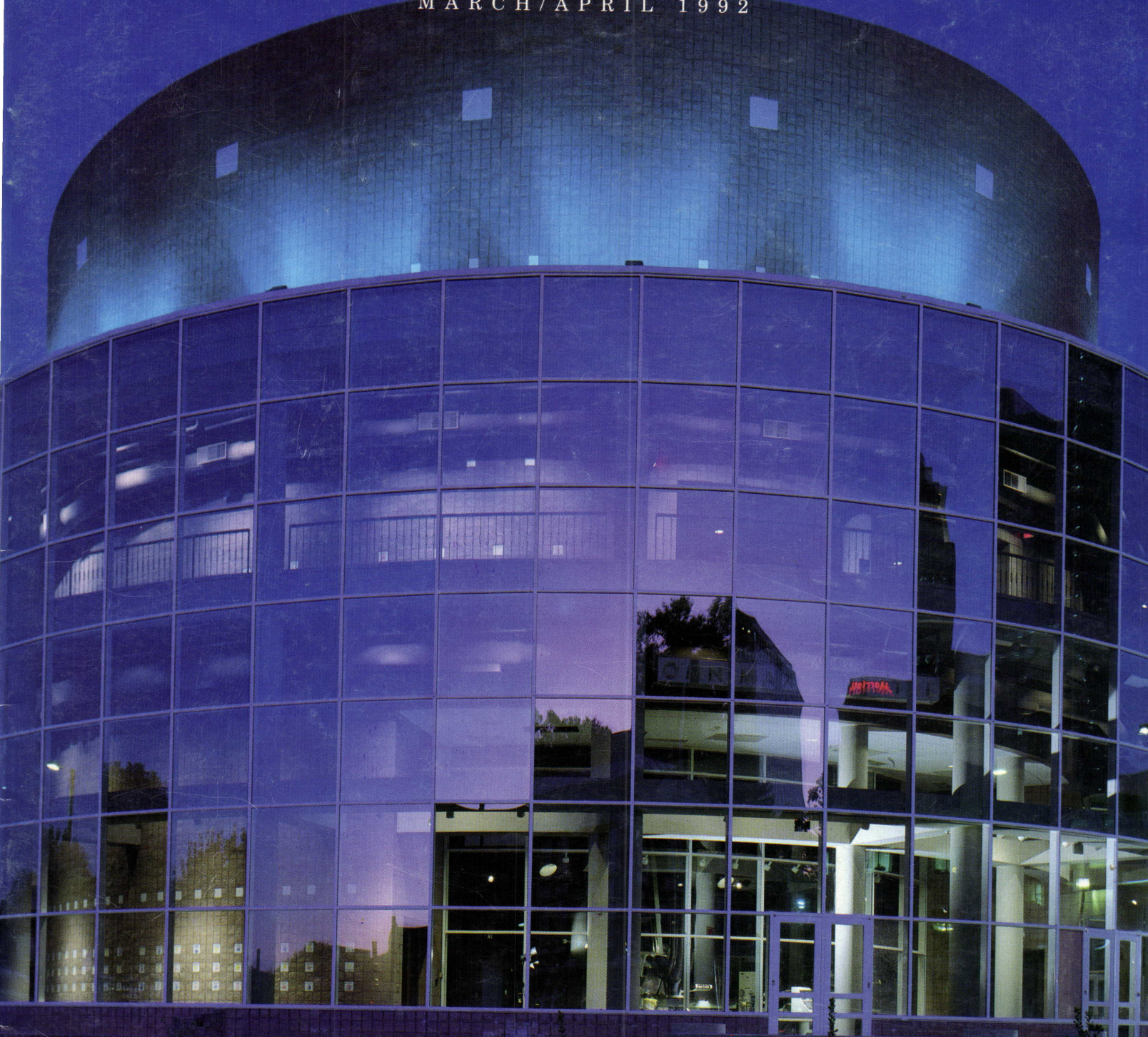


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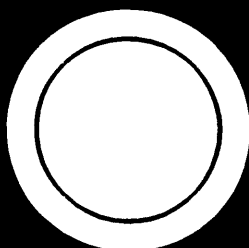


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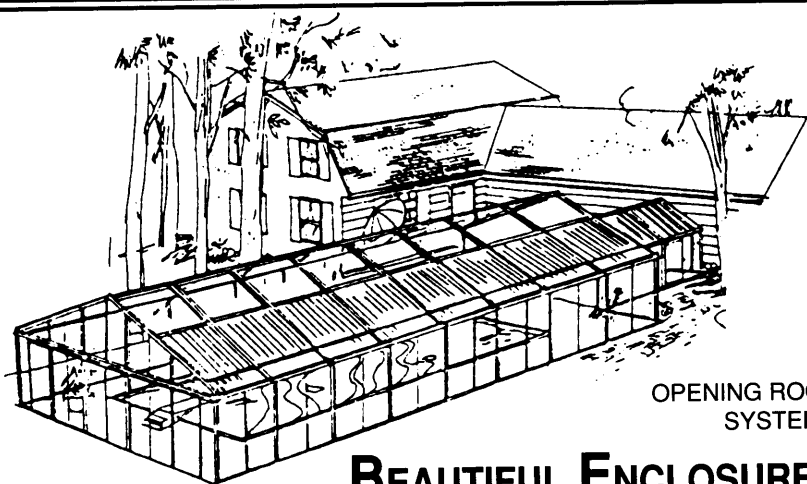
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AIA North Carolina President

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# Legislative Report

## *Study Commission Examines Energy-Efficiency In Public Buildings*

**I**f you're looking for a combination of energy-efficient architecture and commitment by public officials, some say the place to go is Johnston County.

Four Oaks Elementary School, which opened in the fall of 1991 and was designed by the architectural firm of Innovative Design of Raleigh, is a vivid example of daylighting. Through the skillful design and location of skylights and windows, the Four Oaks school saves taxpayers money on lighting, heating and air conditioning. Preliminary estimates indicate Four Oaks will use about 30,000 BTU per square foot per year on energy. By comparison, other schools' BTU figures range from 35,000 to 120,000 with an average of 65,000.

This Johnston County success story is, in part, responsible for North Carolina lawmakers taking a fresh look at the energy efficiency of public buildings across the state. A 15-person study commission, appointed by the legislative leadership, is now in the process of hearing testimony and considering possible legislation for the 1993 General Assembly. The study commission carries the title of the Legislative Research Commission on Ways to Promote Energy Conservation and the Use of Renewable Energy.

The initial focus of the study committee appears to be aimed at requiring lighting in new and existing state buildings to be energy-efficient and cost-effective. AIA North Carolina, a Chapter of the American Institute of Architects, wants legislators to be aware of potential long-term energy savings when lawmakers appropriate money for public building projects. Representatives of AIA North Carolina testified at the study committee's first meeting January 30 in Raleigh.

The old adage of "You get what you pay for" is certainly applicable when it comes to the design and construction of public buildings which, as a rule, should be expected to be functional for 50 years or more. In many cases, lower initial costs of construction lead to higher life-cycle costs which includes less-efficient use of energy resources. A variety of sophisticated heating and cooling systems and more imaginative solutions to lighting are available but often overlooked because of higher start-up cost. Through appropriate budgeting for a project and its energy costs at the outset, significant savings can be derived over the long haul.

Although daylighting—as used at Four Oaks Elementary School—is one option, it's important to note that architects have a large palette of energy-efficient techniques to choose from. Flexibility in the creativity process is crucial in offering the best solution to fit an individual problem of site, budget and owner needs. As an example,

motion-detection switching has been employed successfully in a variety of buildings. With this technology, the lights shut off if no one is inside a room, resulting in considerable energy savings. In addition, much-improved window glass and frames are now available and economic but are not widely used.

Without question, the energy-saving devices are available as are the architects to design and implement their use. The key part of the equation is client commitment. For an illustration, one should examine the Johnston County school board and its commitment on the Four Oaks Elementary School.

"They have gone out on a limb here to make this a first-class school, technologically and environmentally speaking," says Gary Bailey, AIA, of Innovative Design.

The dividends for the people of Johnston County are tremendous. Teachers say their students perform better through their increased exposure to natural light plus each month, when the Four Oaks Elementary utility bill comes in the mail, the county's taxpayers see their investment pay off.

