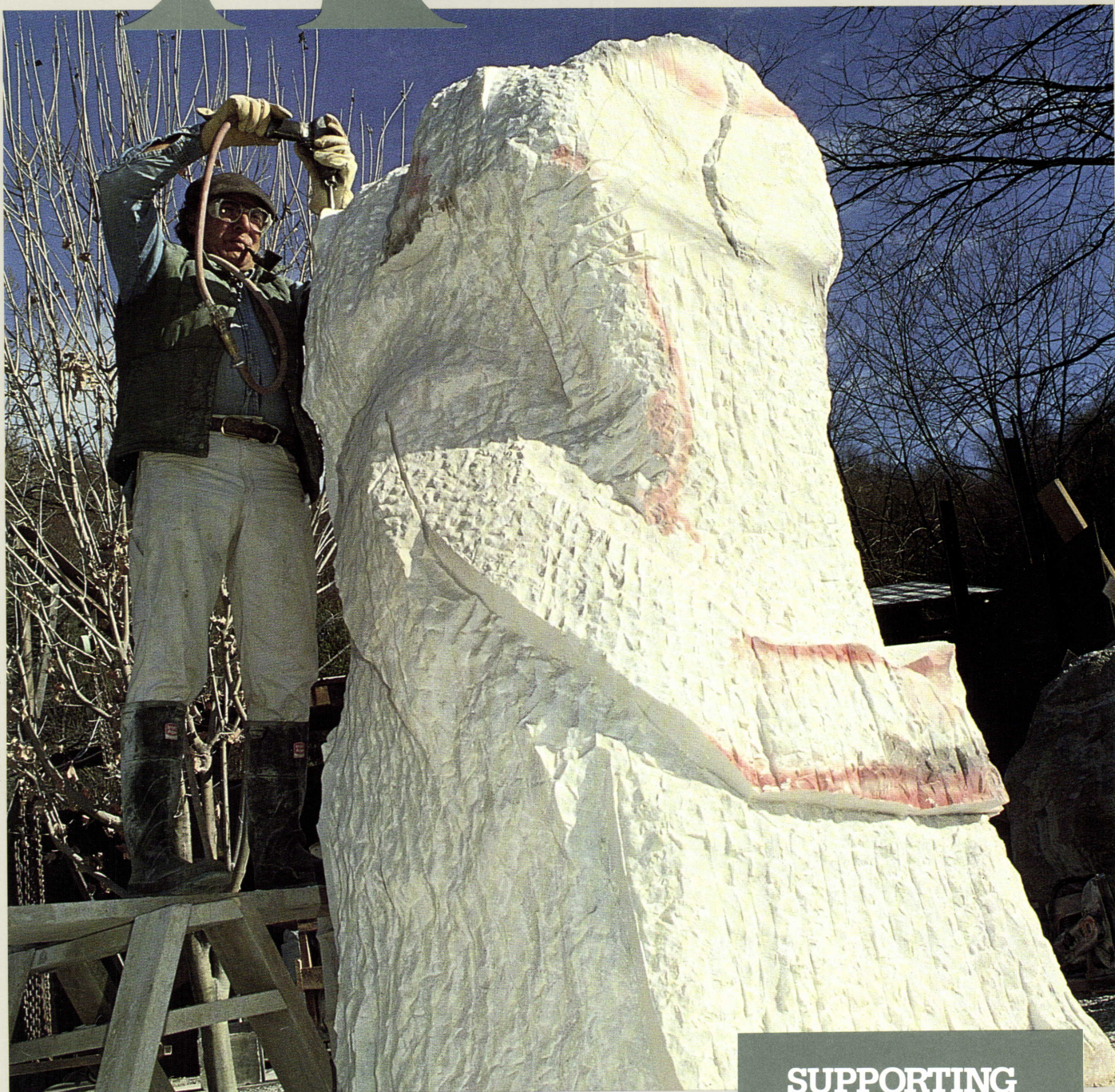


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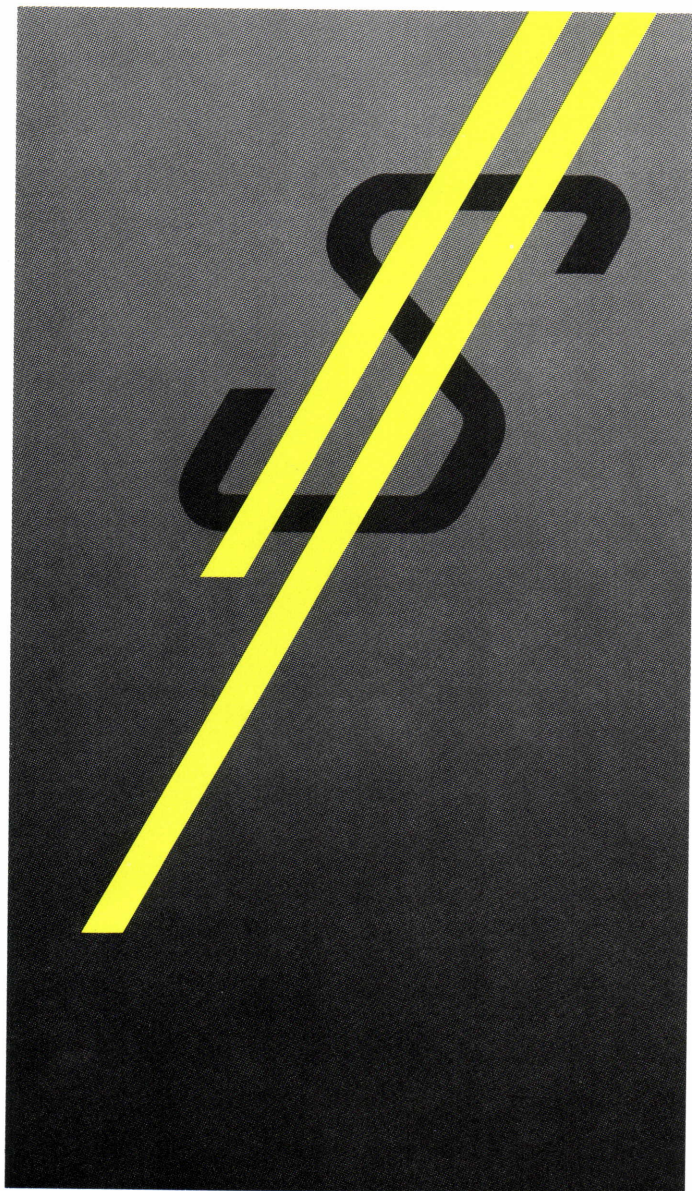


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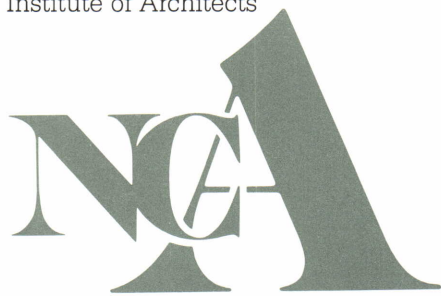
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In Support of the Arts

North Carolina architects don't stop at
designing spaces for art; they also
nurture the dream and the effort behind
them.

6

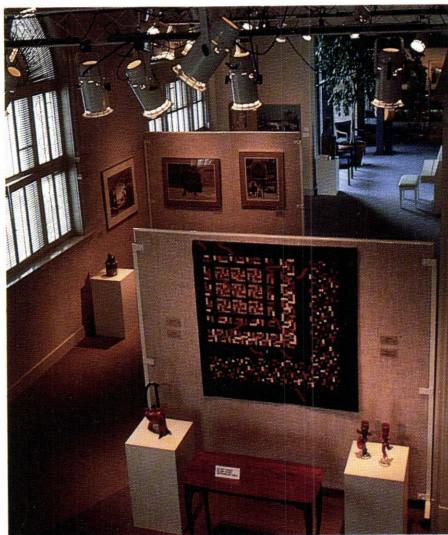
Art Is Where You Find It

And you find it in some unlikely
places—a bank, a post office, a Piggly
Wiggly.

12

In The Works

There's more to come as the work
continues to expand galleries, theaters
and museums.



*A balcony view of the gallery of the
Wilson Arts Center, in what once was
the stately headquarters for Branch
Banking & Trust Co.* Photo by Clearscapes



*Changes are underway at SECCA in
Winston-Salem, where an expansion
will increase gallery space and add a
recital hall.* Photo by Newman & Jones P.A.

16

Sculptor's Success Is Written In Stone

Snug in the hills of North Carolina,
Wayne Trapp thrives on a favorable
climate that nourishes his muse and
his bank account, too.

20

Elevations

The Thomasville chair may not be
great art, says poet Michael McFee,
but it's certainly in the right place—
and art could learn a lesson from it.

24

Off the Drawing Board

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

31

New Products

New ideas, new solutions, new equip-
ment and new twists on old angles for
designers and builders.

*Cover: For sculptor Wayne Trapp, art is
a visceral experience. From a scaffold
mount, he turns a stone mass into
forms that first took shape in his
imagination.* Photo by Michael Seide

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In Support of the Arts

Arts projects, more than others, are nursed. They tend to start with a dream, a vision, a concept—and no money. They tend to evolve and change over a long incubation period. They often require the converting of a building designed for something else entirely into one suitable for performance and display. They often must satisfy a host of clients, a varied bunch of individuals and organizations, each with a separate agenda and unique needs.

Despite these challenges and headaches, architects involved in community arts projects often confess a particular affection for the work and the product.

Steve Schuster of Clearscapes Architecture in Raleigh thinks converting buildings into spaces for artistic endeavor is, by its nature, an especially creative, free activity—one



Photo by Steve Aldridge

usually framed by the clear constraints of an existing building and a meager budget. Clearscapes transformed an historic carriage house in Raleigh and a bank building in Wilson into arts centers.

What's more, Schuster said, "You are dealing with creative people who are used to seeing things a little differently. They are used to being able to see a space used in different ways, rather than having a predetermined idea in mind."

Walter Vick of The LSV Partnership in Fayetteville says architects naturally gravitate toward arts projects because they tend to be involved in the community's artistic life. In Fayetteville, where he designed the renovation of an old post office into an arts center, Vick said he and other architects served as cheerleaders and fundraisers for the arts council for years—before any lines took shape on paper.

"As an architect, one of the things I'm about is creating the kind of place I want to live in," Vick said. "I could go to San Francisco, New York or somewhere else. But this is where I'm from and this is where I want to stay."

Fayetteville, Vick says, suffers from a bad image it doesn't really deserve, and arts activities are one way to change that image.

"Doing things that make people feel good about themselves is what changes the image of a community—not hype," he said. "Arts convey the spirit of a people and place. Arts centers are feel-good places and they are really important in that respect."

Cities and towns in North Carolina are looking to the arts to solve some economic as well as spiritual problems.

"There's a very strong movement in North Carolina and throughout the country toward arts organizations acquiring and renovating older structures, usually downtown, for use as arts centers of one kind or another," said John LeSueur, administrator of the grassroots arts program of the North Carolina Arts Council. "It does seem we are in the midst of a period



Top: A post office, with its monumental spaces and 22-foot high ceilings, was converted into a grand place to view art in Fayetteville. Above: The wide-open spaces of a supermarket were transformed into an interior courtyard and "streets" leading to separate spaces for arts-related activities.

of rapidly accelerating interest in the arts and the growth of arts organizations and programs."

LeSueur said the council's own budget, which has more than doubled in the past few years, is an indicator. "That doesn't happen in a vacuum. That happens because the legislature has been convinced by constituents that support for their groups is important."

Of North Carolina's 100 counties, 56 have a community-based facility developed by a non-profit organization that includes at least a small gallery and often performance centers and studios. And 19 counties are in some stage of developing one.

LeSueur believes the activity is due in part to the maturing of local arts councils, which began about 20 years ago. Now they have become sufficiently stable and mustered the community support to undertake such projects.

In many cases, the arts organizations have built partnerships with other kinds of community agencies, such as local governments, chambers of commerce and downtown revitalization groups. These groups recognize that an arts center can be an effective means of injecting life into a deserted downtown.

That can lead to problems. Architects often find themselves caught between the conflicting demands of a civic center board and the city council—with "one group telling us what to do and the other telling us how much we had to do it with," said Dan Mathews of Briggs and Mathews Architects, describing his experience with a theater renovation in Lexington.

