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NORTH CAROLINA ARCHITECTURE ☐ SEPTEMBER-OCTOBER, 1990

- 
- Southern Hospitality
• Building Good Works
• SARC Design Awards



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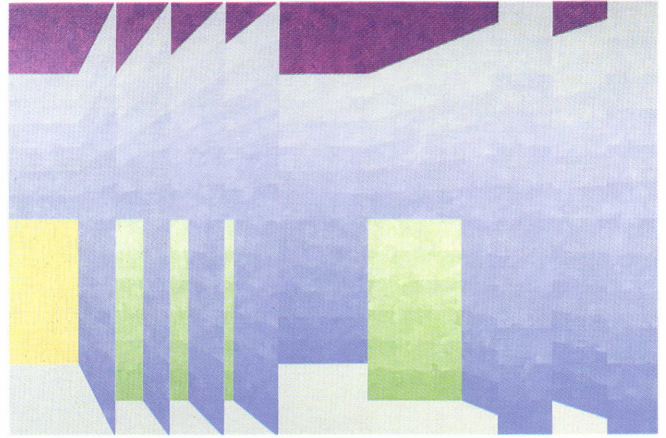
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Karakoram, an acrylic on canvas by Jeffrey Huberman. For Huberman, a Charlotte architect, weekends with brush and canvas are shaping a second career. Story, page 20.

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A look at some inns and hotels that put visitors in touch with North Carolina's welcoming heritage.

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Foundations of Good Will

When architects waive a fee to work for the good of the cause, the results may be modest in stature but grand in effect.

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The 1990 SARC Awards

A San Francisco jury awarded two Honor Awards and four Merit Awards to firms from throughout the South Atlantic region.



A jury headed by Joseph Esherick, FAIA, examines entries for the SARC Design Awards program and selects six winning designs. Story, page 14.

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Jeffrey Huberman and Harvey Gantt of Charlotte are multi-dimensional partners in design.

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New Products

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

Cover: When architect J.E. Samsel transformed a 100-year-old mansion into the Richmond Hill Inn and Conference Center, the home's old-fashioned charm was retained and amplified.

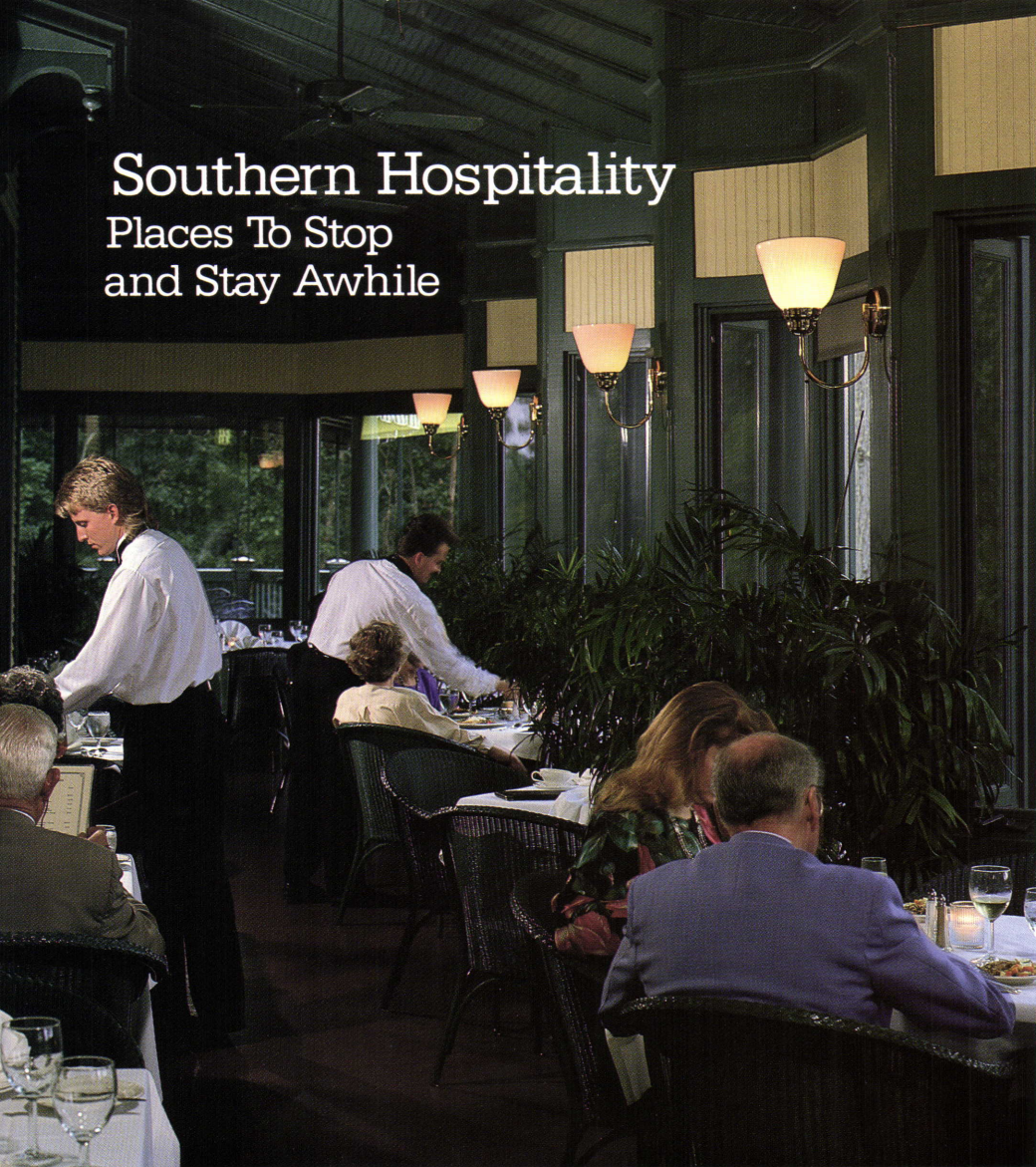
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Southern Hospitality

Places To Stop and Stay Awhile



Photos by John Warner Photography

Richmond Hill Reclaimed

Years ago, the turn-of-the-century residence of Ambassador Richmond Pearson on the west side of the French Broad river was in a well-heeled neighborhood, equally well-connected to the city of Asheville. In time, a bridge washed away, and the years took its toll on portions of the neighborhood.

One year ago, the elegantly restored Richmond Hill Inn and Conference Center changed that by opening its doors to the public and proving, with its success, that good design can conquer somewhat awkward geography.

The Queen Anne-style mansion was used as a home for only 23 years. In 1984, the Preservation Society of Asheville and Buncombe County spearheaded a relocation of the house to save it from demolition. At 10,000 square feet, it was the largest structure moved in the United States that year. In 1987, the house was bought by Dr. Albert J. Michel, a Greensboro developer dedicated to its restoration.

J.E. Samsel, AIA, of Asheville, who had coordinated the mansion's move, worked with the developer to define the design and planning objectives for the project.

The house was to be turned into an inn and conference center with kitchen, dining and meeting facilities for 120 people. Other provisions included 12 guest rooms with baths in the house and 24 future rooms in cottages nearby.

This involved substantial additions as well as the conversion of unused space. For example, a former attic was transformed into five skylit guest rooms offering breathtaking mountain views.

An open porch was enclosed to create a dramatic dining area. Window bays placed between the original porch columns defined seating areas while retaining the historic character of the space.

A new conference room/ballroom was added to the rear of the house, "finishing" the former service wing with design and detailing that complemented the original public portions of the house.

Functional needs were met with walk-in coolers, laundry and offices in a new basement that was excavated

The original columns were retained when an open porch was enclosed to form the dining room at Richmond Hill.

North Carolina's palette extends from the neutral tones of the vast sandy beaches, to the verdant rolling hills of the Piedmont, to the tumbling white waters and dramatic deep hues of the Blue Ridge range. Articulating these varied views is a climate that is moderate but changeable and a botanical mix that makes autumn in the mountains the occasion for an annual pilgrimage.

Small wonder that the state draws people back year after year and that each year many newcomers discover its treasures for the first time. North Carolina's welcome centers greet more than 7 million people a year. Travelers to the state spend more than \$6 billion. Tourism is a booming industry.

A recent marketing study conducted by the North Carolina Travel and Tourism Division indicates that most people are first lured by the state's great natural beauty. But once

here, they discover much more. Visitors rank historic sites as a major attraction, followed by beaches, museums, camping and hiking, fishing and golfing.

What makes all the scenery and activities even more pleasurable are the hotels and inns that have mastered the welcoming manners on which the South stakes its reputation.

In Asheville, one of the state's most scenic resort cities, *North Carolina Architecture* takes a look at an inn/conference center fashioned from a turn-of-the-century mansion; a downtown hotel, adapted for reuse from a former department store; and a tennis center, a new amenity that makes the venerable Grove Park Inn in Asheville even more attractive. In Beaufort, a charmed coastal community rich in history, we find a new waterfront inn where modern comforts mingle with echoes of the past.

during the house's reconstruction. New plumbing, electrical, HVAC and sprinkler systems were woven throughout the mansion without disturbing any of the original public spaces or special interior finishes.

Providing parking for 70 cars presented a difficult task on the steeply sloping site. In a massive earth-moving effort, the site contours were changed and retaining walls were constructed to provide an appropriately dramatic entrance. Visitors to Richmond Hill today enter a winding drive and continue to the rebuilt porte-cochere, which leads onto the welcoming front porch.

Richmond Hill Inn and Conference Center Asheville

Architect: J.E. Samsel, AIA, Asheville

Client and General Contractor: Dr. Albert J. Michel, Greensboro

Mechanical and Electrical Engineer: James Lorick, P.E., Fletcher

Landscape Architect: Luther Smith & Associates, Fletcher

Interior Design: Susan Nilsson, ASID, Hendersonville

A Downtown Sanctuary

When Ivey's left downtown Asheville and moved to a mall, the department store left behind a vast building ripe for adaptive reuse. The building was bought by Haywood Street Redevelopment Corp., whose chief principal is in the resort hotel business in St. Croix.

With Rogers/Dameron Associates of Asheville as architect, the department store was transformed into a 33-suite hotel with a small restaurant, a catering kitchen, a reception area and two small retail stores.

"The old department store floors were completely open, so it was easy to deal with," says John D. Rogers, FAIA, of Rogers/Dameron Associates. The floor plan was nearly square. Rooms on the upper three levels were arranged around the perimeter, leaving a space in the center for lobbies on each floor. These spaces have proven to be ideal gathering places for groups staying at the hotel.

Each lobby centers on an indirectly lit column. These structural columns, which have a flared flap, appeared



Above: The oak paneling and flooring in Oak Hall, the foyer of the old mansion, was refinished to its original luster. The fireplace mantel was rebuilt; the fireplace surround was re-tiled; and the balustrades to the stairway, which had been stolen, were replaced. Below: The 10,000-square-foot mansion was moved to its present site in 1984.





Photos by J. Weiland

throughout the building. Rogers exposed the columns, dropped lighting into the cornice around them and used them as design features throughout. The columns appear in guest rooms. They add drama to the mezzanine, where people gather for social events, and to the large, open lobby below.

The lighted columns also give a much-needed lift to the low ceilings in the lower level restaurant.

The renovation was accomplished on a budget of about \$35 a square foot or about \$2.1 million for the hotel alone. The hotel, which opened early in 1986, was the first phase of a complex that encompasses two adjacent buildings. The owners and Rogers/Dameron have turned these buildings into a promenade that rises three stories to a large skylight. At street level, this atrium is rimmed with retail shops and a short-order restaurant. On the second and third levels, offices surround the atrium and overlook the marble-tiled promenade.

Rogers says the hotel is doing well now. It appeals especially to the commercial traveler and to lawyers who have cases in the federal courthouse, just a block away. Each of the rooms, even the single rooms, has a seating area with a desk and task lighting for the convenience of the worker away from home.

Three luxurious corner suites with jacuzzis and inspirational views of downtown Asheville have found a somewhat specialized clientele. Since no night flights depart from Asheville, a honeymooning couple has a hard time celebrating with friends and then escaping for the honeymoon destination. So many choose, instead, to begin their honeymoon at the hotel.



