

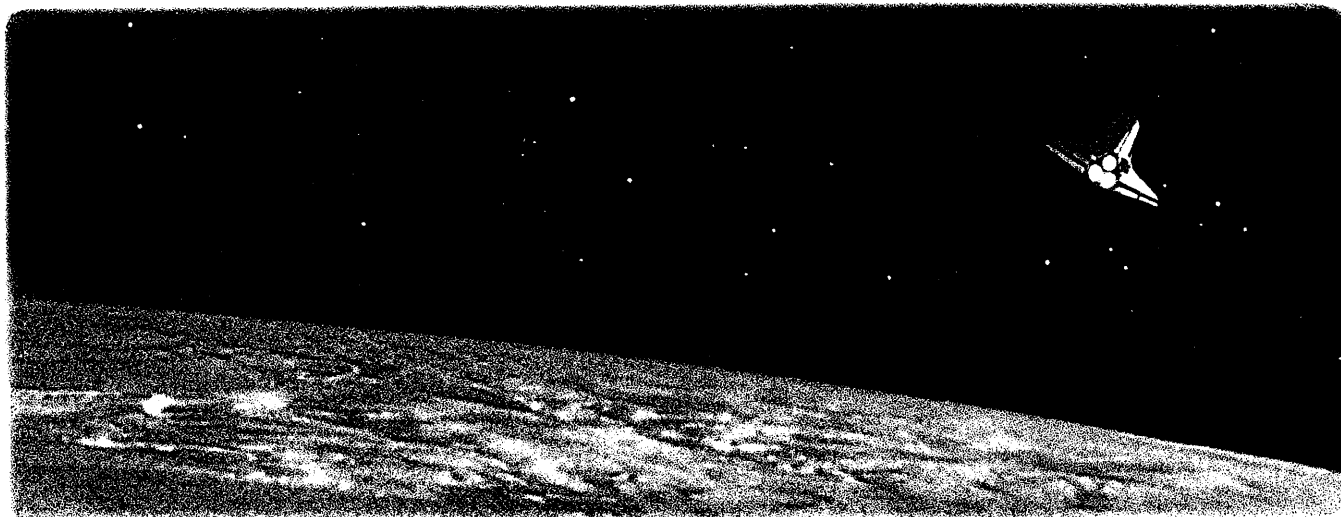


• NORTH CAROLINA •

ARCHITECTURE

SPRING 1994

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North Carolina Architecture

SPRING 1994

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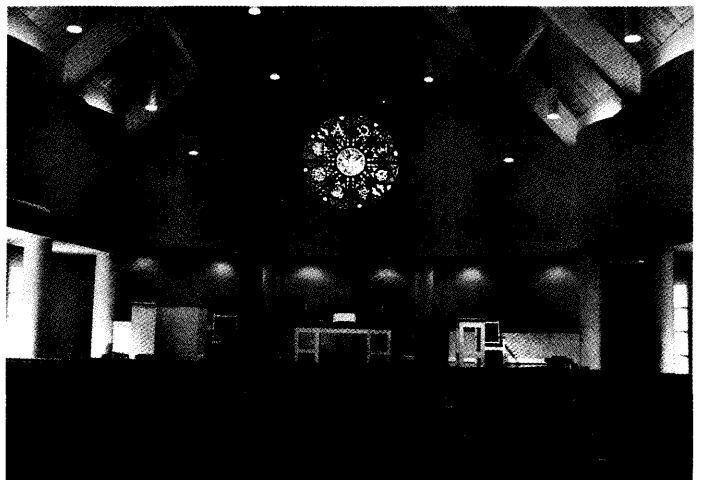
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First Baptist Church in Columbia, South Carolina (top) was designed by the FWA Group and the Derita Presbyterian Church in Charlotte (bottom) was designed by WKWW, Inc.. The church architecture feature begins on page 20.

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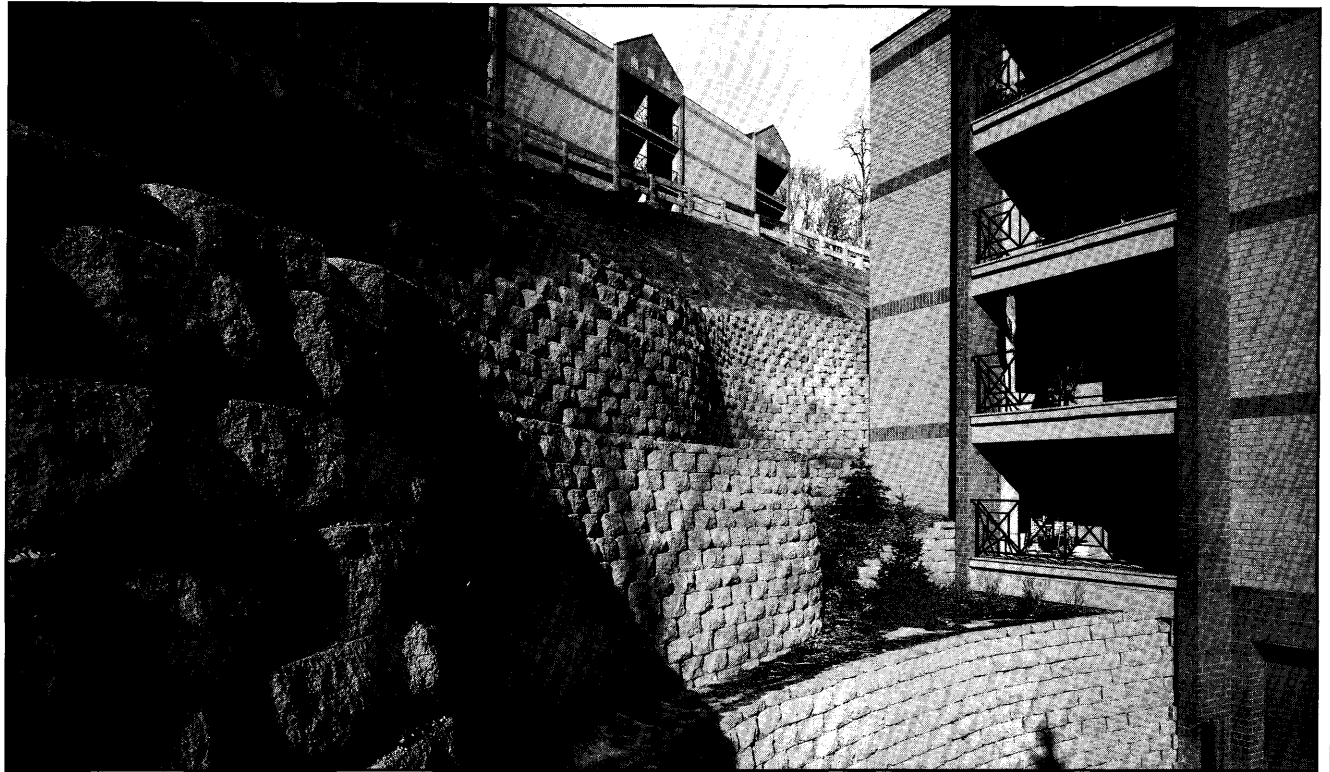
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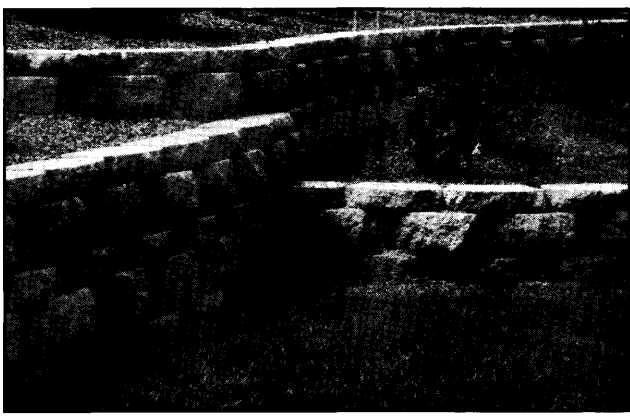