North Carolina department of Public Instruction officials praise the Four Oaks school but stress, that because of Four Oaks' newness, there's still insufficient data to measure energy savings. However, several other schools around the state are demonstrably energy-efficient through their several years of use. Examples include Greenwood Elementary School and Knightdale Elementary, located in Lee and Wake Counties respectively, both designed by The Smith/Sinnett Associates of Raleigh. Another fine example is Enka High School in Buncombe County, designed by Wood and Cort, PA, of Asheville. All three schools exercise daylighting plus passive solar design and are evidence that public buildings can and should be energy efficient.



*Four Oaks Elementary is one of several energy-efficient schools around the state*



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# Survey Says...

## *AIA Members Pick Their Favorites In National Poll*

**F**rank Lloyd Wright was chosen the greatest American architect of all time and his revolutionary residential work Fallingwater was selected as the greatest work of American architecture in a recent survey conducted by the American Institute of Architects.

AIA surveyed 829 architects from across the United States to choose the best all-time American building, the best new American architecture, the most influential living American architect and the greatest American architect of all time.

Wright received votes from 99 percent of those polled in being named the greatest American architect of all time. The designer of over 500 projects during his long and colorful career, Wright's residential masterpiece Fallingwater also was a clearcut choice as the top building. Located in Bear Run, Pa., Fallingwater was designed as a mountain retreat for the wealthy Kaufmann family of Pittsburgh. The house is positioned over a stream and small waterfall.

I.M. Pei, FAIA, the architect of the East Wing of the National Gallery of Art, was selected as the most influential living American architect. He's the only living architect to make the list of the top 10 all-time American greats. Some of Pei's other projects include the expansion and modernization of the Louvre Museum in Paris, the Bank of China Tower in Hong Kong and the Morton H. Meyerson Symphony Center in Dallas.

Thorncrown Chapel, a tiny sanctuary in Arkansas' Ozark Mountains, was chosen the best work of American architecture completed since 1980. Designed by Fay Jones, FAIA, the Chapel is only 24 feet wide and 60 feet long. It was constructed entirely from materials that two workers could carry on a small path through the woods. The facility has glass walls to give visitors the feeling that they are sitting in the woods.

The architects surveyed by AIA also listed the top 10 American cities in terms of architectural quality and innovation. Chicago, home of Wright's Robie House and Louis Sullivan's Auditorium Theater, was named the first city of American architecture, followed by New York City, San Francisco, Boston, Washington, D.C., Columbus, Ind., Portland, Seattle, Philadelphia and Minneapolis.

Here are the complete survey results:

### • Top American Architects of All Time:

- |                             |             |
|-----------------------------|-------------|
| 1. Frank Lloyd Wright       | (1869-1959) |
| 2. Louis Henri Sullivan     | (1856-1924) |
| 3. Henry Hobson Richardson  | (1838-1886) |
| 4. Louis Isadore Kahn       | (1901-1974) |
| 5. Thomas Jefferson         | (1743-1826) |
| 6. Eero Saarinen            | (1910-1961) |
| 7. Ludwig Mies van der Rohe | (1886-1969) |
| 8. Ieoh Ming (I.M.) Pei     | (1917- )    |
| 9. Bernard Maybeck          | (1862-1957) |
| 10. Frank Furness           | (1839-1912) |

### • Most Influential Living Architects:

1. Ieoh Ming (I.M.) Pei, FAIA
2. Robert Venturi, FAIA
3. Charles Moore, FAIA
4. Michael Graves, FAIA
5. Frank Gehry, FAIA
6. Philip Johnson, FAIA
7. Richard Meier, FAIA
8. Fay Jones, FAIA
9. Helmut Jahn, FAIA
10. Cesar Pelli, FAIA

### • Top All-Time Works of American Architecture

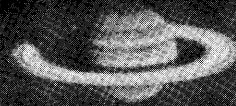
1. Fallingwater, Bear Run, Pa., Frank Lloyd Wright (1936)
2. University of Virginia, Charlottesville, Va., Thomas Jefferson (1826)
3. Chrysler Building, New York City, William van Alen (1929)
4. Monticello, Albemarle County, Va., Thomas Jefferson (1775, remodeled 1808)
5. Dulles International Airport, Chantilly, Va., Eero Saarinen (1963)
6. Gateway Arch, Jefferson National Expansion Memorial, St. Louis, Eero Saarinen (1965)
7. Robie House, Chicago, Frank Lloyd Wright (1909)
8. Seagram Building, New York City, Ludwig Mies van der Rohe in association with Philip Johnson (1957)
9. Trinity Church, Boston, Henry Hobson Richardson (1877)
10. East Wing, National Gallery of Art, Washington, D.C., I.M. Pei (1978)

### • Best New American Buildings (since 1980)

1. Thorncrown Chapel, Eureka Springs, Ark., Fay Jones & Associates (1980)
2. United Airlines Terminal 1 Complex at O'Hare International Airport, Chicago, Murphy/Jahn Architects (1987)
3. High Museum of Art, Atlanta, Richard Meier & Partners (1983)
4. Vietnam Veterans Memorial, Washington, D.C., Maya Ying Lin and Cooper-Lecky Architects, P.C. (1982)
5. 333 Wacker Drive, Chicago, Kohn Pederson Fox/Perkins & Will (1983)
6. Master plan for the community of Seaside, Fla., Andres Duany & Elizabeth Plater-Zyberk Architects and Town Planners, with special consultants Leon Krier, Robert Davis, Ernesto Buch, Teofilo Victoria, Luis Trelles, Victoria Casasco and Daniel Broggi (1982)
7. The Humana Building, Louisville, Ky., Michael Graves Architect (1985)
8. The Museum of Contemporary Art, Los Angeles, Arata Isozaki & Associates (1986)
9. World Financial Center/Winter Garden at Battery Park City, New York City, Cesar Pelli & Associates (1987)
10. State of Illinois Center, Chicago, Murphy/Jahn Architects & Lester B. Knight & Associates (1985)



# Wonders Of Culture



Hepler Hall Dahmert Architects, AIA, says his firm spent hundreds of hours in planning and researching Omnimax theatres across the country, from Boston and Chicago to New York, Portland and St. Paul, as part of its design process. The firm took for a new Omnimax Theatre in Charlotte. By the time the homework paid off with the addition to the Discovery Place.

Hepler Hall Dahmert Architects' \$11 million addition is the first fall as the only Omnimax theatre in the country to operate in combination with a Space Voyager Planetarium. The only other site in the world with a similar system is located in Singapore.

The 68,000 square foot facility maintains the hands-on theme of Discovery Place by exposing the mechanical and plumbing systems as well as the elevator and projector equipment, enhancing the learning aspect of the structure while putting the architecture on display.

The structure's most distinguishing

characteristic is the 79-foot diameter dome that curves above the 310 seats on a 30-degree incline. The dome serves as the theatre and planetarium screen and includes 78 million tiny perforations in it for sound transmission. Acoustical needs provided another design concern. The walls had to be three feet thick to accommodate the powerful sound system and screen out noise from the outside.

Additional features include a two-story exhibition hall, a 110-seat restaurant and several meeting rooms.

The Charlotte Observer and the Knight Foundation contributed \$500,000 each to help make the project a success. It is expected to bring about \$500,000 in additional income to Discovery Place each year.

The Charlotte Omnimax Theatre is one of many cultural centers, museums and libraries to come off the drawing boards of North Carolina architects in recent years. Others are featured on the following pages. Soon to join the list: the North Carolina Museum of History (O'Brien/Atkins Associates) in Raleigh, and later, the North Carolina Museum of Natural Sciences (Robert Winston Carr, Inc.), also in Raleigh.

