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ARCHITECTURE

NOVEMBER/DECEMBER 1991



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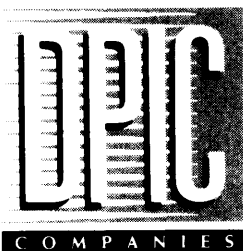
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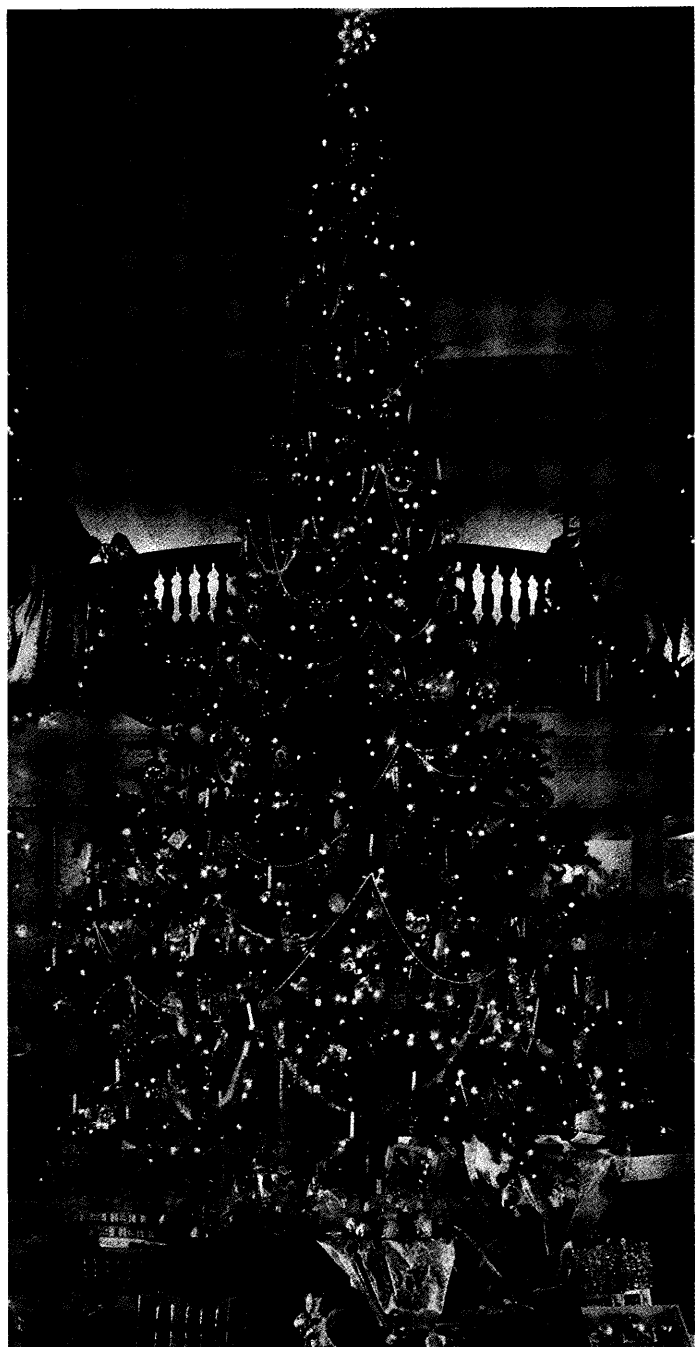
ON THE COVER

Bellagio, a new jewelry and clothing store in Asheville, presents much of its merchandise in a gallery setting. Photography by Curtis Walk of Jim Samsel Architects in Asheville.

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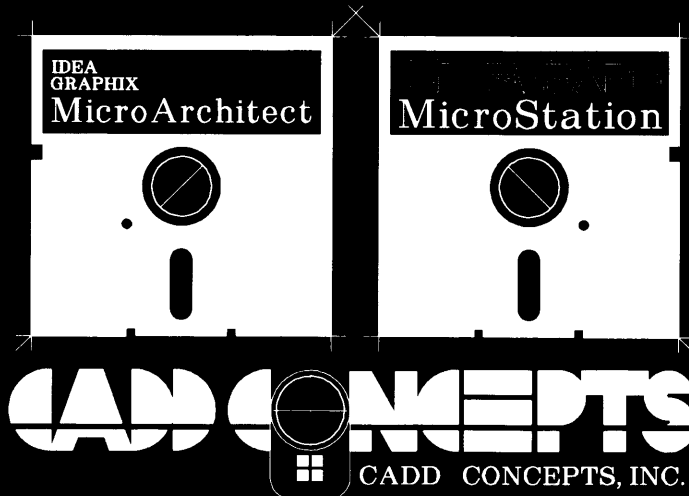


STEVE RABEY

Redd Sled Christmas Shop in Charlotte, by Camas & Associates, page 12

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Legislative Report

Rule Changes Clarify Unauthorized Practice

Rule changes recently adopted by the North Carolina Board of Architecture will enhance understanding of the state's Architectural Practice Act as well as ensure better protection of public health and safety.

"We needed to update Rule .0211 (which deals with Unauthorized Practice) because various individuals were interpreting the law in different ways," says W. Calvin Howell, AIA, a Southern Pines architect and vice president of the North Carolina Board of Architecture. "The rule now is self-explanatory and speaks for itself."

Adoption of rules is one of the powers given to the Board of Architecture, as provided in Chapter 83A of the North Carolina General Statutes. 83A, also known as the Architectural Practice Act, establishes licensing standards for architects in this state. The Act also establishes the Board of Architecture, a seven-person panel (five architects, two public members) appointed by the Governor and responsible for administering the provisions of 83A.

The Architectural Practice Act clearly defines the practice of architecture and those individuals who are legally qualified to call themselves "architects." One section of the Act (83A-13), however, deals with exemptions and, in recent years, those exemptions have been the subject of considerable controversy and confusion among practitioners, building inspectors and non-professionals.

Acting within its charge to safeguard life, health and property, the Board of Architecture took action to clarify the portion of the Act dealing with exemptions through a rewrite of the Board's rules.

"There was a strong feeling by the Board that Rule .0211 needed to be simplified and clarified in order to protect the public," says Noel L. Allen, a Raleigh attorney and legal counsel for the Board of Architecture. "Because of the evolving nature of the architectural profession, provisions that made sense five or ten years ago needed to be revised."

The exemptions clarified within the amended Rule .0211 include:

- 2500 square feet in gross floor area – Rule .0211 clearly states that heated and unheated floor space is used in the calculation.

- Commercial or industrial buildings with a total value less than or equal to \$90,000 – Rule .0211 defines value as the probable completed construction cost,

including reasonably foreseeable change orders and additions to the initial scope of construction. Land value is not included.

- Alterations, remodeling or renovations – An architect's seal (or engineer's, if appropriate) is required if a non-exempt building's structural system is altered or affected. Alter means "changes in the structural system." Affect means "an increase in live loads, dead loads or seismic mass not contemplated in the design of existing

structural system or a change that reduces the fire protection rating elements such as ceilings or partitions." Any change in the fire suppression system of a building is non-exempt.

- Preparation of plans for personal use – According to Rule .0211, the exemption does not include the preparation of specifications required to obtain a building permit. Specifications means "a description of the quality, size and strength of materials used in a building."

The previous version of Rule .0211 also included information already outlined in GS 83A-13 and was trimmed to avoid duplication.

The Board of

Architecture formally amended Rule .0211 in early October following public input from a variety of interested groups and individuals. The amended rule has been approved by the state's Administrative Rules Review Commission and went into effect November 1, 1991.

For additional information, contact the North Carolina Board of Architecture at (919) 733-9544.

"There was a strong feeling by the Board that Rule .0211 needed to be simplified and clarified in order to protect the public. Because of the evolving nature of the architectural profession, provisions that made sense five or ten years ago needed to be revised."

Noel L. Allen
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The annual AIA North Carolina directory
issue

March-April

Art centers, museums and libraries
Art in architecture

May-June

Recreation and lifestyle-related architec-
ture
Home designs
Impact of minority architects across the
state
Special insert on Charlotte architecture
and the 1992 Design Conference

July-August

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September-October

The annual AIA North Carolina design
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Office buildings
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Women In Architecture

Attitudes Encountered By N.C.'s Female Architects, By Barry Jacobs

Kathryn L. Horne, AIA, had just completed architecture graduate school at Clemson University, and was offered a position with a South Carolina firm. She was told to decide quickly whether she wanted the job, as a male applicant from Atlanta was waiting in the wings.

How, Horne asked, could the firm get someone to move from Atlanta for such modest compensation as she'd been offered?

"This man just looked at me," recalls Horne, now with Charlotte's Gantt Huberman Architects. "He said, 'Of course, we're going to have to pay him more because he's married and has a wife.' He didn't think it was insulting or anything at all."

The response, which Horne found "shocking," is typical of the attitudes many female architects in North Carolina say they've encountered while pursuing professional opportunity and advancement.

The increasing presence of women in the workforce has altered the internal landscape of many formerly male-dominated professions, architecture among them.

Nationally, there are more than 12 times as many female architects today as there were in 1970. Just since 1990, the American Institute of Architects reports an 11.8 percent increase in regular membership among women, compared to 1.9 percent overall. The AIA even has its first woman president, Philadelphian Susan Maxman.

Architecture schools in North Carolina and nationwide report women now comprise 30 to 40 percent of their student bodies.