And sometimes the money simply doesn't roll in as planned. Steve Fisher of Lucy Carol Davis Associates said ArtsCenter in Carrboro was built on inspiration and faith that the money would come in. When it didn't, the project was stalled for a time and some of the design features were cut back.



Bright red is a festive accent for the Jacksonville High School cafeteria—and is especially appropriate when this space turns into a community dinner theater at night.

Photo by Rick Alexander & Associates, Charlotte

But the project did win out. And now in Carrboro, Lexington, Wilson and Fayetteville and other cities, architects are getting satisfaction out of watching unlikely structures come alive with dance, music, painting and sculpture.

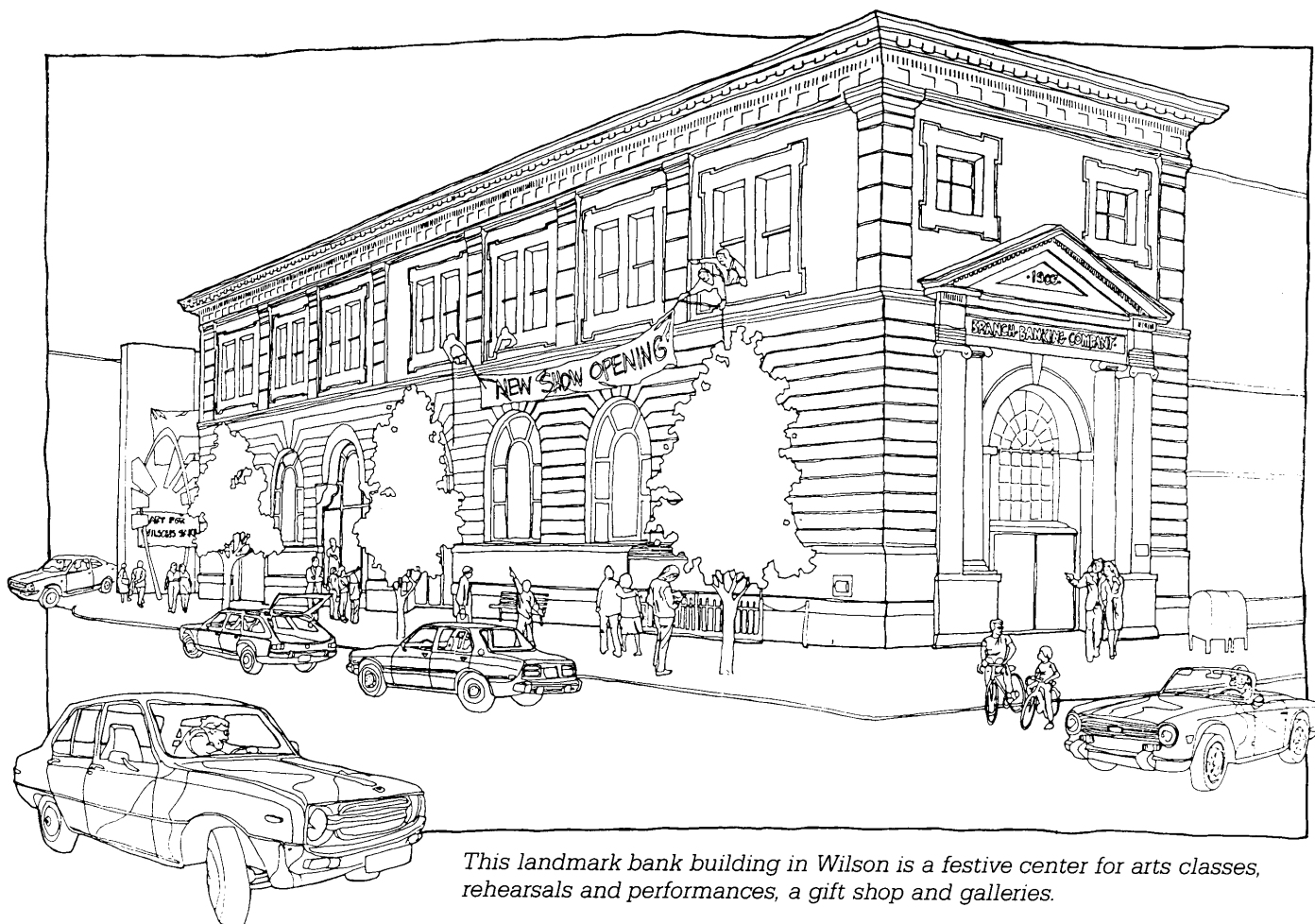
"You don't want to make revitalization of a city an albatross for an arts center," Vick said. "But when a downtown is no longer a shopping center, it's a place where people interact—and art is an important component."



An historic carriage house in Raleigh gets a fresh touch of red, a nod to its past, and a new creative outlook as the home of Arts Together.

Photo by Michael W. Cox, Wake Forest

Art Is Where You Find It . . .



This landmark bank building in Wilson is a festive center for arts classes, rehearsals and performances, a gift shop and galleries.

. . . At the bank

When The Wilson Arts Center opened early this year, townsfolk celebrated with a clown, a strolling violinist, dixieland jazz, a Ray Charles concert and the N.C. Artists/Craftsmen Invitational. The culmination of three years of planning, fundraising and renovation, the center has been hailed as a vital element in downtown revival.

This town's newest addition is in one of its landmark buildings—the BB&T building, a Neo-classical Second Renaissance-style structure built in 1903 that is on the National Register of Historic Places.

Steve Schuster, principal of Clearscapes Architecture, which turned the commerce center into an arts center, said, "The challenge was to weave a totally new use within the structure and to meet all the current building codes while not destroying the character of the interior." The building

was rich in detail and quality materials. The limited funds available could be spent shoring up its existing character.

The new center pulled under one roof classrooms and meeting rooms, a rehearsal/performance hall, a retail gift gallery. The Boykin Gallery, a 1,430-square-foot art gallery, occupies the first floor. The building was connected to a 1934 addition with a unique arched opening that spanned Ten Pin Alley. When the two structures were linked for the arts center, that space became a gathering and resting place between the two galleries.

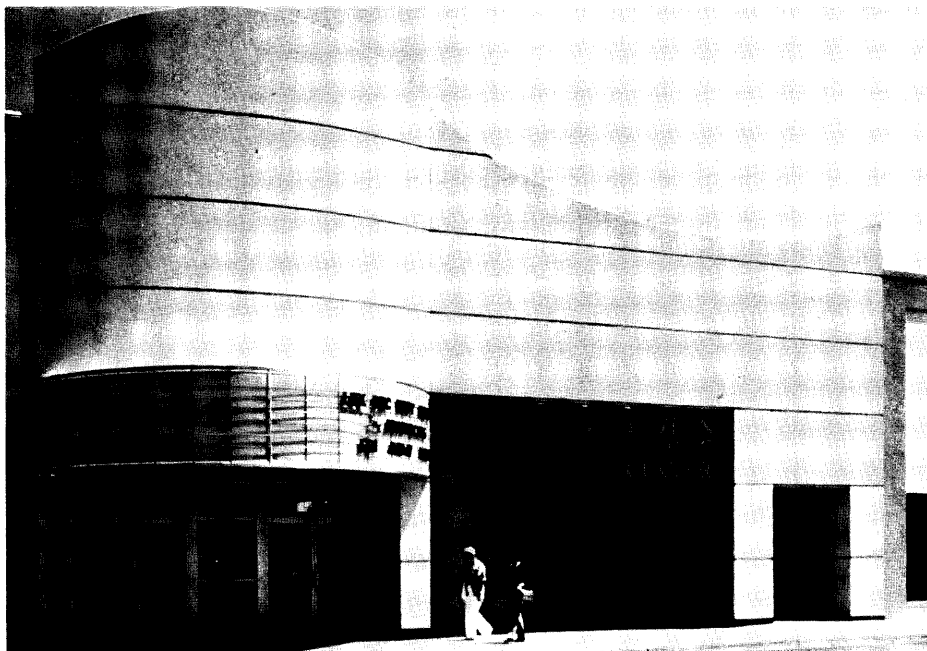
The product of a public/private funding partnership, the renovation of the building's 23,500 square feet was accomplished on a modest budget of \$550,000. The architects stretched the budget by integrating as much of the existing interiors and systems as possible.

Since paint is an economical agent of change, a strong color scheme used sparingly was a way of announcing the building's new function. Along the perimeter, the architects opened views into the building onto staged displays in the gallery, vignettes designed to whet the appetite and invite you in.

Wilson Arts Center

Architect: Clearscapes Architecture, Raleigh
Client: Wilson Arts Council
Structural Engineering Consultant: David C. Fischetti, P.E., Cary
Plumbing, Mechanical, Electrical Consultant: Buffaloe Morgan and Associates, Raleigh
General Contractor: Fasco Inc., Kinston
Plumbing Contractor: Braxton Britt Plumbing Co., Wilson
Mechanical Contractor: Central Heating and A/C of Kinston, Kinston
Electrical Contractor: Electricon Inc., Kinston

Photo by J. Weiland, Asheville



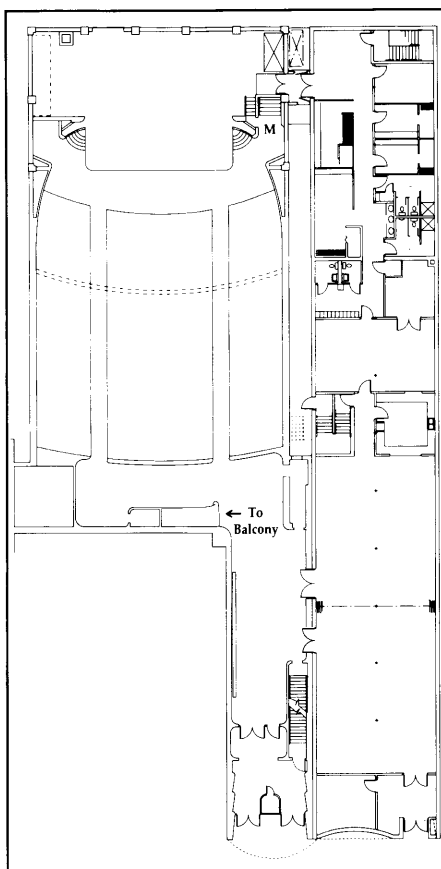
Above: The architect drew on Art Deco features inside this Lexington theater's interior to give pizzazz to its front and entrance. Below: The exterior renovation was a follow-up to a 1980 renovation of the theater auditorium.

... At the movies

Not every old Carolina Theater is an architectural gem just waiting for polish and elbow grease. The exterior of the 1910 theater in Lexington was anything but exciting. The challenge for Briggs and Mathews Architects of Lexington was to come up with an exterior design to unify the theater and an even more prosaic annex to form a civic center with a 1,125-seat auditorium, lobby, dressing area, ballroom and conference room.

"The local downtown retail merchants were wanting to see a very traditional brick facade as other renovations had produced in other cities," Dan Mathews, AIA, said. "However, our building had nothing to enhance; nor did any adjacent buildings."

The building's interesting elements were inside, where Art Deco curves and details lent elegance and distinction. Drawing on those elements, the architects unified the buildings with a swoop that arches over the taller theater building, curves down and turns up on the lower annex.



The civic center now encompasses a total of 26,000 square feet. In 1980, Briggs & Mathews designed a \$200,000 renovation of the theater auditorium. The 1987 renovation of the exterior and annex cost \$330,000. The new image already has proven to be infectious. It has inspired an adjacent property owner to improve his building's image, too.

Lexington Civic Center

Architect: Briggs & Mathews Architects, Lexington

Client: City of Lexington

Mechanical/Electrical: Jeglinski Engineers Inc., Greensboro

General Contractor: Hamlett Associates, Greensboro

Interior Design: R&A Interiors, In-Ex Designs, Lexington

... At the barn

Once the stable of a mansion destroyed more than 20 years ago, the Tucker Carriage House in Raleigh has for years been a source of concern for conservationists and a source of curiosity to visitors who wondered why a dilapidated barn stood in downtown Raleigh.

This is no ordinary barn, but a rare example of Queen Anne-style out-buildings, with a hip roof, gables and shed dormers, which earned a place on the National Register in 1975. It is owned by the Raleigh Housing Authority and is next to a high rise for the elderly that was built on the site of the Tucker House. The owner wanted to find a tenant for the Carriage House that would be good neighbors for the high-rise residents.