The original columns in an old department store building served as a unifying design element when the building became the Haywood Park Hotel. The lighted columns lend drama to the lobby and the spacious guest rooms.

Haywood Park Hotel and Promenade Asheville

Architect: Rogers/Dameron Associates, Asheville

Client: Haywood Street Redevelopment Corp., Asheville

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

Heating, Air Conditioning and Plumbing Contractors: Moser Inc., Asheville

Electrical Contractor: M.B. Haynes Corp., Asheville

The new tennis center at the Grove Park Inn is supported by layered stone walls that establish a connection with the craftsmanship of the original inn. Rough-timbered columns and a trellis stretch between two shelters.

Tennis Break, Anyone?

The goal: provide a tennis pro shop, beverage counter, storage and toilets as well as respite from the sun for the guests of the 510-room Grove Park Inn in Asheville and the users of its nine tennis courts. The challenges: to bury those functions into the terraced hillside without obstructing the view, while paying homage to the craftsmanship that marks the construction of the time-honored inn; and also to create a sense of place within the context.

The tennis center is situated midway between the east wing and the west wing of the original inn and is highly visible from the hotel. The center is grounded by a tile-roofed pavilion at either end, which provide enclosed, air-conditioned shelter. In keeping with the inn's original construction, rough timber columns, beams and trellises stretch between the two shelters and are supported by layered stone walls that connect the two pavilions.

"They also erode into the landscape," architect B. Conway Dameron, Jr., AIA, of Rogers/Dameron Associates says. "And it allowed from the court levels an uninterrupted view of the mountains, the city of Asheville and the sunset."

The structure, a nine-foot grid of columns, is "essentially diaphanous," Dameron says. At the same time, it provides a focal point on the steeply terraced grounds.

The Grove Park Inn Tennis Center Asheville

Architect: Rogers/Dameron Associates,
Asheville

Client: Sammons Enterprises, Inc., Dallas,
Texas

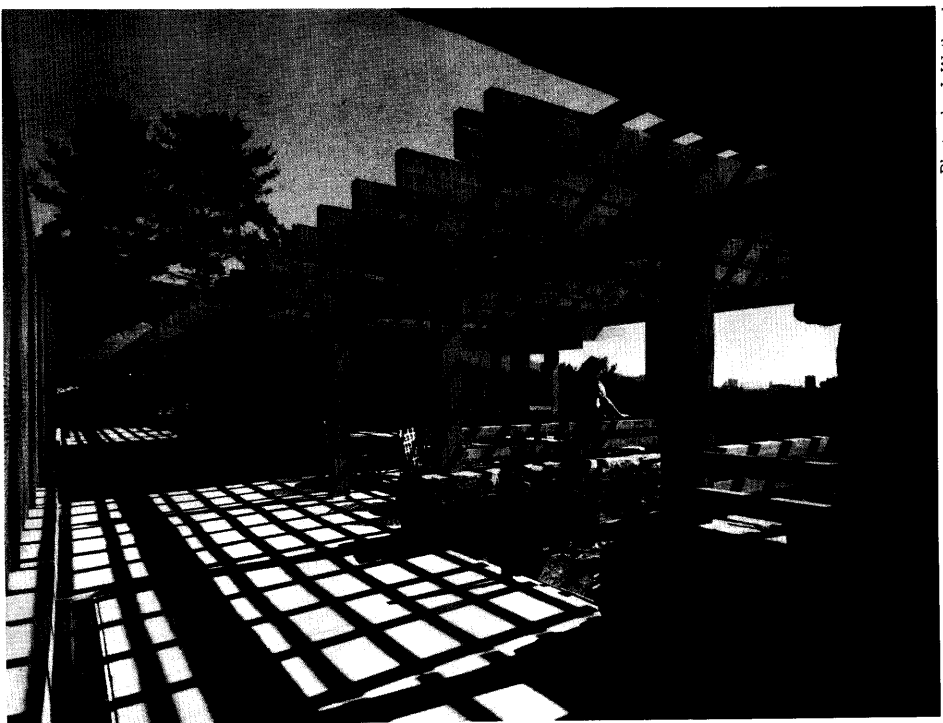
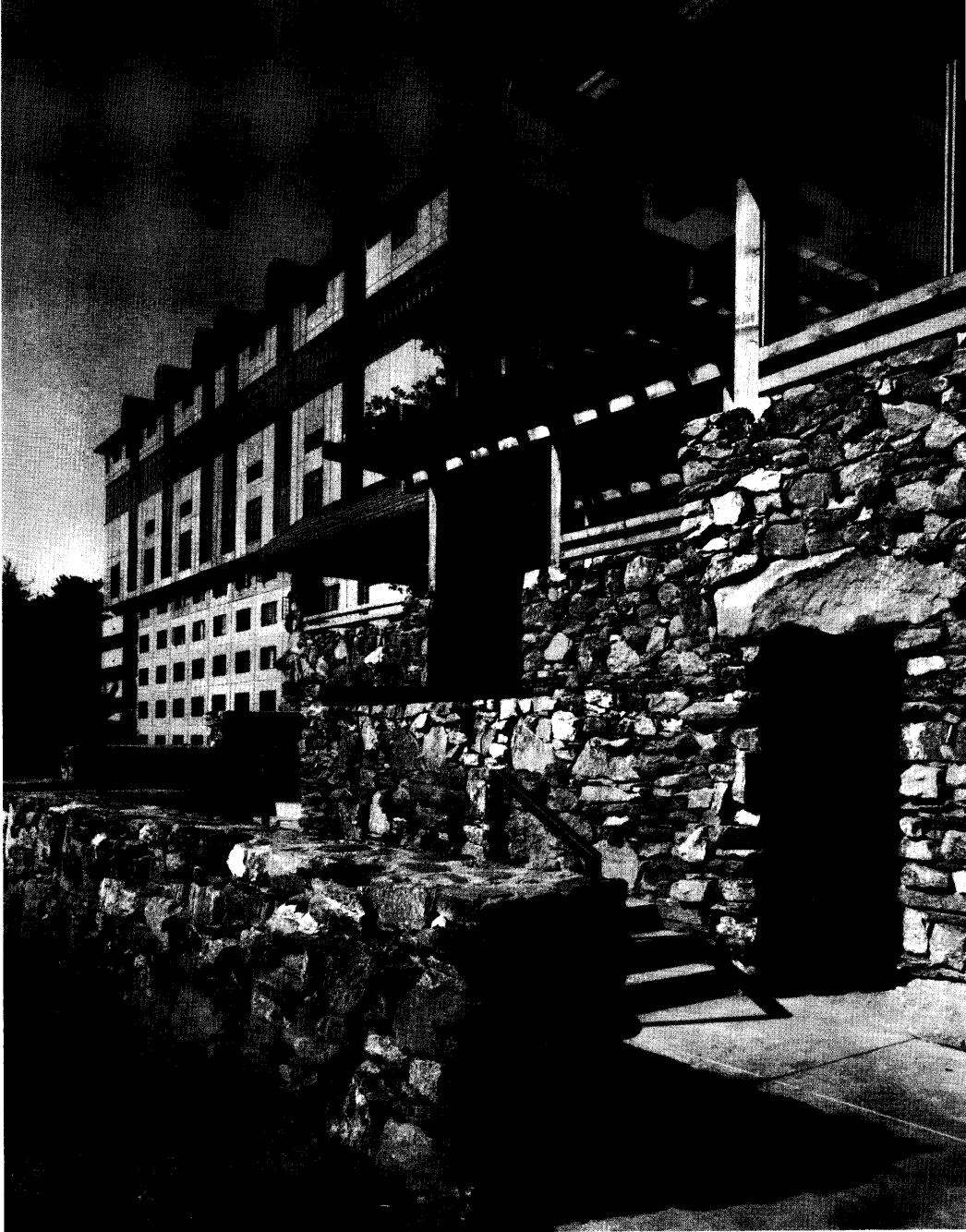
Structural Engineer: Sutton-Kennerly &
Associates, Asheville

Mechanical and Electrical Engineering:

Reece, Noland & McElrath, Waynesville

General Contractor: A&B Construction,
Asheville

Stone Mason: Stepp's Stone Works, Inc.,
Asheville



Photos by J. Welland



Photo by John MacRae

The new Inlet Inn was designed to fit into a historical setting. Its rooms are large, offering generous space for sitting and sleeping and porches or balconies for taking in the ocean views.

developed by Winston-Salem developers who knew of the old Inlet Inn's history, and it was designed to fit into a designated historical district.

"We photographed old houses in Beaufort so we could catch the flavor of the town," says John MacRae, AIA.

The \$1.2 million inn is a concrete masonry building with concrete floors, covered in a fire-treated wood siding. It not only exceeds the fire codes, but as a side-effect, its rooms are quite soundproof, MacRae says.

Most of the rooms have views of the ocean. Rooms on the first two levels have porches and balconies. Those on the third floor have dormers, with a built-in window seat. A few rooms face a small garden area on the side of the building.

The rooms were designed to appeal to an affluent client. They are unusually large, each with a sitting and sleeping area, king-size bed and, in most cases, a fireplace.

Although development now obstructs ocean-liners' view of this smaller version of the original inn, boats once again wobble in the blue water of its docks. From the balcony of the inn's uppermost room, the view stretches eight miles across the ocean to the Cape Lookout lighthouse. In that room—which has a caterer's kitchen and small dining area—guests are served breakfast in the morning and wine and cheese in the evening.

And the tradition of Southern hospitality lives on, and on, and on.

Photo by Patrick J. Keough



Echoes of the Past

In the early 1900s, there was a famous resort in Beaufort called the Inlet Inn. It was an imposing place with two large wings. A place for basking in the sun and bathing in refreshing salt water, this inn served also as a landmark for ocean-faring craft.

That Inlet Inn burned long ago. But, in the mid-1980s, another Inlet Inn

arose from its ashes—or at least on the same site. When the foundations for the new inn were dug, foundations and cisterns for the old inn were uncovered.

The new Inlet Inn, with 36 rooms, is smaller than the original, but it was designed by MacRae-Bell Associates, Architects P.C. of Greensboro with history in mind. The new inn was

Inlet Inn Beaufort

Architect: MacRae-Bell Associates, Architects P.C., Greensboro

Client: Inlet Inn Associates, Winston-Salem

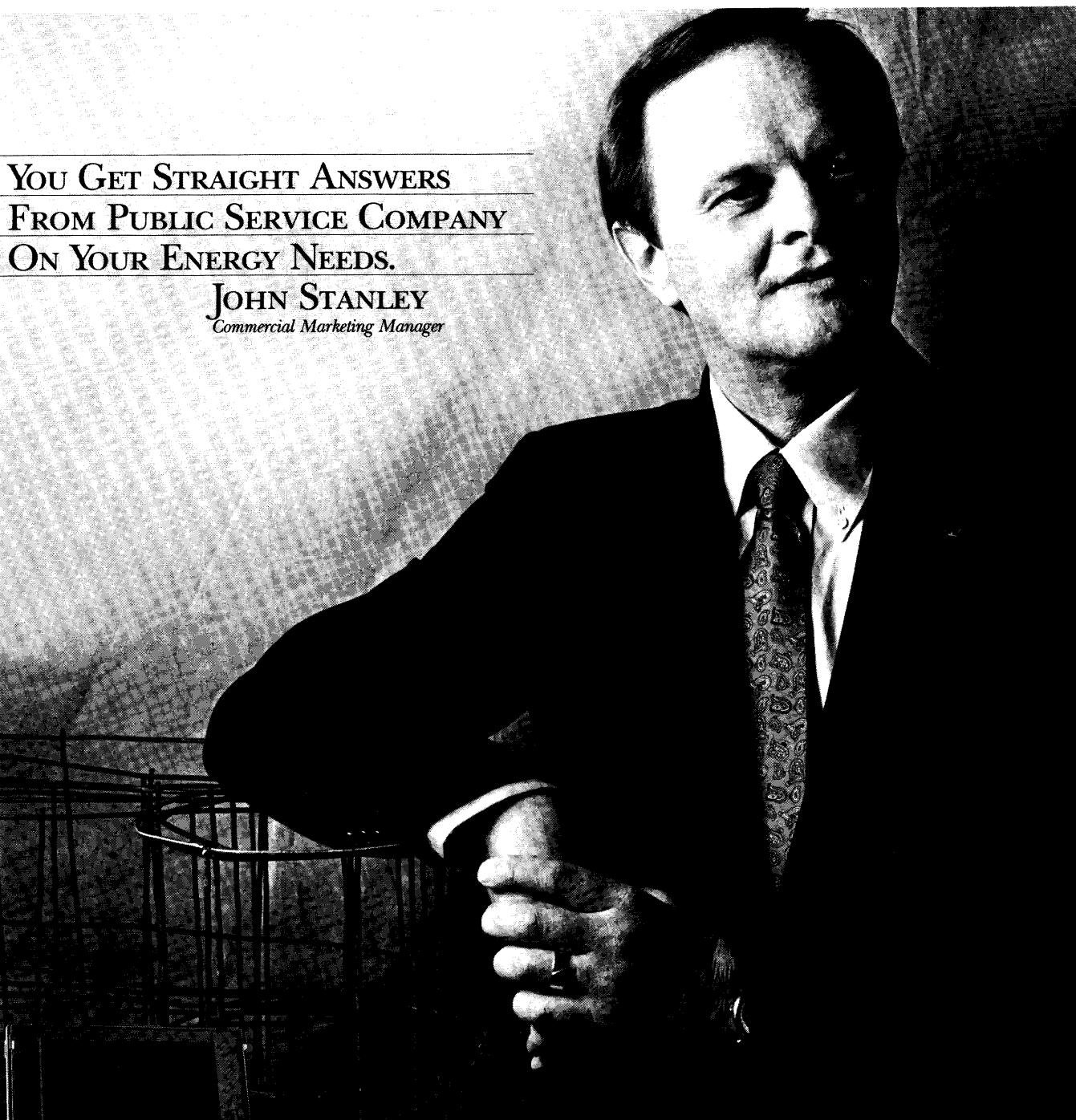
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Foundations of Good Will