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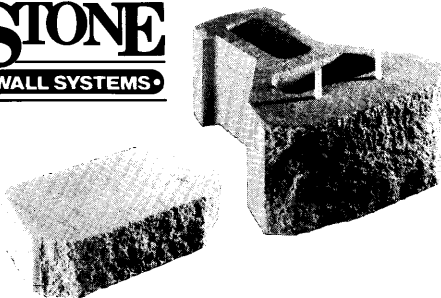
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AIA CALENDAR

May

2	Monday	Seminar & Spring Break	River Run, Davidson
13-16	Friday-Monday	AIA Convention	Los Angeles
24	Tuesday	General Assembly convenes	Raleigh

June

1	Wednesday	Legislative Day	Raleigh
23	Thursday	Board of Directors	Raleigh

July

21	Thursday	Executive Committee	Raleigh
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August

11	Thursday	Board of Directors	Wrightsville Beach
11-13	Thursday-Saturday	Summer Design Conference	Wrightsville Beach
13	Saturday	Design Awards Banquet	Wrightsville Beach

September

15	Thursday	Executive Committee	Highlands
15-17	Thursday-Saturday	SARC '94 Convention	Highlands

October

14-15	Friday-Saturday	AIA-AGC Meeting	Hound Ears
20	Thursday	Board Meeting	Asheville
20-21	Thursday-Friday	SARC Planning Meeting	Asheville

November

11-12	Friday-Saturday	1995 Planning Retreat	Tanglewood
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**AIA North Carolina
Summer Design Conference
August 11-13 in Wrightsville Beach
Make Plans Now To Attend**

North Carolina Architecture's

summer issue will feature
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If you have a single-family
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this issue, send it to
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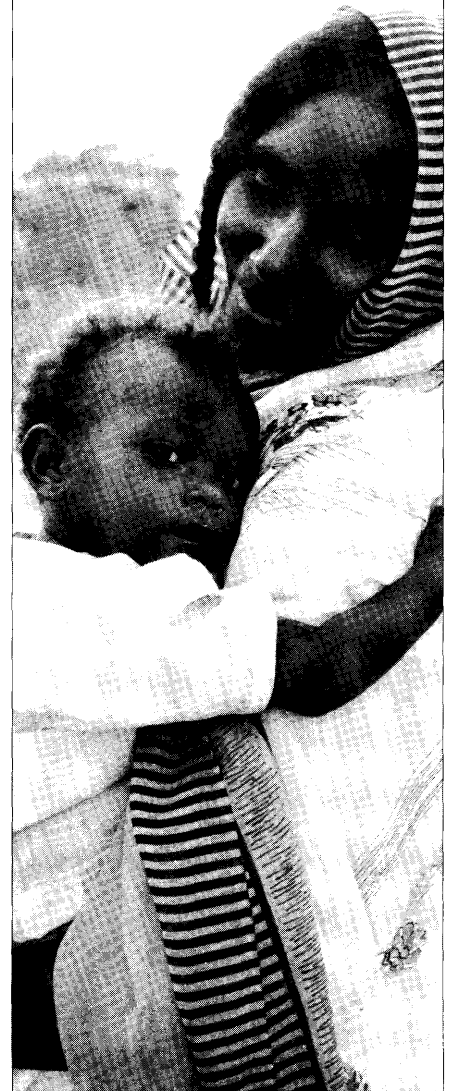
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1994 Summer Design Conference

August 11-13

It's the main event of the year for AIA North Carolina and the 1994 Summer Design Conference figures to be a weekend you don't want to miss.

Scheduled for Thursday August 11 through Saturday August 13 with headquarters at the Blockade Runner in Wrightsville Beach, this year's conference theme is "Southern Places -Southern Spaces." Final touches on the program are being worked out by AIA volunteer committees.

Among the many programs being planned include:

- Field trips of historic Wilmington and Figure Eight Island
- A workshop on small firm management by James Franklin, FAIA, Resident Fellow of the Institute
- Design presentations by award winning architects Merrill Elam and Mack Scogin of Atlanta and Samuel Mockbee of Oxford, Mississippi.
- Keynote address by Southern sociologist Dr. John Shelton Reed of UNC-Chapel Hill
- Urban design charrette of Southport, the subject of an AIA RUDAT effort in 1991
- Panel discussion on the value of mentoring in the development of young architects
- Photographic seminar and critique by Gordon Schenck
- Architectural walkthrough and visualization demonstration with an opportunity for hands-on participation

The 1994 Design Awards, Tower Awards and Kamphoefner Prize will be presented Saturday evening August 13.

A long list of social and recreational events are planned including a sandsculpture contest and a dinner boat cruise on the Intercoastal Waterway. Supervised activities for children will be offered.

Watch your mailbox for complete registration information.

Three New Fellows

Furman, Hight and Huberman are accepted to the College of Fellows

Three AIA North Carolina members, all of them from Charlotte, have joined the ranks of the most distinguished architects the world has produced. David F. Furman, FAIA, Charles C. Hight, FAIA, and Jeffrey A. Huberman, FAIA, have been accepted to the College of Fellows of the American Institute of Architects as an honor for their respective contributions to the advancement of architecture as a profession.