Now those residents can walk over to Arts Together, a private, non-profit organization for arts classes and programs.

The transformation from weathered barn to bright studios and galleries was designed by Clearscapes, whose principal Steve Schuster had a sentimental connection to the building. Seventeen years earlier, the renovation of the Tucker Carriage House was a project in one of his classes at the

N.C. State University School of Design. "I'm real glad that I waited 17 years to do it," Schuster said, recalling the effort of his youth.

The windows of the carriage house had been boarded over, but old photographs made it possible to recreate the originals. To bring more daylight into the interior, the architects built a light shaft from the cupola to the first floor. The light well was closed in to

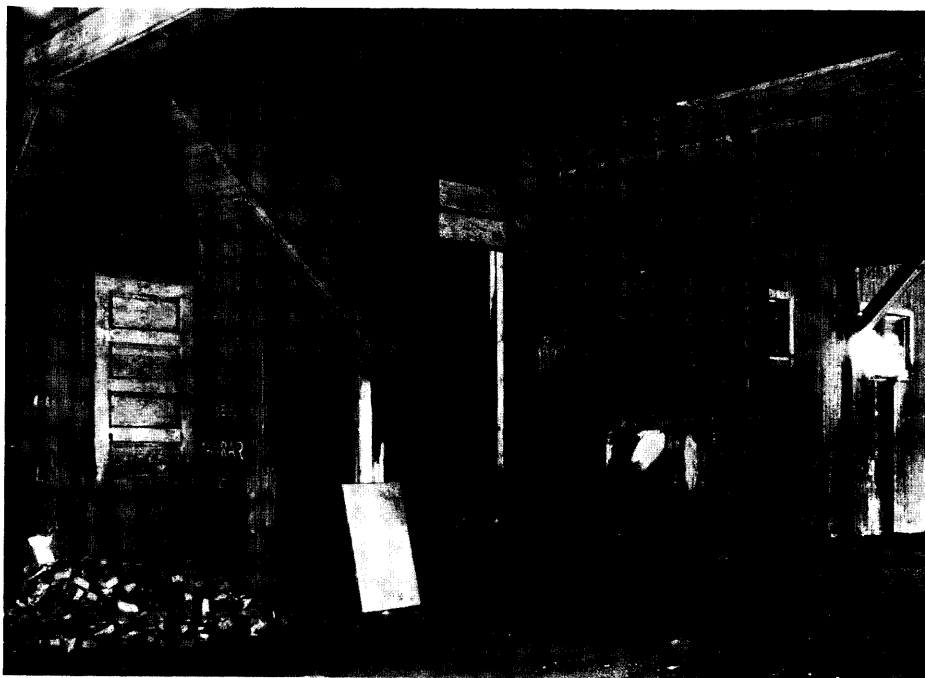
protect the children who would be using the building, but windows were built into the enclosures to further distribute the light.

The ground floor, originally horse stalls and carriage storage area, became a pair of large dance studios. The second floor became classrooms and gallery space surrounding the light well. The foundation floor, built as an ice storage space, was con-

verted into office space and student entry.

Wiring and insulation were installed from the outside on the lower part of the building, because the interior wood siding was in good shape and the exterior was not. But on the upper part of the building, the cedar shingles were in better condition than the interior walls, so the process was reversed.

The building had been weathered over 60 years or so to a deep red, almost black. Rather than paint the building a new red, which would have been brighter and dominated the street, the architects chose neutral grays. But they used a bright red on the window trim to give a visual clue that something new is happening inside and as a nod to the past.



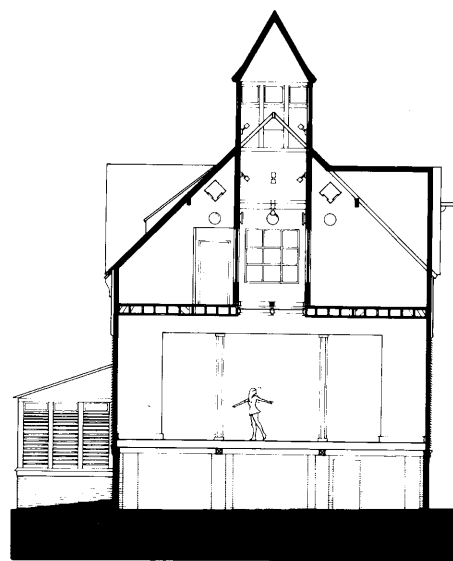
Tucker Carriage House Revitalization, Raleigh

Architect: Clearscapes Architecture, Raleigh

Client: Arts Together, Raleigh

Contractor: Clancy & Theys Construction Co., Raleigh

Structural Engineer: David C. Fischetti, P.E., Cary



Left: The forsaken, dilapidated interior of the Carriage House in Raleigh is now crisp, clean and alive with music and dance. Above: Drawing shows the light shaft from the cupola that distributes light throughout the building. Photos by Michael W. Cox, Wake Forest

... At the Piggly Wiggly

An old Piggly Wiggly in an aging strip shopping center in Carrboro became two years ago a place of jazz concerts, plays, poetry readings, dance performances and classes in visual arts, crafts, photography, performing arts, dance and movement, literary arts, music and more.

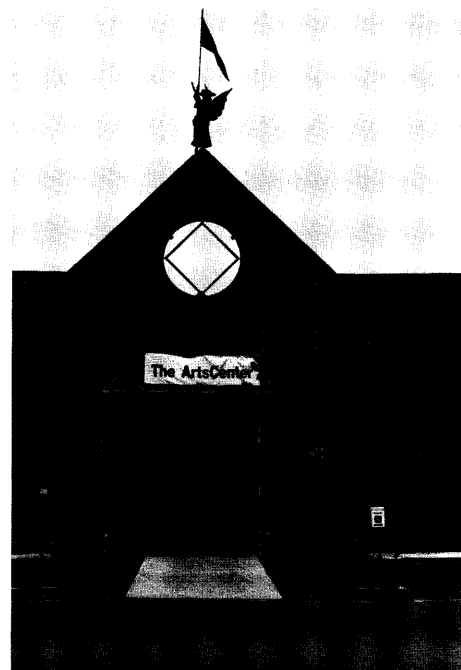
To bring the space from supermarket to ArtsCenter, Lucy Carol Davis Associates started with a few basic ideas that defined a lot of what followed. The first was to create an interior courtyard and penetrate the roof with a large skylight so people are invited into the center of the space. From the center, corridors—like interior streets—take traffic to separate spaces with their own separate entrances, streetscape and lighting.

Along the main avenue is a theater, senior citizens center, ticket office, classrooms and hallways to other teaching spaces, as well as an open snackbar and refreshment stand. The central area serves as a gallery for displaying art, a lobby space for crowds at intermission, a place for lines to queue for tickets. Parties are catered there.

The building also has a technical theatre space and scene shop, two retail/restaurant spaces, and administrative offices.

The space had to be flexible. One area is, by day, a senior citizen's center; by night, an auxiliary theater; on the weekend, a theater for a kids' puppet show. A kitchenette had to be built at one end, so meals could be served to the senior citizens.

The adaptive reuse of the supermarket gave to The ArtsCenter 21,000 square feet for about \$675,000. A new brick entrance and front has inspired



Above: The Creative Spirit, a fiberglass sculpture by Bob Gaston, stands sentry over the entrance to the ArtsCenter in Carrboro. Funding problems have held up work on the exterior, but when completed, a metal trellis and fabric canopy will extend along the entire facade of the building. Below: A dog rests on a peaceful afternoon outside the box office to the ArtsCenter theater.



Photo by Margaret Menache, Carrboro

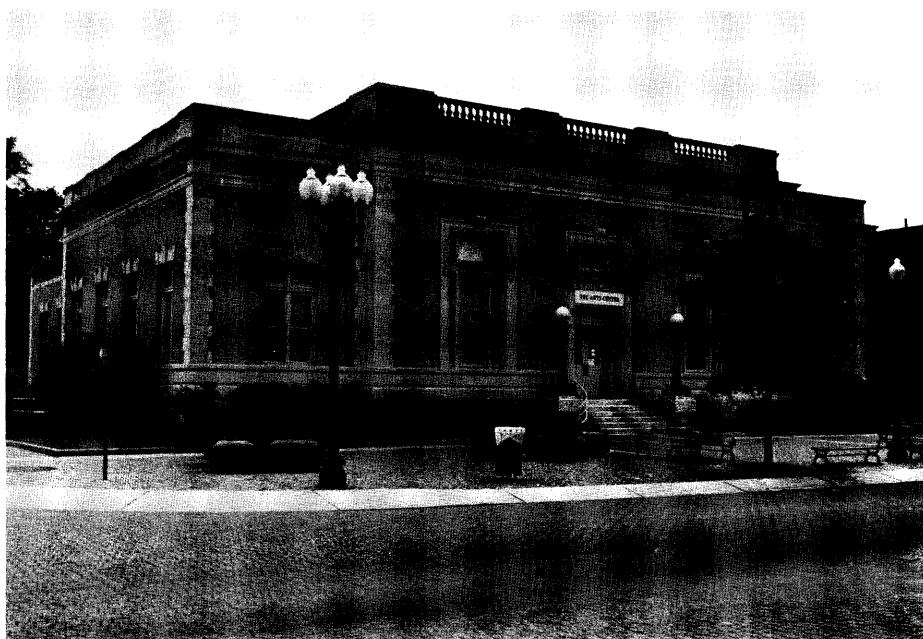
The ArtsCenter, Carrboro

Architect: Lucy Carol Davis Associates, Chapel Hill
Client: The ArtsCenter, Jacques Menache, Executive Director, 1974 to 1987
Engineering Consultant: Gail Freeman Associates, Durham
Theatre Consultant: James Carnahan, Pittsboro
Construction Manager: Chris Layh, Chapel Hill

an effort to integrate all the buildings in the shopping center with ornamental ironwork and canvas awnings.

The center gave The ArtsCenter three or four times the space of its former home in Carr Mill Mall. Except for the Family Dollar store next door, there is little left to suggest that the

building, now focused on spiritual and cultural enrichment, once was filled with lettuce, hamburger and Coca Cola. The Chapel Hill-Carrboro Chamber of Commerce awarded The ArtsCenter the 1989 Community Enhancement Award for its redevelopment and beautification efforts.



The building had been a post office and a library. "It had character," said architect Walter Vick. "The issue was not to screw it up."

The architects worked with the Fayetteville/Cumberland Arts Council for years as the group searched for a space for a multi-arts center. With other architects, they led the community through Design-Ins and public workshops to research the viability of a downtown arts center.

"Over the years, LSV helped the Arts Council keep the dream alive," said Carolyn Cone Weaver, the council's executive director. "Best of all is the building itself. It is a joy to work in, a thing of beauty, a source of pride to the entire community."

... At the post office

The old main post office in downtown Fayetteville was a stately place to house The Arts Center, a multi-arts center for the groups under the umbrella of the Fayetteville/Cumberland Arts Council. An Italian Renaissance-style building listed on the National Historic Register, it had rich, interior details worth preserving. It also had a leaky roof and a chronically flooded basement that sat three feet below the water table.

The building, which had already served two lives—as a post office and a library—was given a third by architect Walter Vick and the LSV Partnership. Juggling the needs of a variety of groups, the architects focused on flexibility. Dancers needed space to move, quilters needed space for frames, photographers needed a dark room. And, of course, art needed galleries.

The grand hall, a space of monumental proportions, now serves as an art gallery, reception/party room, auditorium, night club and uses still being discovered.

The project, involving 15,000 square feet, was accomplished on a limited budget of \$500,000. "The site and size were established," Vick said. "The restrictions were working the needs into the existing building on the shoestring budget. The opportunity presented to us was to take advantage of the handsome historical details and marry them with the new in order to present a unified overall aesthetic."

Working with the original drawings for the building the architects repaired ornamental plaster and restored details but made the most of the mechanical systems that were there. New construction was done with reasonably inexpensive materials—off-the-shelf trim, sheetrock and paint.

"We had a grand space with a 22-foot-high ceiling," Vick said. "The issue was not to screw it up. It had the character. I sat in the middle of the floor with a pad saying, 'Speak to me.'"

The Arts Center, Fayetteville

Architect: Walter Vick, The LSV

Partnership, Fayetteville

Client: Arts Council of Fayetteville-Cumberland County

Structural Engineer: Sam Hunt, Sumter, S.C.

