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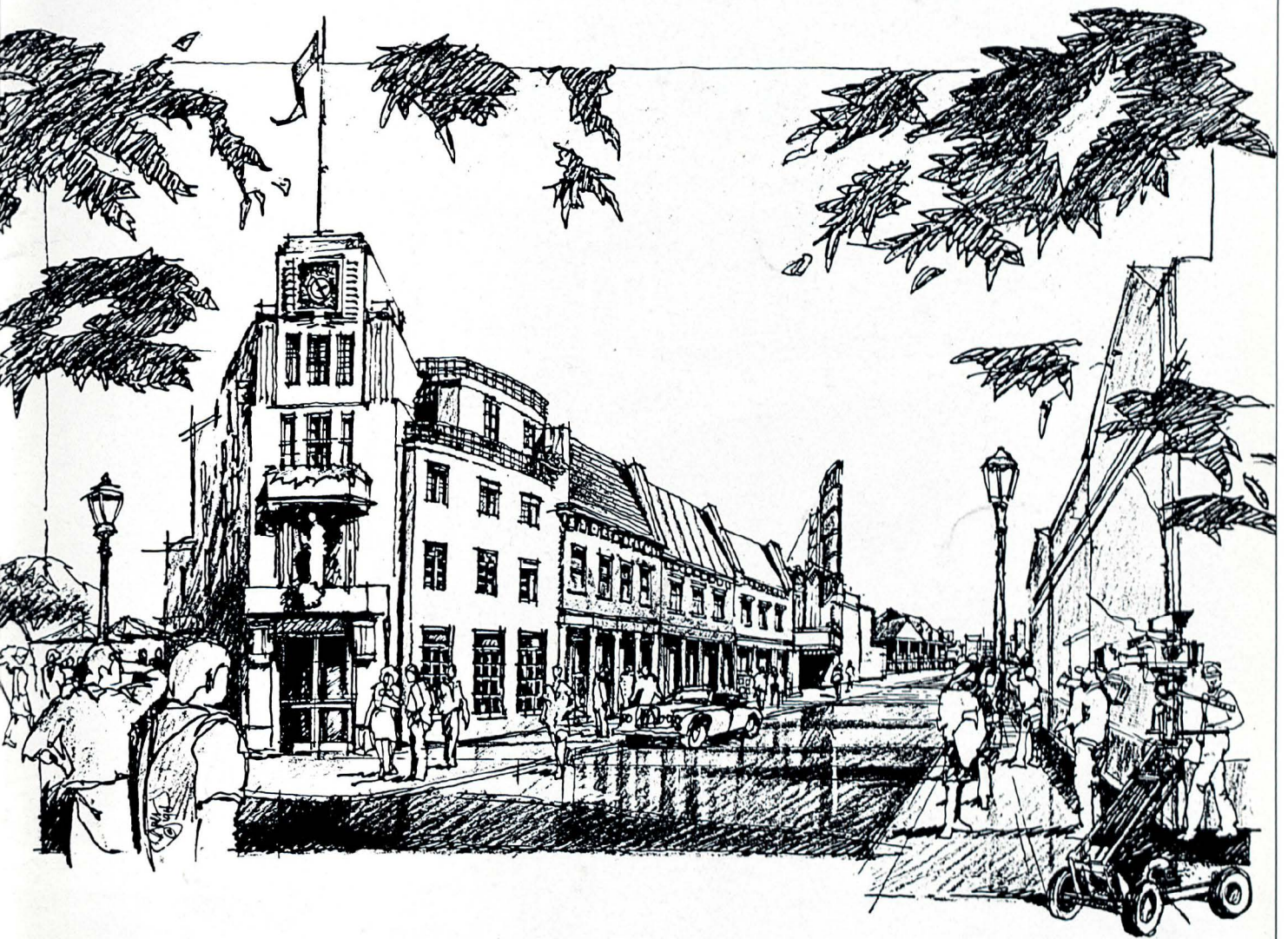
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• NORTH CAROLINA •

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WINTER 1994



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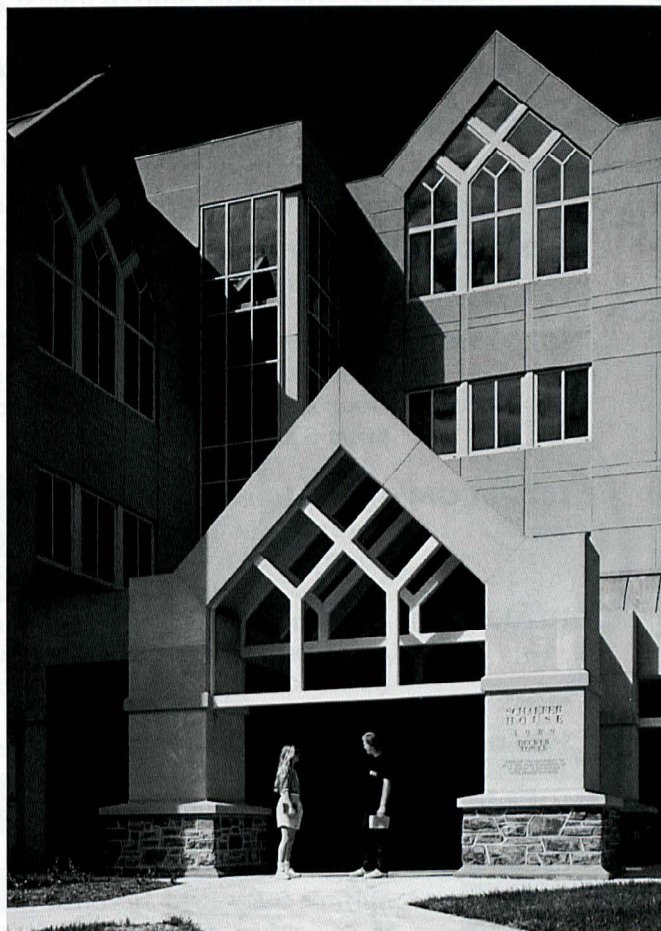
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Duke University's residence hall, in Durham, was designed by Rogers Associates, Architects, PC, of Asheville. The university and college architecture feature begins on page 11.

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Winter 1994
Volume 42, No. 5

A publication of the North Carolina Chapter of the American Institute of Architects
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North Carolina Architecture is published for AIA North Carolina by:
Moore Marketing, Inc.
Durham, North Carolina
(919) 477-4588

North Carolina Architecture is published five times per year. Subscription rate: \$30 a year for non-AIA North Carolina members.

Copyright 1994 by AIA North Carolina.
Third class postage (permit number 17) paid at Greensboro, NC.

POSTMASTER: Send Form 3579 to:
North Carolina Architecture
115 W. Morgan Street
Raleigh, NC 27601.
(919) 833-6656.