Yet for all their increased participation, women represent only 11.2 percent of the AIA's membership nationally, and about six percent in North Carolina. Women architects still make approximately 72 cents for every dollar earned by their male colleagues, and are more likely to be employed in firms owned by women.

One of 26 faculty members at UNC Charlotte's College of Architecture is a woman; at N.C. State's Department of Architecture it's one of 14.

"There is no question that there is probably some prejudice out there on the part of some people," concedes Paul Tesar, interim head of the architecture department within N.C. State's School of Design. "It will take a while, perhaps a generation, before the female group in the schools now makes itself felt in the workplace."

Meanwhile, female architects say they encounter a mindset and an ingrown network of decision-makers that tend to limit their opportunities and exclude them from positions of professional authority.

"There's been a very slow degree of change," says Norma D. Burns, AIA, president of Raleigh's Burnstudio. "The projects that my firm receives to design and build have grown steadily in size and dollar value, but not nearly as rapidly as men who are ten years younger than I am."

According to Burns, who recently helped organize an exhibition of works by 24 North Carolina women and minority architects, the barriers confronting women architects are subtle, more a matter of attitude than conscious prejudice. "If you haven't experienced it yourself, it's hard to imagine people can treat you that way," she says.

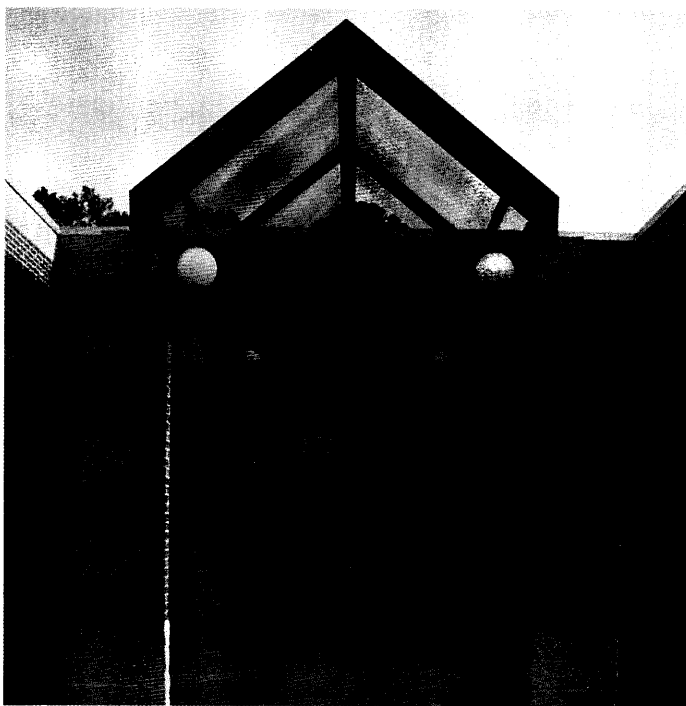
"There's a tremendous number of different ways it hits us," agrees E. Renee Casali, AIA, an associate with Gantt Huberman Architects. Casali, 36, first confronted the gender issue when a male professor at UNC Charlotte's grad school asked why she hadn't chosen nursing instead.

The notion a woman architect can handle herself in both field and office "is a whole new way of looking at the world for many people," insists Burns, 50. "Who would think to ask a male architect if they could handle the construction process? It's just assumed. But it's asked of me all the time."

Preconceptions about job-site toughness appear to be the most common hurdle confronting women, although hardly the only one. For years, women's abilities to master mathematics and spatial relations were questioned. They were said to focus on details at the expense of larger concepts. And the nurturing managerial style they are perceived to adopt was seen as incompatible with the more familiar hierarchical structure usually preferred by men.

Nowadays there's little mention of such alleged handicaps.

GORDON SCHENCK



Kathryn L. Horne, AIA, was project architect for this Enlisted Club at Camp Johnson Marine Corps Base in Camp Lejeune

In fact, if there's any difference at all, some women say it works to their advantage.

"I think women maybe culturally are not trained to be competitive," says Chapel Hill architect Lucy Carol Davis, AIA, who owns both architecture and general contracting firms. "Women tend to work more cooperatively." Consequently, women may be more inclined to integrate clients' needs into their buildings rather than to press to impose their will and vision.

Whatever the differences, perceived or real, women architects in North Carolina as elsewhere are pressing for acceptance within the professional mainstream.

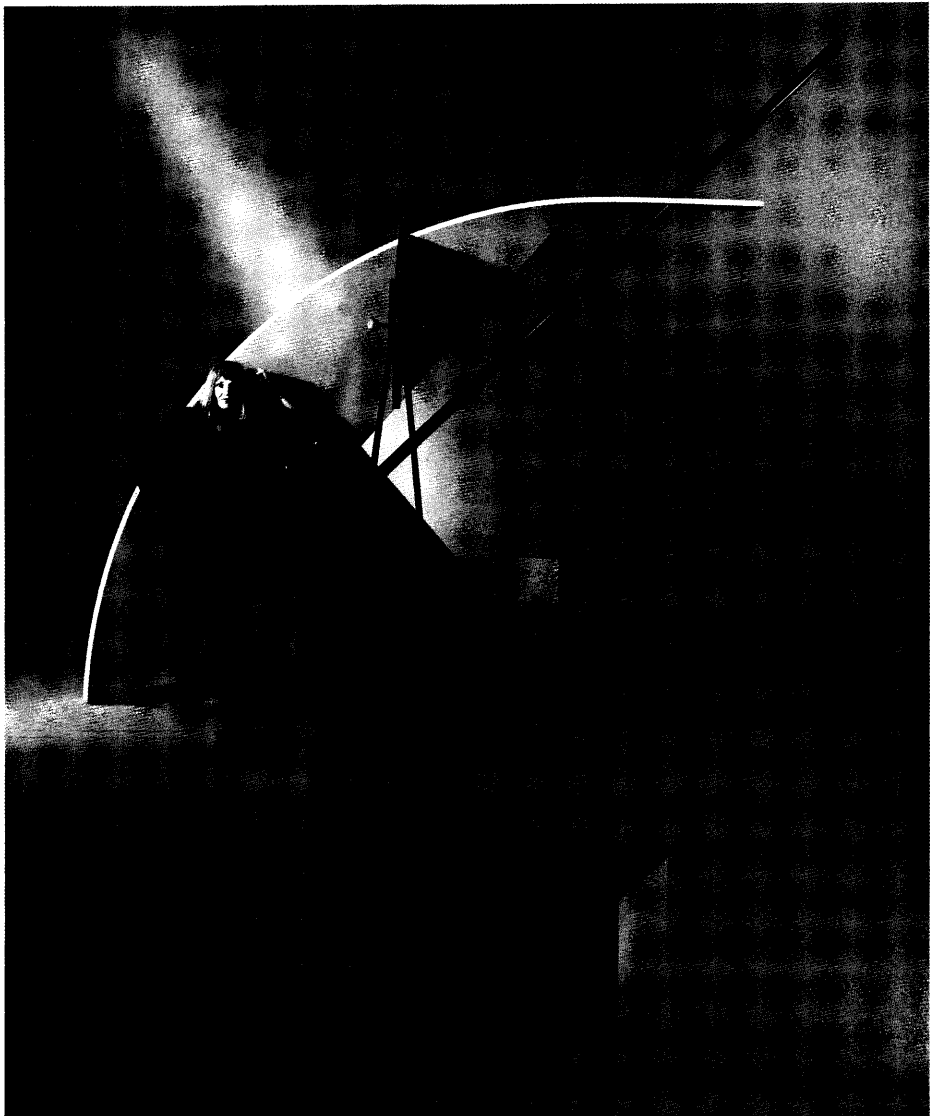
To that end, the national AIA has formed a Women in Architecture Committee, which has offshoots in Charlotte and the Triangle. The groups' goals are to improve public awareness of women's contributions to architecture, increase the participation of women in the profession, and implement programs that address women's needs and concerns.

Leaders of the recently organized North Carolina groups hasten to add they aren't seeking to set themselves apart from men. "We need to work within the established group," offers Horne, one of 13 female AIA members in Charlotte. "It's to our advantage."

Not all women believe they need to band together. "Some of them are going out and making trouble for themselves by making these little organizations for women only," says Elizabeth Lee, FAIA, believed to be the first female architect in North Carolina and a former president of AIA North Carolina. "If you're going to compete with members of the male species, you join their clubs."

Lee, 63, has designed many of Lumberton's most significant structures – the county courthouse, library, high school, elementary, school and Episcopal church, among others. She says she hasn't encountered any professional limitations arising from being a woman.

"That was sort of my attitude, too – if you were good and you work hard, you got what you deserved," replies the 35-year-old Horne. "Unfortunately, I've found that's not always true."



Norma D. Burns, AIA, president of Burnstudio Architects in Raleigh, poses with electronic sculpture that is part of Burns' office design for Kron Medical Inc., in RTP.

However North Carolina's women architects portray or promote their concerns, their goal appears universal. As Gantt Huberman's Casali puts it: "I guess my whole hope for this is that women have the opportunity to grow, to advance, and not feel boxed in. Like anybody else, you want to have goals and the vision of your future. To have it cut short is a shame and a crime."

Barry Jacobs, a writer who lives in Hillsborough, N.C., is the former chair of the Orange County Planning Board.

Retail Architecture

The Evolution Of The Modern Shopping Center, By J. Thomas Porter, AIA

The story of “modern” shopping center design requires an investigation into not only its history but its future. But, equally important is an understanding of the importance of the shopping center to today’s society. Although there are more than 30,000 shopping centers today, this article will focus primarily on the story of the enclosed mall, its history, evolution and future.