## Charlotte Omnimax Theatre

Charlotte, NC

Architect: Hepler Hall Dahmert Architects, Charlotte

Owner: City of Charlotte, Science Museums of Charlotte

General Contractor: M.B. Kahn, Columbia, SC

Photography: Gordon Schenck











## **Z. Smith Reynolds Library Addition**

Winston-Salem, NC

**Architect:** Walter Robbs Callahan & Pierce, Winston-Salem

**Owner:** Wake Forest University

**General Contractor:** Lyon Construction, Winston-Salem

**Photography:** Joann Seiburg-Baker

*This project provides a major expansion to the 35-year-old Z. Smith Reynolds Library, increasing stack space by 30 percent while adding reading rooms, study areas and a more centralized circulation desk. One of Wake Forest's goals was to create a unified facility instead of simply adding a new wing. This was accomplished by maintaining the campus's Neo-Georgian style and connecting the addition to the existing structure with an arcade-like skylit space.*









## Addition To SECCA

Winston-Salem, NC

**Architect:** Newman & Jones, Winston-Salem

**Owner:** Southeastern Center for Contemporary Art

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

**Photography:** Rick Alexander

*Newman & Jones, the designer for several art centers around the state, was charged with adding a gallery and auditorium to the Southeastern Center for Contemporary Art, which already featured a 1932 Norman-revival residence and a 1976 modern gallery wing. In developing this addition, the architects adopted the 1976 architectural vocabulary to strengthen the existing forms. They produced a lofty main gallery for the flexible display of contemporary art as well as an intimate 300-seat theater that serves as an extension of the galleries, but which can be operated independently of them. An existing gift shop was extensively renovated to create a more appropriate transition into the new gallery along with a more functional sales area.*











## Pender County Library

Burgaw, NC

**Architect:** John Sawyer Architects,  
Wilmington

**Owner:** Pender County

**General Contractor:** JEDCO  
Construction, Raleigh

**Photography:** John Sawyer

*An existing flat-roofed building was transformed into this expanded main library by additions on three sides. The additions wrapped the existing space with new reading areas, book stacks, lobby and meeting room, and they supported a new sloping roof over both the old and new portions of the building, opening the interior to more natural light. Care was taken to preserve existing trees to help the library remain in harmony with the neighborhood.*







## Public Library Of Charlotte and Mecklenburg County

Charlotte, NC

**Architect:** Middleton McMillan Architects, Charlotte

**Owner:** Public Library of Charlotte and Mecklenburg County

**General Contractor:** Shook Building Group, Charlotte

**Photography:** Rick Gardner and Rick Alexander



*There has been a library at this location in Charlotte since 1903. This 80,000 square foot addition to a library building erected in 1956 recalls the traditional character of the original building. Both the addition and the original structure have been clad in brick and limestone trim. A four-story volume with a pyramidal roof connects the old and the new and contains the library's main entrance, circulation area and a dramatically-lit Great Room, which is considered the heart of the facility.*



# Art In Architecture

*Public Art Enhances Building Design, By Elizabeth Cozart*



Art in architecture can be likened, in a sense, to pornography. We may not be able to define it, but we know when we see it. From something as simple as a small stained glass window to huge walls depicting the history of a major corporation, weaving art into architecture is a difficult, yet ultimately rewarding, endeavor. Rewarding because everyone wins – the artist, the building and the public.

Generally speaking, art in architecture is accomplished when the art is done as a permanent part of the construction of a building. It doesn't mean setting an unrelated sculpture down in the lobby of a completed office building or hanging paintings on the walls of a restaurant just because the colors match the upholstery. Sculpture and paintings may be components of the concept of art in architecture, but they're there for a reason: they have some link to the building's use, history or location. The art is an integral and inseparable part of the architecture.

"It's our contention that there isn't a line between the two worlds," said sculptor Thomas Sayre. Along with architects Steven Schuster and K.C. Ramsay, Sayre is a principal in the Raleigh architectural firm Clearscapes. "It's fuzzy, where one ends and one begins. One tends to be practical and one tends to be expressive, but each shares the other's world," he added.

Sayre pointed out that the specialization between two disciplines is a post-Industrial Revolution phenomenon.

"In the Middle Ages," he explained, "the whole idea was to express something about the relationship between God and man. The master builder was the designer, the builder and the craftsperson who could make art objects; he was the same person. And in their cathedrals, everything from the marble patterns on the floor to the columns to the proportions of the architecture itself are all talking about that connection between God and man. Now, an office building gets built and then the art gets plugged in. We believe that that is a lost opportunity for the two to work together."

The intermingling of art in architecture didn't end with the Middle Ages. Look at the ornate roof lines and whimsical "gingerbread" in a Victorian-era home. Our state's most celebrated Victorian, the executive mansion, includes such undeniably artistic touches as elaborate patterns integrated into its slate roof, corbeled chimneys and finely-detailed carved woodwork.

Public art is probably the arena where the artist and the architect are most closely linked. The percent-for-art movement, where various governments appropriate a certain percentage of the construction budget for public buildings to art, is gaining momentum. The state of North Carolina, in a bill passed in 1988, dictates that 0.5 percent of the cost of state buildings exceeding \$500,000 be spent on art. The bill originally was sponsored by Rep. Marie Colton (D-Buncombe).

"Spending public money for art makes for a rich and healthy environment," Colton said. "It enhances our state buildings



because it says that this is not a sterile bureaucracy."

"Our state's program allows each site's project to develop in a way that makes sense," said Jean McLaughlin, visual arts director for the North Carolina Arts Council. "There are sidewalk projects where the artist lays down words, patterns or designs. The art could also be a discrete object like a statue."

McLaughlin pointed out several examples of projects where state funds are being spent on art. The new Department of Education building in downtown Raleigh includes a 30-by-90 foot wall where a drawing by Durham artist Vernon Pratt will be sandblasted. The piece will include words and images relative to the concept of education, including Cherokee phrases, quotes from slave poets and from former governors. Granite benches with similar images are also included in the project.

At the state's Revenue Department building, sound will be the artistic medium, McLaughlin noted. Speakers built into the building's rotunda will play a continuous loop of sounds indigenous to North Carolina. Carriage wheels on the cobblestones of Old Salem, fiddlers' music and the unmistakable sounds of a tobacco auction all will greet visitors to the building.

"We've attempted, with this program, to break it free of preconceived notions of what public art is," said McLaughlin. "The artist contributes to making it a lively, engaging, vital place to be."

"Our public environment is a precious place and it deserves this kind of care and attention. Everyone experiences these places and we need to recognize that our spaces are a treasure."

"Architects and artists step out of different doors into the same arena," said Raleigh's Tom Spleth, who has several widely-praised credits in the public art domain, including the Barnes Street redevelopment project in Wilson and the St. John's museum in Wilmington.

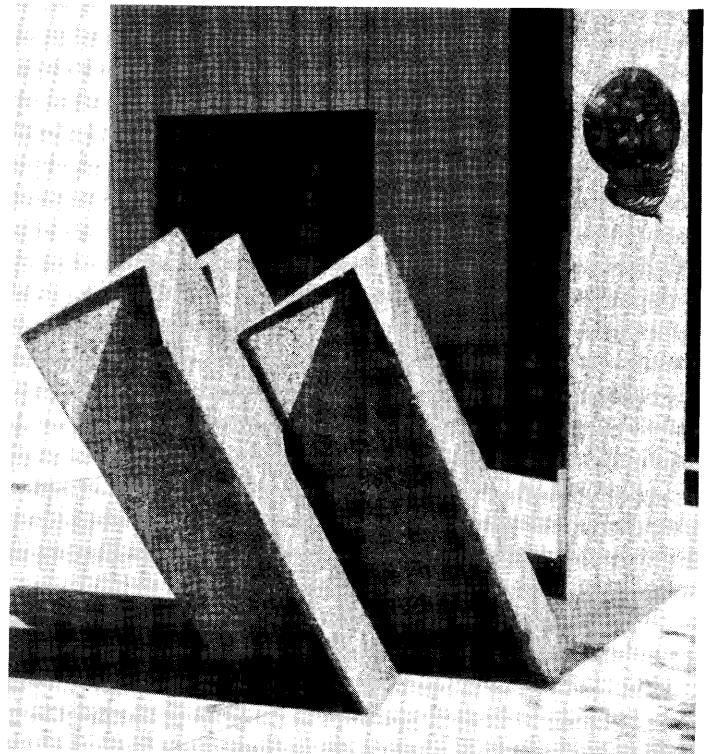
"Architecture is public, while the artist brings that private vision. Public art is interactive, which means that the artist