The three North Carolinians are among 112 individuals who will receive investiture to the College of Fellows during the national AIA convention in Los Angeles May 13-16.

Founded in 1952, the College of Fellows includes less than five percent of the 55,000 AIA members nationwide. Those advanced to fellowship may use the initials "FAIA" after their names in recognition of their contributions. There are now 44 current AIA North Carolina members who have been admitted to this elite College.

David F. Furman, FAIA, principal of David Furman Architecture, is honored for his efforts to promote the aesthetic, scientific and practical efficiency of the profession. Furman's work has received a dozen local, state or regional design awards from the AIA and has been featured many times in national publications.

Furman was nominated for Fellowship by Charlotte architect Murray Whisnant, FAIA, who writes, "Exuberance" best describes David Furman's approach to both his work and his life. His work is especially notable because it has been created primarily in the demanding "bottom-line" oriented world of multi-family housing."

Whisnant's nomination of Furman goes on to say, "(Furman) has driven himself to create innovative responsible work aimed at improving the caliber of design in the multi-family industry, from innovative site planning to economical framing details."

Honored for his contributions to architectural education, Charles C. Hight, FAIA, has been the Dean of the College of

Architecture at the University of North Carolina at Charlotte since 1976. Under Hight's stewardship, the program received its first accreditation and has doubled in size. At UNC Charlotte, a new building for the College has made a major contribution to the campus and Hight has been pivotal in the university's decision to initiate a campus master plan.

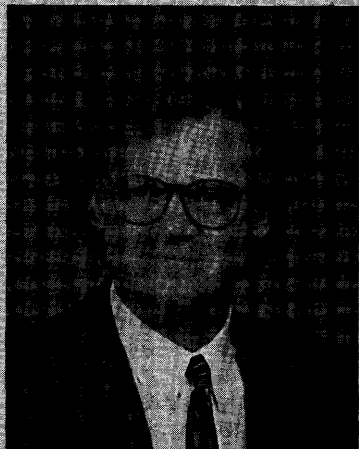
Prior to his tenure at UNC Charlotte, Hight developed the first professional architectural program at the Tuskegee Institute, initiating rigorous programs to prepare young African-American students for the profession.

Hight, who is both an architect and engineer by training, was nominated for Fellowship by former AIA national president S. Scott Ferebee, Jr., FAIA, of Charlotte who writes, "First at Tuskegee and then at UNC Charlotte, Charles Hight led fledgling architectural schools to accreditation and national recognition by developing innovative programs. As president of the American Collegiate Schools of Architecture, he improved the organization and strengthened its relations with the AIA."

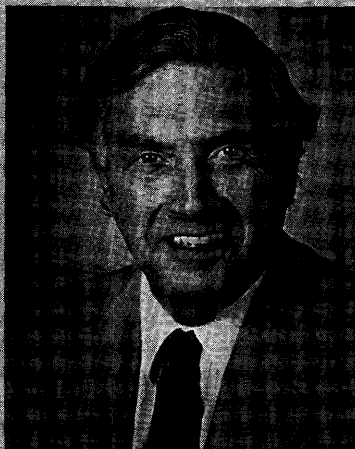
Huberman, founding partner and principal of Gantt Huberman Architects, has been honored for his ongoing efforts to make the profession of ever-increasing service to society.

Huberman has provided exemplary leadership to three major cultural organizations as president of the Charlotte-Mecklenburg Arts and Science Council, Opera Carolina and the Charlotte Children's Theatre. He's also recently served as president of AIA North Carolina and chair of the AIA political action committee. Throughout his volunteer leadership work, Huberman has been an energetic fundraiser and visionary.

Huberman was nominated by Wilmington architect Herbert P. McKim who writes, "Not only did he (Huberman) articulate a vision of what could be for these organizations, he established clear goals and objectives that led to change and success. Jeffrey Huberman has demonstrated that an architect can provide the vision that strengthens the society in which we live."



David F. Furman, FAIA



Charles C. Hight, FAIA



Jeffrey A. Huberman, FAIA

Church Design

Architects must face many issues when designing a church

Terry Byrd Eason, of Chapel Hill, North Carolina heads up Terry Byrd Eason

Design which specializes in liturgical design, consultation and master planning for churches. Byrd has been working with church designs for the past ten years. K.C. Ramsay, AIA, chairman of the magazine committee for AIA North Carolina met with Eason recently and discussed some of the facets of church design that face an architect.

RAMSAY - When churches begin the initial planning of a building, the contractors and architects and people who they think have some interest and expertise in construction, but the chairman is never someone who is interested in the liturgy and the education program. And then, the pastor of the church is usually an ex-officio member and a small voice speaking for the liturgy and education side.

EASON - When you mention architects and engineers, you mention them as technical people, building technical people, and there are sometimes other people, such as an altar person. They are very important to the building and these are the people who should stand back and ask what a church will be. They tend not to get down to the nitty-gritty of combining the church structure and worship.

These committees sometimes have the ability to come up with lots and lots of preconceptions.

Most of my methods of working deal with trying to get the committee to put aside its preconceptions and go back and do some history and some understanding of worship.

The slides that I show are used to help them with the liturgical and architectural development.

RAMSAY - How often are you there with the architect versus there as a direct request of the congregation?

EASON - I would say that 75 percent of the time I am there at the request of the congregation. Sometimes it's when they



Terry Byrd Eason
Specializing in liturgical design,
consultation and master planning
for churches

don't even know that they need an architectural partner. Many of the projects I work with start from the inside out with inside functions. Many times I am called in to move around furniture and rearrange the inside area.

RAMSAY - Do you find consistency between the technical needs of the church and their doctrine? In other words, is there interest in moving things around from a liturgical standpoint or is the piano just in the wrong place?

EASON - Usually it is a pretty smart pastor that wants to move things around for liturgical or theological reasons. He or she has some reason why they want to do that. For example, in an Episcopal church or other church, they make the altar table free standing. You can't just do that in some cases without changing the entire setup of the church. Frequently the church musician will have a strong space need. The way the choir is arranged is important. About 30 percent of the time I am called in, it is to work with rearranging space for a new organ. Most times it's because it is a large-

er organ, but also because of acoustics.

Most of the people on the committee do not have a real sense of space planning issues, particularly as they might relate to theology.

Usually it might be the altar guild person saying they need more room for this or they need better access. Or someone who handles the acolytes needs more seats. Certainly, the overriding theme of most churches, regardless of the denomination, is they did not anticipate the need for flexibility.