In the 20 years that I have been involved with shopping center design, malls have developed into a position of civic center and town meeting place. No other project type, with the exception of public transportation or Disney World, is experienced first hand by more people than a shopping center.

The normal short course history of malls starts with the Galleria Vittorio Emanuele II of Milan (circa 1867) by the architect Mengoni. But in fact this was just the pinnacle of many very successful urban planning projects loosely bunched together as

The new centers of today are generally very responsive to their communities. They are also seeking that special design excitement that will make the shopping experience memorable.

“arcades.” An even purer example of this type of retail arcade is the Galleria Umberto in Naples (circa 1892). These magnificent examples of retail malls are predated by similar projects constructed in France, Brussels and England during the early 1800s. Projects such as the Corridor in Bath, England and the Passage du Caire predate Italy’s finest efforts by more than 40 to 50 years.

Even before these examples of the arcades or covered mall, there were the open air shopping center projects such as Istanbul’s Great Bazaar, the Greek Stoa and the English market. These projects were all designed as cohesive buildings with shopping as their primary function. Ironically, their early designs were very similar in planning to today’s malls (except for the parking and department store functions).

These early shopping environments reflected the society of that era and the environment in which it was placed. Although there is historic precedence for the modern shopping center, today’s malls reflect our society and environment.

There have been many shopping arcades of note in the United States. Some still exist, like the Cleveland Arcade. Others, like Atlanta’s, have been destroyed in the move of the

center of shopping to the suburbs. But all of these lack several of the key ingredients of today’s centers. Today’s malls have become city centers located in the suburbs and are generally oriented to the automobile and its local market. They also contain department stores at their ends rather than city streets like the arcades.

As the interstate system grew in America, the number and importance of shopping centers grew. Best described in the book *The Mall of America* by William Severini Kowinski, the center today has become the new suburban-urban core. The meteoric growth of shopping centers can best be exemplified by sheer numbers (from 3,000 in 1957 to over 30,000 in 1990). One can understand the importance shopping centers have achieved in our society by listening to concepts expounded by many planners and government officials. They state the philosophy that the best way to save a faltering urban core is to develop a shopping center downtown.

This article, though, is not intended to debate the value of the “modern” shopping center, but to describe its evolution. Market Square in Lake Forest, Ill., 1916, is generally believed to be the first planned modern shopping center since its planning included the automobile. Projects such as The Plaza in Kansas City evolved as the concept of a suburban shopping center, oriented to the automobile, grew.

The real breakthrough in mall design (as we know it today) is generally believed to be Victor Gruen’s Southdale Center in Edina, Minnesota. Constructed in 1956, it brought together for the first time an enclosed environment including a group of shops and anchor stores for the shopping pedestrian. These were oriented externally to automobile traffic and parking. Gruen sought to control suburban American sprawl by providing a civic and cultural focus. Basic by today’s standard, this was very innovative in the 1950s. Judging from the results, his concepts were successful.

The initial design concepts for mall design were based on the city street as an enclosed area, similar to the Italian Galleries that used the mall as street or as a meeting place within the city. Born mainly out of the modernist movement, these mall interior spaces lacked enlightenment and attempted to replicate exterior forms in “gyp-board gyrations” which defy style and elegance. Many were studies in geometry, without purpose.

Fortunately, in the late 1970s and early 1980s, a new philosophy was developing that reflected the sophistication of the shopper. No longer was it acceptable to provide the same brown floor and white gyp-board interior space for shopping. The user was seeking a comfort factor in the shopping environment, which needed excitement (something they could not get at home or in the workplace). Centers became a reflection of their environment (once again) and the designs that followed were exciting. Horton Plaza in San Diego (1985) by Jerde, Faneuil Hall by Ben Thompson and other examples reflected the specific market and its customer. They also challenged the designers

and their clients to move forward to explore new ideas for their centers.

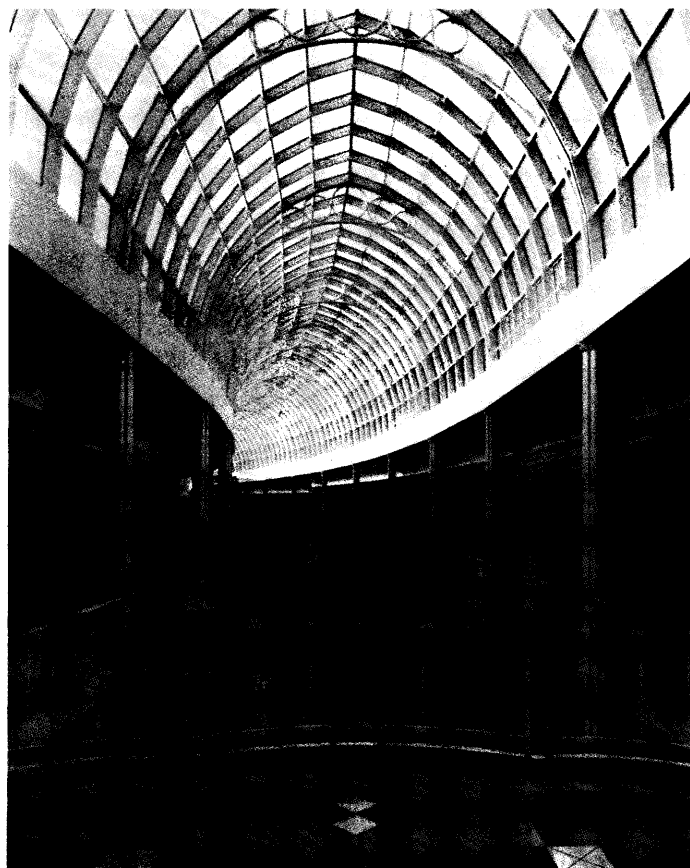
One bi-product of this change in customer awareness (along with the lack of new land for centers) is the flood of renovations of the older (1960s and 1970s) malls. Projects such as Nanuet Mall in New York, Altamonte Mall outside Orlando and Oglethorpe Mall in Savannah, have been renovated to reflect the customer base and its environment. From upscale fashion, to coastal Georgia, to historic Florida, each of these centers has borrowed from the communities they are in and the markets they serve for their design solutions. Such efforts have brought these and other centers more into keeping with the environments they dominate.

The new centers of today are generally very responsive to their communities. They are also seeking that special design excitement that will make the shopping experience memorable. The recently completed Carolina Place in Pineville (Charlotte) is an example of today's center. Through the use of large skylights and dramatic lighting, the center is both comfortable and exciting day and night. The need to provide a more exciting and comfortable space for shopping has accelerated the importance of interior architecture and interior design for mall spaces. Graphics and landscaping design have also increased in importance for malls.

But what about the future of shopping centers? There are mega centers like Mall of America with 4.2 million square feet and a seven-acre amusement park in its center being constructed in Minneapolis. Ironically, Mall of America will be the chief competition for the godfather of malls, Southdale. But my feeling is that the mega mall is one of a kind. Similarly, the festival centers that Rouse has patented so expertly across the country, have not been successful everywhere.

In my mind, the real future of successful shopping center design is born in historic precedents established in many of the early examples cited in this article. Each historic center had a purpose, specific function and style reflective of its market. The open air Greek Stoa and Eastern Bazaar had specific functions reflecting goods sold and how customers wanted to shop for those goods.

Today, malls have become the new town center. They should reflect that importance in forms and materials. Shopping center design should be comfortable for the customer. Designers should not force the "California Modern Design" into historic New England (but I'm sure it's being tried even as I write). Spaces within the mall must accommodate people, not just shoppers, in longer more comfortable ways. Elements such as food courts are essential for meeting places and social gatherings. Mall center courts have become new town squares, where cultural and civic activities provide focus for the community. All this may sound like it is not innovative. But the bottom line is that the principles of historic malls and arcades made them successful. As designers, we must give the shoppers of the



Carolina Place

Pineville, NC

Architect: Thompson, Ventulett, Stainback & Associates

Owner: CARTER

Contractor: Hardin Construction Co.

Photography: Mitchell Kearney

future back their place of civic focus.

Oh yes, there is going to be innovation and technology that may shape bits and pieces of a center. Grand video screens and interactive electronic boards will be present, but I seriously doubt if anything will replace the need to shop (browse, touch, feel and pay) just like they did in Greece a thousand years ago. It's up to us as designers to encourage our clients to bring the comfort and excitement back to the shopping center design and reinforce the mall's position as a civic and cultural center.

J. Thomas Porter, AIA, is a partner in the Atlanta firm of Thompson, Ventulett, Stainback & Associates, Inc.



Greenway Gardens / Redd Sled Christmas Shop

Charlotte, NC

Architect: Camas Associates,
Architects PA, Charlotte

Owner: F. Marion Redd

Photography: Steve Rabey

A former church, originally built in 1915 and located in the designated historic district of Dilworth in Charlotte, now houses this unique shop. Nine months of the year it operates as Greenway Gardens, a nursery that specializes in collector plants, ornamentals, herbs, garden furniture and gifts. From October through December, it converts to the Redd Sled Christmas Shop, a specialty holiday store (that also sells quite a few garden-related items as gifts). The architect's renovation program moved the entry to the rear of the building for better parking access and pedestrian access from an adjoining neighborhood retail center. It also called for restructuring and leveling the existing floor, developing a new mezzanine and introducing a centrally located staircase. This very adaptable environment helped the owner win a national retailers award for his merchandising skills.