*Continued*

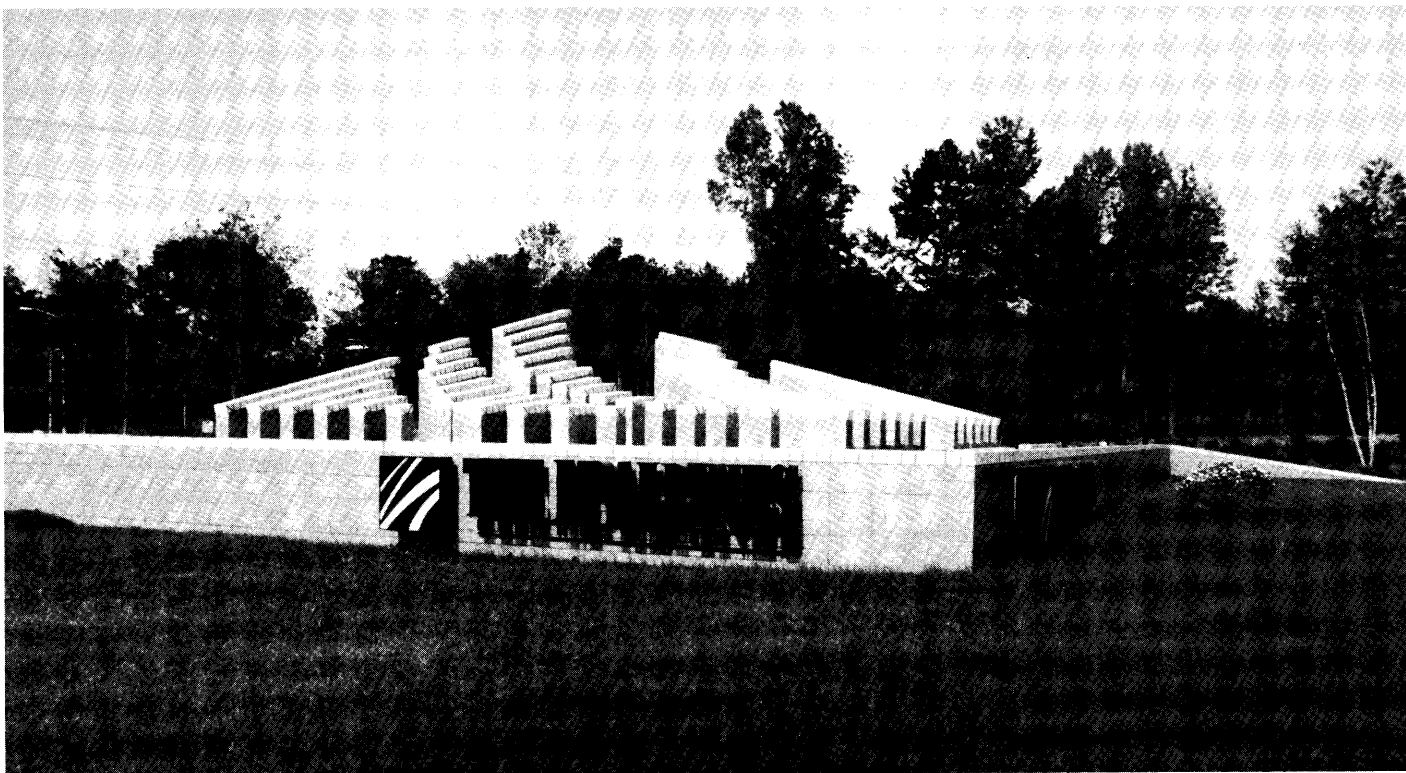
## Sculptures By Regutti

*Commissioned art work can make a statement about a building, facility or company. Sculptor Carl W. Regutti of Cary produced the Bahlsen Triad (right) for the main entrance to Bahlsen's bakery in Cary, with the three sloping units symbolizing Bahlsen's goal to be one-third the size of Bahlsen's Worldwide Group. Regutti worked closely with the David Allen Company of Raleigh, one of the nation's foremost marble and terrazzo firms.*

*On the opposite page is Regutti's four-foot-high metallized plaster statue for Oscar's Supper Club in Raleigh, with the suggestion of rising buildings at the base intended to symbolize the growth and excellence of North Carolina's capital city.*







must feel an empathy with and an affection for the user."

Charlotte currently is the only city in North Carolina to have appropriated municipal funds for public art.

Corporate America is also beginning to appreciate the value of art in architecture. When the artists and architects at Clearscapes designed the research and development headquarters of AMSCO in Apex, they included art that tells a story. AMSCO is a large manufacturer of medical equipment, and a 25-by-16 foot wall dominates the lobby. Composed of over 400 tiles, the wall traces the history of the corporation through the various items actually manufactured there. Handles, cranks, vials, ampules – examples of pivotal medical technology – are embedded in the wall's lower portion. The top half includes abstractly-shaped bright ceramic tiles, representative of technologies yet to be imagined. A 22-foot human figure stands to the side, representative of the people who both dreamed up those technologies and those who will benefit from it.

Another Clearscapes project was done in the firm's downtown Raleigh office building. Originally a furniture warehouse, the building was renovated with a huge skylight on one side. The shaft to that skylight is now lined with a project called "Chairway to Heaven," ladderback chairs of various sizes and colors leading up a wall toward the sky.

"It's both a planning thing and a wink to the history and preservation of what was in that building," Sayre explained. "It adds something to that shaft and also deals with the meaning of what the building used to be."

Sayre explained that medical and institutional facilities can be a wonderful opportunity for the restorative benefits that art can bring to architecture.

"Medical buildings, like hospitals, are usually designed for the doctors to walk shorter distances," he said. "And that's fine. But what's really going on here? People are being healed and that's an obvious place where those more subtle concerns could be addressed, but usually aren't."

"Facilities that house retarded kids or adults are another example," he continued. "We put them in what's basically a ter-

## Corporate Art

*Lee Nichols Architecture of Charlotte developed the artistic entrance above for McAlpine Business Centre, a 76-acre office park located at a 70-year-old dairy farm. The sculpture reflects the corporate logo of the park through a series of variable height brick walls, which include some custom-cast brick to symbolize the form and character of the old dairy barn and silos. The client's goal was to give the city a piece of art rather than a billboard-like entrance.*

razzo box and expect them to learn something, expect them to grow and get out of there. These are places that are dealing with very intense human issues and shelter isn't enough to feed a human being."

It's a difficult thing to pin down, this concept of art in architecture. Until the last hundred years or so, the two fields were closely linked, opposite sides of the same door. Specialization has forced a wedge between the disciplines but, slowly, the trend seems to be reversing itself. Walls are becoming more than a place to hang art; they are the art. So are the woodworking, windows and whimsical touches like the fiberglass dragon that winds its way in and out of the walls in a Chinese restaurant in downtown Raleigh (see North Carolina Architecture, November-December 1991). Working together, from the beginning of a project, artist and architect can combine their talents to create spaces that provide a special mix of shelter and inspiration.

"I think there is a real hunger now for the meaning that art can bring to otherwise not very meaningful buildings," Sayre said. "Art broadens the capacity of a building to be meaningful to the people who use it."