Many of the problems that confront our communities today center on the built environment. The homeless need shelter; downtowns need master plans and appealing spaces; the ill and disenfranchised need places to heal.

The opportunities for architects to turn their talents into charitable contributions are legion. Across the state, architects donate their expertise in ways that range from sitting on boards and committees dealing with issues of planning and develop-

ment to designing buildings to meet the needs of the less-fortunate.

An architectural practice needs a healthy community if it is to flourish. It's a wise architect, then, who tends to the needs of his neighbors as well as to his drawing board and his clients.

The architects featured below have all foregone a fee to work for the good of a cause. The results, they agree, are good for their practice, good for architecture and good for the soul.

Building Faith With Charity

When Wade Brown, a Boone attorney, took a turn teaching Sunday school class in the mess hall of the Watauga prison unit, he didn't like having to compete with the rattle of kettles in the kitchen and an air conditioner that roared like a freight train. Brown, a member of the Local Resources Committee for the prison, decided the prisoners ought to have a chapel. And, he thought, it could be made from an old house that once served as the warden's residence.

When he took his idea to Raleigh for approval, he was told he needed an architect to draw up the plans. He turned to Raymond P. Howell, AIA, who volunteered his firm's architectural services and went to Raleigh with

Brown to help guide the project through the state bureaucracy.

Before the non-denominational Chapel of Faith opened in 1984, lots of people had pitched in—from the builder's supply house that furnished shingles to the nursery that furnished and planted the shrubs to the tiny country churches that contributed \$10 or \$15 each to the effort.

Working with project architect Robert G. Hess, AIA now with Duke Power in Charlotte, a hired builder supervised a work force of prisoners and volunteers who dismantled the house—salvaging as many materials as possible—and built the chapel on the pre-existing foundation. During construction, the building looked like a collage of different types of wood and colors of paint. On its completion, the carpeted chapel picked up many of the features of other country churches in the area. It was dedicated with an appearance by then-Gov. James B. Hunt Jr., who was campaigning for a U.S. Senate seat.

"I've been in Boone 59 years and been into everything that's come along," Brown says. "I've never been connected with a project where I've had the complete and enthusiastic cooperation that I had in that. I didn't get turned down by a single person."

"It was very enjoyable," Howell agrees. "I think we go through life doing things selfishly; the selfish reason we do this kind of work is to feel good about ourselves. I think it's something that all professionals, whatever their profession, must do. They owe something back to the community."

Working the Boards

When Walter T. Vick, III, AIA, finished his architectural education, he returned home to Fayetteville to practice. In the 20 years since, Vick and his firm, LSV Partnership, have changed the face of the city's built environment. And Vick, through hours spent on boards and committees, hopes he also has helped make it a better place.

"Not long after I graduated," he says, "I became aware you could take all the great buildings in the world and line them up and it wouldn't necessarily be a great place to live."

For Vick, public service has two purposes: "One is a genuine concern for the welfare of the community, and the second is that it is one's life blood. . . . Revitalization is in my best interest. If the center city remains an albatross in the community, that hurts my business."

Vick intentionally separates his practice from his public service. "I serve up to the point of doing the design,"



Boone architect Raymond P. Howell, right, stands with attorney Wade Brown in front of the prison chapel the two men helped make possible.

he says. "I try to be careful with that line of distinction between serving and offering professional judgment and actually beginning to do drawings. I've gotten burned a few times doing it, thinking I would get paid."

"Also you have to be careful, because as something may develop into a project, the issue of conflict-of-interest comes in. If projects are involved, we often are interested in doing them. We have to maintain some clear ethical responsibility to ourselves and the people we are serving, so there's no question about our opinion being colored by our wanting the job."

Vick is generous, however, with his professional expertise. What Vick brings to board meetings is a sense of process—his background and experience in planning and looking at the way pieces fit together.

Vick recalls, for instance, joining a committee of people trying to make a decision about a transit mall on Hay Street—whether to leave traffic on or take it off. Vick said he helped the group decide by making them aware that they first needed to resolve the more fundamental issue of what it wanted the street to do.

Vick recently served on the Cumberland Urban Recycling and Beautification Board (CURB) on which he used an architectural programming technique to set up a regional workshop on waste recycling. The group brought in experts from outside the area and employed gaming techniques such as fantasy scoring, in which reality gives way to imagination in an effort to break pattern thinking and find innovative solutions.

Besides the downtown revitalization committee and CURB, Vick also has helped on the Economic Development Commission and helped generate ideas for a spec building used to recruit industry.

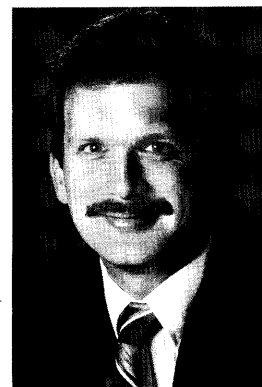
Community work is Vick's way to have an impact on the overall environment—the context in which the buildings he designs must be placed.



Walter Vick (far right) invests hours of service on boards and committees dealing with public projects and downtown revitalization.

More Than a Shelter: A Home Until Death

Charlotte architect Wayne H. Camas, AIA, and interior designer Calvin Hefner have teamed up before on sumptuous houses for wealthy clients. Now they've joined forces again, this time to make a home in Charlotte for people of small means and a tragically limited future—people with AIDS.



Wayne Camas

In May 1989, Hefner founded The Brothers Foundation Inc. to provide a home or shelter for indigent or low-income people with AIDS. The foundation acquired a house through St. Peter's Homes, an organization formed by two churches to provide housing for the homeless. Hefner and Camas developed plans to turn the house into a home for six people, following the state guidelines for a family care home, which requires that all rooms be on ground level.

The \$80,000 renovation will include an 860-square-foot addition. It will incorporate barrier-free design and will be well-integrated into the established older neighborhood. The location of the house will not be disclosed until a few weeks before it opens, when neighbors will be invited in for a tour.

Recently, the Council for Organized Labor offered to volunteer labor and materials to turn the plans into reality. Once the plans have been approved by the state, renovation and construction will begin. A new executive director has begun tapping grant money available from the U.S. Department of Housing and Urban Development and other sources.

The home will have a live-in residential manager. It will be open to any person with AIDS who is classified under state guidelines as low-income and who agrees to pay 25 percent of his income to The Brothers. The home will provide hospice services, counseling, transportation, legal advice and meals.

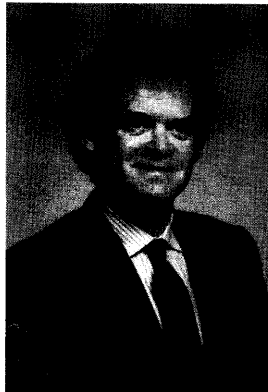
As the word has spread about The Brothers, which has an 18-member board of directors, the calls are coming in—many from people with AIDS who need a home now. Hefner also has a list of 40 volunteers ready to go to work and an offer of the use of a second home, once the first is occupied. The second home, which is on a 35-acre estate, may be suitable for use as a day-care center, to meet another growing need for people with AIDS, especially women and children with AIDS.

At a recent birthday party for Camas, one of the guests presented him a gift of a \$100 check made out to The Brothers. He used that opportunity to tell his other guests about the work of the foundation and the urgent needs of people with AIDS.

"This home is one of many that will need to be done in cities everywhere," Camas says. "It's one small step in trying to help and to educate the public. I just feel so powerless about this now. All we're doing is like a gnat bite."

Hidden Gifts

When David F. Furman, AIA, of Charlotte read in the newspaper that Mecklenburg County wanted to build a place where all the crisis support agencies could be consolidated, he suspected the result would be a big metal warehouse. So, he called and offered to donate the service of David Furman/Architecture to make it something more.



Making the offer was easy. Making it work was a bit harder. The project was years in planning and more than two years in the actual design and construction. And Furman had a hard time making sure his donation went where he wanted it to go.

He had several reasons for wanting to do the project. A long-time supporter of Crisis Assistance Ministry, he saw this as a way to make a substantial contribution. In addition, the job would give the firm, which does mostly multi-family residential work for developers, an opportunity to explore a different type of building. And as Furman says, "I thought this was a way to plug into the community."

Developing the program was a bit like working a jigsaw puzzle. The varied and competing needs of seven volunteer agencies were pitted against the county's insistent budgetary demands.

Using concrete block, the architects articulated the separate spaces for Crisis Assistance, Travelers Aid, Department of Social Services, Metrolina Food Bank, Meals on Wheels, etc., and tied them to a vaulted central lobby with exposed trusses. From that ceiling two giant aluminum birds soar, the result of the 1 percent allocation the state requires to be set aside to purchase art in public buildings.

"We were accused during the process of making it too nice," Furman says.

The architect's fee on the project was about \$120,000, about half of which went to consultants who were not donating their services. The remaining \$60,000 got put back into the project.

"The county kept trying to take it out of the budget," Furman says. "We kept it in the budget so it could be turned back over to agencies. But the county didn't have a system for doing that. They just don't have a category for that on their line items."

The donated fee was used on a children's waiting area, additional freezers for the food bank and other extras. That left Furman somewhat disappointed at first.

"Part of the frustration was I felt the fee just sort of dissipated, just got used in the construction budget. It wasn't as rewarding to me as I thought it would be. I visualized putting it directly into the pot.

"In retrospect, I think they got a nicer building than they would have otherwise. The agencies involved were genuinely appreciative. They knew what we were trying to do, anyway."

And when Furman was asked a few months ago to help with an expansion of the building, he said "Yes."

A Designing Samaritan

Brian F. Hart, AIA, of Calloway Johnson Moore, P.A. in Winston-Salem, began as a volunteer in the Samaritan Soup Kitchen Ministries—committed to the dream of Ann Hansel, the executive director, to create a complete community for the homeless on Patterson Street.