Norman Crossing

Cornelius, NC

Architect: The FWA Group, Charlotte

Developers: Crosland Erwin

Associates; Cornelius Associates

Contractor: Carmel Contractors, Inc.

Photography: Larry Harwell, Carolina Photo Group

Located near Lake Norman, this one-story retail and community center has a small town look. Placed on a six-acre tract, it covers 49,000 square feet and has two major tenants (Food Lion and Kerr Drugs) along with 10 smaller shops. The FWA Group has designed more than eight million square feet of retail space in the last 25 years.



Abacus Restaurant

Raleigh, NC

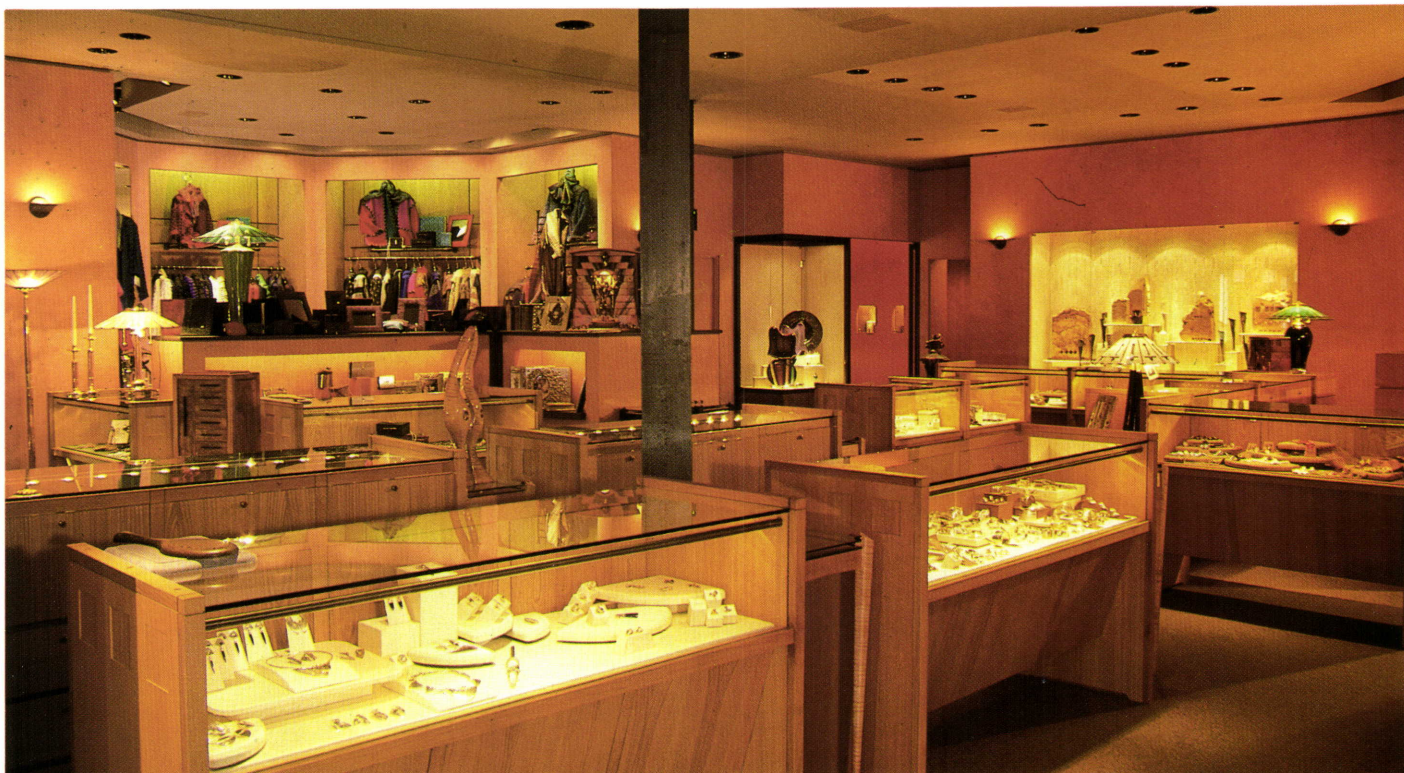
Architect: Clearscapes Architecture,
Raleigh

Owner: David Mao

Photography: Thomas H. Sayre

This Chinese restaurant located in Raleigh's historic Montague Building represents an effort by the architect to turn a low-budget project into something memorable, in a location that was never intended to be a restaurant. The most significant element of the design is the fiberglass and steel dragon that runs throughout the restaurant and appears to go in and out of the walls. Clearscapes designed and built it, along with the screens that divide the space into intimate seating areas.





Bellagio

Asheville, NC

Architect: Jim Samsel Architects,
Asheville

Owner: John Cram

Contractor: Allen Roderick

Photography: Curtis Walk

Located in Asheville's Biltmore Village, Bellagio is a gallery and sales area for unusual wearables and handmade, higher-price jewelry. The interior features recessed lighting, custom-made oak display cases and pale terra cotta colors accented with metal gray. A wall faces the door to add drama to the entrance and privacy to the interior. Small glass display cases outside showcase smaller pieces of jewelry and art to attract sidewalk customers. Jackets, hats and other "fiber wearables" are located in a raised area to one side of the shop to draw customers and create sales.



Parizade Restaurant

Durham, NC

Architect: Plan A. Architecture, P.A., Raleigh

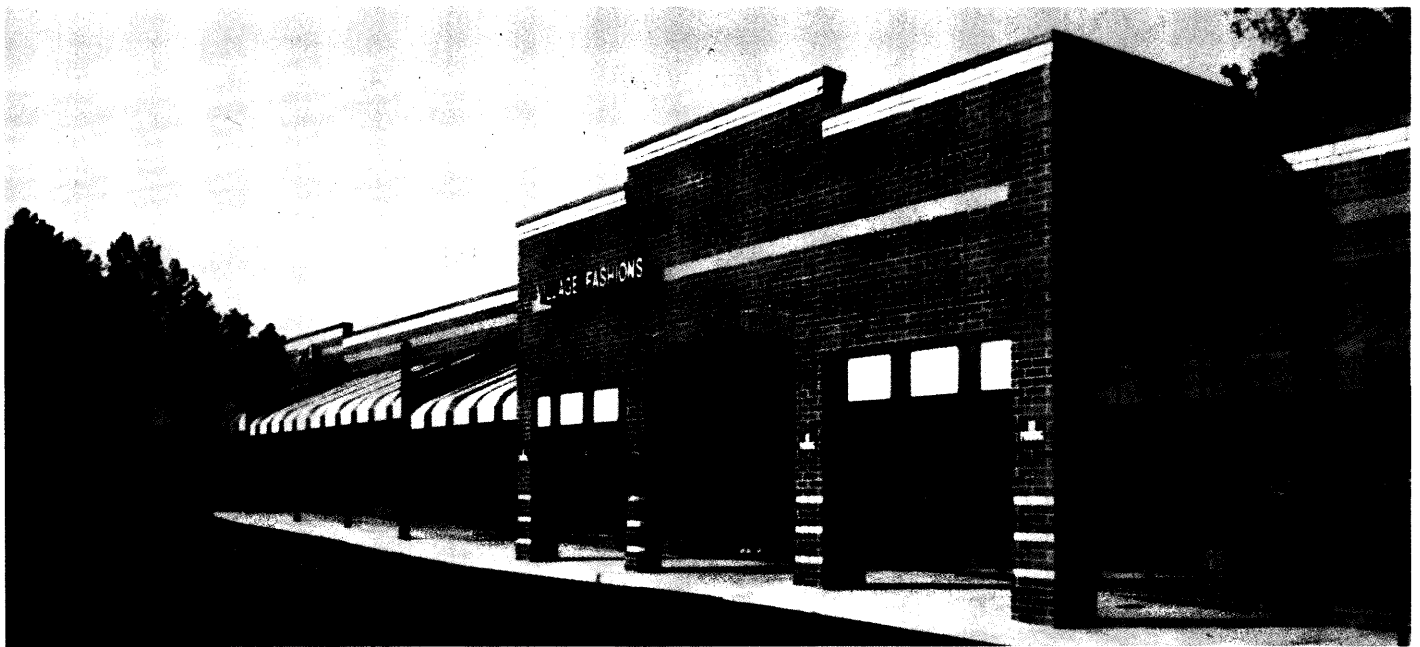
Owner: George Bakatsias

Contractor: Mixon Construction

Photography: Jim Sink, Artech

This 200-seat restaurant and bar located between retail shops and a 10-story office tower uses exaggerated columns, curving forms, vivid colors and ceiling murals to create an open and flowing festive atmosphere with a touch of fantasy. The columns help provide visual organization to the irregularly-shaped 6,700 square foot space, while the copper-clad column covers, hovering disks and murals lower the perceived ceiling height, a solution to a construction budget that prevented the installation of a new ceiling. Contributing to the festive atmosphere are the views of a busy, open kitchen framed by copper and columns.