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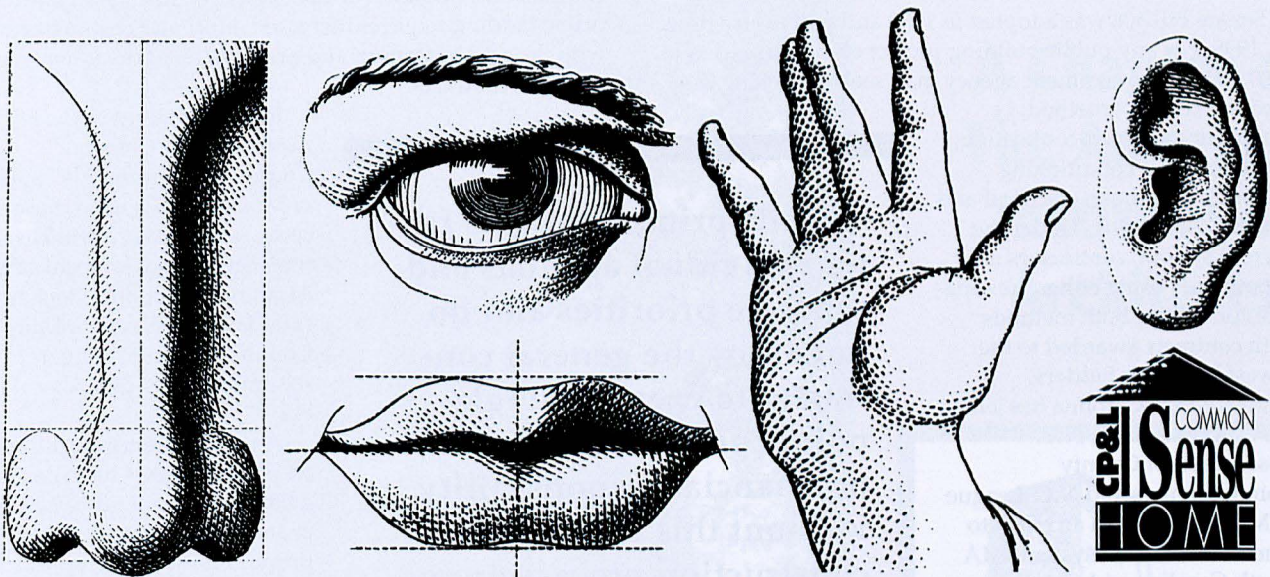


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Legislative Report

Single-prime contracts save time and make good sense

Based on the November 8 election results, the 1995 North Carolina General Assembly will be anything but business as usual.

There's a new Republican majority in the North Carolina House determined to follow through on a pledge to reduce taxes, reform the welfare system and increase government efficiency while downsizing bureaucracy. In the Senate, although Democrats currently cling to a narrow majority, a more conservative mood may also prevail.

One of the many issues for debate is of particular interest to the design and construction industries as well as local government officials. The 1995 General Assembly must decide how building contracts should be awarded by state and local governments.

Senate Bill 308 was adopted in 1989 and will expire June 30, 1995. For any public building project costing in excess of \$100,000, the government agency may seek bids using the separate contract method; i.e. obtain separate bids for heating, ventilating, air conditioning (HVAC), plumbing, electrical and general contracting. Under the current system, contractors may submit bids using either the separate contract or both methods with contracts awarded to the lowest bidder or bidders.

AIA North Carolina has joined the Carolinas AGC, N.C. Association of County Commissioners and N.C. League of Municipalities in an effort to amend the current system. AIA North Carolina and Carolinas AGC strongly believe the single contract (or single-prime) system is the best way to achieve a high-quality result, on-time and on-budget.

The State Building Commission has been gathering data and will present a recommendation to the General Assembly. At the Commission's request, the Institute of Government has prepared an analysis, offering the following conclusions:

1. Separate contract (or multi-prime) projects are more prone to be late.

2. More than three-fourths of projects bid both ways were won by multi-prime contractors. The average difference in bid prices was \$15,000 or less than 1.6 percent of mean project cost.

3. The study quotes, at length, a New York report that concludes multi-prime projects take longer to build and, ultimately, cost more money. New York and North Carolina are the only two states that extensively use multi-prime contracts on public projects.

James H. Boniface, AIA, the Government Affairs chair for AIA North Carolina says, "Multi-prime contracts foster individual agendas and separate priorities and do not allow the general contractor to exercise single-point control, coordination or financial responsibility. Without this leverage, the construction process unravels into missed deadlines and extended confrontations."

Boniface goes on to say, "Any minor dollar savings achieved on bid day are later eclipsed by the costs of late completions, litigation or poor construction activity. Multi-prime bidding requires increased effort and costs associated with the administration and preparation of documents for multiple contracts."

"Multi-prime contracts foster individual agendas and separate priorities and do not allow the general contractor to exercise single-point control, coordination or financial responsibility. Without this leverage, the construction process unravels into missed deadlines and extended confrontations."

— James H. Boniface, AIA
Government Affairs Chair for AIA North Carolina

Representatives of the N.C. Association of County Commissioners and N.C. League of Municipalities echo those concerns, saying multi-prime is too time-consuming for local administrators. The public client advocates hope the State Building Commission and General Assembly will support local flexibility.

A wide variety of locally-funded public projects have been delayed in recent years because of problems associated with multi-prime contracts. Examples include Jordan High School in Durham County and the Forsyth County Jail.

AIA North Carolina Executive Director Timothy D. Kent, CAE, asks rhetorically, "If multi-prime contracts are so efficient, then why must they be mandated on North Carolina public projects? And why is it that cost-conscious private clients rarely, if ever, use

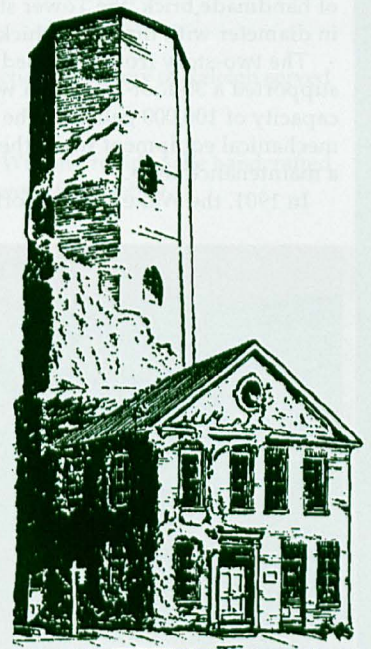
the multi-prime contracting system?"

The single-prime/multi-prime debate has its roots in long-running differences between general contractors and subcontractors. In hopes of reaching a resolution, AIA North Carolina has asked the State Building Commission to address the concerns of bid shopping, delayed payment and inability of subcontractors to withdraw bids, as well as bonding capability for minority contractors.