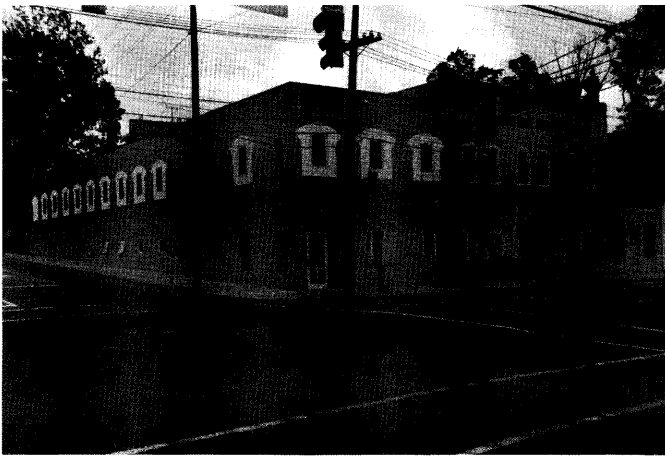
Hart first designed the renovation of the upstairs of the building that houses the soup kitchen, taking out walls, painting and putting in bathrooms. The floor now serves as a medical and dental clinic, where doctors and dentists volunteer their services for soup kitchen clients.

Then Samaritan Ministries bought an adjacent building that had to be torn down. For that narrow, sloped corner lot, Hart—on his own time, but using his firm's equipment and seal—designed a dormitory-type shelter to house about 70 men and ten women or children.

Knowing that it is even harder to come up with the



Visitors to Mecklenburg County social agencies are greeted by this vaulted lobby where two aluminum birds soar in a multi-purpose center designed by David Furman.



Architect Brian Hart designed a window treatment for this Winston-Salem homeless shelter that some people think looks—appropriately enough—like a loaf of bread.

money to maintain a building like this than to raise the cost of building it, Hart gave top priority to durability and low maintenance. With 10,000 square feet, the building cost \$450,000 to build.

The window treatment of the concrete masonry block structure was inspired by the windows on the adjacent soup kitchen building. Some people, Hart says, think the new windows look like loaves of bread—an appropriate, if unintentional, symbolism. The two buildings had to be

connected to allow public access and provide needed storage space for the kitchen.

The new building has a hospitality room, eight showers for the second-story men's dormitory and two for the first-floor area for women and children. Both buildings were painted with a special water-resistant material in a shade of salmon selected by Hansel.

"Christ called us to do more than go to church on Sunday and drop \$5 in the collection plate," Hart says. "I think a lot of people think those people are shiftless and could help themselves if they wanted to. But I think of my parents and what my family did for me, and I say, 'There, but for the grace of God, go I.' "

The clincher for Hart is a man named Clyde. Clyde was once an alcoholic, a regular guest of the soup kitchen. "Through that ministry, he got his act together," Hart says. "Now he's going to Forsyth Tech and he's one of the directors of the soup kitchen.

"That's what it is all about. That's one person you can point to and say, 'Yeah, it worked.' That, probably more than anything else, is what made it worthwhile for me. It touched at least one life."

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The 1990 SARC Awards

Architects who attended the South Atlantic Regional Convention at the Grove Park Inn in Asheville enjoyed the Southern hospitality this issue is all about at some of the very places featured on these pages.

Some architects and their families took the opportunity to play golf, tennis, visit the Biltmore House, take a rafting trip or a hiking trip and visit historic homes.

Professional pleasures included a keynote speech by E. Fay Jones, FAIA, recipient of the 1990 AIA Gold Medal; a talk about the urbanization of the South by Philip Morris, Hon. AIA, executive editor of Southern Living magazine; and the premiere of the "Cooledge Tapes," favorite lectures by Harold Cooledge, a noted architectural historian.

The highlight of the three-day event was the Saturday evening black-tie banquet at the Grove Park Inn and the presentation of the 1990 SARC Awards by Joseph Esherick, FAIA, the 1988 AIA Gold Medalist.

Esherick, the senior design principal of Esherick Homsey Dodge and Davis of San Francisco, chaired the jury that judged this year's entries. Esherick's career has encompassed private practice, education and public service. He has lectured internationally and is well known for a large body of work including *The Cannery* and *the Sea Ranch Condominiums*, both on the California coast.

Serving on the jury were Mary Griffin, AIA, associate with William Turnbull Associates in San Francisco and William Stout, an active member of the San Francisco design community and the owner of William Stout Architectural Books.

The jury gave two Honor Awards and four Merit Awards. Two of the awards went to North Carolina firms, both of Charlotte: an Honor Award to Yelverton Architects, PA and a Merit Award to J.N. Pease Associates. The other Honor Award went to Thomas and Denzinger Architects of Beaufort, S.C. Nix Mann and Associates of Atlanta took two Merit Awards. Chris Schmitt & Associates, Inc. of Charleston, S.C. also won a Merit Award.

HONOR AWARDS

New Hanover County Courthouse Wilmington

Yelverton Architects PA
Charlotte

Client: New Hanover County, Wilmington
General Contractor: Security Building Company, Inc.
Structural Engineering: Armfield Engineering/David C. Fischetti, PE, Consulting Engineer, Charlotte and Cary
Plumbing, Mechanical, Electrical Design: McKnight Smith Engineers, Charlotte
Interior Color Coordinator: Elizabeth Design Dimensions, Charlotte
Photography: Joseph Ciarlante Architectural Photography, Charlotte

Architect's Statement: The county courthouse, a Victorian Gothic Revival brick and granite building, was constructed in 1892 and is listed on the National Register of Historic Places. The main entrance on Third Street is beneath a 110-foot tower containing a four-sided lighted clock and a 2,000 pound bell. A secondary entrance on Princess Street is beneath a smaller tower. The courthouse was modified a number of times over the years.

The major design objectives were to make the building handicap-accessible; to rehabilitate the interior to reflect the original design intentions; to incorporate modern building systems without disturbing the original interior fabric of the building; and to restore altered portions of the building.

The original building was constructed of masonry load-bearing walls on wood pile foundation with wood floor systems and roof framing throughout. The new roof consists of slate, terne metal and terne-coated stainless steel. New plumbing, mechanical, electrical and sprinkler

Jurors' Comments: "While this is a format building, it receives people very well . . . so much better than the hard-boiled efficiency we have seen with some other projects."

"They have taken away the '50s mess. You can't help but be glad we aren't looking at a little, new courthouse building."

systems, as well as a hydraulic elevator were installed. Waterproofing measures were required for the elevator pit and cylinder because the water table was just three feet below the finished floor. To minimize interior duct work and eliminate exterior mechanical equipment, a water-source, hydronic heat pump mechanical system was used. This system has concealed fan coil terminal units, with a central reciprocating chiller and heat pump in the attic.

This building won an NCAIA Design Award in 1989.

Harbor Observation Tower Port Royal, S.C.

Thomas & Denzinger Architects
Beaufort, S.C.

Client: Town of Port Royal
General Contractor: Steadfast Marine Services, Inc., Beaufort, S.C.
Structural Engineer: Alan Mason, P.E., Port Royal, S.C.
Photography: Paul Keyserling

Architect's Statement: The tower, together with its adjoining boardwalk, was erected by this small riverside community to provide its people access to the waterfront. Previously, the community had been cut off from its waterfront by railroad lines, shipping docks and commercial fishing operations. Built over the water on timber piles, the tower rises 50 feet above mean sea level providing vistas of the town, the harbor, the nearby islands and the sound.

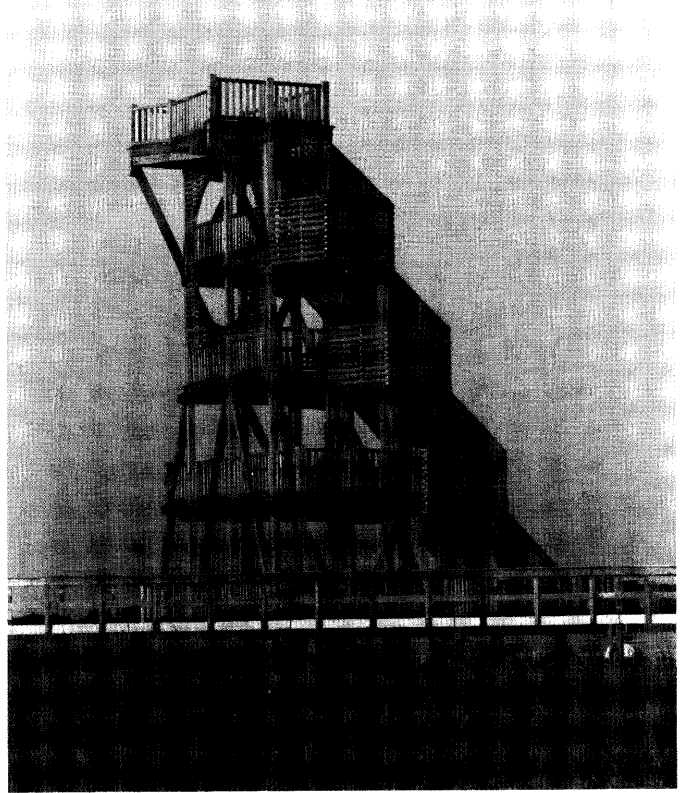
The oculus of the tower faces the passage to the open sea. Its form resembles a navigational instrument indicating for ships the way into port. Orientation and imagery suggest the once and future identity of a community with its maritime heritage.

The structure is of treated timber (southern yellow pine) with concealed galvanized steel gusset plates.

Jurors' Comments: "Simple, powerful and evocative. It has detail, scale and delicacy. I liked the boardwalk piece in addition to the tower. It gives access to the beach. It's nice this thing isn't too hokey."



New Hanover County Courthouse



Harbor Observation Tower

MERIT AWARDS

Piedmont Rehabilitation and Fitness Center, Addition and Renovation Atlanta, Ga.

Nix Mann and Associates
Atlanta, Ga.

Client: Piedmont Hospital, Atlanta, Ga.
General Contractor: BCB, Atlanta, Ga.
Mechanical, Electrical and Plumbing
Engineers: Newcomb and Boyd
Consulting Engineers, Atlanta, Ga.
Landscape Architects: Daugherty &
Anderson, Atlanta, Ga.
Photography: Jack Gardner

Architect's Statement: The building is in an urban infill site across the street from the main hospital campus and

adjacent to a new medical office building. A dark red brick structure, built in 1952, is on the western portion of the site. The center was designed to be visually compatible with its surroundings and the rest of the campus. Another important design determinant was the identification of two distinct groups of users: arthritis patients enrolled in physical and occupational therapy programs and local office workers and residents who use the center's fitness facilities.

The arthritis, rehabilitation and therapy programs are housed on the second level of the original building, allowing patients to enter from the

medical office building with convenient access to physicians' offices and a parking deck. Several large openings have been cut in the original windowless structure to bring in light. Fitness center areas are in the addition, with an entry from an on-grade parking lot at the rear of the site.

The fitness center is a totally new building type and an important revenue generator for the hospital. This dictated the need for a more playful exterior to capture the attention of nearby motorists on Peachtree. For this reason, and to isolate any steel structure from the chlorine gases found in the natatorium, a series of exposed trusses were developed from which hollow precast planks hang. This forms the ceiling over the pool areas and the roof structure for the addition. Glass and glass block provide generous amounts of daylight. The addition's skin is a combination of block with brick bands—all in a color reminiscent of the existing building's limestone trim and insets.

Jurors' Comments: "These physical therapy projects can be so damn grim, but this has a refreshing, clean air about it. It doesn't pander to the disabilities of the people using it."

Piedmont Rehabilitation and Fitness Center



Charlotte-Mecklenburg Government Center Parking Structure Charlotte

J.N. Pease Associates
Charlotte

Client: City of Charlotte
General Contractor: Laxton Construction Company, Inc., Charlotte
Traffic Engineering: Travers Associates, Clifton, N.J.
Landscape Design: Arnold Associates, Princeton, N.J.
Photography: JoAnn Sieburg-Baker, Charlotte

Architect's Statement: The client desired an expression of openness and accessibility of government to the public. The deck responds with an ease of access from street to deck to building, including the close proximity of the public parking area to the building's main entrance. Openness and accessibility also have safety implications; the deck was designed for good sight lines and much natural light.

The Davidson Street face has a punched wall facade to contain the open space between it and the 14-story elevation of the office building it faces. Vehicles access through a strongly articulated planter/berm line, level with the Government Center Plaza. The tree-lined public car court at grade provides relief between the Davidson Street elevation and the

sidewalk. Similar paving textures on both sides of Davidson Street integrate the two projects. The stepped form of the parking structure is further pronounced by precast concrete linear planters—providing a strong architectural form and concealing cars behind bands of greenery.