Chatham Commons

Pittsboro, NC

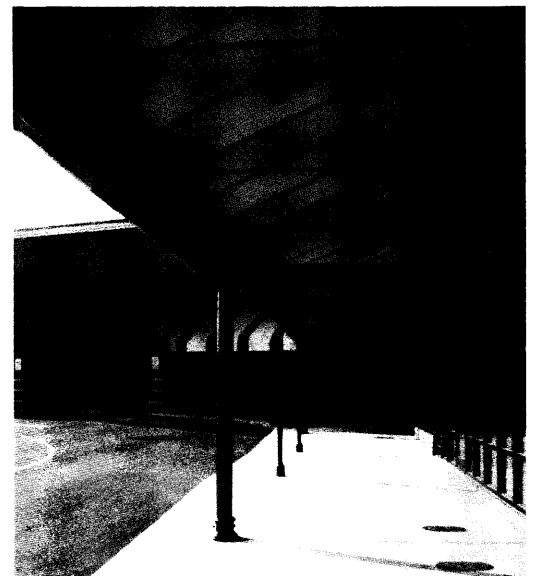
Architect: Thomas H. Hughes & Associates

Developer: H.V. McCoy & Co., Inc.

Contractor: L.P. Cox Co., Inc.

Photography: Thomas H. Hughes

Hughes' firm has designed about 20 retail centers over the last four years, including three for H.V. McCoy & Co., a Greensboro development company. McCoy wanted to streamline the design process, control costs and create its own signature with centers in Pittsboro, Andrews and Danville, so it was essential for Hughes to maintain a theme with use of similar materials, forms and colors on the three projects. Like Chatham Commons, the other two also have brick facades and sloped fabric awnings as accents. In Pittsboro, the steeply sloping site helped generate a special detail for the stepped canopy.



Reviving Main Street

Historic Resources Committee Explores Options, By Carol Rogers, AIA

Retail architectural design is rooted in the main street of nearly every town and city. Most towns naturally evolved with a central district for shopping, services, community functions and government. Main streets were a convenient focus for inhabitants to find whatever they needed in one location.

With the decentralization of communities brought on by growth and the mobility afforded by automobiles, many main streets are struggling to survive. Yet these central districts still contain a wealth of architectural resources and useable space. In early downtowns pride, salesmanship and money combined to create some of our most exuberant buildings. The challenge is to take advantage of these existing buildings and revitalize our downtowns.

One way to bring life back to main streets is by introducing housing into the area. People living in downtowns provide businesses with an easily accessible market. Decentralization has also created other problems, such as traffic congestion and pollution from automobiles. By locating housing in an area where services and the workplace are convenient, we can reduce our dependence on automobiles.

The upper stories of commercial buildings have been hardest hit by the downturn of activity within central business districts. With this in mind, the Historic Resources Committee of AIA North Carolina decided to hold an informal design competition to generate ideas for encouraging upper-story residential development in downtowns. The

committee selected four buildings in Wilmington for the competition.

The city and the timing were chosen to coincide with the AIA North Carolina's Summer Design Conference, which was held in Wrightsville Beach in August. Wilmington was a natural choice for studying revitalization. The city has a wealth of historic architecture and many citizens interested in efforts to save and restore these buildings. In addition, the completion of Interstate 40 and beach-area development have put enormous pressure on the businesses in downtown. To date, two retail/business renovations in downtown Wilmington have met with a lot of success, Chandler's Wharf and The Cotton Exchange. Both attract local as well as tourist traffic. The introduction of housing and more small-scale retail into the downtown area, and the revitalization of the main streets, can only add to these successes.

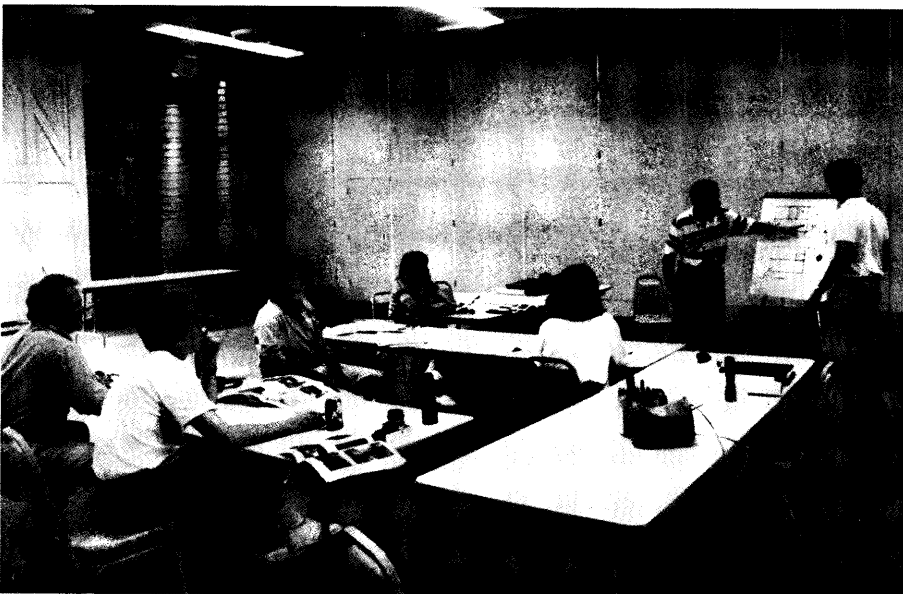
In addition to the competition, a tour of downtown Wilmington was held for the annual meeting attendees, local civic and business leaders and the design competition participants. This same group was asked to judge the designs.

The actual competition was held in two parts. The first involved several Historic Resources committee members, representing five sections of AIA North Carolina, and other interested members in a day-long informal design charrette, where ideas for four buildings were considered and discussed. The charrette group toured the selected buildings in the morning and spent the afternoon brainstorming and sketching.

For the second part of the competition, the various state sections were asked to develop proposals for renovating the buildings and prepare the competition presentations. Each of the entries was required to follow the Secretary of the Interior's Standards for Rehabilitation. Four sections made submissions: Charlotte, Piedmont, Raleigh and Wilmington. The consensus of the judges was that all of the proposals contained excellent ideas for revitalizing downtown buildings, and each of the entries was declared a winner.

The solutions for each building follow.

Carol V. Rogers, AIA, of Raleigh, is a member of AIA North Carolina's Historic Resources Committee.



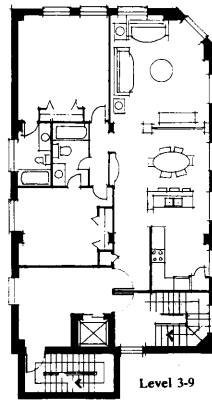
Historic Resources committee chair Don Yelverton, AIA, makes a point during design charrette in Wilmington

The Trust Building Charlotte Section

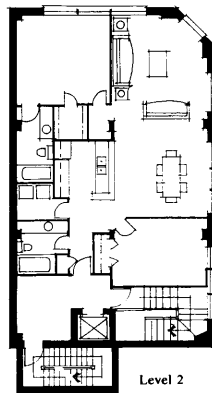
This nine-story building was constructed near the turn of the century, anticipating other tall neighbors that were never erected. Several problems have kept the property underutilized, including a very small elevator, small square footage per floor and a single interior stair with no good options for adding a second stair within the footprint of the building. The rules of the competition encouraged the use of "air rights" over adjacent buildings or concurrent redevelopment with other structures on the block to help overcome some of these obstacles. The upper floors are all vacant, but the offices of an existing bank now occupy the first two floors.

The Charlotte Section suggests that this building be revitalized in conjunction with the entire block. On the ground floor, an arcade is created within the Trust Building and at the rear of the two adjoining three-story buildings. This arcade ties these spaces to a parking area that fills most of the block. To recreate the edge at the perimeter of the block and add more housing units and services in the area, retail spaces and townhouses would be developed around the perimeter of the block.

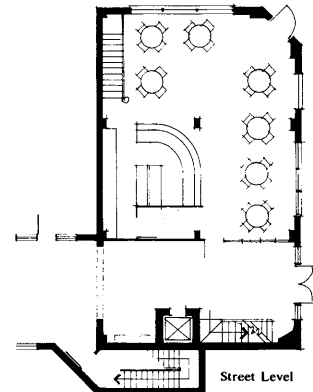
Within the Trust Building, a small bar or restaurant could open onto the arcade. The upper floors would be developed into luxury apartments or condominiums, with one unit per floor. The building is blessed with excellent views of the riverfront from the upper stories to make these units more desirable.



Level 3-9



Level 2



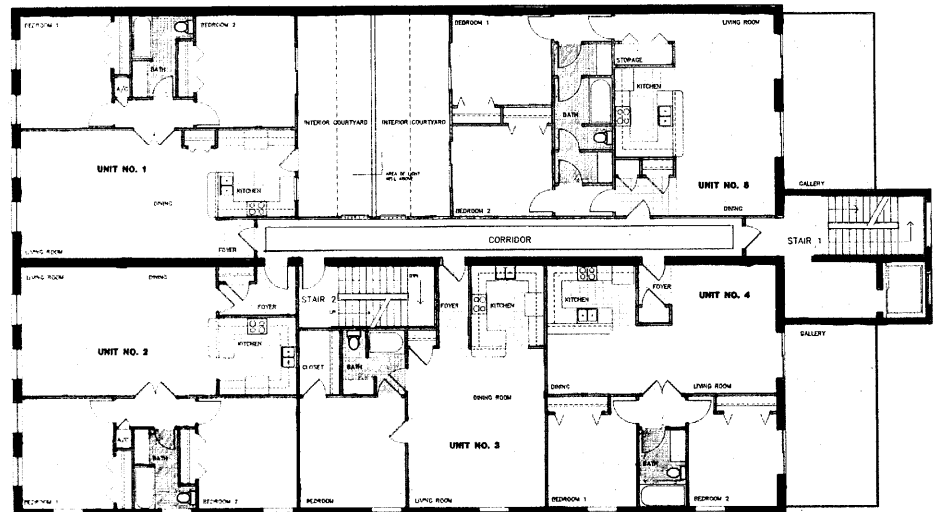
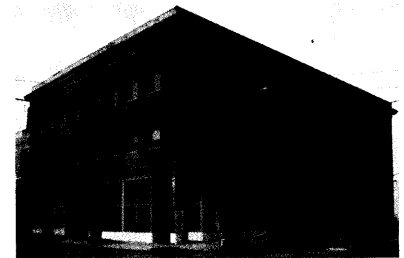
Street Level

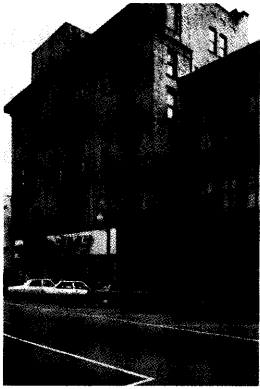
The Blue Awning Building Raleigh Section

This simple brick building became known as the "Blue Awning Building" when awnings were installed during a recent attempt at revitalization. Unfortunately, work on the building was never completed and it sits empty. Inside the walls and ceilings have all been recovered with gypsum board, HVAC units have been installed and a central stair shaft was begun. Since both exit stairs were located in a single shaft that no longer meets building code requirements, these features could be removed.