Mechanical/Electrical Engineer:

Progressive Design Collaborative, Raleigh

General Contractor: Shaw Construction Co., Spring Lake



The monumental grand hall of the old post office serves many needs. Here it is set up with tables and chairs for a reception under large hanging sculptures.

Photos by Steve Aldridge, Fayetteville

... At school

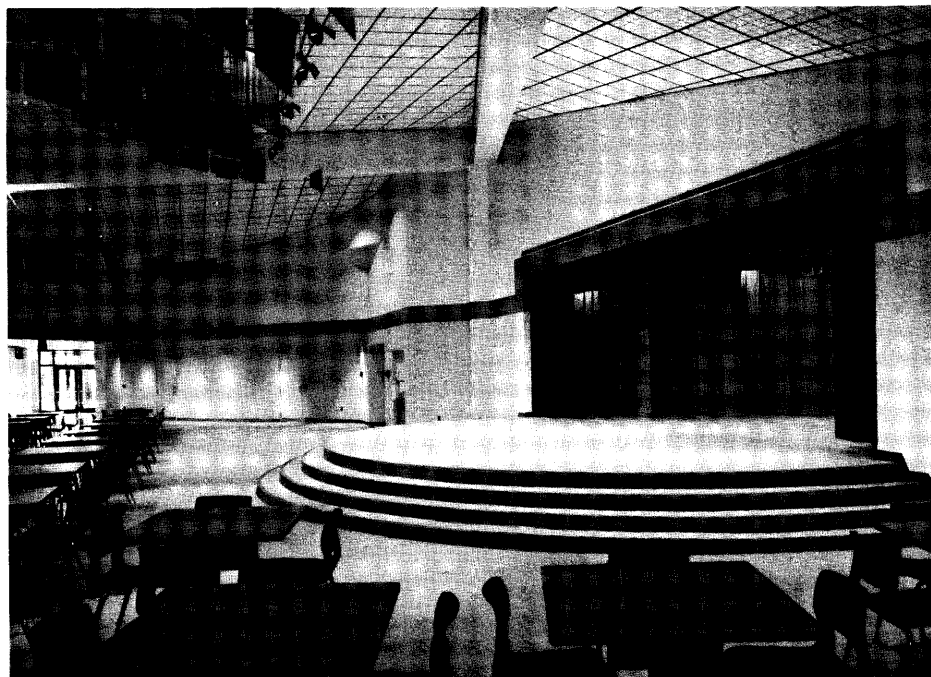
Schools have long served as social centers in rural communities—places where people could enjoy sports, school plays, choral and band concerts. With land and building costs rising and budgets tightening, there's a growing trend to build new schools with spaces to serve the entire community.

The multi-purpose cafeteria and auditorium in Jacksonville High School was designed by Little & Associates Architects to feed 800 students in two 40-minute periods during the school day and to provide the city with a dinner theater at night. The 19,130-square-foot space, costing \$1.05 million, was designed to blend with existing campus architecture. The large areas had to be covered with a sloping roof.

Jacksonville High School Multi-Purpose Cafeteria/Auditorium

Architect: Little & Associates Architects, Charlotte

Client: Onslow County Board of Education
Contractor: R.L. Casey Inc., Greensboro



In Jacksonville, a high school cafeteria leads a double life as a dinner theater.

Photo by Rick Alexander & Associates, Charlotte

Primary colors used in the cafeteria communicate with the young people in school. The touch of color also states that this is a place where people do more than grab a quick lunch.

At Western Carolina University Padgett & Freeman, Architects, PA of Asheville, turned a 1930s-era high

school auditorium into a performing arts theater. The stage of Hoey Auditorium was enlarged, and a complete theater rigging system, a lighting system, a catwalk and sound system were installed. A new tiered-seating system was constructed from the stage up to the existing balcony to give the audience optimal sightlines. An orchestra lift was installed to move props and equipment from the lower floor to the stage. The lift also serves as an orchestra pit for musicals or as a means to enlarge the stage when set at its highest position.

The existing lobby was enlarged to provide for a ticket booth and a gallery for student art work. A new brick canopied entry protects patrons waiting in line to buy tickets.

The cost of altering and renovating the 18,000-square-foot auditorium was under \$1.9 million.



This enlarged lobby of what was a 1930s-era high school auditorium now serves patrons of a fully-equipped performing arts theater at Western Carolina University.

Photo by Warner Photography, Asheville

Alterations and Renovations to Hoey Auditorium, Cullowhee

Architect: Padgett & Freeman, Architects, PA, Asheville

Client: Western Carolina University, Cullowhee

General Contractor: H.M. Rice & Son Inc., Weaverville

Electrical Contractor: M.B. Haynes Electric Co., Asheville

Stage Equipment Contractor: Mid-West Scenic & Stage Equipment Co. LTD., Milwaukee, Wis.

In The Works . . .

. . . In Raleigh

Tampering with a sentimental favorite is dangerous. So when Haskins, Rice, Savage & Pearce, P.A., of Raleigh began looking for space to enlarge the inadequate lobby of Raleigh Memorial Auditorium, they proceeded with caution. And their sensitivity to history and sentiment won for the project essential public support and approval—a sometimes elusive commodity.

The auditorium, which is home to the North Carolina Symphony and the Broadway productions of the North Carolina Theater Co., badly needed more lobby space. The design team came up with a new lobby that will conceal the building's Greek Revival facade. But the plan retains the old facade within and duplicates its columns and pediment in the same Indiana limestone. The new columns will surround a 3-story glass box that will add 6,000 square feet of lobby space, nearly double the existing lobby.

The architects will finish in December a new stage house addition at the rear of the building, which will address the need for modernized dressing rooms, new stage equipment, an improved sound system, a new rehearsal hall and more backstage space.

Renovations and Additions to Raleigh Memorial Auditorium

Architect: Haskins, Rice, Savage & Pearce, P.A., Raleigh

Client: City of Raleigh

Structural Engineers: Lasater-Hopkins, Engineers, Raleigh

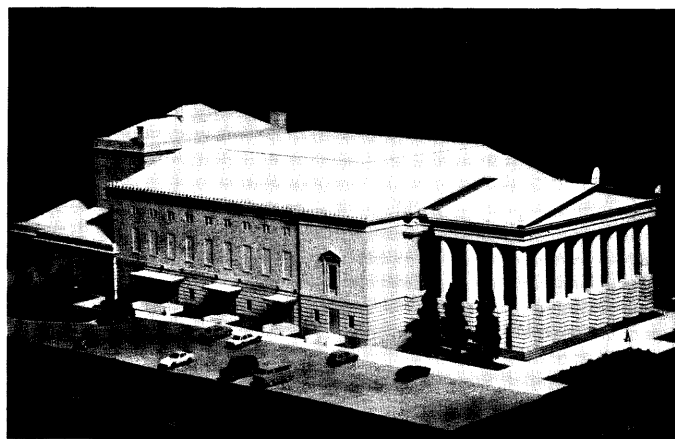
Mechanical/Electrical Engineers: Douglas Y. Perry Associates, P.A., Raleigh

Acoustical Engineers: BBN Laboratories, Inc.

Limestone Consultant: Kluesner Engineering, Inc., Bedford, Ind.

Interior Design: Perry & Plummer Design Associates, Raleigh

Stage Lighting and Sound System Consultant: Stage & Studio Construction Services, Raleigh



The new Raleigh Memorial Auditorium will faithfully reproduce the building's Greek Revival facade and retain the old one within.

Photo of model by Artech, Inc., Raleigh

chitectural statement on the site, Michael Newman and Halbert Jones of Winston-Salem adopted and extended the vocabulary of the earlier addition, which was designed by Newman Van Etten and Winfree Associates.

They moved a loading dock to make it less visible to the public and more accessible for large trucks. They animated the exterior view of the addition with sculpture porches and courtyards. They changed the color of the stucco from stark white to a rosy beige to blend better with the warm tones of the Hanes house.

The addition has an expansive, hexagonal gallery and an intimate and enclosed 300-seat theater with a gallery/lobby. A ramped circulation spine offers views of woods and a pond. The addition provides additional curatorial space and mechanical space. The existing SECCA shop, once the dining room of the Hanes house, is also being renovated to provide a transition into the new gallery area and a larger and more functional sales area.

. . . In Winston-Salem

The Southeastern Center for Contemporary Art, which began in the English-style manor house built in 1932 by industrialist James G. Hanes, expanded in 1976 into a modern-style addition, distinguished by triangular shapes, juxtaposed with a cylindrical glass stair tower.

Now the gallery is getting still another addition, to be completed early in 1990. Rather than establish a third ar-

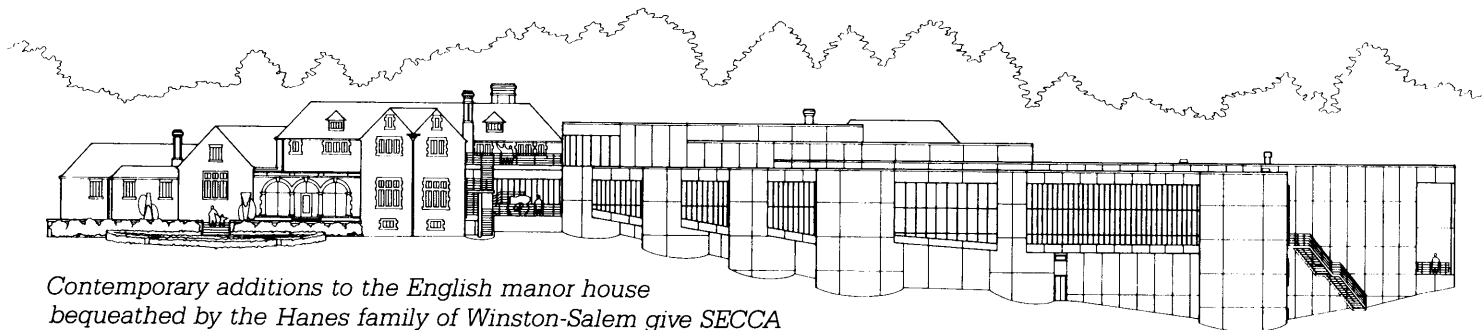
Addition to SECCA, Winston-Salem

Architect: Newman & Jones, P.A., Winston-Salem

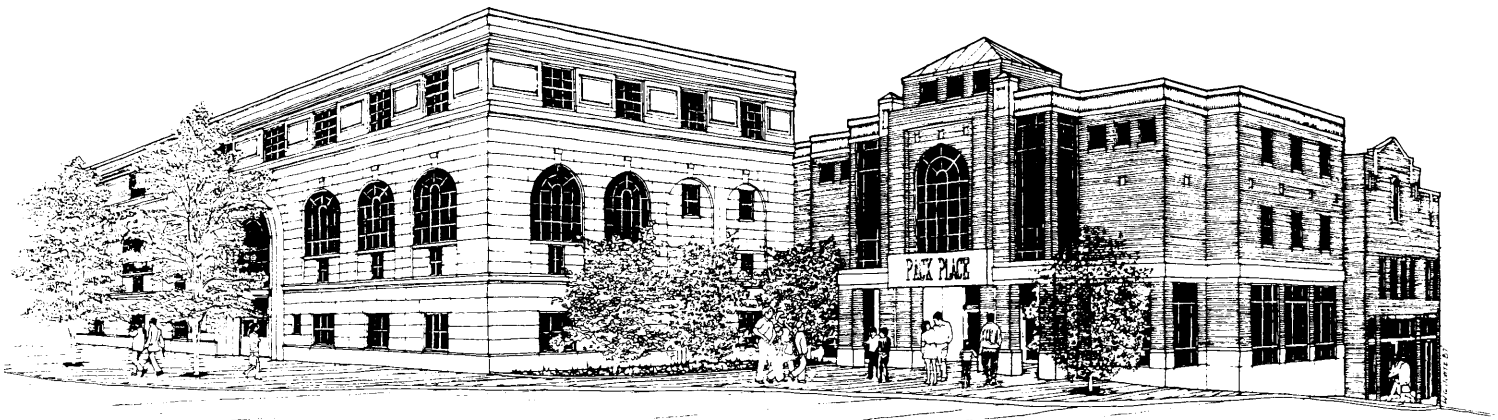
Client: Southeastern Center for Contemporary Art, Winston-Salem

Mechanical and Electrical Engineers: McCracken & Lopez, P.A., Charlotte

General Contractor: Frank L. Blum Construction Co., Winston-Salem



Contemporary additions to the English manor house bequeathed by the Hanes family of Winston-Salem give SECCA flexible gallery space, a recital hall and enlarged work spaces.