THE AIA TOWER

**Headquarters of
AIA North Carolina**

**A Chapter of
The American
Institute of
Architects**





**Entry
And
Reception**

BEFORE



AFTER

Overview

The American Institute of Architects, North Carolina Chapter, a professional association for North Carolina architects with more than 1,500 members, owns and occupies the AIA Tower and leases the rear building to a tenant.

Listed in the National Register of Historic Places, the AIA Tower property has also been designated for preservation by the Raleigh Historic Sites Commission. The Tower is one of the first and leading examples of adaptive reuse of an historic building.

The lush, secluded courtyard offers a welcome respite from city sidewalks with its brick-paved design, shade trees, lawns and benches.

Located within one-half block of the State Capitol building, the AIA Tower is a frequent stop for downtown Raleigh visitors who are drawn by its enormous size and one-of-a-kind design.

History

The Tower was built in 1887 by the Raleigh Water Works, a private business which had the franchise to supply Raleigh with water. With the lower 30-foot portion, constructed of granite quarried locally, and the upper 55-foot portion, built of handmade brick, the Tower stands 85 feet tall and 25 feet in diameter with three-foot-thick exterior walls.

The two-story front was used as offices, and the Tower supported a 30-foot-high, iron water tank, which had a capacity of 100,000 gallons. The Tower also housed the mechanical equipment while the rear building functioned as a maintenance shop.

In 1901, the Wake Water Works took over the property

and operated the Water Tower until 1913, when it was purchased by the City of Raleigh.

Within a couple of decades, the water tower became obsolete until 1938 when Raleigh architect William Henley Deitrick, FAIA, purchased the property. When Deitrick learned the Raleigh City Council was considering turning the property over to the federal Works Progress Administration for demolition of the structures and sale of the cleaned brick and stone, he realized the value and potential of the property and made an acceptable offer to purchase the Tower.

After the Deitrick acquisition, both the front and rear buildings were completely remodeled and made suitable for architectural office quarters. Deitrick carried on a wide and diversified practice, training several generations of Raleigh architects, until his retirement in 1959. The property was occupied by Guy E. Crampton and Associates until 1963, when the Crampton firm was relocated.

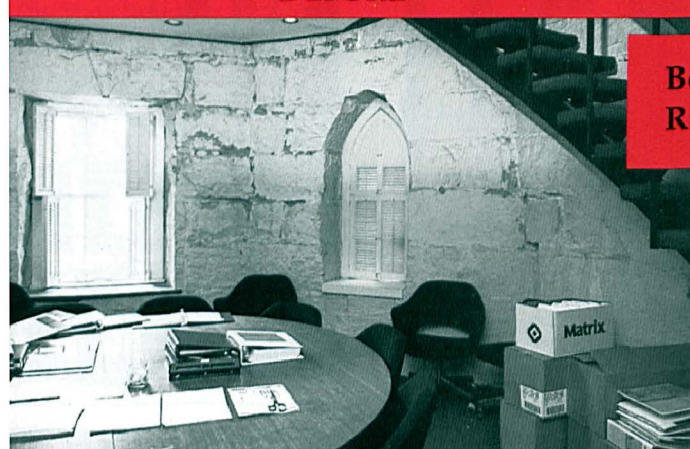
On May 27, 1963, Deitrick, a past AIA North Carolina president, deeded the property to the Chapter. In addition, Deitrick retained the right to maintain office space in the Tower until his death in 1974.

The second floor library in the Tower is now named the William Henley Deitrick Member Library in honor of his unique vision and considerable efforts.

Renovation

During the Eighties, the Chapter Board of Directors struggled at length with a crossroads decision concerning the Tower property. The century-old Tower required many improvements such as weatherproofing, roof maintenance,

BEFORE



**Board
Room**

AFTER





BEFORE

window replacement, extensive refinishing, and repainting. In addition, the office space needed to be remodeled with a specific need for improved lighting, heating and air conditioning.

A consensus and direction was finally reached in 1990. Following an assessment of the AIA North Carolina membership, work began in late 1990 on the exterior renovation and stabilization of the Tower, and a new HVAC system was installed.

"Our goal was to improve the overall quality of the building and make it function better as our statewide headquarters while preserving the sensitivity and importance of this historic structure," says Steven D. Schuster, AIA, a Raleigh architect who chaired a four-person volunteer committee which coordinated the project. "We have succeeded on all counts." Other committee members who helped with the Tower renovation included Dennis M. Murphy, AIA, W. Michael Peery, AIA, and David Huss, Associate AIA, all of Raleigh.

AIA Tower Collaborative

In tackling the interior renovation, Schuster, along with the Tower Committee, embarked on a unique mission. The committee enlisted representatives of the eight sections of AIA North Carolina to provide a design solution for each of the rooms of the Tower. Committee members coordinated and managed the design process to ensure a consistent theme throughout the building.

"In the last 20 years, the association membership had nearly tripled," says Schuster. "We needed to make sure the building responded properly to the changing needs of our



AFTER

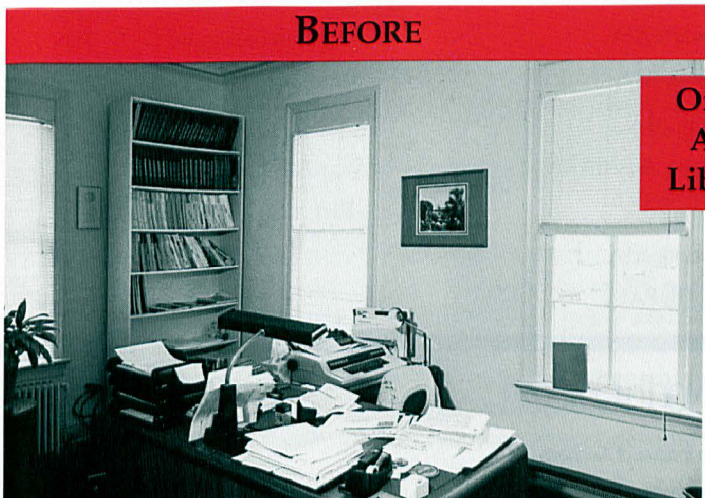
association, and we wanted to improve its overall quality so that a proper statement could be made about the architectural profession in this state."

The 1992 AIA North Carolina Board of Directors, under the leadership of then-president Danie A. Johnson, AIA, embarked on an effort to solicit sponsorship support from construction product manufacturers, material suppliers and contractors. The initial commitment came from Steelcase North America, one of the world's largest manufacturers of office furniture. Other sponsors, such as architectural product suppliers and contractors, soon followed. In addition, individual companies agreed to provide additional furniture, carpets, lights, millwork and finishes, and general and sub-contractors offered their time and services for installation.