The Raleigh Section's solution utilized some vacant land and an existing alley behind the building to develop a parking court and main entrance to the upper floor apartments. A stair tower and elevator were added to the building. Inside, five apartments—four two-bedroom units and a one-bedroom unit—were designed for each of the upper two floors.

Interior spaces were daylighted by the addition of a large interior courtyard with a skylight. Three of the two-bedroom plans were given a private outdoor sitting space in the courtyard or at the rear of the building. A new interior exit stair, which connected to a ground floor exit hallway, provided the second exit. This exit hallway could also serve interior tenants on the ground floor if it were divided into more than two retail spaces. Since new storefronts had already been installed, the section decided to salvage what they could but enhance and enlarge the entrances.



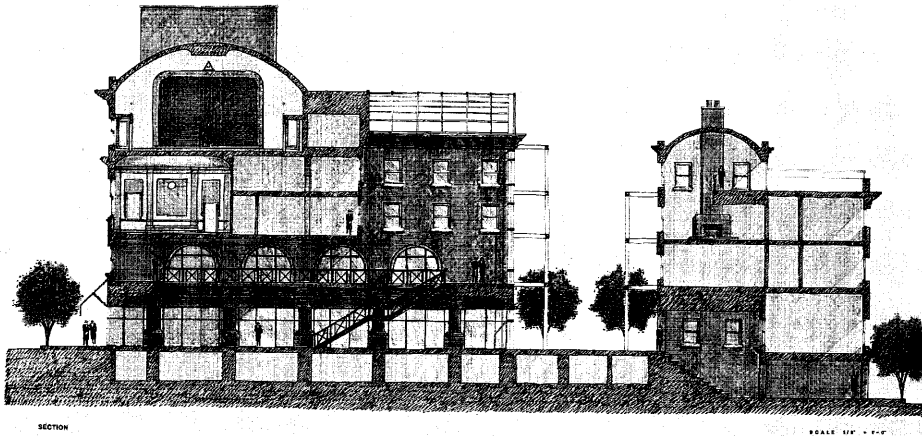


The Masonic Building Piedmont and Wilmington Sections

The original portion of this building was constructed prior to 1900 by several groups of masons. They used the top three floors for meetings and ceremonies. Several large spaces with high ceilings and elegant decoration are located on these floors. The fourth floor has a large eating area with kitchen and the fifth floor contains a 250-seat auditorium with a flyloft. The first floor is retail space and the second floor contains offices.

The Piedmont Section chose to develop the complex as a mixed-use development and community arts center. The ground floor retail area would be converted into a mall-type shopping area with an arcade through the center of the building. A portion of an addition could be demolished to create an outdoor plaza that connects the interior arcades to adjacent parking on the block and the rest of the downtown area. On the second floor, the original part of the building would be office space, with the back part being converted into housing. The masonic ceremonial rooms would be left in their present configurations and used as auditoriums and multipurpose rooms for art and theater groups.

A second submission by the Wilmington Section also develops the building as a cultural center, office and retail facility, with a restaurant-bar and underground parking in the basement and dormitory space in the earlier additions at the rear.



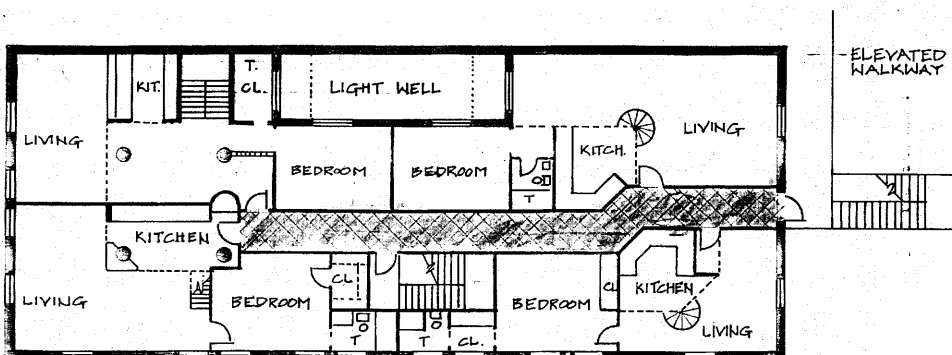
The Acme Building Wilmington Section

The Acme Building is located across the street from the post office, which is set back from the street. This allows the building to have good views of the Cape Fear Riverfront and provides the building with excellent exposure and visibility. It has a dramatic rusticated brick facade, which makes it a strong presence in the downtown area.

The building was most recently used as a bank. The raised first-floor banking lobby contains the remnants of an Art-Deco interior. The second floor is subdivided into offices, and a large open accounting room with high ceilings is located on the third floor. For the purposes of the competition, the upper floors were assumed to be freestanding.

The Wilmington Section's design solution calls for the ground floor to be divided into two retail-commercial spaces, one a small branch bank or jewelry store that could use the vault, and the other a commercial copy and mail center to benefit from its proximity to the post office. A central circulation core bisects the two tenant spaces.

The upper floors are each divided into four one-bedroom apartment units, with the third floor units taking advantage of the high ceilings to create lofts. The units that adjoin the building party wall use an existing lightwell to provide bedroom daylight and air while preserving privacy. Landscaping and tenant parking along the existing rear alley complete the design.



Elevations

Designing Retail For Profit, By Sue Ramsay

Throughout my 20 years in retail work, I am continually baffled at the frequent standoff relationship between retail business owners/developers and architects.

In a business such as retail, where design solutions are critical, the services of architects are too frequently viewed as a necessary evil. It is not uncommon to hear a merchant say, "just draw me some plans." To me, that is like asking a doctor to "just give me a shot," before a sound diagnosis is made.

I am not an architect. Never have been. Maybe when I grow up I will be. Until then I am a visual merchandiser and retail consultant. I specialize in the areas of fixturing, retail space planning, merchandise programming, display needs and showrooms. I often work closely as a liaison between the merchant and the designer.

What is it that architects have that is so essential to retail, yet neither the architect is able to communicate nor is the retailer knowledgeable enough to ask for? The answer is very simple: **Problem solving to make a profit through space usage.** The following is a list of issues the architect and retailer should resolve together:

- **SQUARE FOOTAGE**

Retail businesses (or developers) will determine their profit on square foot basis. The bottom line to the game of successful retailing is being able to move all of the merchandise out the FRONT DOOR in less than 30 days (shoplifting excluded), or profits are lost to markdowns. Focus on those implications. Efficient space usage of the *entire* store plays a key role.

- **RENTAL OR LEASING COSTS**

Depending upon the critical "location choice," rental costs can vary greatly. \$100 per square foot is not unusual for kiosk space in a high-traffic, regional mall with name-recognition tenants.

Intense design decisions must be made to show as much merchandise as possible per square foot, sufficiently manage back stock on site, and provide security as well as inhibit shoplifting. At the same time, the design must provide customer and sales service access to the product. Just to pay the rent alone on a 20-by-10 foot kiosk, the design must "move" the merchandise and move it quickly or at a large volume.

- **OVERHEAD COSTS**

Every business owner knows this dilemma. Because payroll is frequently kept at a minimum, the design must allow the store to be maintained by one person. It is not uncommon to design a 2,500 square foot "one sales person" store with high visibility and access to the merchandise yet maintain security control (personal safety as well as shoplifting issues).



Sue H. Ramsay is president of Witty! and Associates, a Raleigh-based consulting firm that specializes in store planning, visual merchandising and visual displays for the retail business. Her company is affiliated with Ramsay Associates, Inc., a full-service architectural firm.

- **SPACE OR BUILDING CONSTRAINTS**

In strip centers or shopping centers, frequently the merchant is struck with a very boring and awkward "vanilla box" shaped like a bowling alley (typical: 20-by-80 feet). The designer's dilemma is to visually pull the customer into all spaces of the store without creating a runway *out* the front door.

At the other extreme of the design space constraint problem is a merchant who has been enticed with low rent into a big "old" space or building with dark alcoves, high ceilings, level changes and old mechanical systems. Designing the space to move merchandise and pull the customer into all areas is quite a challenge.

- **MERCHANDISE REQUIREMENTS**

Each merchandise package will bring with it its own unique needs. For example, how are you going to merchandise camping tents when your selling square footage is limited or your windows are at a minimum? The customer needs

to see the entire unit before committing to that much money.