Asheville's historic Pack Place is expected to pack in the crowds when its renovation is completed and four museums and a theater open there late in 1990.

... In Asheville

The 1990 Christmas season will bring new life to the historic heart of Asheville, when Pack Place, home for four museums and a performing arts theater, opens. The project by SPACEPLAN has been nurtured, modified and expanded over several years and involves the historic restoration of 14,000 square feet in the old Pack Library along with 77,000 square feet of new construction.

The \$9.7 million complex will provide a home for the Asheville Art Museum; the Colburn Gem and Mineral Museum; The Health Adventure (a health science teaching museum); a permanent exhibit depicting the history of Pack Square; a 525-seat theater for the performing arts; a multipurpose room for public gatherings, small performances, television and experimental theater; a gift shop, food service, meeting rooms, classrooms, work areas and offices.

Architect Carroll Hughes worked with 286 clients; a steeply-sloping, nearly surrounded site; a variety of floor levels and other challenges to design a project that has been hailed as an essential anchor and magnet for Asheville's downtown.

Pack Place Education, Arts & Science Center, Asheville

Architect: SPACEPLAN/Architecture • Interiors • Planning, Asheville

Client: Pack Place Education Arts & Science Center, Inc.

General Contractor: L.P. Cox Company of Sanford, Inc.

Structural Engineers: Sutton-Kennerly and Associates, Asheville

Exhibits Design: Ueland and Junker, Architects and Planners, Philadelphia, Pa.

Theater Systems Design: Peter George Associates, New York, N.Y.

... In Chapel Hill

The 30-year-old Ackland Art Museum was built amid controversy when the heirs of William Hayes Ackland, a New York financier, disputed his endowment of the museum—which he dictated would house his body as well as his art collection. Renovation for the museum was tied up for years in a tussle with the IRS. But when the museum reopens in the fall of 1990, architect Michael Newman of Newman and Jones, P.A., of Winston-Salem, suspects people will take a look and say, "Isn't it amazing what a coat of paint will do."

The exterior of the building will remain much the same. But the interior has been virtually gutted and

redone. Classrooms and studios have been converted into gallery space, existing galleries have been reconfigured and all interior spaces substantially modified. The modest \$3 million project will increase the space for exhibitions from 5,640 square feet to 11,240.

Visitors will enter a spacious lobby-gallery running from front to back of the west wing. This new lobby will connect with new galleries in the east wing and with a series of lower-ceilinged galleries for smaller objects to the north.

The museum's transformation is subtle, an effort to give the building new pizzazz and the collection it houses a higher profile without overshadowing the art.

Ackland Art Museum Renovation, Chapel Hill

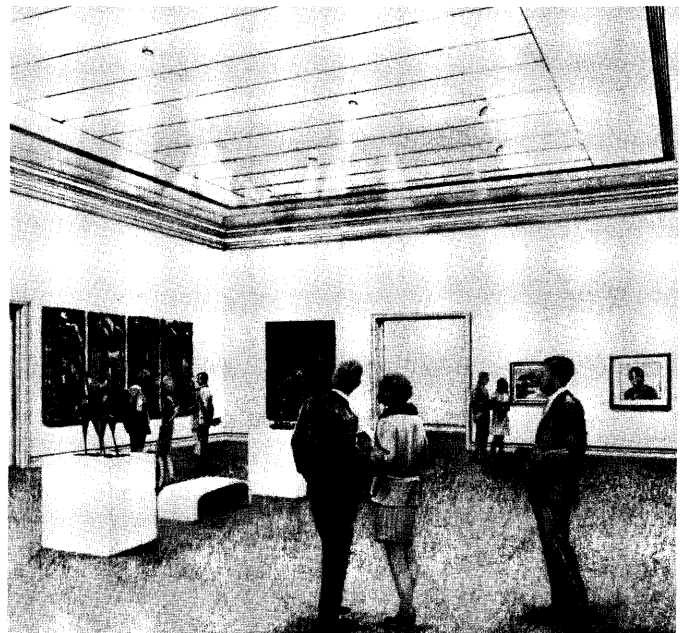
Architect: Newman & Jones, P.A., Winston-Salem

Client: University of North Carolina, Chapel Hill

Electrical Engineers: McCracken and Lopez, P.A., Charlotte

Security Consultant: Steve Keller & Associates, Deltona, Fla.

General Contractor: C.T. Wilson Construction Co., Durham



The Ackland Art Museum on the University of North Carolina campus in Chapel Hill will more than double its exhibition space when its renovation is completed.

Good News Travels Fast.



Hickory 10-87



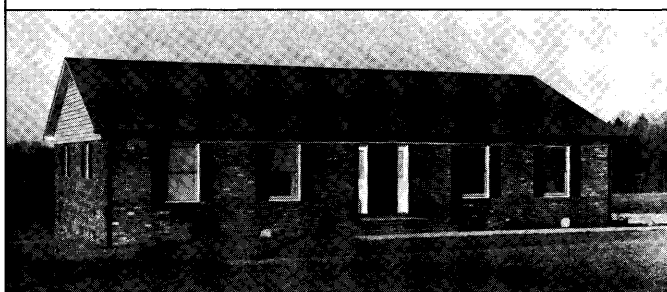
Winston-Salem 12-87



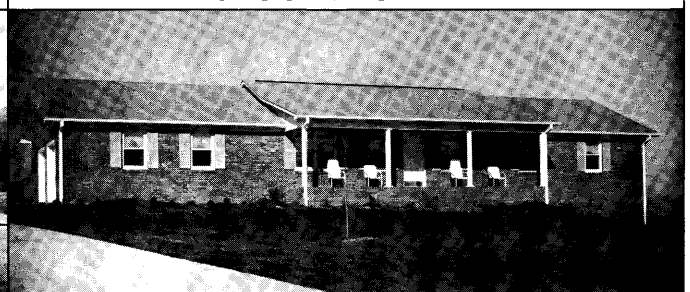
Charlotte 12-87



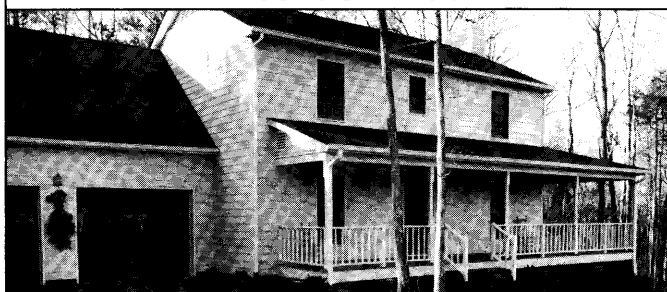
Greenville 2-88



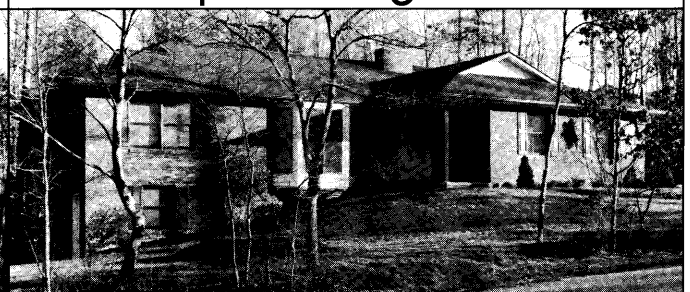
Lincolnton 7-88



Spartanburg 8-88



Durham 9-88



Hendersonville 11-88

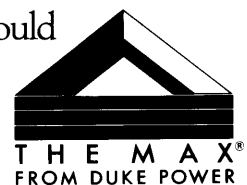
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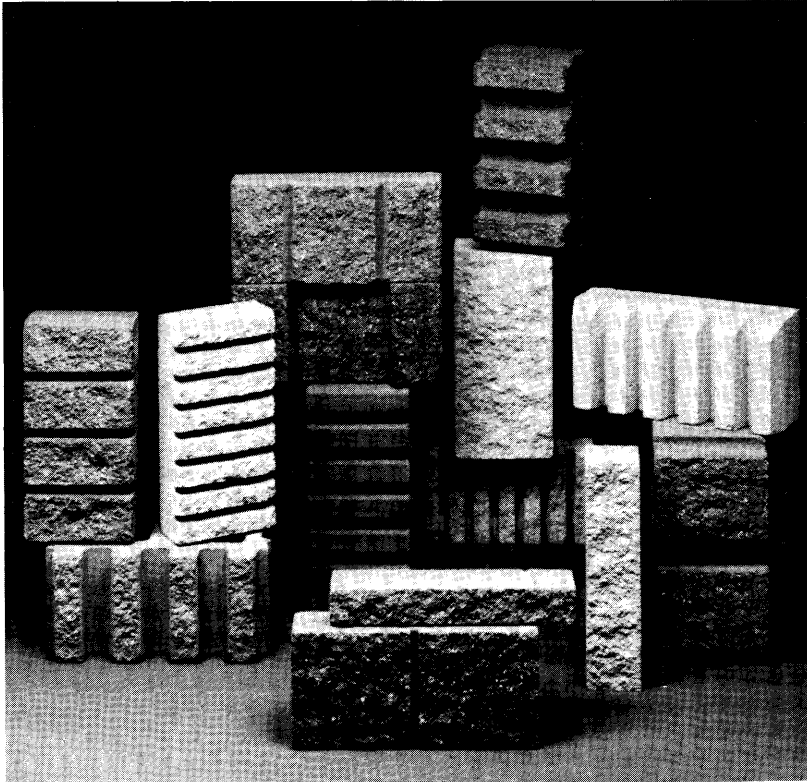
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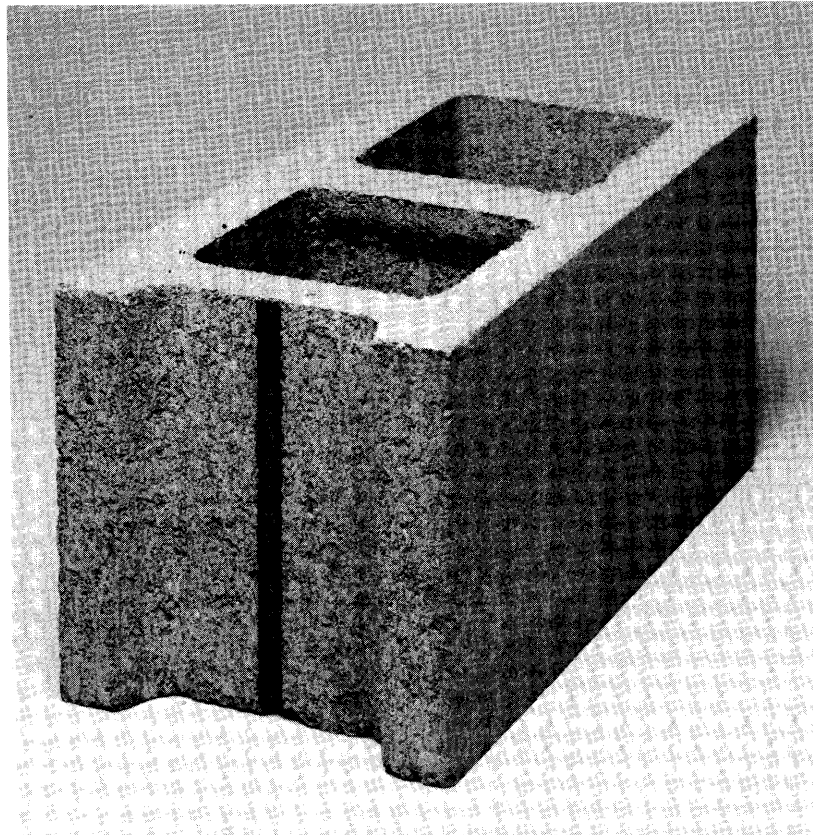


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Sculptor's Success is Written in Stone



Sculptor Wayne Trapp builds monuments in stone at his mountain home in Vilas.

Photo by Michael Seide

Five years ago, success caught up with sculptor Wayne Trapp. And he doesn't quite know what to make of it.

"It's kind of a nice boost to have somebody call you up and want you to make them happy, excite them, whatever," Trapp says. "That just makes me feel good."