Both precast and prestressed concrete and architectural precast concrete were used. Architectural precast concrete made it possible to reduce the visual scale through the use of numerous reveals and staggered joints, without the labor cost of other systems. It was used also for courtyard walls and planters. Stability concerns dictated the use of stiffened vertical circulation elements for bracing. The connections to the stair tower allow for movement in the vertical direction and one horizontal direction to accommodate volumetric changes, while bracing the structure in the third direction for wind forces.

This structure won an NCAIA Design Award in 1988.

Jurors' Comments: "It's such a neat, clean, clear event. Those open stairs are great. It's important to be able to read them on a building like this."

"It feels well crafted and actually has an elevation. You don't feel like you would be afraid here at night."

Charleston Cottages Charleston, S.C.

Chris Schmitt & Associates, Inc.
Charleston, S.C.

Client: City of Charleston
General Contractor: Frank Busteed of Southeast Construction, Inc. of Mt. Pleasant, S.C. and Volunteers Construction Technologies: Peter K. Withington, Summerville, S.C.
Photography: Chris Schmitt & Associates, Inc.

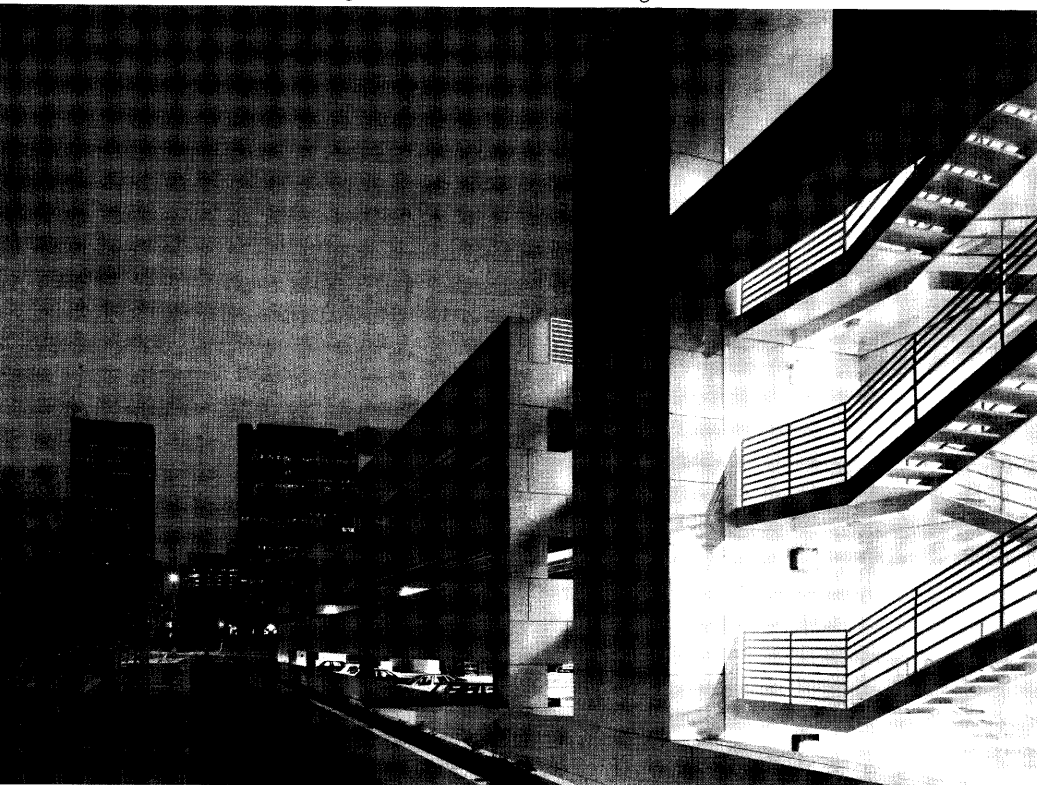
Architect's Statement: The concept was to provide a low-cost, low-maintenance attractive model for new public housing and to provide an opportunity for private "program-related investments." This cottage was designed, using the small freedmen cottages built in the late 1800s, as a case study. The floor plan is designed as a module allowing the cottages to be stacked on top of one another or side by side in any quantity desired. The 352-square-foot cottage has a combined bedroom and living space, bathroom, efficiency kitchen and a loft for storage or additional sleeping space, if needed.

This project was developed through the cooperative efforts of several organizations without any help from federal sources. The Charleston Housing Authority donated the land and funding for one house; the city parks department provided fill and labor to prepare the site; Charleston Habitat for Humanity provided the labor for the foundations, finish and trim work; a donor-advised fund of the Trident Community Foundation and St. Phillip's Episcopal Church provided the funding for two additional houses.

The people who occupy these houses will continue to receive case management support for up to one year from C.I.C.M. social workers. From here, they may go to the city's transitional housing and eventually into a permanent home. The homeless need more than a roof over their heads; they need a bridge back to self-sufficiency. This cottage project provides a place where a person can begin to regain confidence and dignity.

The structure is an Insul-Kor of Florida sandwich panel consisting of an outside layer of $\frac{3}{8}$ " oriented strand board and an interior of expanded polystyrene foam. This provides an R

Charlotte-Mecklenburg Government Center Parking Structure



value of 30 for the roof and floors and an R value of 20 for the walls. These panels were chosen for quick erection, durability and low maintenance. Any exterior material can be applied to the panels, so the cottages can be made to fit into any neighborhood.

Jurors' Comments: "More thought has gone into this little thing than any of the great big monsters we saw. You would hope there would be a lot more like them."

**Visitor Reception Center
Emory University Hospital
Atlanta, Ga.**

Nix Mann and Associates
Atlanta, Ga.

Client: Emory University Hospital
General Contractor: BCB, Atlanta
Mechanical, Plumbing Engineers:
Newcomb and Boyd Consulting
Engineers, Atlanta
Structural Engineers: Sedki and Russ
Engineers, Atlanta
Electrical Engineers: Hibble, Peters &
Dawson Inc., Doraville, Ga.
Photography: Jack Gardner

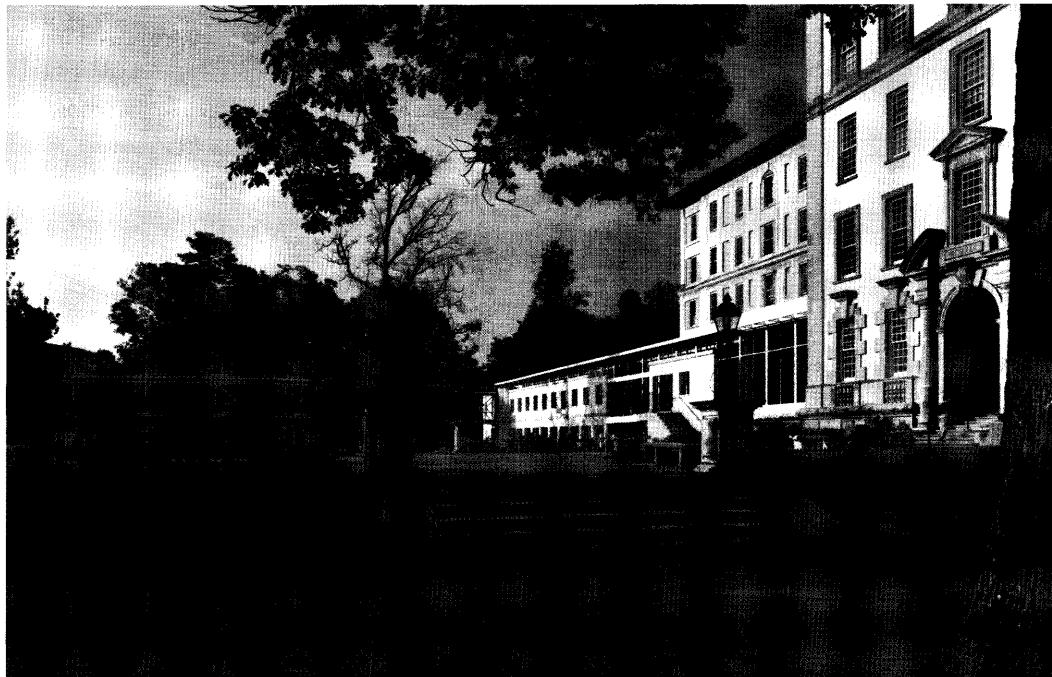
Architect's Statement: The Emory University Hospital Visitor Reception Center marks a dramatic new entry for the hospital, while preserving the integrity of Philip Shutze's original entrance. An exterior arcade and a glazed corridor form a series of planes which define project circulation and respond to the surrounding context. The project strengthens the existing campus plan by resolving vehicular and pedestrian traffic access and separation.

A pedestrian bridge crosses Clifton Road to connect campus parking facilities with the hospital and main campus. Visitors are thus directed over Clifton Road, allowing it to function more efficiently as a vehicular ring road. The pedestrian bridge culminates in an interior corridor leading to the reception center's two-story lobby with a motor vehicle court

Jurors' Comments: "What's convincing to me is the portion of the project in front of the existing building. They have resisted the temptation to try and match the existing architecture."



Charleston Cottages



Visitor Reception Center at Emory University Hospital

below. An outdoor arcade serves as a transition for visitors entering the reception center from the auto court and as a covered walkway for pedestrians.

The stucco and limestone arcade quietly recalls the layered treatment of Schutze's original Neo-Classical facade using materials, rhythm and proportion. A glazed connector mini-

mizes the reception center's link to the existing hospital. Skylights within the two-story lobby introduce the hospital's exterior stonework as an interior detail.

Materials consist of stucco on concrete block, limestone veneer, glass storefront, exposed structural steel and scored and tinted concrete paving.

LEGISLATIVE REPORT

The Outlook for Views

The future of tourism in North Carolina is bound to receive a boost from the ambitious roads program made possible by the Highway Trust Fund enacted in July of 1989. In the next 15 years, a 3,600-mile, four-lane intrastate system will criss-cross North Carolina. It will put nearly every resident and every attraction in the state within a few miles of a four-lane highway.

The program also will alleviate urban congestion by placing urban loops around the largest cities.

In addition to the roads being planned, the newly-opened Interstate 40 from Raleigh to Wilmington has dramatically improved prospects for weekends at the beach for many landlocked North Carolinians.

The outlook for access, then, is excellent. For those who would like their views from these new roads to be unobstructed by billboards—and that includes many in the design community—the prospects are less promising. Although new regulations could result in slightly fewer new billboards, North Carolina lawmakers have shown little inclination to keep billboards off the state's highways.

Many proponents of a billboard ban contend that billboards hurt the image of the state as a vacation and resort destination.

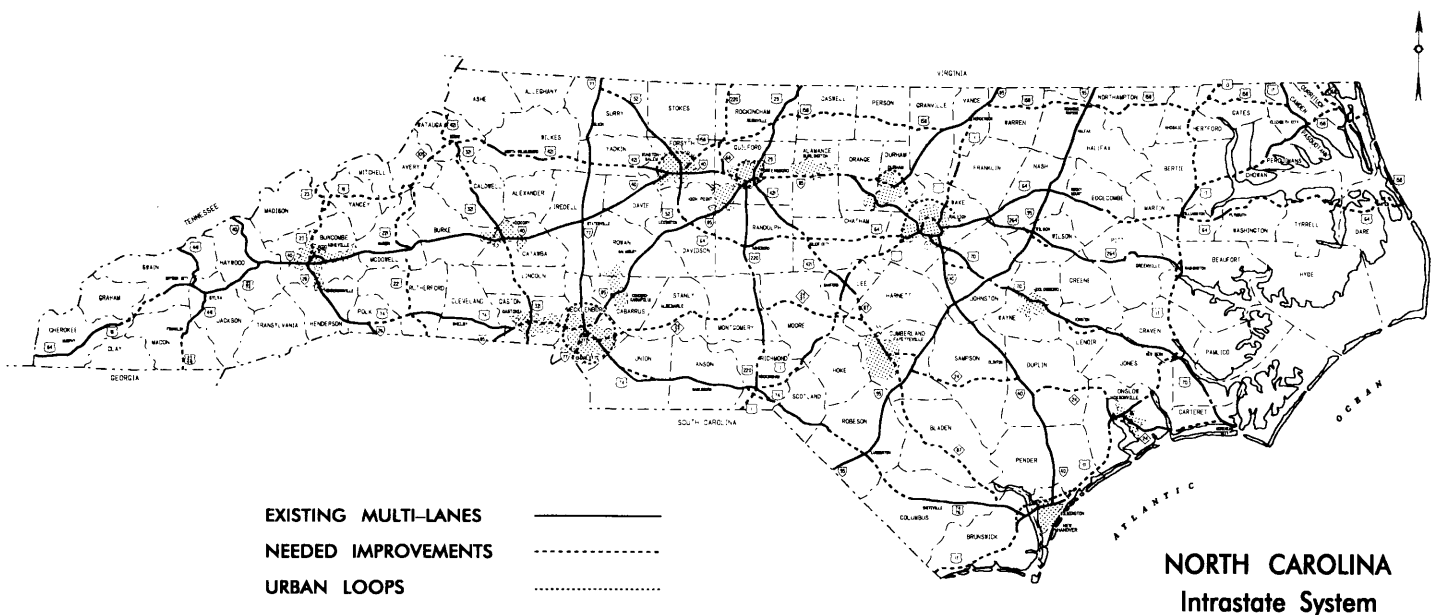
"We feel that, as tourists, Americans are seeking unspoiled landscapes and uncluttered architecture," says Joan Moody, communications director for Scenic America, a Washington-based environmental group that supports

the banning of billboards from highways. "Nothing destroys the character of a place faster than a lot of billboards. Every community should look different from every other community. Once you have a lot of billboards and a lot of clutter, it all begins to look like strip development."