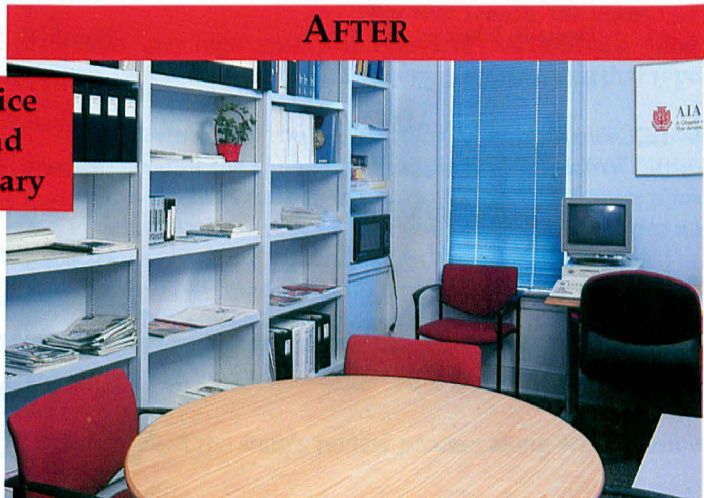
Furniture

After the interior renovation was completed, the AIA Tower officially reopened June 23, 1994. The companies below helped add the finishing touches to the Tower before it reopened.

- Steelcase North America provided most of the furniture.
- Storr Office Environments of Raleigh provided assistance as design consultant.
- Clancy & Theys Construction Company of Raleigh served as general contractor.
- Stephenson Millwork of Wilson provided the handcrafted reception desk in the Tower's front lobby.



BEFORE



AFTER



Key sponsors and volunteers involved in the AIA Tower project.

(pictured from left to right)

Peter Schwartz (Steelcase North America)

W. Michael Peery, AIA

Dennis M. Murphy, AIA

David Huss, Associate AIA

Steven D. Schuster, AIA

Julia Hernandez, Storr Office Environments

Danie A. Johnson, AIA

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AIA North Carolina

A Chapter of
The American Institute of Architects

Photos of the Tower were taken by:
Allen Weiss of Weisstudio (Before Photos)

Back To The Drawing Table

University design work is once again in high demand now that funds are available

Drawing tables and cranes alike stood almost silent for nearly five years across North Carolina's state university system as a tight economy and state budget shortfalls made new construction money difficult to come by.

But the wheels are turning again thanks to an infusion of funds from last year's construction bond referendum. Architectural firms across the state are finding university design work in high demand with new buildings opening and new projects in developmental stages.

For many years, new construction within the University of North Carolina and North Carolina Department of Community College systems were supported by an annual allocation from the legislature that averaged nearly \$70 million. Tight budgets sharply reduced state spending; however, new construction money was a casualty. By 1991, the allocation for construction and maintenance had fallen to about \$14 million annually.

"There was no money available for new construction from 1989 to 1993," said Joni Worthington, an assistant vice president for communications with the University of North Carolina system. "And in some cases," she added, "money that had been allocated was rescinded."

"From 1988 to 1991, the UNC system did not begin a single new construction project."

In November of 1993, however, North Carolina voters approved four referendum questions, including one focusing on university construction. AIA North Carolina, the construction industry and business and educational interest groups formed a citizen coalition that worked to pass that referendum.

"This was a huge cooperative effort," AIA North Carolina Executive Director Timothy D. Kent, CAE, said. "It took a major effort to get the legislature to put it on the ballot and quite an effort to get it passed. We and other groups had been talking to the legislature since about 1988 and felt this was an important step to get the state's economy moving again."

And move it has. County figures from the state department of labor show increases in new construction of 293 percent in Durham County, 110 percent in Wake County and 88 percent in Buncombe County.

The referendum provided \$310 million for the state university system and \$250 million for the North Carolina Department of Community Colleges — the largest one-time

infusion the North Carolina educational system has ever experienced.

During the last year, architectural and building firms have been working overtime as the educational system tried to catch up with the backlog of building projects.

"We had some projects we had been commissioned to do before the bond issue," said William A. Nichols, AIA, of the Charlotte firm Lee • Nichols • Hepler Architecture. "With approval of the bond issue, many of these projects were put back in the works. However, at the same time, new projects were put up for bid."

Another firm that does extensive educational work in North Carolina is Charlotte's Gantt Huberman Architects. Jeffrey A. Huberman, FAIA, said delays are not unusual in university projects, but they were more prevalent during the early part of this decade. He said his firm had a dormitory project on hold for nearly three years.

Nearly half of Gantt Huberman's projects are of the educa-

tional variety, but Huberman said the firm's diversification helped greatly during the last five years. He said the firm also does privately funded university work, university projects in South Carolina and other federal government projects.

"Our goal is to balance these kinds of projects so we have a constant workflow," Huberman said.

Huberman and Nichols agree, however, that while publicly funded projects are subject to delays during tight economic times, the high standards required of such projects make them challenging and enjoyable.

Nichols said the state's system of awarding design and construction contracts is based on qualification instead of the lowest bid.

"For that reason, the state demands very high quality and service," Nichols said. "The state is very demanding, and we enjoy working on that type of project."

Another difficulty caused by delays is compliance. Grover Meetze, head of the college and university division of Little & Associates Architects, Inc., in Charlotte, said the longer a project is delayed, the more chance there is of building codes and regulations changing. Such changes can result in further delays caused by modifications to plans.

"Our UNC-Greensboro project (featured in this issue) was quite successful because the funding was there, and there were few delays," Meetze said. "That makes quite a difference."

Meetze said the state's review process along with possible

"There was no money available for new construction from 1989 to 1993. And in some cases, money that had been allocated was rescinded. From 1988 to 1991, the UNC system did not begin a single new construction project."

— Joni Worthington
Asst. VP for Communications, UNC System

funding delays are the major differences between university work and projects in the private sector.

"You don't have the continuity you have with other projects," he said. "There can be delays in funding for a project, or you may get a different governing board at an institution that wants to see a project go in a different direction."

In most non-university projects, Meetze said, the client wants to see the project finished as soon as possible because he or she needs to see a profit from it.

University work can be among the most rewarding, however.

"Each school has its own culture and history," Meetze said, "and that's what makes it challenging and a lot of fun to work with. Diversity is what makes each university strong."

John D. Rogers, FAIA, of Rogers Associates, Architects, PC in Asheville, said his firm works primarily with privately funded university projects,

but notes that even private money is difficult to come by during such lean economic periods. His firm worked on a dormitory project at Duke University that saw some minor delays.

"Despite the initial funding problems, Duke was determined to do this project. The university found the donors to do it."

He agrees that the special requirements of university work make such projects challenging and attractive to most architects.