He laughs.

"I'm astounded actually, because I never thought I could do that. I'd always try to convince them after I'd done it that this was all right. 'You'll like it. You'll learn to like it.'"

An artist who specializes in abstract sculpture expects to struggle—to wear faded jeans with holes, to juggle bills and dodge overdrafts, to work odd jobs for money to buy the steel and bronze that give form to his visions.

Trapp still wears faded jeans with holes in them. And, for 13 years, he did the rest. Now his clients include a host of major corporations like Hyatt Hotels, Northern Telecom, Apple Computer Co., Georgia Pacific, *The New York Times*, R.J. Reynolds International, Humana Corp., AT&T, sev-

eral colleges and a number of private collectors.

Once he did all the hard physical work—all the cutting, grinding, sanding of his sometimes massive pieces. Now, he shares his studio with two young men, struggling artists themselves, who help translate his ideas into stone, marble and steel.

Today, Trapp says, a lot of people want sculpture—in their gardens, in their foyers, in their offices, in their office parks, in their public plazas. And they're stretching beyond the man-on-a-horse genre—willing to take on a piece that, to the unsophisticated eye, may look a bit like a rusty piece of metal.

"This is a renaissance we are going through," he says, quickly warming up to the subject.

"And this is all just within five or six years. People are telling architects, 'I want wider hallways, because I want sculpture down this side of the hallway,' or 'I want a niche in the entry way for a sculpture.' This is all new. Never before have they allowed the space it takes for a pedestal and sculpture."

Art galleries have felt the effect, Trapp says. Sculpture traditionally has never been responsible for more than 1 percent of gallery sales. Recently, it has been up to 15 percent.

In addition, corporations and private collectors are commissioning works for sculpture gardens. Colleges are installing art on campus. States are allocating a percentage of the construction costs of state buildings for art. North Carolina recently set aside ½ percent of such costs for art.

And developers have discovered that art sells.

"They have learned that if you take three identical buildings," Trapp says, lining up three pieces of honeydew

melon rind on his kitchen counter, "and they all have a nice entry way with trees and parking spaces, if one of them has a sculpture in front of it, that is out to lease first, even if it's farther from the parking lot. The developer who's smart and does his homework, he knows this is no accident. . . .

"This is all new, especially in this part of the country."

Trapp has been in this part of the country for eight years, ever since he bought 22 picturesque acres and an old farmhouse in Vilas, a small community near Boone, for \$30,000.

A native of Pennsylvania, Trapp grew up with hills. He lived for a time in Ohio, where he earned a bachelor of fine arts at Ohio State University in 1969 and opened studios. But he discovered that "the flat land was draining my energies."

In the hills of Vermont, he renewed his artistic vitality in a studio he built near granite and marble quarries. There, 13 years ago, he married Kathy, a college student who came home for a visit, met Trapp, and stayed. But the Vermont winters were too cold.

The Trapps found in the North Carolina hills an ideal combination of vertical landscape and moderate weather. As he drives a visitor from Boone to his farm, the artist points enthusiastically to the idyllic valley views, the fields dotted with the kind of hay stacks Little Boy Blue must have slept behind, the modest homes of native neighbors.

The Trapps replaced the old farmhouse with a rambling, evolving home full of surprising turns and angles. The newest addition is a small office where Kathy studies for a degree in psychology at Appalachian State University at one desk and manages Wayne's sculpture business at another.

The house is perched above a creek the Trapps call Little Niagara; its babble turned into a roar after flooding rains. It carried off a half-full keg of beer during a recent wedding celebration. The vigorous flow also destroyed some of the stacked stone sculptures Trapp has built in the creek.

Art is everywhere. Trapp's sculptures fill the yard and the house, which has more art than furniture. Hanging with dignity among several

drawings and sculptural wall pieces is the hard shell of a horse-shoe crab, one of the few pieces Trapp did not create.

Marble, bronze and steel, in various stages of becoming, crowd the studio, which also is filled with the noise of saws and sanders and a radio playing organ music at full volume.

"When I moved down here, I didn't know what to expect," Trapp says. "I kept my galleries up North. As it turns out, I do better here than anywhere."

Trapp has added three North Carolina galleries to one in Ohio and one in New York: Summerhill Gallery in Chapel Hill, Robert Cheek Gallery in Charlotte, Evelyn Bengston Gallery in Greensboro. Bengston is a corporate art consultant who represents Trapp's work. Trapp also is represented by a Charlotte public relations firm.

The attention that comes his way amazes him. People who have seen

his work, which is now in public places throughout the state, find their way to his house and studio. Some call. Some get to Boone and ask around at the post office for directions to his house. It's often disruptive, but Trapp's not complaining.

"I love it," he says. "I love it."

Joddy Peer of Jenkins-Peer Architects in Charlotte worked with Trapp on two stainless steel pieces for WestChase and an Italian Travertine sculpture for Apple Computers' Eastern Division in Charlotte. Peer says Trapp is a great collaborator.

"Like all really creative people, he's very flexible. People competent in their talent generally are the ones who are most flexible," Peer says. "He's open. He has the belief, I think, that he is doing a piece for somebody. He's got 50 million ideas per piece and no particular one has got to be THE one."

Peer regards the kinds of commissioned pieces Trapp does as environmental art, which responds to architecture as well as landscape and is influenced by the inspirational concepts that drive the architecture. For instance, Peer says he came up with the basic idea for a stainless steel waving banner that will go into a new WestChase building's glass curtain wall. A 16-foot sculpture in the atrium entrance of another WestChase building was Trapp's idea entirely.

"There's a big difference between Wayne's work and some other work out there," Peer says. "You can buy a lot of outdoor sculpture at the right place and the right price, but a lot of it is really junk."

Trapp says the WestChase project worked because developer Jim Baker left the art to the artist. He named a dollar amount, put down a deposit, set a deadline and told Trapp to coordinate with the architect.

"If he had said to tenants who had already signed a lease, 'I'm going to put a sculpture in here. I want to show you the model of it. Let me know what you think.' . . . If any of his tenants had had a vote on it, it would never have happened."

When Lees-McRae College installed one of Trapp's works—one he calls outrageous—the president threw a



Passages, a statue carved from Carrara marble that stands nearly 9 feet high, was commissioned by Lees-McRae College.

Photo by Michael Seide

black tie party to unveil it. "There were people seeing it on television for the first time. They had to decide then whether to rebel or applaud. The whole attitude of the presentation was that this is installed and you'd have to be an idiot not to applaud."

Presenting art to the public has to be done with savoir faire, Trapp says, with a "stride of confidence." The public shouldn't make the choice.

"In this country, the public doesn't do their homework—studying art, going to gallery talks, going to shows, going to ceramic studios and understanding glazes, going to watch weavers die fabrics and stuff. We don't do that. We just go and become a critic. Public art projects are a drag

because of that."

Trapp has stirred up his share of controversy.

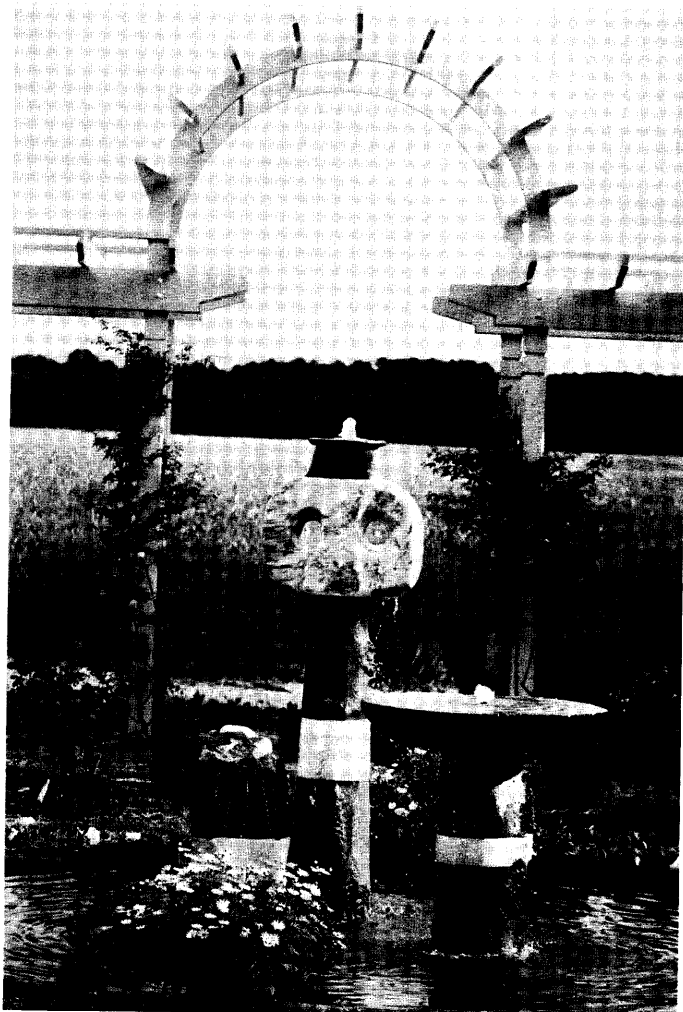
"Some of the earlier pieces I did in Ohio—my God, the negative press was outrageous," he said. "I did one for a public school—the main school complex. The student newspaper, the *Cleveland Plain Dealer*, the TV stations all tore it up. And I'm not a thick-skinned fellow. It made me wonder why I was doing this. I was suicidal. But now, that sculpture is the (design of the) letterhead for the whole school district."

Trapp won't give his age. He invites the visitor to make one up, but he imposes a limit of 60. His wife swears even she doesn't know.

"People talk to me about their birthday and the trauma attached and how they worry about how old they are," Trapp says. "And they aren't really that old. It's just that they are keeping track of the years."

Trapp has been keeping track of the five years since his art has given him physical comforts as well as spiritual nourishment. He's come a long way from driving taxis, working night shifts and taking part time jobs to buy steel for a sculpture. He's enjoying his own stride of confidence now.

"For so long," he says, "I've done so many things—and I can do so many things. This is the only thing that doesn't bore me. I can go anywhere with it."



Jenny's Garden, a marble water sculpture, is in the rose garden at the Fearrington Inn near Pittsboro. It is composed of three units of laminated marble and is 9½ feet tall.

Photo by Bob Donnan Photography



Trapp conceived this 16-foot high, stainless-steel sculpture to fit into the cylindrical, three-story atrium at WestChase Center in Raleigh, designed by Jenkins-Peer Architects. The sculpture is the focus of a 12-pointed starburst floor design of green and white Italian marble.

Photo by Jim Sink, Artech, Inc.

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The place of “place”

By Michael McFee

Michael McFee, a native of Asheville who now lives in Durham, has just published his second book of poems, *Vanishing Acts*, by Gnomon Press, Frankfurt, Ky. McFee has taught poetry at the University of North Carolina at Chapel Hill, Cornell University, Lawrence University, UNC-Greensboro and the Duke University Writer's Conference. His first book of poems, *Plain Air*, was published in 1983. His poems and essays have appeared in *The New Yorker*, *Poetry*, *Parnassas: Poetry in Review*, and elsewhere, and he reviews books for *The Spectator* magazine in the Triad and public radio station WUNC in Chapel Hill. He has a BA in creative writing and an MA in English from UNC-Chapel Hill.



In June, McFee joined author Doris Betts and sociologist John Shelton Reed in a panel discussion of “The Place of ‘Place’ In Art” at Public Art Dialogue-Southeast, a conference in Durham that drew artists, architects, landscape architects, urban design professionals, city planners, arts administrators, public officials and educators from across the country. McFee summed up his observations with these remarks.

When I think about public art in the South, three images quickly come to mind. The first is the so-called Giant Peach or Peachoid beside I-85 near Gaffney, South Carolina—a water tower that rises over the horizon like a colossal ripe peach, perched on a graceful pedestal. The second is the so-called Big Chair in the town square of Thomasville, North Carolina, which is just what it sounds like: a vast Duncan Phyfe chair, standing 19 feet 2 inches high. The last can be found in hundreds of towns and squares across the South, including one just down the

Share your thoughts on subjects architectural or remotely related. Send manuscripts (800 words or less), your photograph and a brief biography to North Carolina Architecture, AIA Tower, 115 W. Morgan St., Raleigh, NC 27601.

street here in Durham: the ubiquitous Confederate memorial, surely the dominant form of public art in our region.