Recently Rhode Island became the fifth state to ban billboards altogether. The others are Maine, Vermont, Hawaii and Alaska—all states that depend heavily upon tourism. In addition, many of the country's premier vacation areas have banned billboards and some removed them as well. These include Palm Springs, Lake Tahoe, Carmel, Big Sur, Santa Fe, Hilton Head and Martha's Vineyard. And some heavily commercialized areas, such as Ocean City, Md. and Virginia Beach, Va., are attempting to clean up their image by banning new billboards.

For years, a number of groups throughout North Carolina have lobbied for stricter local and state regulations on outdoor advertising, as well as better enforcement of the regulations already in effect.

In January of 1989, *The News and Observer* of Raleigh published a series by investigative reporter Pat Stith which cited a pattern of lax enforcement of billboard regulations by the North Carolina Department of Transportation and demonstrated that the regulations were full of loopholes. In addition, the series revealed that outdoor advertisers benefited from special tax breaks that owners of other property did not receive.



Ribbons of new roads will criss-cross the state over the next 15 years, under the Highway Trust Fund.

The series had an impact. Changes were made in the tax reporting requirements for billboards, bringing them in line with other types of property. And the DOT board revised regulations to eliminate some loopholes and toughen its enforcement posture. Double-decked billboards were outlawed and a height restriction of 50 feet was introduced.

Jim Morrison, who heads DOT's outdoor advertising maintenance section, said two of the new rules are likely to reduce the number of billboard permits issued.

New billboards must be placed in a commercial zone or an unzoned commercial zone. The latter is defined as an area in which there is one commercial or industrial property. The new rule states that commercial or industrial property must be recognizable as such by a passing motorist. Morrison says a number of current sites, which qualified under the old rule, would not meet the new requirement.

The other change will affect even more sites. Outdoor advertisers have traditionally been allowed to cut trees on the right-of-way to permit views of their billboards. In the past, the trees were sometimes cleared before the permit was even requested—often at night, in secret. Addressing that problem is a new rule that states that a permit cannot be granted for a location in which the view of the billboard is blocked by trees—or will be blocked by trees

when the vegetation that is there reaches maturity. And, if trees are cleared before a permit is granted, the DOT can turn down the permit without establishing that the applicant was responsible for the tree removal.

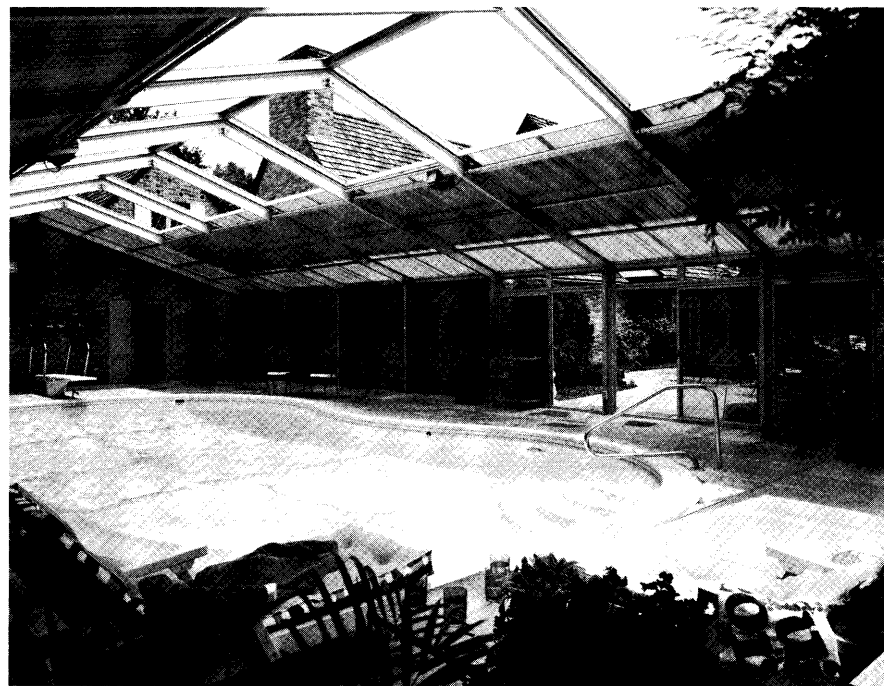
The new rules do not keep billboard companies from cutting down trees in front of existing billboards. But a new federal directive may. It calls for states to stop allowing billboard companies to cut publicly-owned trees.

The News and Observer recently cited a memo from the Bush administration which states: "The President's policy goal of improving the environment requires that we re-evaluate our role in protecting and enhancing the highway environment."

There is some question, however, about how and if the Federal Highway Administration intends to enforce the directive. North Carolina administrators had not yet committed to enforcing it when this magazine went to press.

Morrison says his office has been told to hold off granting tree-cutting permits, however, until the issue is resolved. A decision is expected in September.

Perhaps the greatest hope for our new highways is still in the works. The DOT board is working now on establishing "scenic routes" along the state's new highways. One proposal would call for a banning of billboards along scenic routes, a provision that is not in the current resolution.



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A Painter and A Politician—Partners in Design

Jeffrey Huberman, AIA, has known he wanted to be an architect since he was a little boy. He has wanted to be an artist about as long, and he never saw the two aspirations as mutually exclusive.

"I personally believe that architects ought to be multi-dimensional," Huberman said in a recent interview. "And many of us are. Architects are involved in the community and in related fields—art, furniture design, graphic design. . ."

After all, Thomas Jefferson was an architect—and much more: an inventor, farmer, writer, statesman, politician and musician.

Huberman, the co-founder of Gantt Huberman Architects of Charlotte and president-elect of the North Carolina Chapter of the American Institute of Architects, has a one-person show of his paintings ending Sept. 16 at the Southeastern Center for Contemporary Art (SECCA), a nationally recognized museum.

And his partner, Harvey Gantt, FAIA, is running for the U.S. Senate seat that Jesse Helms has held nearly 18 years. Gantt's campaign says Gantt is the first architect since Jefferson to be a major party nominee to national office.

These two multi-dimensional men have diverse backgrounds. Huberman, born in Boston, grew up in Miami Beach, the son of a lawyer-turned-businessman. He studied architecture at the University of Florida in Gainesville, taking electives in art and interior design.

Gantt is from Charleston, S.C., the son of a Navy shipyard worker who worked his way out of public housing into a split-level house in the suburbs. Gantt was the first black to attend Clemson University. He graduated from Clemson and later earned a master's degree in urban planning from MIT.

The two men met when they both went to work in the design department of Odell Associates Inc., Charlotte. And they found they had a lot in common. Both were steeped in the Bauhaus tradition of design, with its focus on contemporary, clean, logical, functional form.

"We felt a kinship in what we wanted to do with design, as well as a basic philosophy of politics," Huberman said.

"We had very similar viewpoints regarding social issues and the world."

They formed a partnership and founded Gantt Huberman Architects in 1971, and each found his own way into community and civic work.

Gantt's involvements led to elected office. In a city whose population is 75 percent white, Gantt was elected to three terms on the Charlotte City Council and two terms as Charlotte mayor. These campaigns were run out of the firm's office. Huberman worked in them, lending his full support.

Gantt's national campaign is too big for the architecture offices, but he still draws on his architectural background for dealing with such issues as the environment, urban planning and the economics of cities.

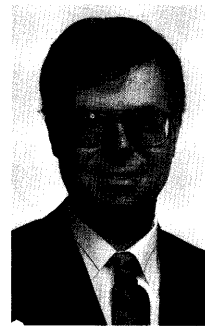
"He feels like his background as an architect gives him the experience necessary to be a meaningful U.S. Senator," Huberman said. "I think the things Harvey has done are very exciting. We don't see him as often now as when he was running for mayor, but the office is very proud of him."

Likewise, Gantt has good reason to be proud of his partner. Gantt owns one of his paintings, Huberman said, "and I didn't give it to him."

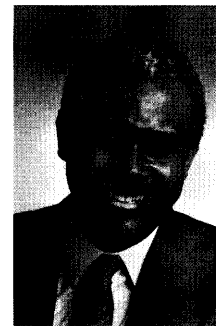
It was just over three years ago that Huberman decided to start painting again.

Like Gantt, Huberman had devoted much of his time to civic work, gravitating toward art and design-related areas, although not exclusively. He served on the boards of the Charlotte Opera (now Opera Carolina), the Children's Theatre of Charlotte and the Arts and Science Council, and he chaired an Arts Council fund drive. He also was active in the Dilworth Community Development Association and served on the Charlotte Airport Advisory Committee.

These involvements, the demands of a new firm, the renovation of his house and two young children consumed Huberman's time. There was no time for painting—the creative outlet that 20 years ago already had won him recognition. He had had a show at SECCA and had exhibited at the Mint Museum, the North Carolina Museum of Art and other museums around the country. His early work



Huberman



Gantt

became part of the collections of several corporations, including NCNB, Westinghouse Corp., Burlington Industries and Spring Mills.

Huberman missed painting. He had burned out on civic work, and the architecture firm had grown into an established business employing 16 people, with a backlog of projects and dedicated clients. So the artist began dedicating his weekends to his art.

It wasn't easy. He faced "blank sheet panic"—that helpless feeling of not knowing what to do with the paper or canvas in front of you.

"I had to go through a whole series of exercises," Huberman said. "You don't ever forget how to draw, but you have to do these warm-up exercises and go through these learning curves again."

Huberman had begun as an abstract expressionist, using brisk brush strokes and a palette knife. But his work has evolved into a subtle geometrical, three-dimensional display of contrasting colors. It has an architectural heritage, "not intentionally, but subconsciously," Huberman said. "I use my background because that's where I come from."

He works in the dining room of his renovated house in Dilworth. The room's natural light and the light he selected for dining have proven perfect for blending the colors that distinguish his work. Because Huberman is certain that he wants to continue painting, he is enclosing a porch and turning it into a studio. He says he'll miss the dining room but will enjoy the freedom to be messy.

To have been invited to do a show at SECCA so soon is flattering, Huberman said. And it confirms that it is possible to have more than one career.

"I always loved painting, and I was always interested in architecture," he said. "I never found a reason they shouldn't go hand in hand. Architects throughout history did more than design buildings."

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GAS
GAS
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ELECTRIC

Because it is the most economical, almost eight out of every ten homeowners prefer gas as their main method of heating over electricity, according to a recent study.* As a matter of fact, over 50% of those who currently have electricity would *strongly prefer gas* in their new home. And, not surprisingly, 72% of all homeowners say natural gas is the most comfortable fuel used to heat the home.

If these facts are warming you up to the idea of using gas, let us also point out that almost 80% of those with gas heat prefer gas as the method to heat their water as well, no doubt due to its quick recovery rate and cost efficiency.