*Elizabeth Cozart is a freelance writer who lives in Raleigh.*



# Spotlight: Winston-Salem

*Historical Patterns Remain Strong, By Michael Newman, FAIA*

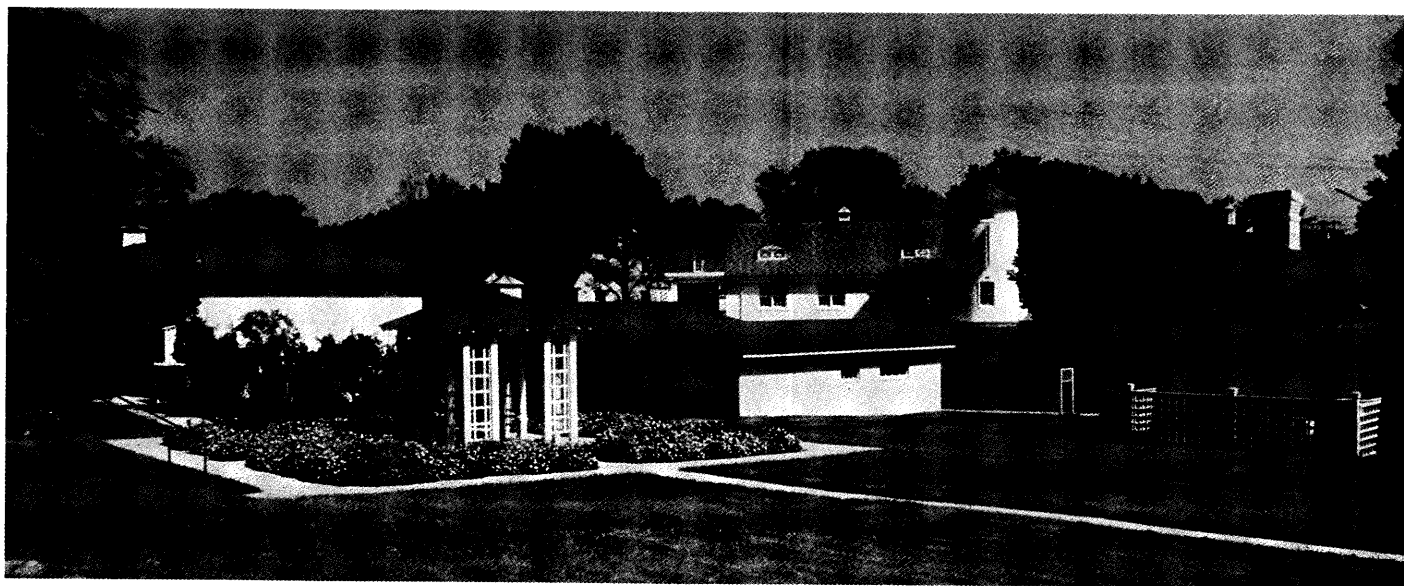
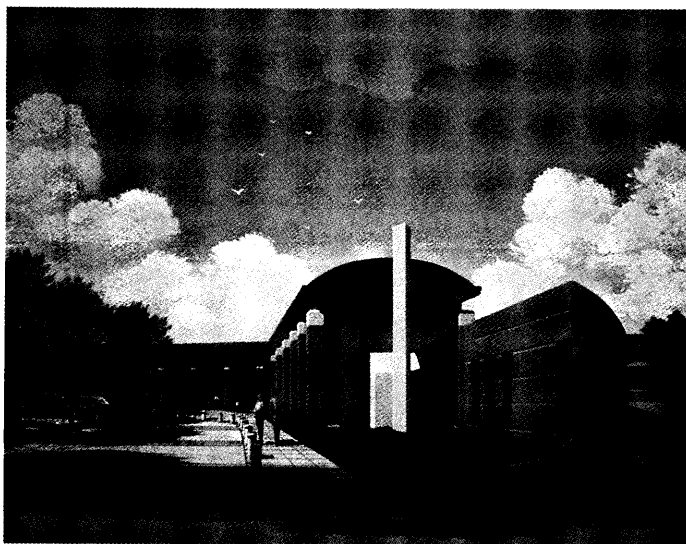
**T**he architectural traditions of Winston-Salem began 250 years ago in northern Germany. The city plan and the drawings for the homes, shops, schools and church of the Moravian community were prepared in Germany and sent to what was then known as the North Carolina town of Salem for construction. The community of Salem enacted one of the first building codes to protect the public against fire and other dangers.

With the coming of the railroads and the advent of electricity, industry grew in the community. Tobacco, textile and furniture manufacturing created great fortunes. The captains of industry built suitable palaces for their business and home lives. Charles Baron Keen was engaged by the Reynolds family to design Reynolda House, which was completed in 1917. The Reynolds Building, often called the precursor of the Empire State Building, was designed by Shrive Lamb and Harmon in the 1920s, and Graylyn by Luther Lashmit in 1929 echoed the Romantic allusions of the French countryside.

By 1950, two centuries of architecture that reflected historical styles had left the city unwilling to support the design concepts of the International Style. A few daring examples were built, such as "The Ship," the home of Dick and Blitz Reynolds, designed by Northup and O'Brien, but it was bulldozed into rubble in the 1970s. Commercial office buildings which reflected modern thinking were ridiculed. The Wachovia Building, designed by Al Cameron in 1962, was locally referred to as the box that the Reynolds Building came in. Almost without exception, single and multi-family construction was "Colonial" or "Old Salem," while commercial buildings and schools took on a stripped down bland brick box signature. The Neo-Georgian

campus created by Jens F. Larson in the 1950s for Wake Forest University reflected the taste of community leaders and reinforced the public's skepticism of anything "modern."

The Forsyth County Courthouse, by Fred Butner, introduced the 1970 Brutalism, and Newman Van Etten Winfree's angular white addition to the Norman Revival home of James G. Hanes (which is now the Southeastern Center for Contemporary Art) harkened to the disciplines of the Bauhaus Movement. Most office buildings of the 1970s and 1980s continued the pattern of brick boxes with little concern for the quality of spaces between



*Reynolda Village, by Edwin Bouldin; at top, Walkertown Library, by Calloway, Johnson & Moore*



buildings. High Tech visited Winston-Salem in the form of One Triad Park, by Hammill Walter Associates, and the Romantic traditions implemented through historical enhancement can be seen at the Roger L. Stevens Center, by Newman Calloway Johnson Winfree, and at Reynolda Village, by Ed Bouldin.

The 1970s and '80s brought to Winston-Salem an intense commitment to the arts and took form in the Sawtooth Building by Arthur Cotten Moore; the Workplace at the N.C. School of the Arts, by Newman Calloway Johnson Winfree; and the Scales Fine Arts Center at Wake Forest, by CRS. If Winston-Salem is "The City of the Arts," the art of architecture has tended to follow rather than lead.

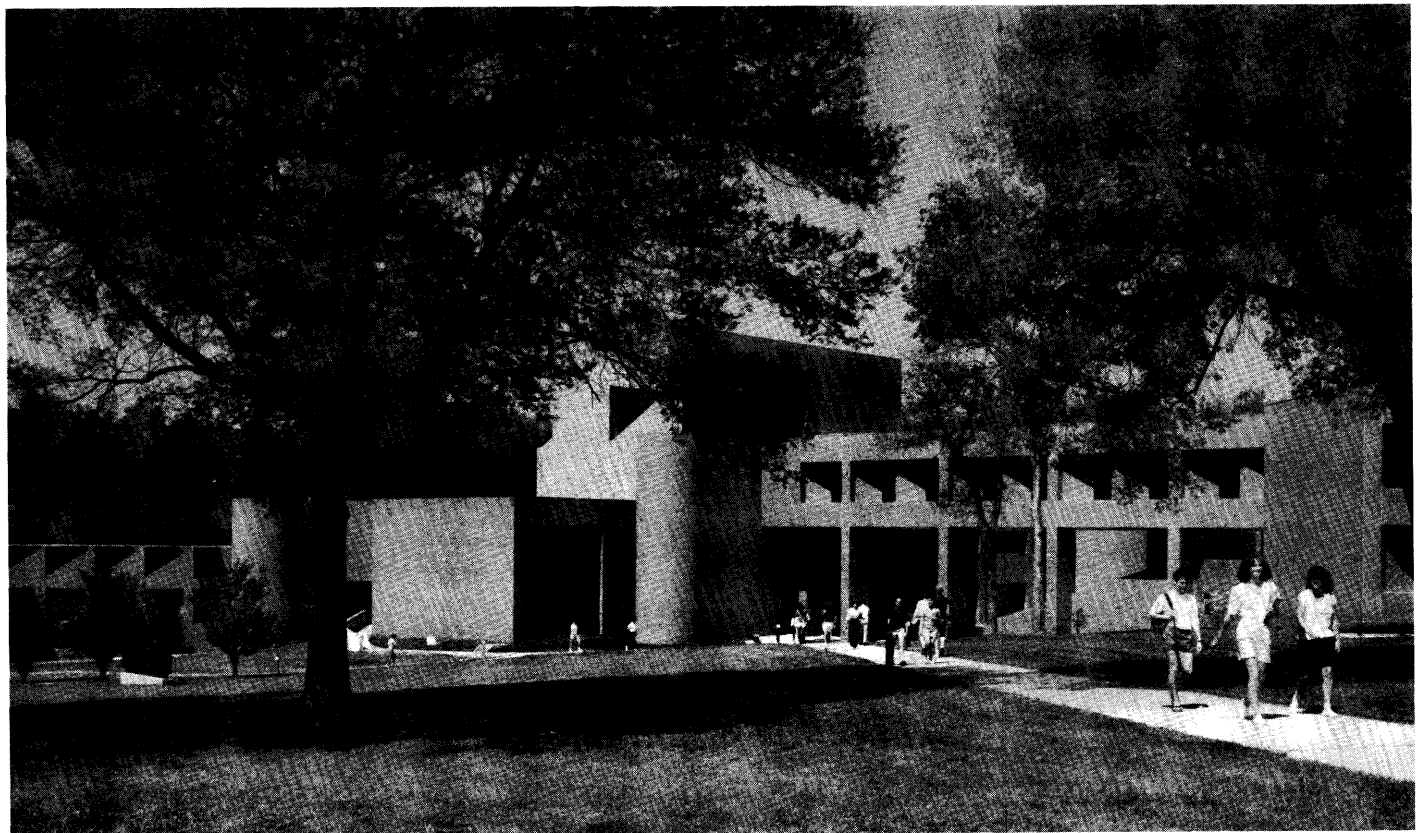
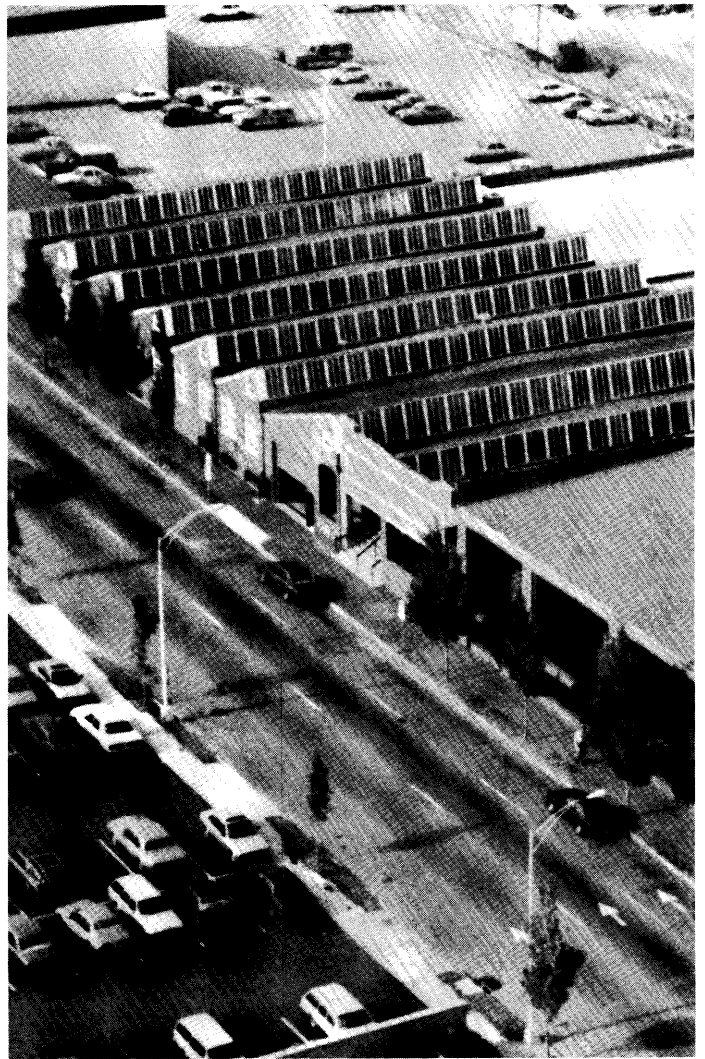
As the 20th century draws to a close, the historical patterns of the past 250 years remain strong. Current trends in architecture do occasionally peek through and can be seen at the Walkertown Library, by Calloway Johnson & Moore; the addition to the Z. Smith Reynolds Library at Wake Forest, by Walter Robbs Callahan & Pierce (see page 10); and Newman & Jones' addition to SECCA (see page 12).