I won't pretend to consider the Peachoid or the Big Chair or even the many C.S.A. war memorials “great art,” by any objective aesthetic criteria. But to my mind there is one thing that redeems them all, makes them interesting and necessary in a way that some new minimalist sculpture outside the state museum of art can never be: And that is their vital tie to *place*, to their location, to the community that raised them in the first place. If you moved the Peachoid from orchard country to the Research Triangle Park, or moved the Big Chair down to the waterfront in Beaufort, or moved that idealized Rebel soldier and his roll call of the local dead to even the next town, these monuments would cease to have real meaning, would lose their particular context, the human history and complex emotional legacy behind them. In another location, they would become disembodied kitsch, non sequiturs, “abstract” art.

That's one reason why I find a topic like “Distinctively Southern Cultural Resources” so difficult to talk about in useful terms. The scale is so huge that there's little place for specifics, for local variety and exceptions, for detail. When we do speak in generalized regional terms, it's too easy to lapse into simplistic clichés, into the same old stereotypes about the South. And while these clichés can be very entertaining, when you get right down to particular Southern cases, they often just are not very true.

I think we have to be more radical than that, in our public and our private art. I think we have to get beyond the Southern or regional or provincial myths, and situate ourselves firmly in the *local*. Local: having to do with *place*—that is *this place*, *our place*, where we live. And though every person in that place, not to mention every artist trying to make art in that place, will have a different version or vision of what that place is, still there will be things held in common by all, a shared cultural language—the landscape, the weather, the history, the food, the music, the speech, the flora and fauna, the people (which is, after all, the root of the word “public,” as in “public art”). And it is the artist's duty not to strike an ironic pose at some distance from this culture, but to somehow be a part of it, to make the *community* an essential part of what he is *communicating* in his art, and in so doing to make his art an essential part of the community. That is the place of “place” in art.

What I'm advocating is an anti-romantic approach to art, not the self-indulgent idea that artists must live in

lofty isolation from the public. What I'm advocating is an integration of art and life at the local level, one that acknowledges the solid common ground between the two—indeed, their inseparability. I hope I'm not being too naive about the possibility of positive community here in a region that managed to ignore or revile such artists as William Faulkner and Thomas Wolfe—who then, it should be noted, went on to create vivid fictional communities of their own, in Yoknapatawpha County and Altamont. But it seems to me that, in these days of decentralization and regional vigor in the arts, the communities of the South could resist the pressure to pander to prevailing cultural fashions and effect a true marriage of art and life.

Let me close on this note by quoting Wendell Berry of Port Royal, Kentucky, whose many books and essays circle the notion of community, which he defines as "common experience and common effort on a common ground to which one willingly belongs." This passage is from an essay called "Unspecializing Poetry," which might well be called "Unspecializing Art;" and it seems especially relevant to this panel on culture, and this conference on art.

"Culture" says Mr. Berry, "has been reduced to art; art to the works of artists in museums, concert halls, and libraries, which are patronized by non-artists in their leisure time. Thus both culture and art are divorced from work, from the everyday lives of most people, and from action. Culture and art are inactive, received passively in moments of leisure—a collection of consumer products to be used at discretion and then 'disposed of' when the world seems to call for action.

"Real—that is living—art and culture, on the other hand, rise from and return to action, the slightest as well as the grandest deeds of everybody's everyday life. How much excellence in 'the arts' is to be expected from a people who are poor at carpentry, sewing, farming, gardening, and cooking? To believe that you can have a culture distinct from, or as a whole greatly better than, such work is not just illogical or wrong—it is to make peace with the shoddy, the meretricious, and the false.

"I have made my motto: No high culture without low culture—which, Gary Snyder says, can also be stated: The lesser truths are also true."

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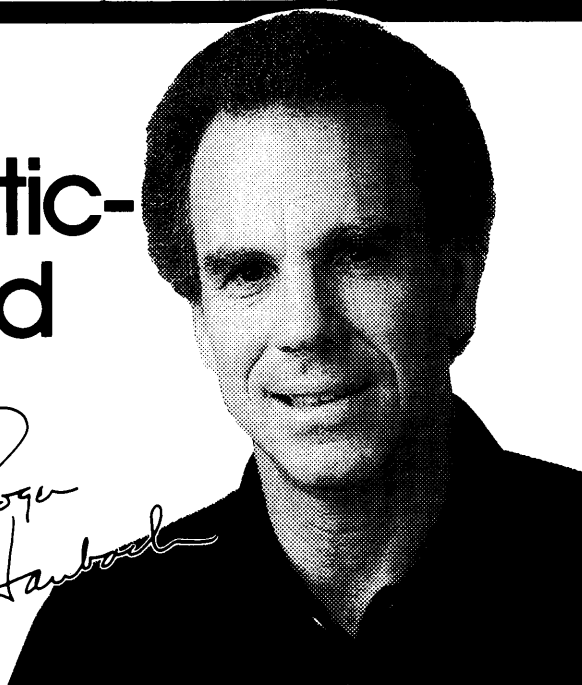
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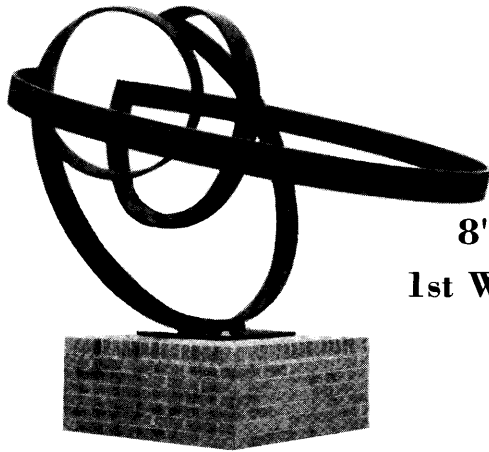
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IN THE WORKS

Ellinwood Design Associates, Ltd., has completed architectural and engineering design for the regional distribution terminal, office and dormitory for Southeastern Freightline. The facility, scheduled to open in May, is located in Airport Commercial Center, Research Triangle Park.

Richard A. Gurlitz AIA, a Durham architecture, engineering and interiors firm, has been commissioned to provide architectural services for Stony Creek Village in Rocky Mount. This development of Stony Creek Partnership is a senior residential community of about 550 residential units, including garden homes, single family villas and patio homes, health care center and assisted living apartments. The \$12.1 million Phase I is slated for completion by early 1990, with Phase II scheduled for completion in 1992.

Dewberry & Davis of Greensboro will design the new Brassfield Office Park on New Garden Road in Guilford County. The eight-acre park will have five office buildings with frontage on a man-made lake. Two of the buildings will be 85,000 square feet in size and three will be 115,000 square feet.

Quick-Associates, P.A., a Raleigh architectural and interior design firm, has recently completed designing the expansion and renovation of North Hills Mall, Raleigh; Northwoods Shopping Center, Raleigh; and Pinecrest Shopping Center, Cary. Other recent projects include Harris Wholesale, Inc., warehouse and distribution center and Tammy Lynn Center complex, both in Raleigh.

Rock Hill City Hall in Rock Hill, S.C., designed by Little & Associates Architects of Charlotte, is entering the third and final phase of construction. The \$5 million project consists of a 50,000-square-foot addition and a 30,000-square-foot renovation of the existing city hall.

Ramsay Associates, Inc., Architects, with offices in Raleigh and Salisbury, has been selected to design a new parish hall and educational complex for the Episcopal Church of Our Savior in Rock Hill, S.C.

Calloway Johnson Moore, P.A., of Winston-Salem and Charlotte, was selected to design two performing arts facilities in the Fort Worth Cultural District. The district, in Fort Worth, Texas, is a large multi-purpose complex of museums, performance halls, and exhibition facilities of historic, cultural and architectural significance. Calloway Johnson Moore, P.A., will provide design services to renovate two existing halls: the Will Rogers Auditorium, which will become the main performance space for symphony orchestra, opera and ballet; and the 490-seat William E. Scott Theater.

Clark Tribble Harris & Li Architects was selected as architect for Morrocroft One, a 60,000-square-foot office building developed by Colony Associates Limited Partnership in south Charlotte and for the exterior renovation of First Citizens Building in downtown Charlotte developed by Faison Associates.

AWARDS AND RECOGNITION

Yelverton/Architects of Charlotte received a Gertrude S. Carraway Award of Merit from the N.C. Historical Preservation Foundation for its restoration and rehabilitation of the New Hanover County Courthouse, a major landmark within the Wilmington National Register Historic District.

Camas Associates Architects PA, a Charlotte firm, has received a Silver award from the Institute of Business Designers, Carolinas Chapter, for its design of the Charlotte law offices of Womble Carlyle Sandridge & Rice, located in One First Union Center.

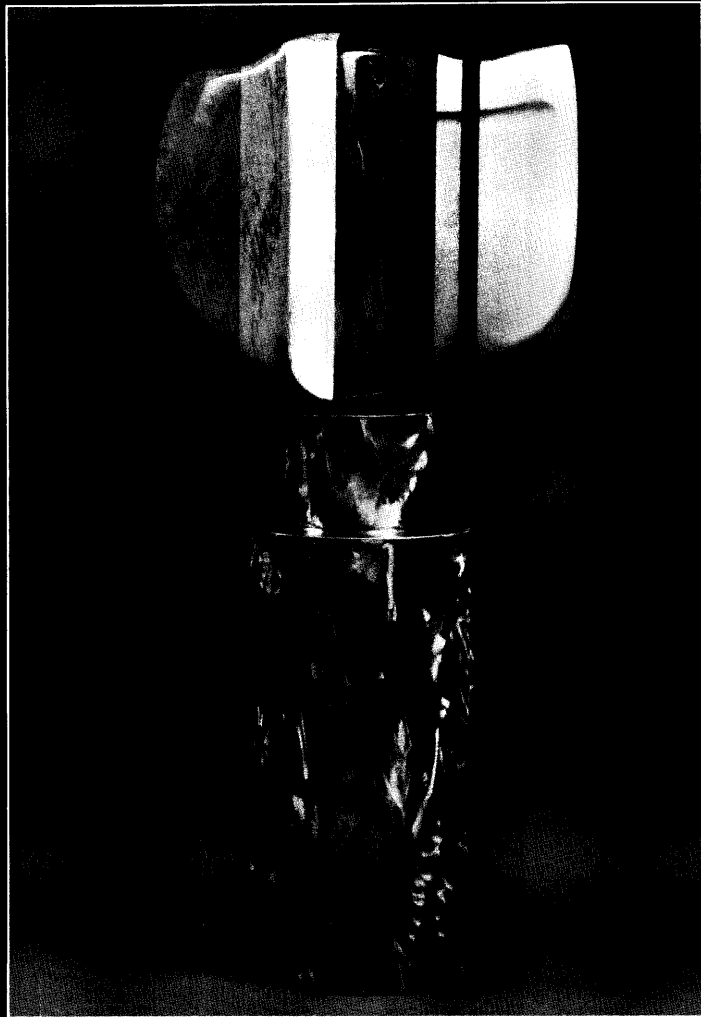
Clark Tribble Harris & Li Architects of Charlotte received the Outstanding Industrial Building Award, presented by the Tampa Bay Chapter of the National Association of Office and Industrial Parks, for Sabal VI, a 98,000-square-foot building developed by NCNB Real Estate Fund.

Walter Robbs Callahan & Pierce of

Winston-Salem received three awards from the Institute of Business Designers. The firm received a Bronze award for offices over 25,000 square feet for the design of the Winston-Salem law offices of Womble Carlyle Sandridge & Rice in One Triad Park; a Gold award for offices under 25,000 square feet for renovations to the R.J. Reynolds Tobacco Company corporate offices in the Reynolds Building; and a Silver award for the Reynolds project in the overall Best of Competition category.

Bohm-NBBJ of N.C., Inc., a Raleigh architectural, planning and design firm, recently was cited for the design of the United States Post Office in Apex in the 1989 Triangle Architecture Awards Program sponsored by *Spectator Magazine*.