Even mechanical and electrical systems can be critical design decisions. Heating, cooling, lighting, computer needs, etc., are essential to the care of some store merchandise, as well as effective store management.

• BUDGET

All too frequently, the stepchild of a merchant's business plan is the construction budget. Last of all budget priorities is the design fee.

Merchants may be so overwhelmed by merchandise commitments and deadlines that they will under-budget the upfit. Critical, efficient, long-term cost-saving design and merchandising decisions will then be sacrificed for short-term "cheap fixes."

Equally unfortunate, a well-intending designer will confuse "exciting" retail with expensive "glamour." Designers do themselves a disservice when they are too caught up in the ambiance and illusions of expensive decor and finishes.

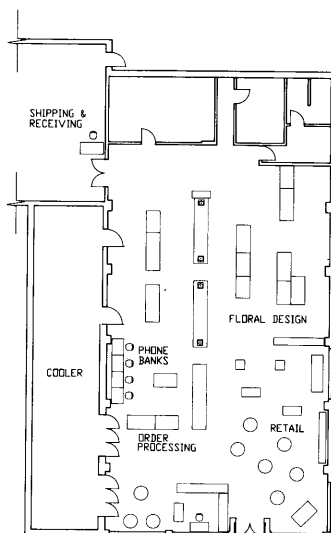
The qualities of sound space planning and design may become overwhelmed and sales suffer. There have been too many expensive, "award-winning" upfits built that inundate the owner with debt rather than facilitate profit.

In any continuing business, the bottom line must be profit. Retail is no exception. What the receptive and experienced architect brings to retail success is effective design solutions. Profit should not only be planned; it should be designed into a store.

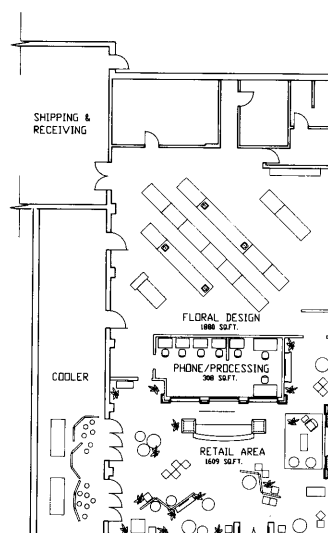


PETER DAMROTH

This Fallon's Florist project involved both architectural expertise and visual merchandising and retail fixturing experience. Renovations were needed in a leased space where the client had been located for many years. No major building modifications could take place, yet operating a significant volume of business (20,000 roses on Mother's Day alone) with a large volume of phone transactions (85% of sales) were critical design concerns. Equally important was maintaining a strong visual retail sales area.



ORIGINAL STORE PLAN
SCALE 1/8" = 1'-0"



RENOVATED STORE PLAN
SCALE 1/8" = 1'-0"

Off The Drawing Board

Awards & Recognition

A project designed by **Philip A. Shive, FAIA**, president of Shive Associates Architects in Charlotte, was selected for a Philadelphia exhibit celebrating the career of noted architect Louis I. Kahn.

In conjunction with a major retrospective of Kahn's work on display at the Philadelphia Museum of Art, the University of Pennsylvania opened an exhibit, "The Legacy of the Philadelphia School," that features the work of 30 of Kahn's former students and eight internationally famous contemporaries.

Shive, who went to Davidson and N.C. State in addition to the University of Pennsylvania, was the only architect from the south to have a project selected. His design for the N.C. Biotechnology Center in Research Triangle Park and the U.S. Embassy in Doha, Qatar were reviewed by the jury. For its uniqueness, the Embassy, with J.N. Pease Associates of Charlotte as associated architects, was chosen for the exhibition.

Shive's work is being displayed along with such well-known architects as Romaldo Giurgola, Robert Venturi, Robert Geddes and Denise Scott Brown.

Paul D. Boney, AIA, vice president of operations for Boney Architects, recently served as the chairman of the Architectural Design Jury for the American Association of School Administrators. The jury selects for awards outstanding examples of educational design around the country. Boney will present this year's awards at the AASA annual convention in San Diego in February. Boney also served recently on the Virginia School Board Association annual architectural jury.

Haskins, Rice, Savage & Pearce of Raleigh has been awarded the 1991 Designer of the Year award for rehabilitation and restoration by Commercial Renovation Magazine. The award is for the firm's additions and renovations to



Phillip A. Shive, AIA



Paul D. Boney, AIA

Memorial Auditorium in Raleigh. The magazine's awards program recognizes exceptional work by architects, contractors and building owners.

Philip G. Freelon, AIA, of The Freelon

Group in Research Triangle Park, won the \$4,000 best-of-show grand prize for his concept of an etched glass table in the Starphire Glass Design Contest sponsored by PPG Industries. PPG sponsored the contest to promote the use of Starphire glass by designers. Entries were judged on creativity, practicality and innovative application of the glass.

John Tector and **Paul Tesar**, associate professors of architecture at the N.C. State School of Design, are featured in the Fall 1991 edition of *Faith & Form*, a national publication that focuses on the relationship between religion, art and architecture. Tector and Tesar wrote an article detailing a traveling exhibit, "Architecture and Liturgy," that was conceived and constructed in a graduate studio at NCSU to address the fundamental issues of church architecture in a manner accessible to lay people.

A recent issue of *Southern Living* magazine included a feature on an L-shaped master bathroom designed by Asheville architect **Robert Camille Jr., AIA**. The bath adds a touch of luxury to a budget-conscious house Camille designed for his parents.

The **New Hanover International Airport Terminal** in Wilmington received an Award for Excellence in the annual design awards program sponsored by the Virginia Society of the American Institute of Architects. The terminal was designed by Howard Needles Tammen and Bergendoff of Alexandria, Va.

Jefferson-Pilot Corporate Headquarters in Greensboro received a design award from the Precast/Prestressed Concrete Institute (PCI). The building was designed by the Atlanta firm of Smallwood, Reynolds, Stewart, Stewart & Associates.

The National Propane Gas Association (NPGA) is sponsoring a new propane gas home design competition. The NPGA

will present two awards, a "Home of Today" prize to a builder and a "Home of the Future" prize to an architectural student. For complete details, contact NPGA at P.O. Box 4748, Oak Brook, IL 60522-4748.

In The Works

Martin Boal Anthony and Johnson Inc., of Charlotte, has been selected to handle planning and design for a new county office facility for Surry County. The new building will allow the county to house most of its offices in one location. The county's Department of Social Services is now located in five buildings while other county agencies are located in the courthouse and other buildings.

Robert E. Clark, AIA, of Pinehurst is the local architect for Pinewild Country Club's permanent clubhouse in Pinehurst. Ground-breaking took place in September and completion is expected in the spring of 1992. The design architect is ClubDesign Associates, and affiliate of ClubCorp International of Dallas.

Raleigh's **Hager Smith & Huffman Group, PA**, will provide architectural and engineering services for the new Wake County Social Services Center.

Paul Briggs Architect of Lexington has designed the restoration plans for Biscoe School in Montgomery County. The oldest public-supported high school in the state, Biscoe will be developed into a community center by a local non-profit organization.

Briggs also has helped prepare a four-phase plan for meeting Davidson County space needs through the year 2011. According to the plan, county offices in Lexington would be expanded into three campuses that would consolidate related services.

The Dare County Board of Education has selected **Doggett Architects Inc.**, of Raleigh to develop a master facility plan for all schools in the county through the year 2000. The plan will include an assessment of the adequacy and capacity of existing sites and buildings, projected student growth and recommendations for where new schools and additions will be needed.

Overcash-Demmitt Architects of Charlotte designed a recently-completed \$1.2 million addition to the Charlotte headquarters of Carolinas AGC, a construction trade association representing

Kamphoefner Hall Dedication

N.C. State formally dedicated Kamphoefner Hall during a special ceremony on Sept. 27. The five-story, \$2.2 million dollar facility, which has been called the School of Design Addition (SODA), was completed in 1978 and houses the School of Design's graduate programs.

The building is named for the late Henry Leveke Kamphoefner, who served as the dean of the School of Design from its establishment in 1948 until 1972. He died in 1990.

At the dedication, NCSU chancellor Dr. Larry K. Monteith and dean J. Thomas Regan unveiled plaques memorializing Kamphoefner and his role in leading the School of Design to a position of national prominence. Other remarks were delivered by Donald R. Lee, FAIA, and Bruno Leon, FAIA of the University of Detroit.

During his 25-year tenure as dean, Kamphoefner became known as the "dean of deans" and as one of the most important architectural educators of the 20th century. Among the faculty he attracted to NCSU were Matthew Nowicki, Edwardo Catalano, Buckminster Fuller, Duncan Stuart, Lewis Mumford and George Matsumoto.

Kamphoefner's students dominated national design competitions in the 1950s, winning four Paris Prizes in eight years. The public lecture program he initiated at NCSU brought such notables as Frank Lloyd Wright to the campus. "He numbered among his friends literally all the important figures of the Modern Movement," said Robert P. Burns, NCSU professor and long-time associate of Kamphoefner.

3,600 member companies in North and South Carolina. The new building includes a 75-person conference room.

Gwinn Associates of Greensboro is designing the new Salvation Army headquarters in Eden. Ground-breaking took place in October for the \$400,000 facility, which replaces a previous headquarters that was destroyed by fire in 1990.