They did not imagine that churches would host concerts or chancel dramas, or their pastor would have a children's sermon and have the children gather around. Many churches want to do these type of things, but after the church has been arranged, they find they are not allowed to let these things happen.

RAMSAY - If a congregation, currently meeting in a high school somewhere, called you and said we are ready to build a building that will have our name on it somewhere, how do we

start?

EASON - In that I've done nothing but churches for ten years, you may be surprised to hear that I have never had that opportunity.

But it is something I have always wanted to do. I would want to discuss with the committee, their own denomination and architectural heritage.

If you go back far enough with any church heritage, you will go back to the Roman Catholic Church and if you go back even farther you will go back to the base of the undivided Eastern Church.

All churches go from the same basis.

Dealing with a brand new committee I would want to talk with them a lot about architecture, just understanding all types of architecture, various styles, and why they developed. Not only the liturgical architecture, but modern architecture as well, so they can gain a respect for function.

I would try to point out pros and cons, for positives and negatives of different traditions. For example, if you look at 18th century churches they were designed in the Anglican church style which made them places of preaching and sacraments were very diminished. The 18th century was a sacramental low-point in the church.

One of the main things that I try to do is make the committee understand why areas are developed for function.

In most cases, American churches rely upon the furnishings to complete the feeling the architect was trying to convey. The makeup was essential to the success of the building. In most churches, the architecture, once you took the decoration out of it, was a rather plain building.

That's why many Victorian buildings, once they were painted white, became fashionable in the 30's and 40's. You need to accomplish functional goals, but you need to do them so there is some coherent continuity with its past.

RAMSAY - When you look at the Catholic churches' book, *Environment and Art*, all of the examples are of modern design. It appears the church is suggesting that is the only way.

EASON - That book is such a purist modernist architectural statement. For some reason the catholic church wanted a modern architectural theory. I would like to do a Roman Catholic church that took those documents and interpreted the raw functional, liturgical and theological theory but didn't necessarily do it in the book style.

RAMSAY - Let's imagine the congregation we are working with is a Presbyterian congregation with a young pastor whom this is his first church as a young minister. They would say to you, what kind of building should we build?

EASON - I would have to do a lot of work with them. The

neighborhood where the church is to be located would be very important. The context of the site is a major part of the design of the structure. If the church has some role to play as a landmark, this needs to be considered to knit the church together with the community.

If the pastor would want to place the congregation facing each other, I would want them to understand the history of that type seating and there is a heritage to this type arrangement.

So, everything that came out of the product of the design would not come from me. A great deal of the input would come from the pastor and the representatives on the committee.

I usually challenge the church to form a committee to try to include all constituencies of the congregation. One of the people that I always ask for on the committee is to have a person on the committee that is new to the church and has not been there very long. They have a totally different outlook on the church than someone that has been a member for a long time.

RAMSAY - What would be your suggestions on light levels and daytime light levels?

EASON - Churches do not have to be as well lighted as electrical engineering guide books. A Gothic church does not need to be lighted as well as a modern church. Sometimes you can overlight a Gothic church and it tends to destroy the feeling. In designing a lighting system, I tend to overlight the church and then include the ability to dim the lights and be able to back down to the level you want. As far as natural light is concerned, I am a firm believer. The amount of natural light can vary tremendously. Big

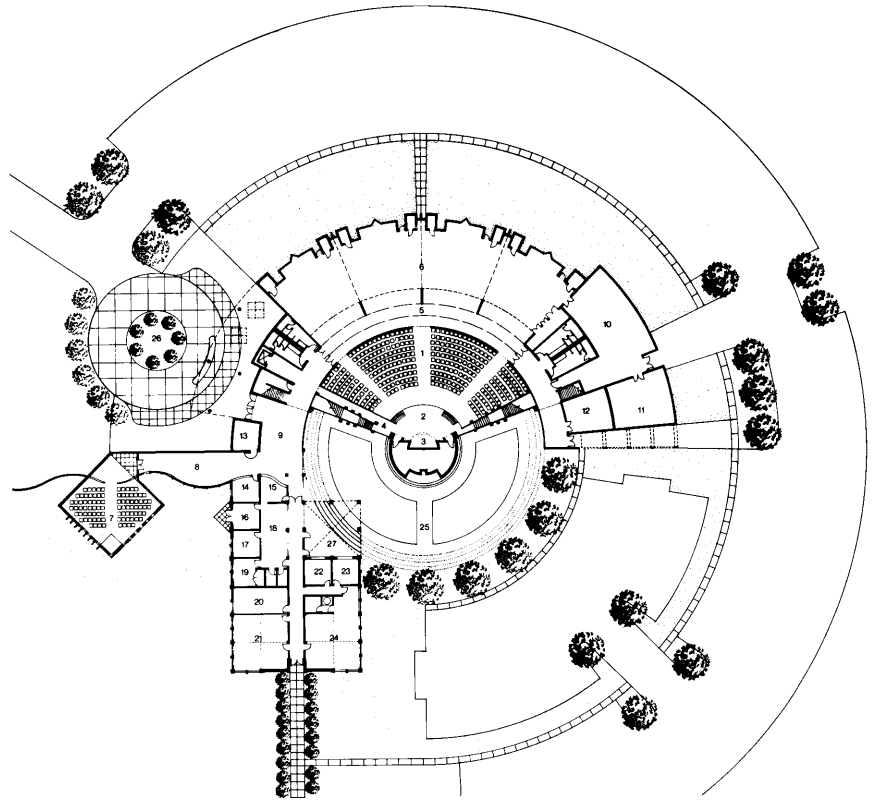
windows, light interior will make it full of light. A church feels better if you have natural light coming from all directions. I hate it if churches have windows on only one side or two sides, or a lot of time, the whole chancel end will back up to another building and there will be no natural light at that end of the building, and I find the lighting balance in the building inside is very weird. You have the area where the congregation is seated flooded with light, but the area where they are looking is in darkness. The lighting needs to be well-balanced.

RAMSAY - When the chairman of this church committee says to you what kind of architect should we hire, what do you say?