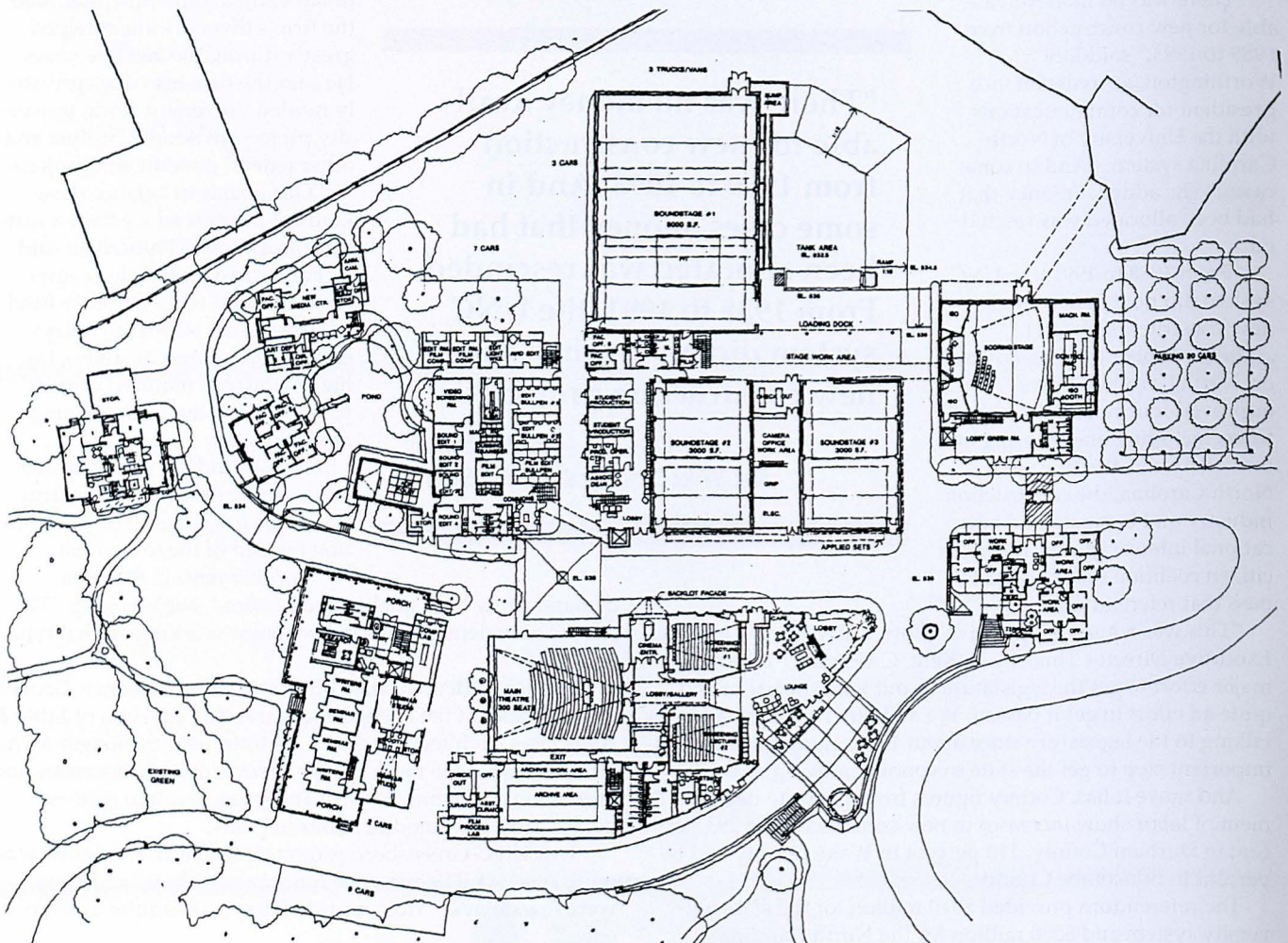
"For instance, designing a project for a place like Duke comes with special requirements." The design needed to fit a specific planned use for the building and create an environment conducive to that philosophy.

"University work is often funded for the long haul," Rogers said, "so the budgets seem higher because the requirements are more stringent. But that doesn't mean the budget is less difficult to meet. I like that type of work because it's a challenge."

"You don't have the continuity you have with other projects. There can be delays in funding for a project, or you may get a different governing board at an institution that wants to see a project go in a different direction."

— Grover Meetze

Little & Associates Architects, Inc.



The main level plan of the School of Filmmaking.



THE SCHOOL OF FILMMAKING WINSTON-SALEM, NC

OWNER: North Carolina School of the Arts

ARCHITECT: Lee • Nichols • Hepler Architecture, Charlotte

The filmmaking village, which will become the new School of Filmmaking complex at the North Carolina School of the Arts, has plans to open in the fall of 1996. Designed to look and function like a studio movie lot, the village will include a complex of structures along a "main street" featuring exteriors ranging from Mission-style to early Victorian to French Colonial. The structures will not only house the filmmaking school, but they will actually double as sets on which students will shoot films. Tied in with the development of the new filmmaking village is the proposed relocation of the School of the Arts' main entrance to South Main Street. This northerly reorientation of the campus toward Old Salem will support Winston-Salem's Southeast Gateway project, which is attempting to revitalize the southeastern part of the city.

According to Sam L. Grogg, the dean of the School of Filmmaking, the village will range in scale from bungalow-style residential designs for faculty offices to larger retail and commercial facades for sound stages. Therefore, the school will be looking for "a lot of salvage" — old marquees and box offices, for example. Construction will also show careful attention to moviemaking details such as the need for many exterior power connections and piped-up water for rain scenes. There are also plans to fill an area of depressed concrete with water and place a cyclorama behind it.

Spaces will be provided in the village for production, post-production, exhibition/archival and instructional/administrative needs. The state-of-the-art complex will include three sound stages, a scoring stage, digital post-production facilities, a 300-seat theatre and two 75-seat screening rooms with mixing capabilities (matching sound to the picture on screen), a computer lab and a teleconferencing center, among others.