Hayes-Howell Professional Association of Southern Pines is designing a new police station in Aberdeen. The facility will include 28 rooms and will emulate the nearby Aberdeen fire station. The police station has been leasing office space since its previous headquarters was purchased by a bank.

Clinton E. Gravely, AIA, of Greensboro is designing a new fire station for Reidsville.

Boney Architects of Wilmington is designing a \$3.2 million auditorium for Brunswick Community College. The facility includes a 1,500-seat auditorium with a full orchestra pit, a theatrical lighting system, a cushioned wooden stage, office space and ticket booths. The exterior features a curved columnar facade with a glass-enclosed entrance. It will be called the Odell Williamson Auditorium.

Odell Associates Inc., of Charlotte

designed the Western Wake Medical Center scheduled to open in Cary in November. The \$30 million community hospital includes a 33,000 square foot inpatient tower and a 72,000 square foot outpatient area that features a multi-level atrium.

WKWW Inc., of Charlotte has been selected as the architectural firm for a \$3.3 million Catholic church project in Pinehurst. The new Sacred Heart Church is scheduled for June 1992 ground-breaking and 1994 completion. A fund-raising drive is now underway for the project.

Rockingham County's new Department of Social Services headquarters is being designed by **J. Hyatt Hammond Associates Inc.**, of Greensboro. The \$1.5 million project will be located at the Governmental Center in Wentworth.

Jenkins Hubbard Architects of Raleigh has completed design for a stadium replacement at East Wake High School in Wendell and for bleacher modifications at Millbrook High School in Raleigh.

Jeffrey A. Huberman, AIA, is having a one-man exhibit of his recent paintings during November-December at the Gallery, Broadway Arts Building, in Asheville.



Robert Griffin, A.I.A.

R.S. Griffin, Architect

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The Directory Is Coming

North Carolina Architecture will begin the new year with an old favorite – the annual AIA North Carolina directory issue. The 1992 directory will include complete listings for AIA North Carolina member firms and individuals in reference form that makes for convenient, year-round use.

**AIA North Carolina Directory
January-February 1992**

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DRAWING BOARD

Robert B. Salsbury, AIA, of Morganton devised five- and 10-year master plans for Western Piedmont Community College that include a business technology building, a student commons area, a health activity center and an amphitheater. The school's trustees approved the plan unanimously.

James Buie, AIA, of Raleigh is the architect for Shannon Oaks, a proposed complex of six buildings to house specialty shops, offices and restaurants in Cary. If approved by the town's planning and zoning board, the complex could open next summer.

Ballard, McKim & Sawyer Architects of Wilmington recently completed a study of New Hanover County space needs for the county commissioners, proposing an 11-phase construction plan that would include a new administrative building for the sheriff's department and expansions of the Law Enforcement Center and the judicial building. The firm also told the county commissioners they could avoid building a new facility for general government needs by using existing space wisely.

Walter Davis, AIA, of Raleigh has designed a new seven-story research and development center to be built at the SAS Institute's Cary business campus.

Michael R. McLeod, AIA, designed the homes for Ibis Roost, a secluded enclave of turn-of-the-century cottages with modern-day conveniences located on Bald Head Island. A total of 39 cottages will make up the Ibis Roost village, which is situated in an 800-acre maritime forest of ancient live oaks and dogwoods. Terry Turner, Inc., is the builder.



Ibis Roost home at Bald Head Island

Calloway Johnson Moore, PA, of Winston-Salem designed the first branch office of Mocksville Savings Bank that opened recently in Advance, two months ahead of schedule. The new bank includes a lobby distinguished by a clerestory tower that allows daylight into the building.

Milestones

Alan W.T. Baldwin Jr., of Freeman-White Architects in Charlotte, has been appointed to the North Carolina Board of Architecture. He replaces James L. Padgett, AIA, of Asheville.

Piedmont Olsen, Inc., an architectural and engineering firm with offices in Greenville, S.C., Greenville, N.C., and Raleigh, has announced with the SNC Group of Montreal an agreement in principle leading to the purchase of Chattanooga-based Hensley-Schmidt, Inc. The acquisition by Piedmont Olsen, expected by the end of the year, would put Piedmont Olsen in position to make *Engineering News Record's* list of top 100 architectural-engineering firms over the next few years, firm officials say. Hensley-Schmidt now has offices in Atlanta, Chattanooga and Raleigh. When the Raleigh offices of Piedmont Olsen and Hensley-Schmidt are combined, it will create a staff of 95 employees in that location alone, with plans to expand to 160 in the next five years.

The N.C. State School of Design has divided the Department of Product and Visual Design into two separate departments. The new departments are named Industrial Design and Graphic Design. According to **J. Thomas Regan**, dean of the School of Design, the division represents an internal reorganization of existing programs and operations to increase efficiency. **Haig Khachatoorian**, former head of the combined departments, will head the Department of Industrial Design. **Meredith Davis**, a professor of graphic design, is interim head of the Department of Graphic Design.

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A Few Current Projects

**City of New York
Office of Management & Budget**
Value Engineering Study
Cook-Chill Operation/
Central Kitchen
(108,000 Meals Per Day)

**Moser, Mayer, Phoenix
Associates, P.A.**
Starmount Country Club
Greensboro, NC

**Clary, Martin, McMullin
& Associates, Inc.**
Southeast Elementary School
Charlotte, NC

BWSC, Architects
McNairy County Jail
Selma, TN

**Hickerson, Fowlkes Inc.,
Architects**
Juvenile Detention Center
Nashville, TN

Swenson Architects
Tennessee Tech. University
Cookeville, TN

Barber & McMurtry Architects
Veterans Administration Hospital
Nashville, TN

*Mart Office Building
800 Briar Creek Road
Suite DD 521
Charlotte, NC 28205
704/331-9330*

*Offices in
Nashville, TN
615/360-7130*

Minds over Matter



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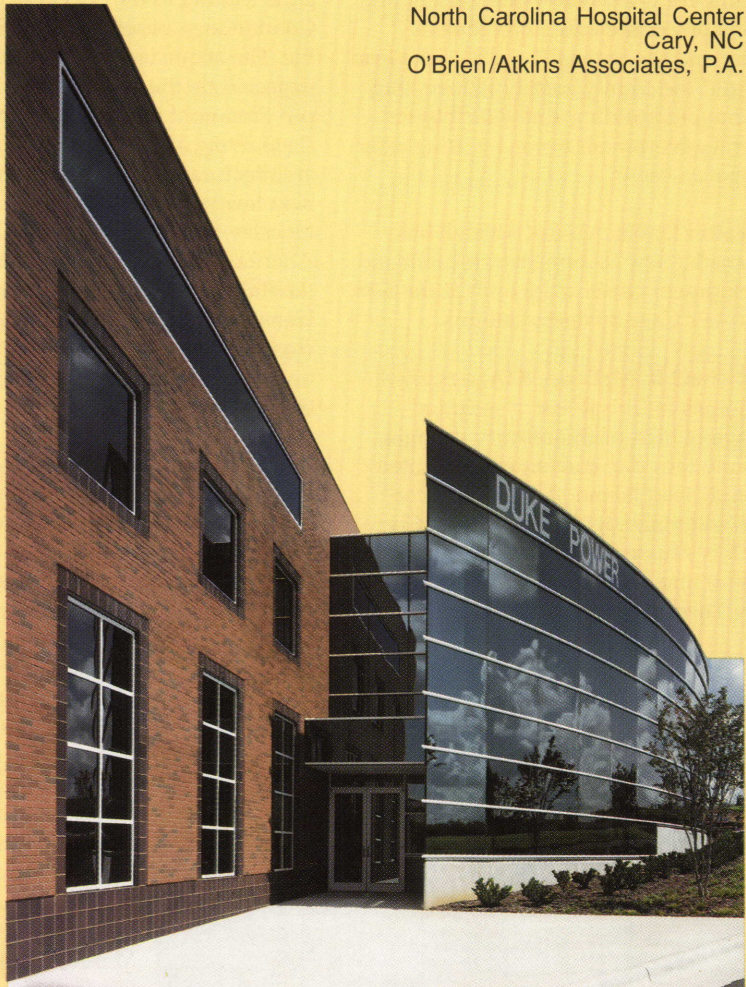
The Brick Association of North Carolina salutes the scores of architects represented by this year's entries of over fifty buildings.

Thank you for designing with brick.



▲ PRESIDENT'S AWARD ►

North Carolina Hospital Center
Cary, NC
O'Brien/Atkins Associates, P.A.



▲ AWARD OF HONOR

Duke Power, Archdale Business Center
Archdale, NC
Hepler Hall Dahnert Architects

The 1991 Architectural Brick Design Awards



◀ AWARD OF HONOR

7520 Quorum
Multi-Tenant Office Building
Charlotte, NC
Gunn-Hardaway Architects



▲ AWARD OF MERIT

Belmont Abbey College Cafeteria
Belmont, NC
David Furman Architecture, P.A.



◀ AWARD OF MERIT

Fire Station One
Charlotte, NC
Scott Garner Architects, P.A.

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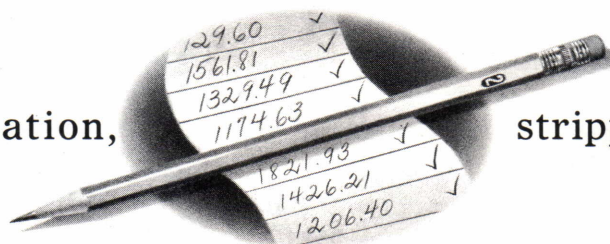
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