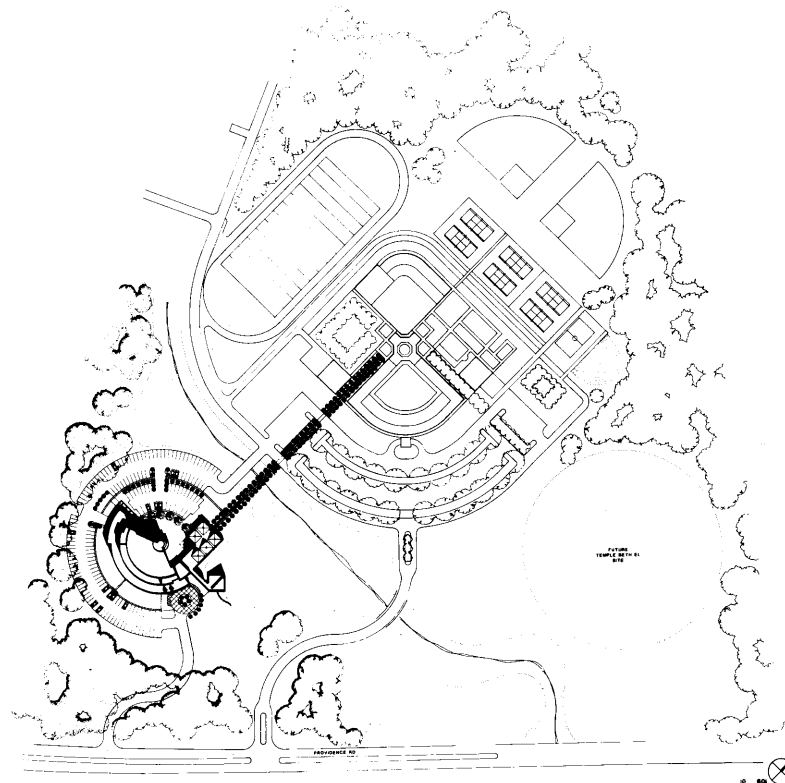
EASON - That's very interesting. I fairly often have helped churches with the selection of an architect. I think the bottom line is two-fold. First, get the best, most talented architect you can. Secondly, get an architect that you can talk to and dialogue with and that actually does listen to what you say. This is no different than when you hire someone who is going to build a commercial building or an office complex.

FLOOR PLAN

- | | |
|---------------------|------------------------|
| 1. Main Sanctuary | 15. Reception |
| 2. Bimah | 16. Rabbi's Office |
| 3. Torahs | 17. Accounting |
| 4. Choir | 18. Open Office |
| 5. Balcony Above | 19. Break Room |
| 6. Social Hall | 20. Board Room |
| 7. Chapel | 21. Multi-Purpose Room |
| 8. Memorial Gallery | 22. Youth Advisor |
| 9. Lobby | 23. Cantor's Office |
| 10. Kitchen | 24. Multi-Purpose Room |
| 11. Kitchen Storage | 25. Memorial Garden |
| 12. General Storage | 26. Drop Off |
| 13. Cloak Room | 27. Sukkah |
| 14. Gift Shop | |



SITE PLAN





TEMPLE ISRAEL

CHARLOTTE

Owner: Temple Israel

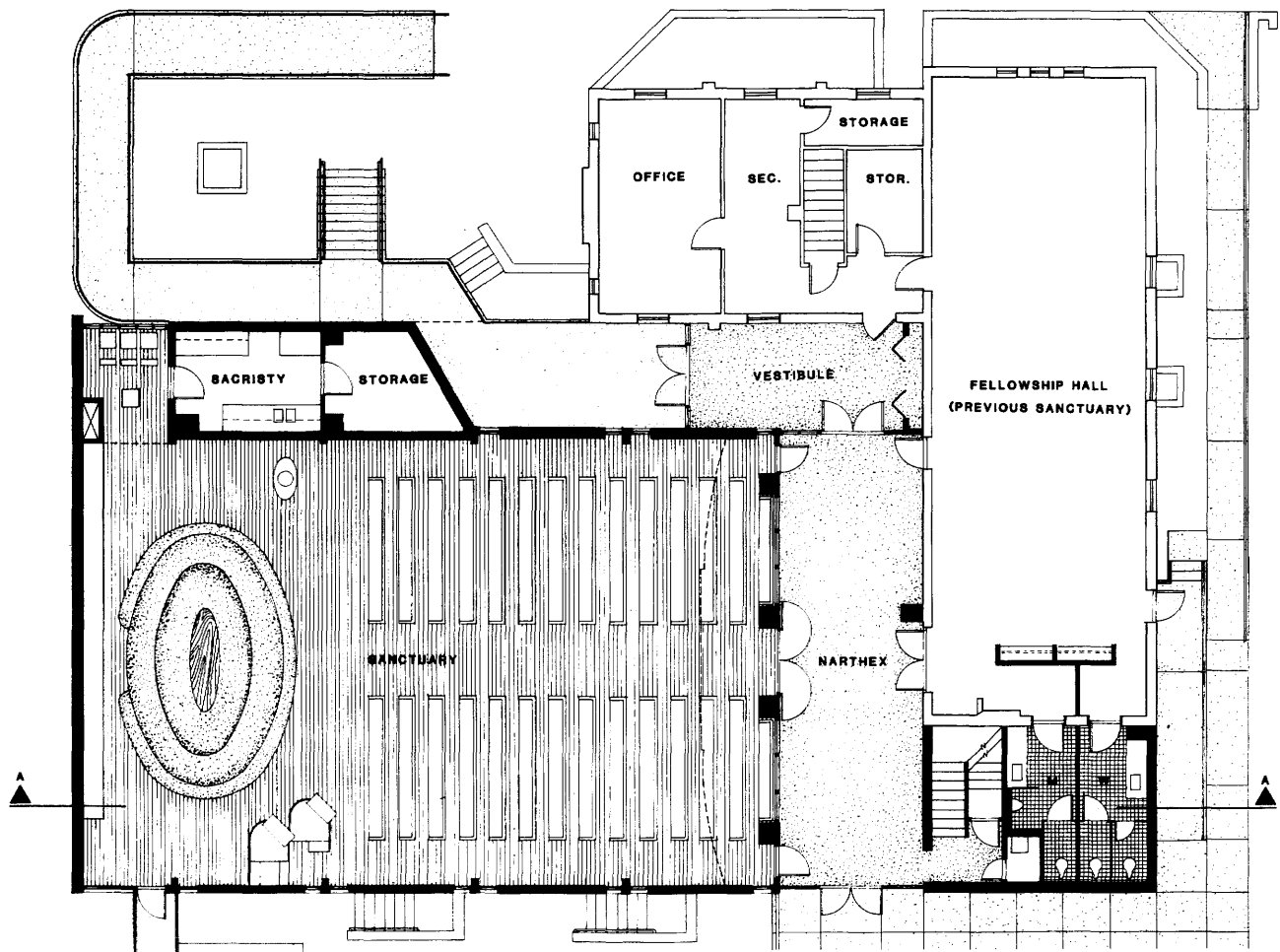
Architect: Lee Nichols Hepler Architecture, Charlotte