The 1988 October/November issue of *North Carolina Architecture* featuring office park design, was awarded a 1988 PICA Award of Excellence for magazines and periodicals using the sheet-fed process. The annual awards of The Printing Industry of the



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NAMES AND CHANGES IN NORTH CAROLINA ARCHITECTURE

Ellinwood Design Associates, Ltd., of Raleigh, has two new employees. **Greg A. Robinson** has been hired as project engineer and will head the structural design department. Robinson has a master of civil engineering degree from NCSU and is a registered professional engineer in the state and a member of the National Society of Professional Engineers. **Sallie W. Ellinwood** has been hired as director of new business development. A graduate of Salem College, she has more than 18 years of business experience. She will be responsible for marketing activities and new business development.

Greg A. Robinson



Sallie W. Ellinwood



PDA, a Raleigh architectural, planning and management firm, has named **Lois C. Stephenson** of Smithfield as its comptroller, with responsibilities for supervising office financial operations and accounting. The firm also has named **Nancy Taylor Williams** community planner in

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the architectural services division. Her responsibilities include master plans, site plan development and facility programming.

Gerald J. Sprute, AIA, has joined ENG/Six Associates in Asheville, as an assistant manager. He will be responsible for project programming, coordination of architectural and engineering functions and monitoring conformance with design criteria. Sprute has a bachelor of architecture from the University of Idaho. He comes to Asheville from San Antonio, Texas, where he designed retirement communities, corporate office buildings and condominium projects.

Charles J. Topp, P.E., has been named a vice president and director of mechanical engineering by Peterson Associates, p.a., in Charlotte. Topp is a 1973 graduate of the University of North Carolina at Charlotte. **Cleveland D. (Buddy) Moose**, AIA, and **Mary Lou Jurkowski**, AIA, both of the firm's Cary office, have been named associates. Moose and Jurkowski have master of architecture degrees from Clemson University.

M. Frances Mathay, **Rick E. Peterson**, AIA, and **John W. Walters**, AIA, have been promoted to associates with Odell Associates of Charlotte. Mathay, who does corporate marketing for the firm, serves on the board of directors for the Charlotte chapter of the Public Relations Society of America. Peterson is the Charlotte health care director with 14 years of experience in health care design and project delivery. He has a degree in architecture from Iowa State University. Walters, who has a master of architecture from Clemson University, is chief studio design and project architect responsible for design and project management in a wide range of project types.

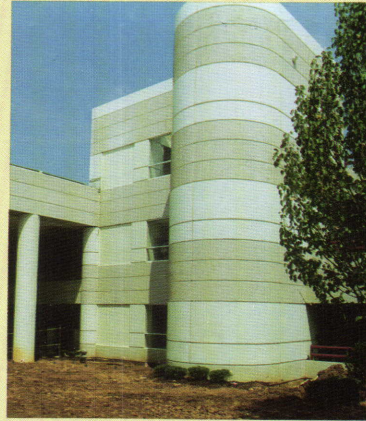
Roy W. Johnson, AIA, was elected president of Odell Associates by the firm's board of directors. In addition to his new role as president, he also serves as the chief operating officer. He has been with the firm since 1971. He received a bachelor of architecture and master of science in architectural engineering from Pennsylvania State University.

Allen T. Spotts, P.E., has been pro-

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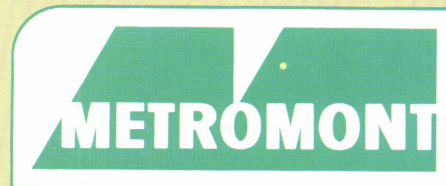


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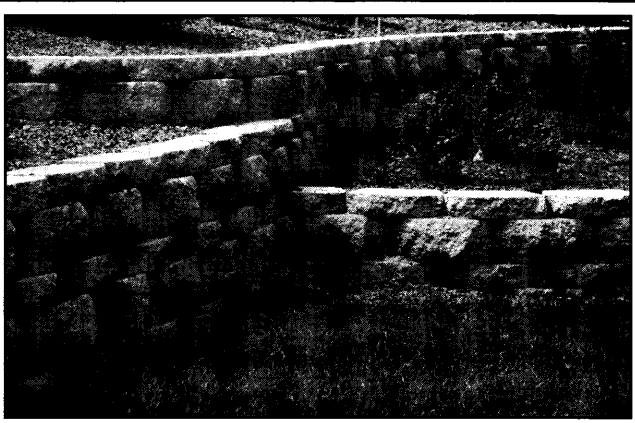


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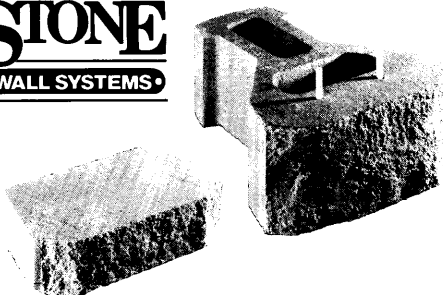
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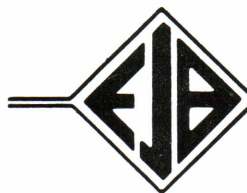
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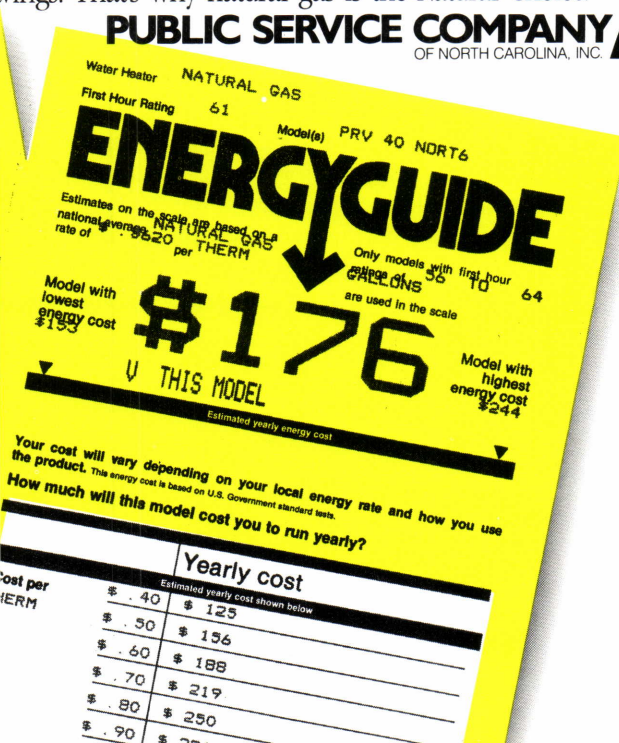
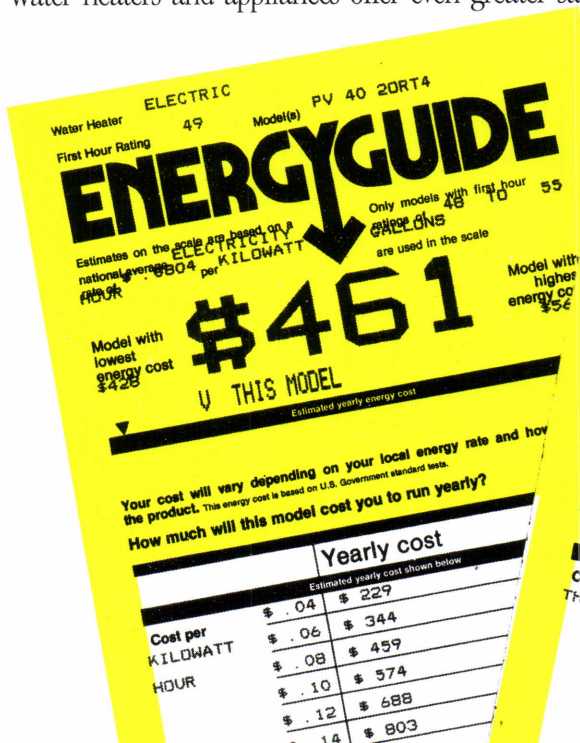
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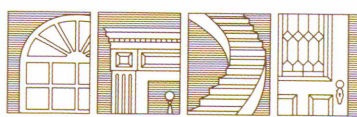
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moted from senior vice president to president of Greensboro's Hunter/RS&H. Prior to his promotion Spotts oversaw the Greensboro office's engineering division. Spotts is a registered engineer in North Carolina, Virginia, Tennessee and Florida. He has been with Hunter/RS&H and its parent company, Hunter Services Inc., for more than 15 years.

Carol D. Strand and **Ray Campbell** have joined the architectural department of Dewberry & Davis, Greensboro. Strand received her bachelor of architecture from UNC-Charlotte and was previously with RS&H of North Carolina Inc. in Greensboro. Campbell, who also was with RS&H in Greensboro, is a graduate of NCSU.

R. Paul Wood has joined the firm of Quick-Associates, P.A., of Raleigh as vice president of client services/business development. Wood has more than 25 years experience in marketing and business development in the design and construction industry.

Anna A. Wu, AIA, and **Charlotte Abbate, ABD, ASID**, have established the Watts Street Studio, P.A., a licensed architectural corporation offering design services in architecture, planning and interior design for commercial and residential clients. The firm specializes in renovations and additions to existing buildings as well as new construction. It is located at 1202 Watts Street in Durham.

We Beg Your Pardon

In an article about model builders in the May/June issue, Scale Model and Design Studios, Inc., of Raleigh was incorrectly identified.

Also in the May/June issue, under Names and Changes in North Carolina Architecture, photographs of Elizabeth Snipes of Bohm-NBBJ of N.C. Inc. and Nancy C.H. Everhart of Little and Associates Architects were transposed.

NEW PRODUCTS

Label It Easy

A new portable labeling system called Kory DuraType 200 integrates data entry and character display into a 31-ounce, battery-powered unit. Its built-in, high-resolution printer produces 1/2-inch wide strips of lettering on adhesive-backed clear, white or black tape and letters in black, red, blue or gold.

The \$229 hand-held DuraType can be used to label a file folder, computer disk, parts bin, video tape or name tag—any application where permanent, legible identification is required. Instead of printing the lettering onto the surface of the tape, as most lettering systems do, the DuraType makes use of a technological innovation that allows it to print onto the middle of three layers of transparent or opaque film. A durable, clear, top layer and an aggressive adhesive base are then bonded inside the tape cartridge to form the ready-to-apply label. The thermal printer generates up to 12 characters per second from a drop-in cartridge containing 300 inches of DuraTape, enough to label several drawers of files. The modular design of the printer allows the user to switch from one color cartridge to another in seconds without waste or mess. For more information, contact Kory Inc., 14555 N. Hayden Road, Scottsdale, AZ 85260, phone (602) 948-2222.



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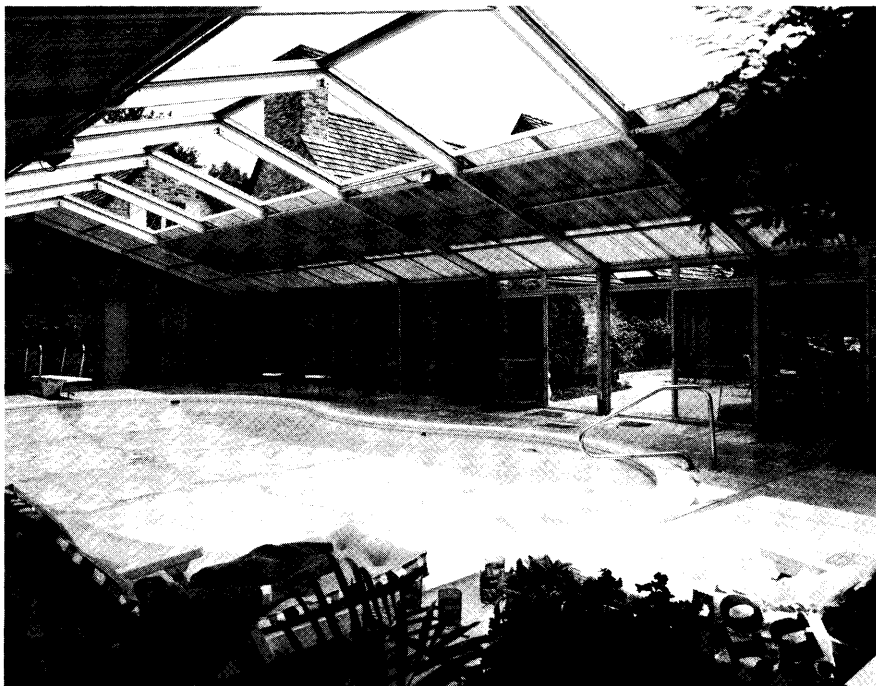
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