The current economic conditions have disheartened many creative architects and discouraged most of the enlightened patrons of architecture. The tradition of "traditional" tends to have a strong appeal in uncertain times.

*Michael Newman, FAIA, is a principal with Newman & Jones, PA, of Winston-Salem.*

## "City of the Arts"

*An intense commitment to the arts during the 1970s and 1980s led to the construction of several facilities including (right) The Sawtooth Building, by Arthur Cotten Moore, and the Scales Fine Arts Center at Wake Forest University, by CRS (below).*





# Off The Drawing Board

## *Year-long Museum Exhibit Underway In Raleigh*

**T**he North Carolina Museum of Art in Raleigh has been transformed into an architectural training ground for the year-long exhibition entitled "**From**

### **the Ground Up: Experiencing Architecture.**"

On view in the Mary Duke Biddle Education Gallery until March 7, 1993, the educational exhibit encourages visitors to explore the fundamentals of architecture and learn how a building is influenced by its site, function, structure and construction, and aesthetics.

Made possible by a grant from IBM Corporation, the exhibit was developed with young people in mind.

"Young people in grades six through 12 will find it a good introduction to architectural concepts," said museum director Richard Schneiderman. "Adult visitors no doubt will be interested in the specifics of this particular building, and we expect that architects will find the IBM technology intriguing."

Using the museum itself as a model, the exhibition helps visitors analyze a building's design and construction.

Employed are photographs of the museum's site, a three-dimensional model of the museum and a series of graphics designed on an IBM computer to show the museum's exterior, floor plans, elevations, structural systems and geometry.

A companion exhibition in the museum's Education Wing features 24 award-winning buildings in North Carolina, South Carolina and Virginia. Selected by AIA North Carolina, the featured buildings have won either AIA North Carolina design awards or AIA South Atlantic Region design awards. Six projects will be on view each quarter, through photographs, models, floor plans and drawings.

Other events held in conjunction with the exhibition include videos, lectures, "Architect's Corner" sessions on designated Wednesday mornings, and a free family festival event, called "Architecture Day," slated for June 6.

"From the Ground Up" was developed by Diana Suarez, coordinator of youth programs at the museum, with assistance from Georgia Bizios, AIA, a professor of architecture at North Carolina State

University.

The North Carolina Museum of Art is located at 2110 Blue Ridge Road in Raleigh.

### **In The Works**

Mecklenburg County has selected the joint venture of **Little & Associates** of Charlotte and **Hellmuth, Obata & Kassabaum** of Washington, D.C., to design a 1,000-bed intake and detention center as well as a 330-bed work release facility for downtown Charlotte. Combined, the two projects will include about 600,000 square feet. The 1,000-bed jail is said to be the largest building the county has undertaken. Both facilities will be incorporated into the existing government complex in Charlotte.

**Lee Nichols Architecture** of Charlotte has won the commission for master planning and design services for an addition to Providence United Methodist Church in Charlotte.

**Haskins, Rice, Savage and Pearce** of

### **From The Ground Up: Experiencing Architecture**

*Where:* North Carolina Museum of Art

*Location:* 2110 Blue Ridge Road, Raleigh

*When:* Through March 7, 1993

*Hours:* Tuesday-Saturday, 9 a.m. - 5 p.m.

Friday, 9 a.m. - 9 p.m.

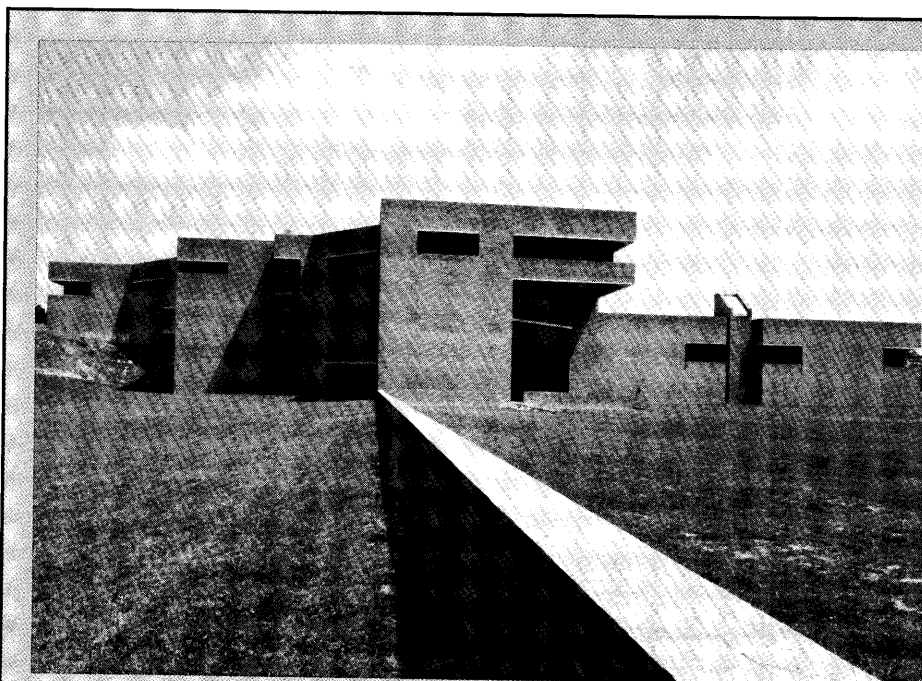
Sunday, 11 a.m. - 6 p.m.