General Contractor: D.C. Turner Construction

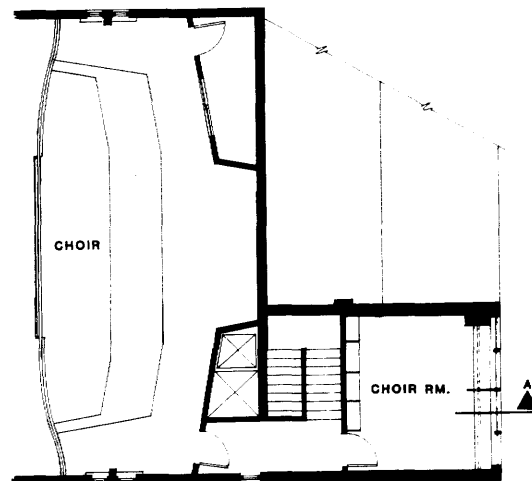
Photographers: Joseph Ciarlante and Douglas Wasiela

Temple Israel is part of Shalom Park, a unique 55-acre campus of strengths and resources of the Jewish population. The central focus of the campus is the community center which houses recreation, education, administrative, and community concerns. Temple Israel and Temple Bethel reside on sites equidistant to the community center on east-west and north-south axis. The main axis of Temple Israel enters the administrative wing through the main sanctuary and terminates, unifying the center with the temple. Temple Israel's sanctuary is directed towards the East since religious law mandates that all Jews worship facing Jerusalem to unite fellow Jews to the spiritual center of the universe.

MAIN FLOOR PLAN



BALCONY PLAN





GRACE LUTHERAN CHURCH

DURHAM

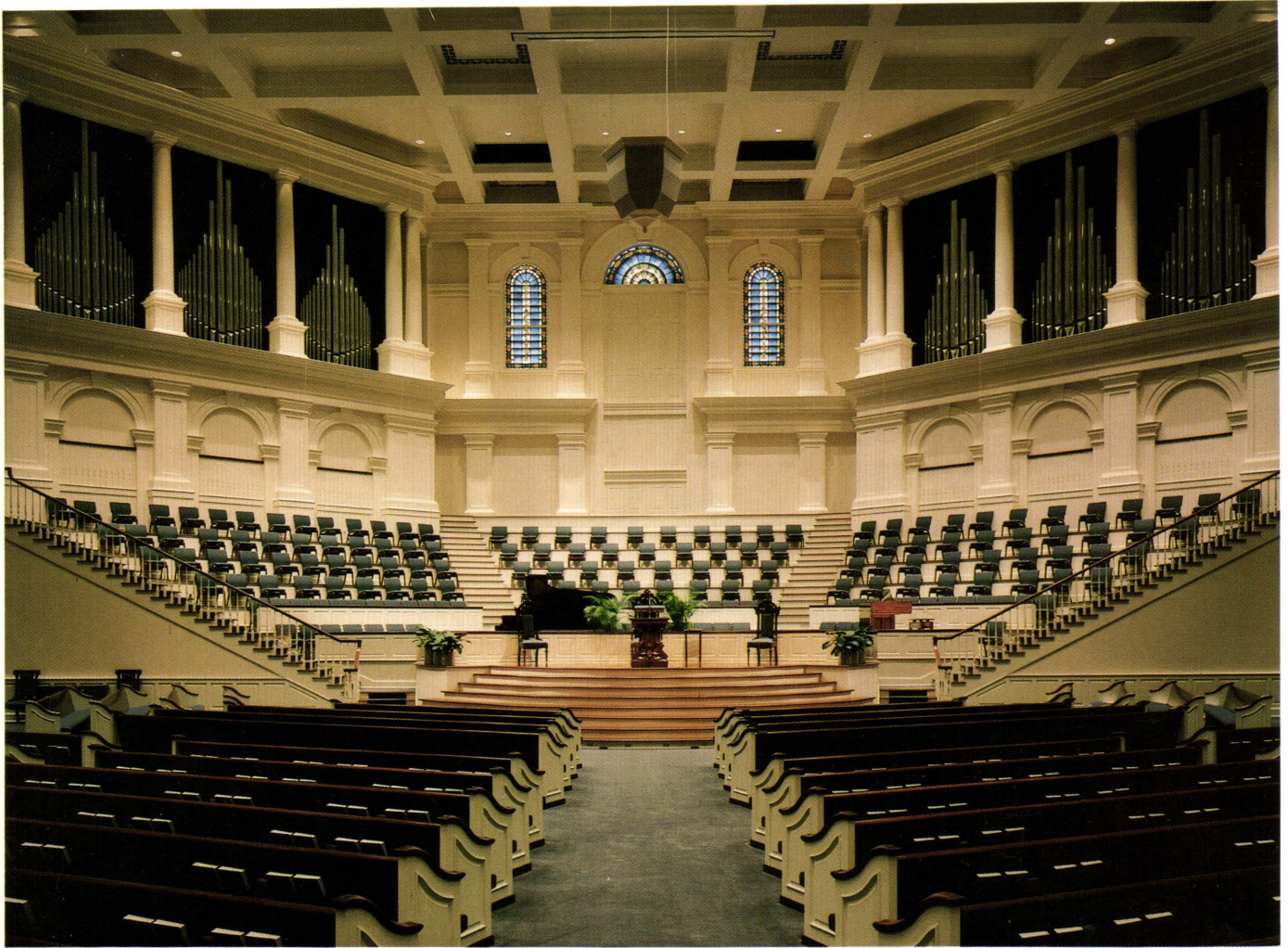
Owner: Grace Lutheran Church

Architect: DTW Architects & Planners Ltd., Durham

General Contractor: C.T. Wilson

Photographers: Jerry Markatos

Located on a .40 acre site in an old neighborhood adjoining Duke University's East Campus, Grace Lutheran Church, built in the 1920's, decided to add to their existing church to better serve their growing congregation. The final program required that the addition be done in two phases. Phase I was an educational facility which was completed in 1982 and Phase II incorporated a 220 seat sanctuary addition. The sanctuary was master-planned to be built on top of the Phase I Educational Building. The building program included the sanctuary, narthex, small chapel, sacristy, music robe room, bathroom and mechanical facilities. The narthex space was placed between the new and old sanctuary space, which was converted into a fellowship hall.