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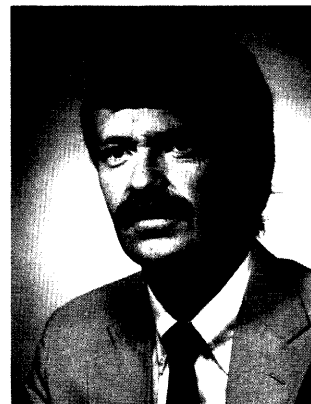
Arthur R. Rice of Seattle has been appointed head of the Department of Landscape Design in the North Carolina State University School of Design.

Rice came to N.C. State from the University of Washington, where he has been an associate professor of landscape architecture since 1988 and acting chair of the department for six months. He joined the U of W faculty in 1981, following a year as visiting faculty at the Moscow Engineering and Building Institute, USSR. Rice also has been a lecturer at Harvard and Tufts.

Rice worked as an associate of EDAA Inc. in Seattle and San Francisco. He was a founding partner with Environment Futures Groups, Cambridge, Mass; a consulting associate with Clark McGlennon Associates, Boston; and a project designer with BSC Engineering, Boston.

He received a bachelor of landscape architecture degree from the University of Oregon and a master's degree with distinction from the Harvard University School of Design.

"We look forward to his energetic leadership of a department and field that will be key players in the resolution of the '90s," said J. Thomas Regan, dean of the N.C. State School of Design.



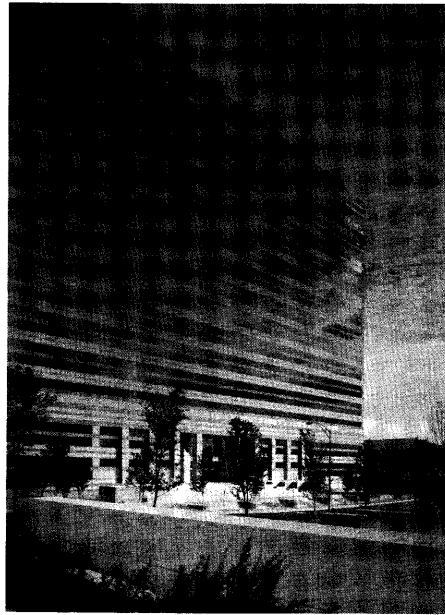
AWARDS AND RECOGNITION

A travel agency design by **Burnstudio Architects, PA**, of Raleigh for Johnson Travel Corporation in Research Triangle Park has been honored as "Best Office Design" and "Best in Show" by *Travel Weekly Magazine's* Annual Achievement Awards. The office design was to be featured at the Automation Conference in San Francisco the first week of September.

The new North Carolina Supercomputing Center in the Research Triangle Park, designed by **O'Brien/Atkins Associates** of Research Triangle Park, received one of two Honor Awards recently given in the annual Triangle Architectural Awards program sponsored by *Spectator* magazine. The jury for the awards program included Terrence E. Sargent, AIA, Anthony Ames, AIA, and Giuseppe Zambonini, AIA. The 32,000-square-foot, \$3.5 million center houses the state's first supercomputer—the Cray Y-MP—and provides office space for researchers. It is located on the campus of the Microelectronics Center of North Carolina, also designed by O'Brien/Atkins.

The other 1990 Triangle Architecture Honor Award went to **Jenkins-Peer Architects** of Charlotte for the design of the \$10.8 million Natural Resources Research Center located on the N.C. State campus in Raleigh. The 11,000-square-foot research center project was cited for its complexity of design, unique siting, achievement of purpose and distinct combination of glass and masonry. Jurors selected the firm's WestChase II office building, also in Raleigh, as a runner-up in the competition.

J.N. Pease Associates has received the 1990 Tucker Award for the architectural design of the Charlotte-Mecklenburg Government Center. The Tucker Award, established in 1977, is presented annually by the Building Stone Institute to honor architectural firms whose excellence in concept and design have contributed significantly to North American architecture. This is the first year the award has gone to a North Carolina firm. The selection was made by an independent panel of architects. Jury members said the building was "cleanly



Charlotte-Mecklenburg Government Center

crafted," with an "extremely elegant facade."

The Library of Charlotte-Mecklenburg County was featured in the July issue of *Architecture Magazine*, along with its designers, **Middleton, McMillan Architects** of Charlotte, architect of record, and Morris Architects of Houston. The library, which was featured along with several other new libraries across the country, was cited as a contributor to Charlotte's architectural revival. The same design team has been chosen to design the new Spartanburg Public Library in Spartanburg, S.C.

Interiors Magazine awarded **Odell Associates** a design award for the interior design of NCNB National Bank Headquarters in Tampa, Fla. The building was judged the best in the category of Banks and Financial Office Design. The magazine judges building interiors in 10 separate categories in this annual award program. Odell Associates and Wolf Associates collaborated with ASK of Tampa on the interior design.

Landscape Architecture magazine cited the Spartan Food Systems headquarters project in Spartanburg, S.C., along with two other downtown corporate facilities—Ralston Purina in St. Louis and Procter & Gamble in Cincinnati—in its March 1990 edition. Architect for the facility, now under construction, is **Clark Tribble Harris and Li P.A.**, of Charlotte.

Coming Up in 1991 in *North Carolina Architecture*

January/February The Annual NCAIA Directory

A reference guide to the NCAIA membership, its leadership and committees, bylaws, code of ethics and other source material, as well as a preview of the NCAIA legislative agenda for 1991.

March/April Back to Schools

A look at the latest in school design and the lessons architects have learned about working with educators, local officials and the state to build for our children's future.

May/June Contemporary Homes

This issue will examine the angles and lines that define a contemporary house in a state that reveres history and traditional forms.

July/August Coastal Development

Sand and spray, hurricanes and environmental concerns all have had an impact on development along the enticing, but fragile, North Carolina coast. This issue will review the ways architects are addressing these concerns in their designs.

September/October NCAIA Design Awards

This annual issue features the best new architecture in North Carolina, spotlighting the NCAIA Design Award winners and covering all the entries in 1991.

November/December Places to Shop and Dine

It's the time of year when cash registers ring and merchants sing—a fitting time to feature retail architecture. We'll look at small-town shopping centers, urban festive retail centers, the mom-and-pop store on the corner and restaurants.

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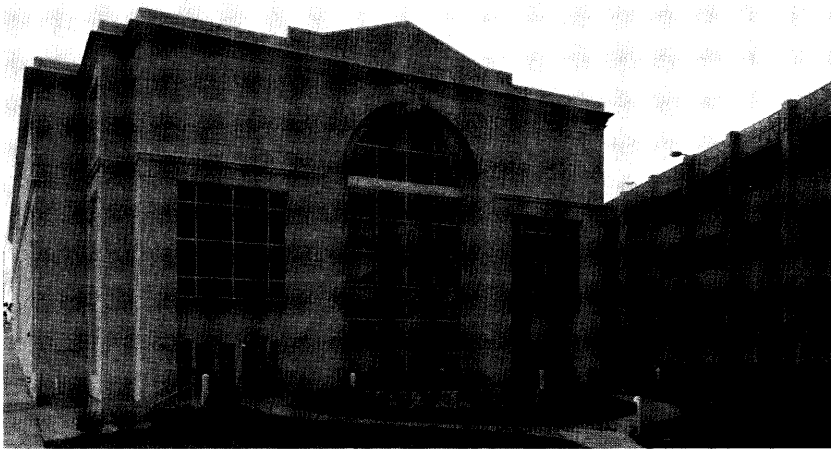
Additional copies of the 1990 Design Awards and a limited number of back issues of *North Carolina Architecture* are available. Contact the NCAIA office at (919) 833-6656 for prices and information.

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IN THE WORKS

The Landscape Architecture/Planning Group at O'Brien/Atkins Associates in Research Triangle Park has been selected by The North Carolina Arboretum in Asheville to design 11 projects, requiring nearly 30 acres for construction, ranging from an outdoor events garden to the mile-long main entry road. The Arboretum, once completed, will span about 400 acres of the Pisgah National Forest and will serve a statewide audience with an emphasis on education, landscape and research.

Charlotte-based OmniArchitecture has been selected to handle the design and supervision of a two-phase operations center for Wachovia Bank & Trust in Mecklenburg County's University Research Park. The center will include 110,000 square feet of space in each phase. The facility is primarily used for check-processing and is the fifth such facility in North Carolina for Wachovia, but the first located in Mecklenburg County.

Dewberry & Davis of Raleigh is providing complete architectural, engineering and construction administration services to Northern Telecom for an 80,000-square-foot addition to its Raleigh Technical Education Center. Ground was recently broken for the new building, which will nearly double Northern Telecom's space at the Raleigh Corporate Center office park. The expansion will enable the company to consolidate all of its Raleigh-based customer and employee training programs onto one campus.

Gunn-Hardaway Architects of Charlotte has recently completed contract documents for the \$9.5 million Health and Physical Education Complex at Fayetteville State University. This 104,000-square-foot project includes a 50-meter indoor pool with diving well, a multi-purpose gymnasium for gymnastics, volleyball, basketball and racquetball courts, instructional classrooms and a 110-seat auditorium. Construction is to begin January 1991.

Gunn-Hardaway also has been selected by Mecklenburg County to design the new \$2 million Detoxification Center. The project will include a residential dormitory, meeting and

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Drawing of planned 80,000-square-foot addition to Northern Telecom's Raleigh Technical Education Center.

recreation spaces, dining room and administrative offices.

Calloway Johnson Moore, P.A. of Winston-Salem has been selected to design a new Health Technology Center for Forsyth Technical Community College in Winston-Salem. The new facility, budgeted at \$3.5 million, is jointly sponsored by the college, Forsyth County, Carolina Medicorp, Inc. and North Carolina Baptist Hospital. It

will be used to train students in the health care professions and will include classrooms, laboratories and a student lecture hall. It is to be completed by the fall of 1991.

Calloway Johnson Moore also has been selected to design major renovations and additions to the Nature Science Center of Forsyth County in Winston-Salem. The project includes a new 175-seat planetarium with a

A SPECIAL THANKS

The North Carolina Chapter of the American Institute of Architects wishes to extend its sincere appreciation to those companies that served as exhibitors or sponsors for the South Atlantic Region Convention in Asheville.

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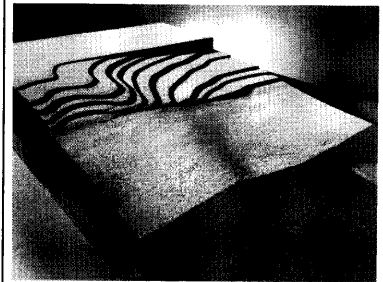
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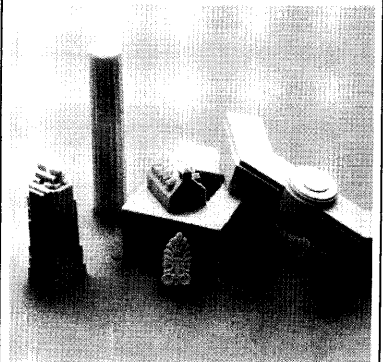
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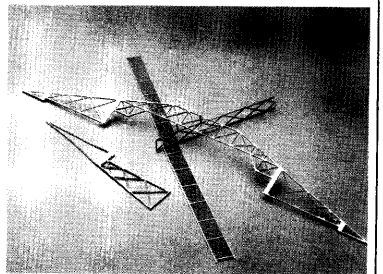
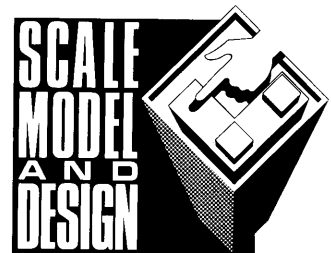


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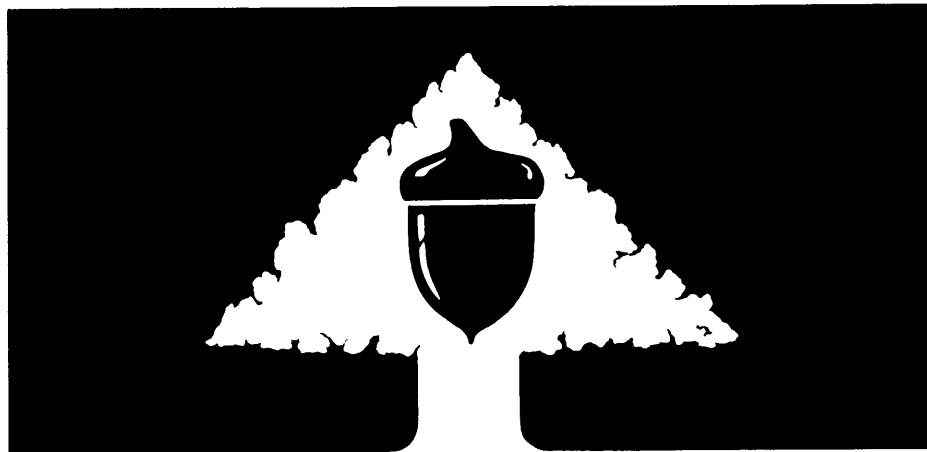
Phase I of the North Carolina Museum of Life and Science is now complete in Durham. **Hager, Smith & Huffman Group, PA** of Raleigh is the project architect of record, responsible for coordinating the schematic design and design development of the original masterplan with E. Verner Johnson Associates of Boston, the design architects. The Raleigh firm also designed the lobby, courtyard, all landscaping and prepared the site plan for Loblolly Park.