Monday, closed

*Admission:* Free

*About the museum:* Opened in April 1983. Designed by Edward Durell Stone and Associates, New York, and Holloway-Reeves (now H-R Associates), Raleigh. Total square footage is 181,300 including 60,000 sf of exhibition space. Construction cost was \$15.75 million.

*Photo by Joann Sieburg-Baker*





## D R A W I N G   B O A R D

Raleigh has designed a new child care center for Glaxo in Zebulon.

**Martin, Boal, Anthony and Johnson** of Charlotte has been hired by the Surry County board of commissioners to design a proposed new \$2.7 million county office building.

**NBBJ** in Research Triangle Park is handling the master planning and design for the \$30 million equestrian facility for the 1996 Olympic Games in Atlanta. Known as the Georgia International Horse Park, the 1,100-acre facility will include a 40,000-seat jumping arena, a 20,000-seat dressage arena and a 6,000-seat indoor arena. **Philip Szostak, AIA**, is the project planner and designer.

Smithfield architect **Harry McGee, AIA**, and **Peterson Associates** of Charlotte are teaming up to design a \$2 million medical office building on the grounds of Johnston Memorial Hospital.

Jamestown architect **Martin A. Senell, AIA**, has designed a medical office complex for Community General Hospital of Thomasville. The first phase of construction is scheduled to be completed in June.

**Gary B. Bailey, AIA**, of **Innovative Designs** in Raleigh is the architect for the \$6 million Selma Middle School now under construction in Johnston County. Bailey is a Selma native and graduate of Selma High School.

**Norman W. Talley, AIA**, of Shelby has designed the \$3 million renovation plan for Fallston Elementary School in Cleveland County.

**Wesley M. Coble, AIA**, of Raleigh is designing a new elementary school for the Cleveland community in Johnston County.

**Taylor & Taylor Architects** of Raleigh has been contracted by Raleigh-Durham International Airport to design an expanded air cargo complex. Construction costs for the three new air cargo buildings are estimated at \$4.7 million.

**Gantt Huberman Architects** of Charlotte has been selected to design the master plan for Johnson C. Smith University in Charlotte.

**J. Hyatt Hammond Associates** of Greensboro and **Calloway Johnson Moore** of Winston-Salem are the project architects for Well-Spring Retirement Community in Greensboro. The \$35 million planned community will include 123 apartments, 50 garden homes, 36 villas and will be licensed for 60 nursing care beds.

**Little & Associates** of Charlotte is handling the \$5 million redesign of a 29-year-old Charlotte shopping center. When the makeover is complete, Sharon Shopping Center will be a highly-visible specialty center in an upscale retail area.

**The Smith/Sinnett Associates** of Raleigh is designing the new Morrisville Town Hall.

**Gunn-Hardaway Architects** of Charlotte has been selected by the Charlotte-Mecklenburg Board of Education to design their newest elementary school, a \$5 million facility that will be located in southeast Charlotte.

**O'Brien/Atkins Associates** of Research Triangle Park has been selected to prepare the master plan for Harnett County's new courthouse and government complex to be built near Lillington. The complex will replace about a dozen other outmoded, inadequate or poorly located buildings.

**Camas Associates Architects** of Charlotte has been selected by KPMG Peat Marwick to design their new offices at the First Union Building in Raleigh, and by Connecticut Mutual Life Insurance Company to design their new offices in downtown Charlotte.

### Awards and Recognition

AIA North Carolina's Charlotte Section presented three awards in its annual design competition. **Odell Associates** received an honor award in the unbuilt category for the Shriners Hospital for Crippled Children in Boston, while **David Furman Architecture** earned an honor award in the built category for the Belmont Abbey College Student Commons Building. **Lee Nichols Architecture** received a merit award in the built category for the Richter-Wrenn Office Building in Charlotte.

Three firms received honor awards in the first Triad Design Awards program, co-sponsored by the Winston-Salem and Piedmont Sections. **Calloway Johnson Moore** won in the unbuilt category for the Walkertown Branch Library. In the built category, **Walter Robbs Callahan & Pierce** picked up an honor award for the Z. Smith Reynolds Library addition at Wake Forest (see page 10), while **Mario Grigni, Architect**, won an honor award for a residential project, the Gardner Residence, in Guilford County.

Another **Walter Robbs Callahan & Pierce** project has received several design awards. The firm's design of the College of Textiles at North Carolina State University has been honored by the Triangle J Council of Governments, the National Association of Brick Distributors, the National Commercial Builder's



*Richter-Wrenn Office Building, by Lee Nichols Architecture*





*College of Textiles at N.C. State, by Walter Robbs Callahan & Pierce*

Council and the *American School & University* Portfolio 1991. The Triangle J Council award was a regional honor, while the others were national in scope. The project received a silver project award by NABD and a merit award by NCBC.

The *American School & University* Portfolio issue also featured White Plains Elementary School in Surry County. The \$2.8 million school was designed by **CBSA Architects** in Hickory, with **Jim Stumbo, AIA**, serving as project manager. It is a 49,000 square foot facility for 450 students and was the only elementary school from North Carolina to be featured in the special issue of *AS&U*.

**McCulloch England Architects** was recently awarded first place by Charlotte's Clean City Committee for its renovation and restoration work on the historic Belk mansion owned by Presbyterian Hospital. Designated a historic property in 1986, the house was moved 150 feet and renovated rather than be destroyed. The move and restoration took 15 months and \$3 million to complete.

The National Propane Gas Association is conducting a nationwide design contest to encourage the development of environmentally friendly homes. Awards will be presented for a propane gas "Home of Today" and a propane gas "Home of the Future." The contest also includes student competition. Entry forms and further information can be obtained by writing to the National Propane Gas Association,

1600 Eisenhower Lane, Suite 100, Lisle, IL 60532. Entry deadline is June 30.

The Interfaith Forum on Religion, Art and Architecture is holding a design awards program for built religious structures. This international competition will judge religious and other sacred projects on their design, liturgical sensitivity, programmatic solutions, budget and site constraints, and community impact. For entry forms and further information, contact Doris Justis at IFRAA, 1777 Church Street NW, Washington, DC 20036.

AIA North Carolina's Historic Resources Committee is sponsoring a design awards program to recognize excellence in historic preservation projects by North Carolina architects. **The Tower Awards** program, named in honor of the AIA Tower in Raleigh, will be featured in the next issue of North Carolina Architecture.

**Jeffrey A. Huberman, AIA**, of Charlotte had one of his paintings selected for an annual exhibit of North Carolina artists at the Fayetteville Museum of Art. The exhibition ran from February through April 5.

#### Milestones

**ENG/6A**, the largest architectural/engineering firm in western North Carolina, is celebrating 50 years of architectural practice. The firm began as Six Associates in 1942, when a group of six

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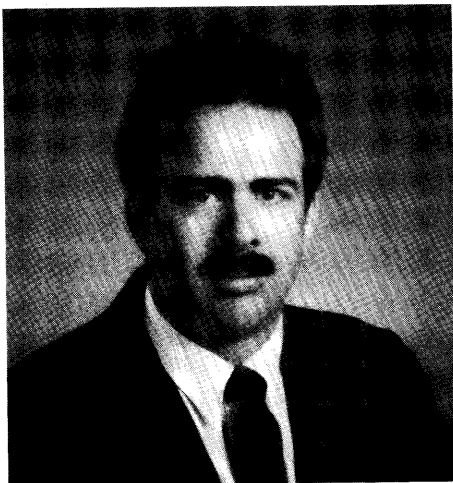


men in the Asheville area decided to pool the resources of their architectural and engineering firms to attract government defense contracts.