FIRST BAPTIST CHURCH

COLUMBIA, SC

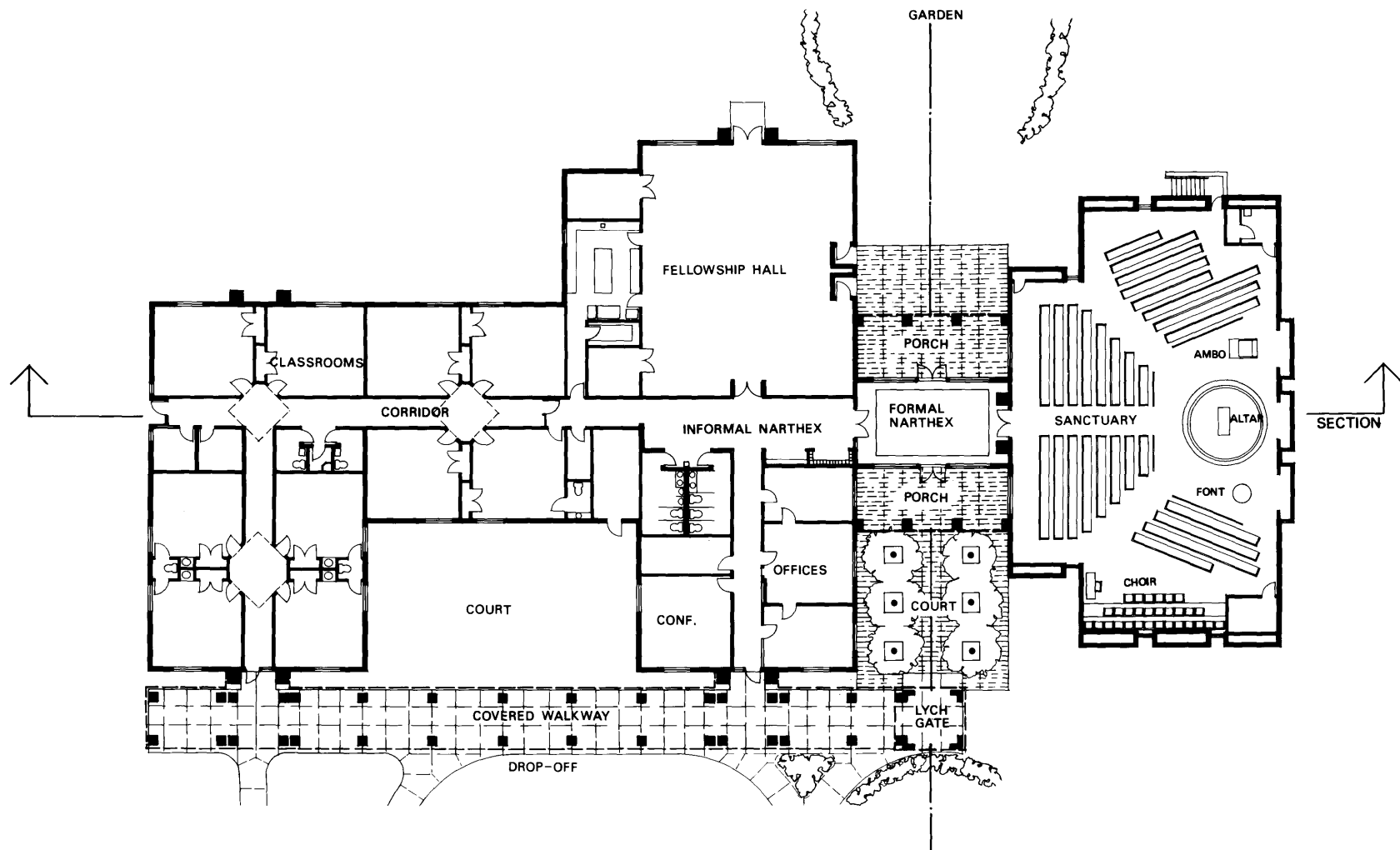
Owner: First Baptist Church

Architect: The FWA Group, Charlotte

General Contractor: M.B. Kahn

Photographer: Rick Alexander

First Baptist Church has occupied its downtown Columbia, South Carolina location since 1809. The existing facilities include the old 1,000 seat sanctuary building, completed in 1859 and a three story educational building to the west constructed in 1930. the old sanctuary is designated a Historic Landmark by the National Register of Historic Places. Also existing was a six-story education building, constructed in 1957, which was demolished to make way for the new sanctuary building. The new 148,000 building is the first phase of a three phase master plan. The program includes a 2,900 seat sanctuary, 750 seat fellowship hall, choir rehearsal and media production facilities and classrooms on the ground and third floors.





RESURRECTION LUTHERAN CHURCH

CARY

Owner: Resurrection Lutheran Church

Architect: NBBJ North Carolina, Inc., RTP

General Contractor: Clancy & Theys

Photographer: Gordon Schenck

For officials of the Resurrection Lutheran Church, it was necessary to design a 28,000 SF replacement facility for a growing congregation that had decided to relocate in a new planned unit development. The site selected was an open meadow with extensive street frontage on the lower boundary and a mature treeline along the upper edges. The new complex was to comprise four major components: a church (seating 350 people with expansion capability); a fellowship hall with kitchen; administrative offices and education space for religious education as well as an active weekday pre-school program. The massing, materials and colors used in the complex reflect the traditions of simplicity of the reformed church.