Hager, Smith & Huffman also is working with the City of Raleigh on the Raleigh Aquatics Facility, including the Natatorium (an indoor 50-meter swimming pool) and with services ranging from site selection to interior design to landscape architecture and programming. Target completion date is 1992.

Construction begins this month on the N.W. Regional Branch of Wake County Public Libraries. The facility is being developed by Radnor/Raleigh II with **Hager, Smith & Huffman** responsible for architecture, interior design and landscape architecture.

Current projects for **Walter Robbs Callahan & Pierce Architects, PA** of Winston-Salem include renovations and additions, estimated at \$25 million, to the Joyner Library of East Carolina University in Greenville; the new seven-story public education building on the Government Mall in Raleigh; the new Forsyth County Law Enforcement and Detention Center (in association with Rosser Fabrap International/Justice Systems, Inc.) in Winston-Salem; the West Forsyth Family YMCA near Clemmons; a multi-level parking facility for 300 cars at Appalachian State University in Boone; and the College of Textiles, a \$23 million complex on the Centennial Campus of North Carolina State University.

DSA Design Group, with offices in Charlotte, Raleigh and Winston-Salem, has been selected as architect and landscape architect for "The



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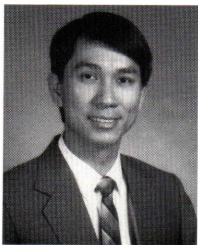
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Village," a 32-home independent retirement development to be integrated into Moravian Retirement Community in Winston-Salem.

Current projects for **Haskins, Rice, Savage & Pearce, PA** include the renovation and expansion of Memorial Auditorium in Raleigh; the Two Hanover Building in Raleigh; a laboratory and office expansion for Raychem Corp. in Fuquay-Varina; and a child-care laboratory for Wake Technical Community College. The firm has expanded and relocated its offices to 4700 Homewood Court, Suite 105, Raleigh, N.C. 27609.

NAMES AND CHANGES IN NORTH CAROLINA ARCHITECTURE

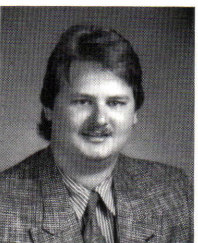
Three new architectural interns have joined the staff of Calloway Johnson Moore, P.A. Architects in Winston-Salem. **Chainarong Ratana-Charoensiri** is a graduate of NCSU with a master of architecture and a master of landscape architecture. Ratana-Charoensiri, who has five years experience, is currently working on construction documents for the \$32 million Forest at Duke Retirement Community in Durham. **Peter Epermanis** and **J. Neil Tate** are 1990 graduates of UNC-



*Chainarong
Ratana-Charoensiri*



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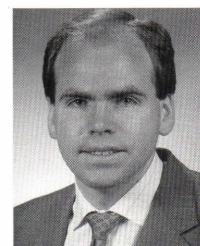
Charlotte. Epermanis is also working on the Forest at Duke project. Tate has joined the project team for the \$26 million Will Rogers Auditorium renovation project in Fort Worth, Texas.

Hepler + Hall Architects has promoted **Miller Nicholson** to project architect in recognition of his becoming a registered architect. Nicholson, 28, will be responsible for the coordination and management of commercial design projects for certain clients. He was previously in a technical staff position with the firm, which he joined in May 1987.

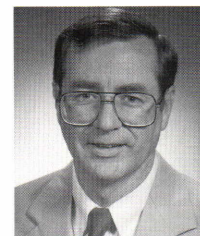
Robert C. Henning, AIA, has joined Walter Robbs Callahan & Pierce Architects, PA as project architect. Henning will be responsible for all levels of design production with a special emphasis on retirement communities and day-care centers. He has more than 13 years of experience. He earned a bachelor of design degree at the University of Florida and a master of architecture at the University of Wisconsin-Milwaukee.

Thomas J. Monaghan, P.E., has been named associate with the firm of Peterson Associates, a 55-person architectural/engineering firm with offices in Charlotte, Raleigh and Richmond. Monaghan received his degree in engineering technology from Temple University.

Employees of **RS&H Architects-Engineers-Planners, Inc.**, a Greensboro firm, completed in July the purchase of the Design Division of Hunter Environmental Services Inc.



Miller Nicholson



Thomas J. Monaghan

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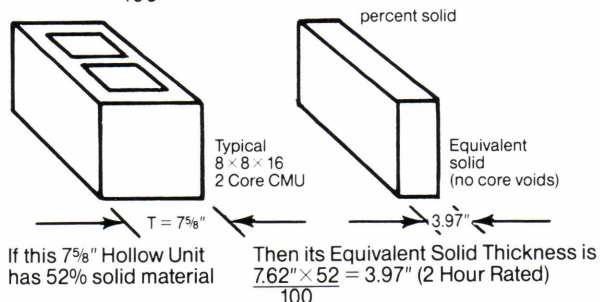
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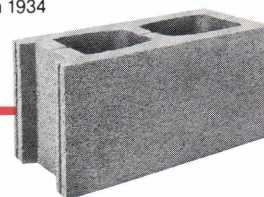


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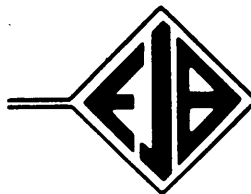
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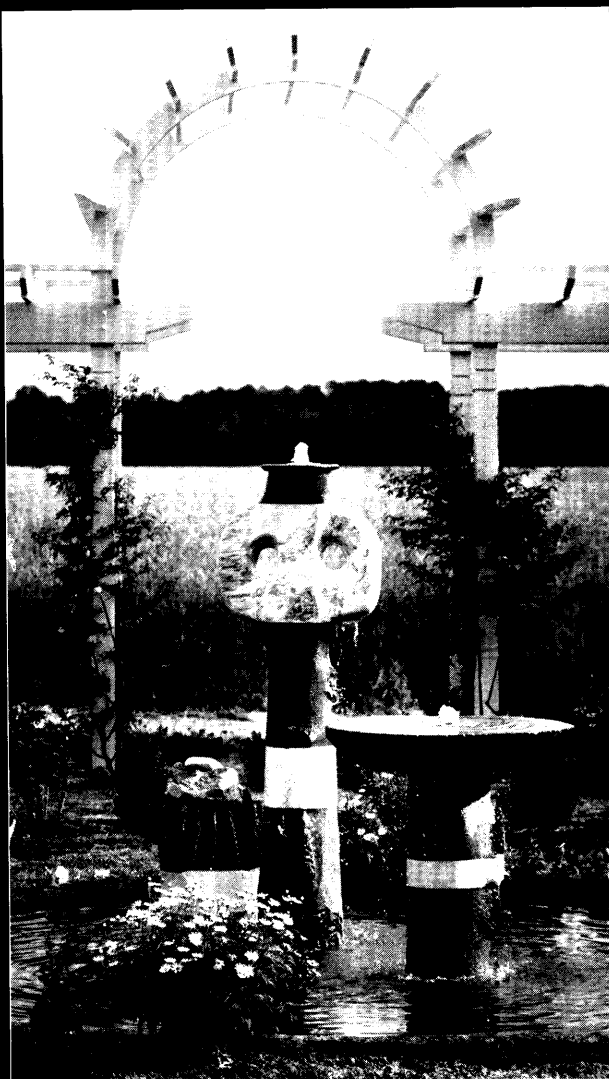


David M. Taylor

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Keith Davis has joined OmniArchitecture of Charlotte as an intern. He will be responsible for working drawings and project management. He spent one year with Cameron Hood Associates and two years with Noah Studios, both in Charlotte. Davis has a bachelor of arts degree in architecture and a bachelor of architecture degree from UNC-C.

Middleton, McMillan, Architects, Inc. has promoted **David M. Taylor, AIA**, to associate. Taylor has been with the firm for more than four years and has been associated with several key projects. He has a masters of architecture and a bachelor of science from Clemson University.



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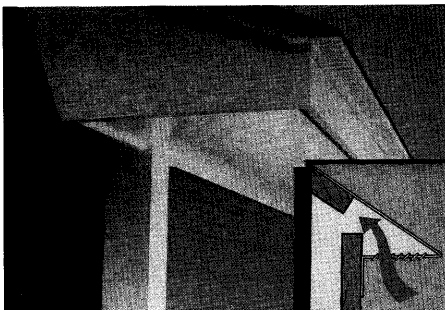
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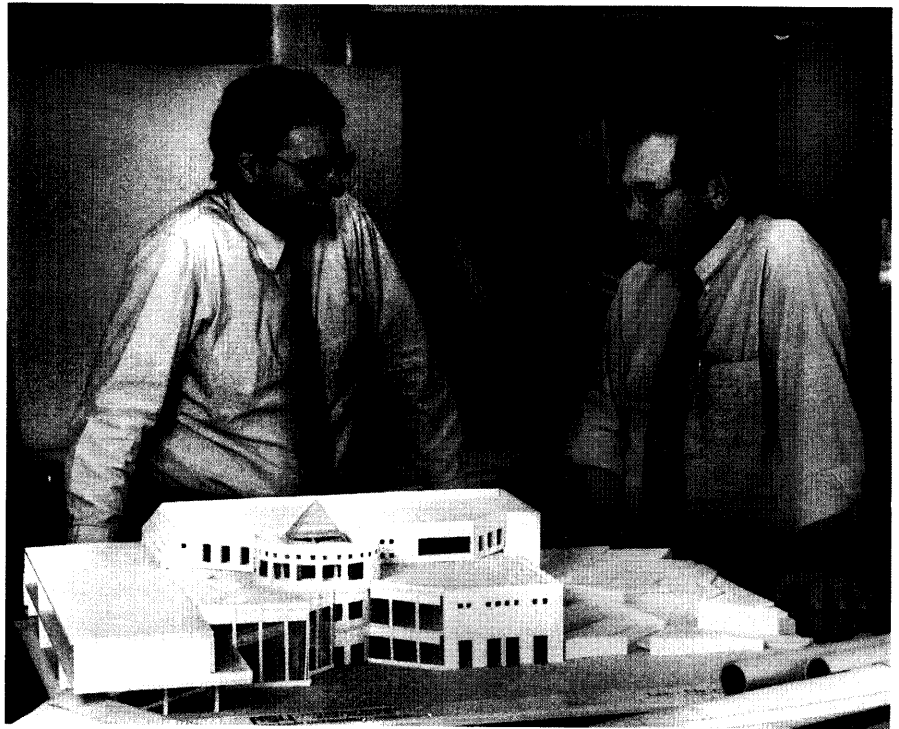
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Don Lee, FAIA, and Bill Nichols, AIA, are principals in Lee Nichols Architecture, a Charlotte firm founded in 1969. Don Lee is past president of NCAIA. Bill Nichols is past president of the Charlotte chapter of NCAIA. We value our relationship with their firm and appreciate their willingness to talk to you about us.

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