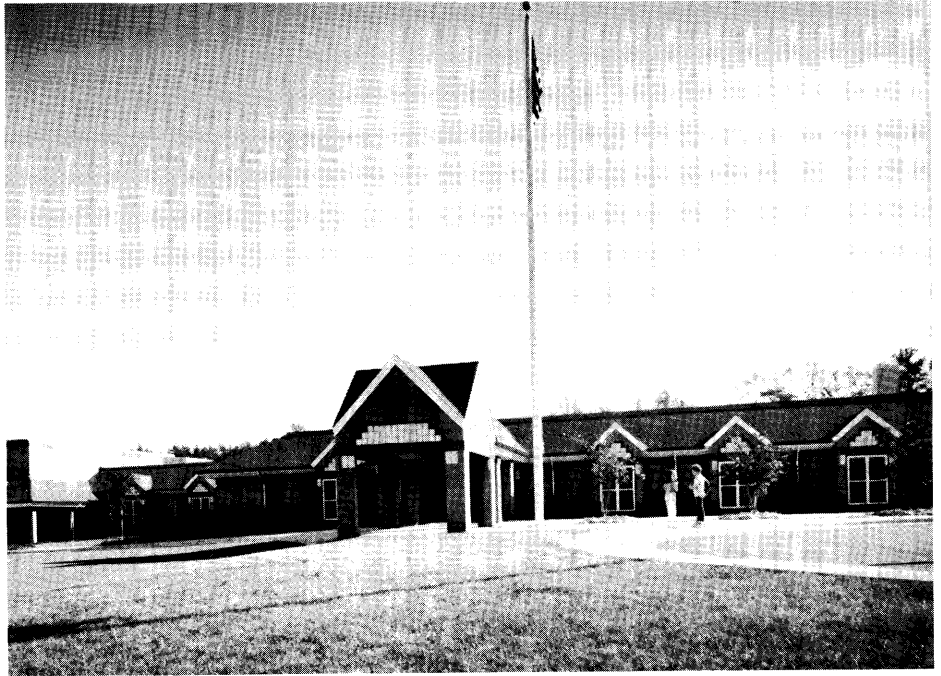
Another military project in the late 1980s led to further growth for the firm. After serving as an engineering consultant for the Asheville office of Ellis, Naeyaert, Genheimer Associates (ENGA) on a housing project at Fort Bragg, the two firms merged forces to become ENG/6A. The firm today continues to design projects for governmental, commercial, educational, industrial and public utility clients throughout the Southeast.

**Piedmont Olsen Inc.**, has announced the purchase of Hensley-Schmidt Inc., of Chattanooga, Tenn. The name of the new company is Piedmont Olsen Hensley, Inc. "With this acquisition, we will be able to expand our market share throughout the Southeast in three major service areas – industrial, environmental and transportation," said John Boyette Jr., chairman and president of Piedmont Olsen Hensley.

**Randolph C. Henning, AIA**, a senior project architect with Walter Robbs Callahan & Pierce, recently published a 343-page book of original work and commentary on American architect Frank Lloyd Wright. The book is a compilation of a newspaper columns written by Wright and members of the Taliesin Fellowship for several Wisconsin newspapers back in the 1930s. The newspaper series was called "At Taliesin" and included 285 columns. Henning includes 112 of the columns in the book and also provides commentary on them. The book is called *At Taliesin – Newspaper Columns by Frank Lloyd Wright and the Taliesin Fellowship, 1934-37*.



**Randolph C. Henning, AIA**



*White Plains Elementary School, by CBSA Architects*

# North Carolina Architecture

May-June 1992

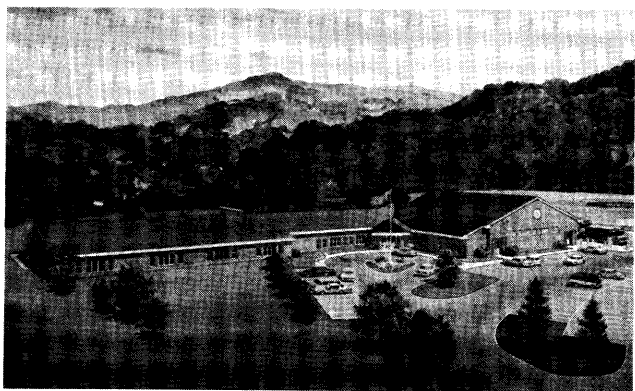
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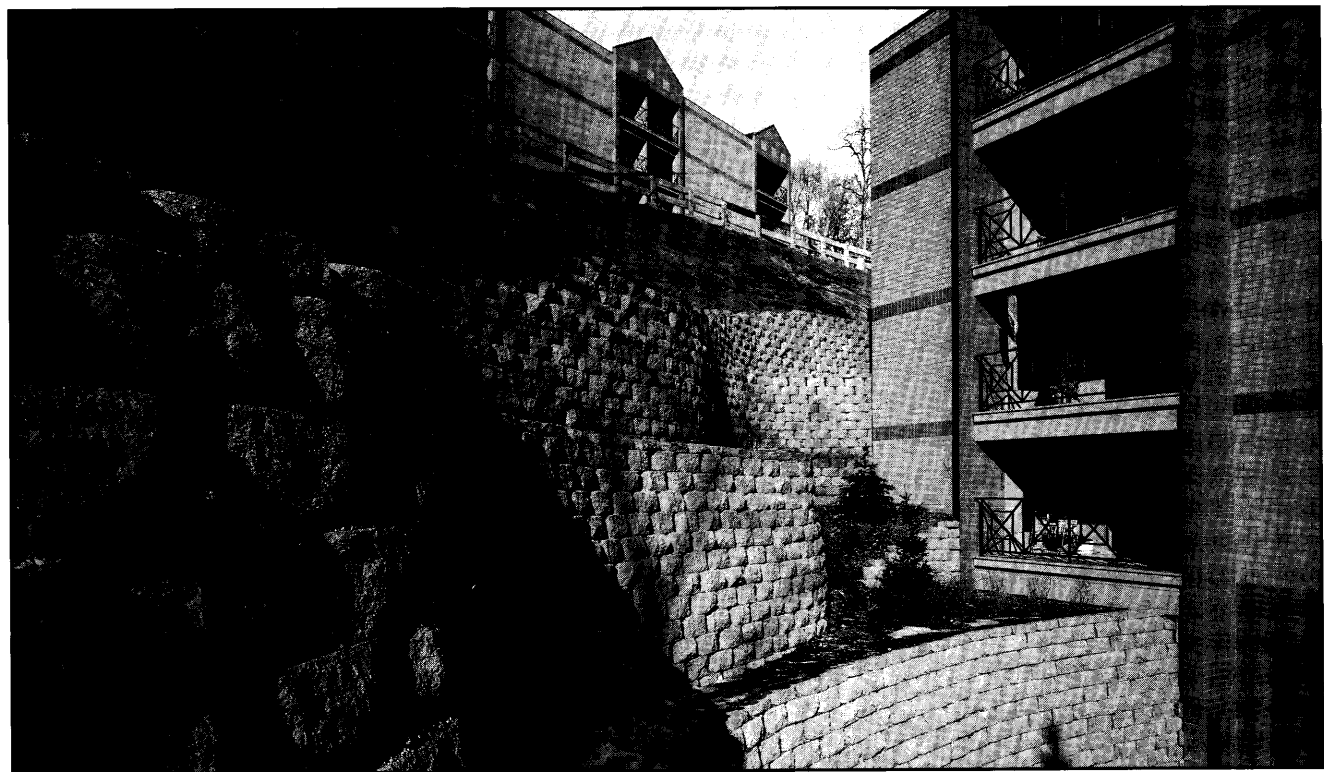
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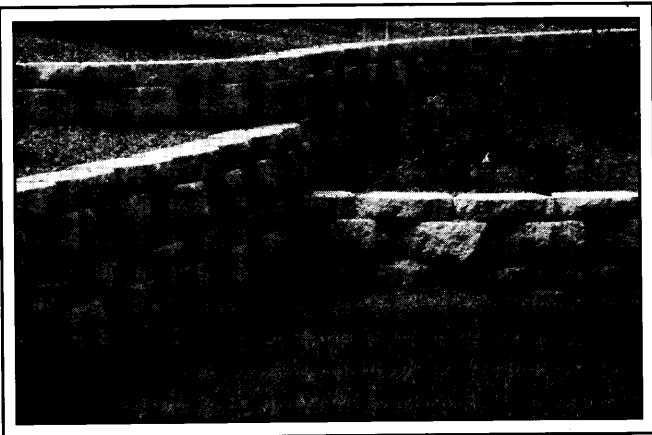


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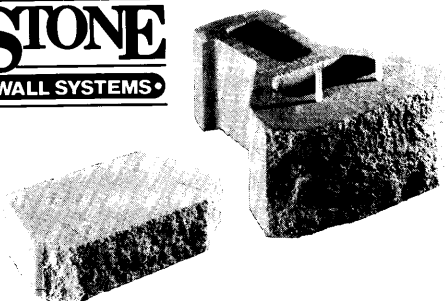




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