RESIDENCE HALL DURHAM, NC

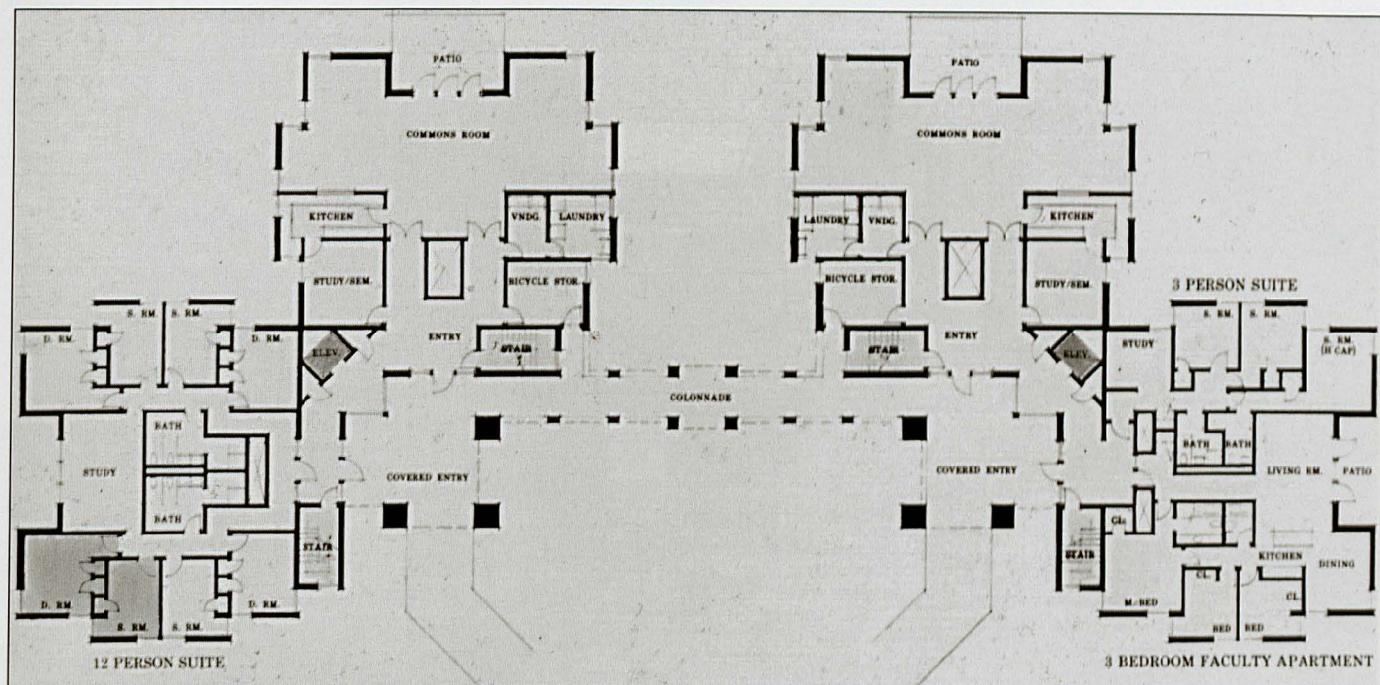
OWNER: Duke University

ARCHITECT: Rogers Associates, Architects, PC, Asheville

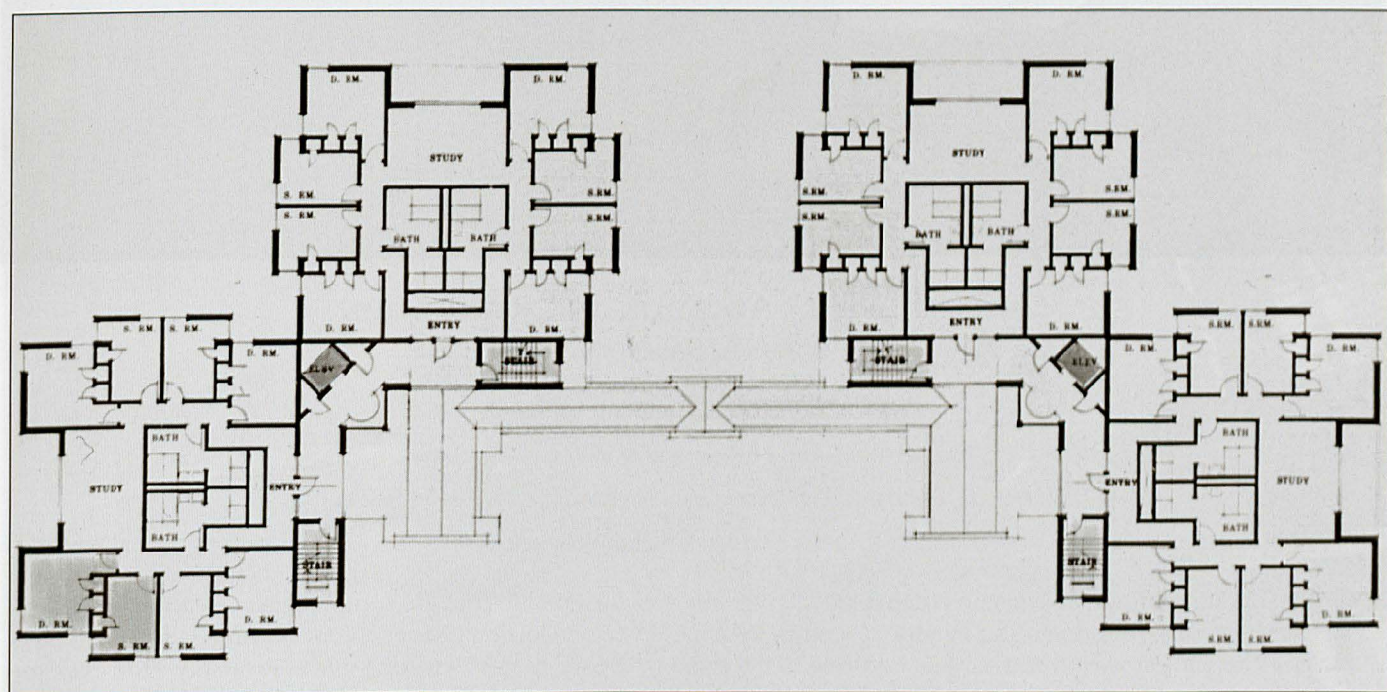
GENERAL CONTRACTOR: C.C. Woods Construction Co., Inc., Durham

PHOTOGRAPHER: J. Weiland

This residence hall responds to a program requiring specific living suite arrangements — four single rooms, four double rooms, a study and two bathrooms — grouped with commons rooms, support areas, a laundry room and kitchen, seminar rooms and a faculty apartment to produce a residential college living experience. The site design joins these halls with existing buildings to continue a campus-wide pattern of buildings and courtyards. The open side where future units will be built is closed by existing woods. The formal characteristics of the halls relate to earlier buildings on the campus, using gables to mark entrances and special spaces. The combination of quarried stone, limestone, stucco and standing-seam metal roofing follow the palette of materials established on the campus over the years.



GROUND FLOOR OF RESIDENCE HALL



TYPICAL FLOOR PLAN



O'KELLY LIBRARY ADDITION AND RENOVATION WINSTON-SALEM, NC

OWNER: Winston-Salem State University

ARCHITECT: Gantt Huberman Architects, Charlotte

GENERAL CONTRACTOR: Lyon Construction, Inc., Winston-Salem

PHOTOGRAPHER: Gordon Schenck

The library addition at Winston-Salem State University was designed to provide comprehensive learning resources and services to students and faculty, as well as to house a book collection of over 300,000 volumes. The challenge for this project was to add a major addition to the existing library, thereby creating one new facility. However, the existing library had to remain in operation while the addition was constructed. The solution created a new three-story entrance and atrium that provides a transition between the existing and new buildings, and it permitted use of the existing library until the new wing was ready for occupancy.

The library addition is a four-story structure, with an art gallery on the lower level, reading and study areas on the main level, periodicals on the second level and stacks on the third level. Natural light is used to create open areas for reading and allow views of the campus.





GRADUATE STUDENT HOUSING GREENSBORO, NC

OWNER: University of North Carolina at Greensboro

ARCHITECT: Little & Associates Architects, Inc., Charlotte

GENERAL CONTRACTOR: Donohoe Construction Inc., Raleigh

PHOTOGRAPHER: Rick Alexander

The design of UNC-Greensboro's graduate student housing facility is a response to precedence, context, budget, security, handicap accessibility, and public and private space. Located at one of the major campus entrances on Spring Garden and South Aycock Streets, this assemblage of eight buildings creates a gateway into the campus. This project is orchestrated with master planning for future phases of student housing, campus entry gates, academic buildings and a canopy of trees with landscaping. The building houses 309 students on three floors with areas for activities such as meetings, study sessions and social interaction.

The complex's exterior reflects the Georgian style of architecture found on this historic campus in materials, scale, roof lines and rich detailing which is sensitive to campus character but distinctive for this phase of campus growth. The subtle texture and slight color range of "Old Guilford" face brick, coupled with the accent soldier and sloped courses of "Desert Sand," blends well with other campus buildings and creates a warm residential quality. Other masonry features included in the structure, perimeter landscaping and courtyard are projected panels, radial arches and Ogee Rowloc special shapes.

The exterior facade steps back from the street edge to create intimate pedestrian and vehicular pathways. The unique building configuration further confirms the collegiate character by enclosing a courtyard for activities which complements the university's concept of community. The configuration allows direct observation of all entrance doors to each apartment from the central resident advisor's apartment for security and supervision.





SCHOOL OF BUSINESS AND ECONOMICS FAYETTEVILLE, NC

OWNER: Fayetteville State University

ARCHITECT: Gantt Huberman Architects, Charlotte

GENERAL CONTRACTOR: J.M. Thompson Company, Cary

PHOTOGRAPHER: Gordon Schenck

The three-story School of Business and Economics Building is designed to accommodate the departments of Business Administration and Economics. The university requested the new facility provide a maximum of teaching and learning environments, including specialized and flexible use spaces.

The first floor includes large instructional areas such as tiered classrooms and corresponding break-out seminar rooms, two 120-seat lecture halls, a 350-seat auditorium and the student lounge. Second floor spaces include typical classrooms and specialized computer laboratories as well as the Career Planning and Placement Center. Less frequented traffic areas, such as faculty and administrative offices, are located on the third floor.

The building design was based on the existing student circulation patterns and relationship to an adjacent classroom building and the new campus library. The new building closes off and formalizes a courtyard created by the adjacent classroom building. The site development concept renders the courtyard a functional student space including outdoor lecture, leisure seating and gathering areas. The location of the student lounge and student offices within the apex of the building further strengthen and define this area as the core of student activity.





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"Chill," I replied.

"Chill?" he said.

"Yep. Chill," my partner concurred.

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Off The Drawing Board

Marvin Malecha, FAIA, is named dean of N.C. State's School of Design

Professor Marvin J. Malecha, FAIA, was recently named dean of the School of Design at N.C. State, which has one of only two accredited architecture programs in North Carolina and has a long, hallowed reputation as a spawning ground for architectural excellence.

Malecha, who holds a bachelor of architecture from the University of Minnesota and a master of architecture from Harvard University, conducts a consulting practice and acts as an academic administrator. He has received awards as an educator and a practitioner. In addition, he is a Fellow in the

American Institute of Architects.

Prior to his appointment at N.C. State, Malecha served for 12 years as the dean of the College of Environmental Design at California State Polytechnic University, Pomona.

Malecha has served on many boards and committees. He has served as president of the Association of Collegiate Schools of Architecture and the



Marvin J. Malecha, FAIA

California Council of Architectural Education and has also served on the AIA/ACSA Council on Architectural Research. He has had frequent exchanges with the European Association of Architectural Educators as a visiting speaker and as an advisor. He has also served as a Master Juror for the National Council of Architectural Registration Boards. Currently, he serves on the National Architectural Accrediting Board, the Steering Committee of the AIA Architects in Education Committee as the Chair.

Malecha's career has been characterized by leadership in academic management, attention to the scholarly and

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reflective aspects of a design education, a consulting practice which informs a life in the academy and a passionate belief in the absolute right of access to an education for every individual in our society. He believes that education and practice lie along the same continuum in life, and he has encouraged others to find the connections between them.

Now at N.C. State, Malecha has a vision for what he would like the School of Design to work towards.

"I see the mission of the school as a design school striving to continue as one of the best at serving the needs of its stu-

dents, the university and the community," said Malecha. "We need to work at enhancing the school's image and be more responsive to the school and the communities that we relate to."

"I also see some challenges ahead of us. I see the gulf between practice and education widening, and we need to close that. We need to develop a system for life-long learning," said Malecha.

HONORS AND RECOGNITION

It was a fine year for North Carolina in the **1994 South Atlantic Region (SAR) Design Honor Awards**. Of the 12 1994

SAR award-winning projects, eight projects were designed by AIA North Carolina members.

Paying tribute to the best of Southeastern architecture, the 1994 SAR awards were presented in Highlands September 17. The jury, made up of four architects from non-SAR states, reviewed more than 125 built and 25 unbuilt project entries.

Jury chairperson Cesar Pelli, FAIA, of New Haven, Conn., noted the quality of work entered.

The following lists the 1994 AIA SAR Honor Award winners. Congratulations to North Carolina's winning architects!

Built Projects

- **Jenkins-Peer Architects**, Charlotte: Trexler College Center at Queens College, Charlotte
- **Hobgood + Cannon Architecture**, Raleigh: 409 Hillsborough Street Office, Raleigh
- **Jenkins-Peer Architects**, Charlotte: NBC News Channel for Journal Broadcasting, Charlotte
- **Dail Dixon & Associates, PA**, Chapel Hill: Private residence, Chapel Hill
- **Frank Harmon Architect**, Raleigh: Private house and garden for Frank and Judy Harmon, Raleigh

Unbuilt Projects

- **ARCHITECTVS MCMLXXXVIII**, Charlotte: Chester War Memorial, Chester, SC
- **Betsy West, AIA**, and **Ellen Weinstein, AIA**, Raleigh: ... The Butcher, the Baker, the Candlestick Maker, Raleigh
- **Hobgood + Cannon Architecture**, Raleigh: Thomas A. Hobgood house and addition, Charlotte

Gerald Allen & Jeffrey Harbinson, Architects, P.C., based in New York City, has won a Religious Art and Architecture Design Award from the AIA for its work on the Saint Mary Church in Wilmington. The architects, North Carolinian natives, were North Carolina's only recipient of a 1994 Religious Art and Architecture Design Award from the AIA Washington, D.C.

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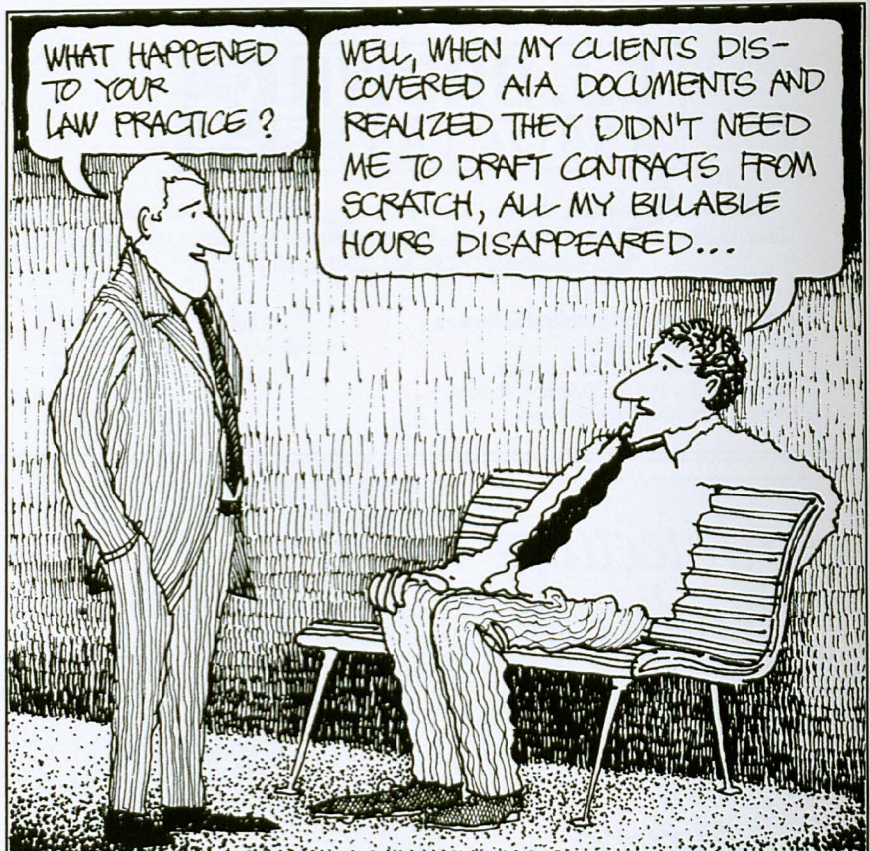
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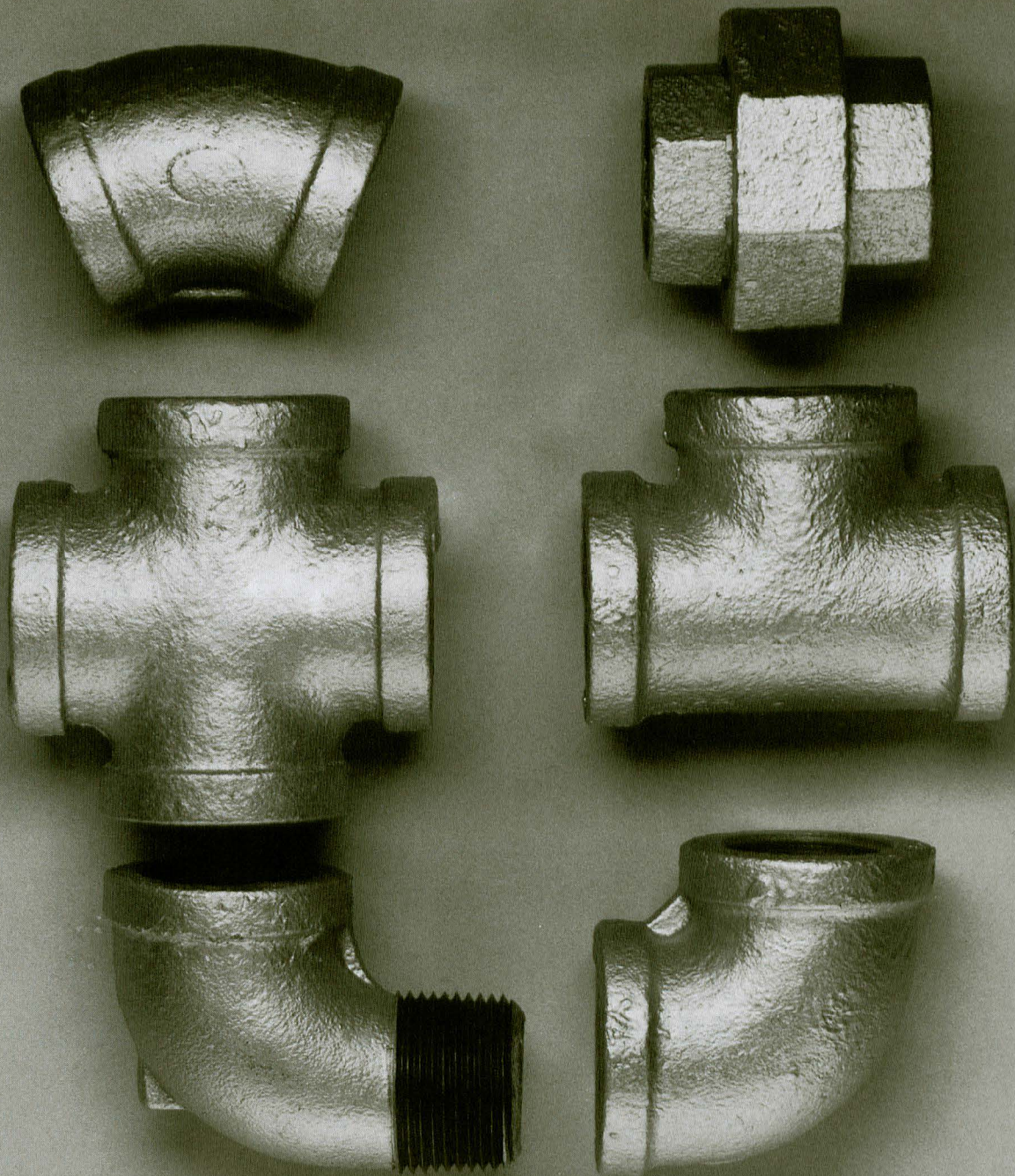


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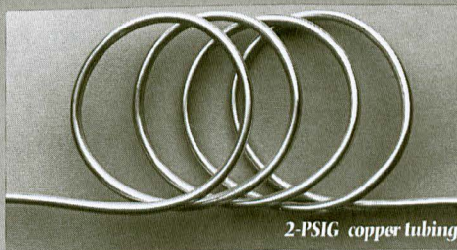
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