DERITA PRESBYTERIAN CHURCH

CHARLOTTE

Owner: Derita Presbyterian Church

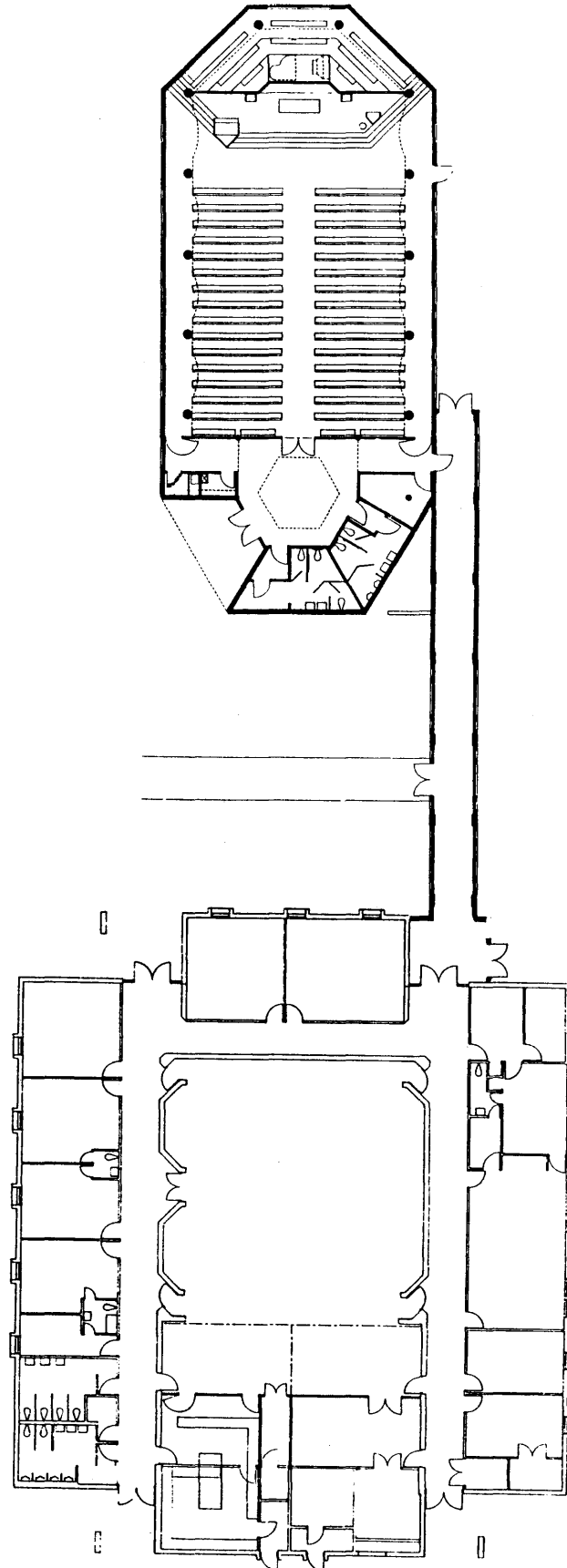
Architect: WKWW, Inc., Charlotte

General Contractor: Hill Construction Co., Inc.

Photographer: G. Bonson Hobson, Jr., AIA

For many years, the Derita Presbyterian Church congregated conducted worship services in the existing interim sanctuary. The church desired a new sanctuary more traditional in shape and plan. This new sanctuary accommodates 400 people on its entry level and 100 in the balcony. The worship space is traditional with its rectangular plan, center aisle and colonnaded side aisles. Access to the balcony is within the main hall, thus visually establishing a strong relationship between worshipers on both levels. The fluted upper wall areas accommodate defined cove lighting and also acoustically enhance the worship space. A new garden area has been situated between the existing education/fellowship hall and the new sanctuary, thus providing a landscaped transition between the two buildings to allow fellowship or quiet reflection.





Area Catholic Churches

Mixing The Contemporary With The Traditional

With the increase in population and rise in economy associated with the growth of the Sun Belt, North

Carolina has experienced a wave of new construction in the past several years by new and existing Catholic parishes throughout the state. New buildings in the Diocese of Raleigh alone, where growth resulting from development of the Research Triangle Park has been concentrated, provide an insightful and inspiring variety of responses to the challenge of housing a 2,000-year-old religious tradition in an evolving contemporary spirit.

Four churches (St. Raphael in Raleigh, St. Michael in Apex, St. Therese in Wilson, and St. Peter in Greenville), all dedicated between 1989 and 1991, illustrate the potential that parishes of various sizes and dispositions present to architects interested in participating in this on-going phenomenon in architectural design.

With these four churches, the communities and their architects had to make varying choices in the traditional-to-current spectrum, all resulting in buildings which reflect changes in theological thought. In addition, the architects faced set standards of approval while planning for and carrying out the construction of these churches.

For example, it is required that when a parish proposes to spend more than \$7,500 to acquire or improve property, it must enter into a twelve-step approval process with the diocese beginning with a feasibility study, progressing through a series of preliminary approvals of a parish self-study, finance plan, hiring of architect, preparation of project documents, loan and financing information, and payment schedule.

In addition, the parish must undertake a liturgical environment assessment survey to establish how the pro-



Diane H. Filipowicz
Assistant Professor
of Environmental Design
at East Carolina University

With these four churches, the communities and their architects had to make varying choices in the traditional-to-current spectrum, all resulting in buildings which reflect changes in theological thought.

posed project will accommodate the dynamics of worship and sacramental celebration using the principals outlined in *Environmental and Art in Catholic Worship* as its guide.

In undertaking and satisfying requirements, many parishes choose to hire a liturgical consultant who can educate both parishoners and the architect in appreciating the spirit and intent of ritual actions. The consultant may also be able to anticipate and satisfy the expectations of the diocese's Building and Real Estate Commission, which reviews and recommends approvals of completion of each step in the process.

When looking at the four Catholic churches in this area, one can see the range of appropriate and acceptable responses to the standards and recommendations of church officials.

St. Therese Wilson, NC

St. Therese is the most traditional of the four churches. Architect Gerald Allen of Allen-Harbinson Associates of New York was faced with parishoners' wishes for a building markedly unlike the gymnasium where they had been worshipping, one that was "not a spaceship," and that would be in character with the residential historic district where it would be located. The resulting small brick building has the character of a Gothic country church. The interior has a cross-shaped plan, with nave and transept, whose intersection is marked by a raised altar area. In the tight space of the interior, the large Chippendale-style presider's chair and altar table have an authoritarian, perhaps autocratic character, especially against the backdrop of the full-height painted lattice screen. What gives the little (450-seat) church its generosity and graciousness is the well-proportioned narthex or gathering space at the entry, and oversized double front doors. Like the other parishes, the congregation of St. Therese

opted for traditional pews and kneelers, rather than more flexible and contemporary chairs. The baptismal font, too, is traditional in nature — a basin on a free-standing pedestal. The most successful part of the design is the chapel of reservation located in an apse at the western end of the building behind the altar. Its intimate size and character lend themselves well to daily or private services. Overall, the materials and construction have the sense of quality and handsomeness required in *Environment and Art in Catholic Worship*.

St. Raphael Raleigh, NC

St. Raphael, which is the largest of the four diocesan churches, also harkens to an earlier period of church history, but it is up-dated in its trim materials and proportions. In its semi-suburban setting, the brown brick neo-Romanesque building, with its tall clerestory and pantile roof, is monumental. The dynamic sequence of entry from parking lot through large gathering space is dramatically punctuated by the large marble-and-granite baptismal font at the entry to the church itself. The interior plan is an amalgam of traditional nave, which serves as the focus for liturgical action, and congregational seating. Circulation around the 1100-seat interior is generous, and a sense of immediacy and effective sight lines are maintained with the slope of the marble floor. Indeed, any awkwardness resulting from the integration of the two

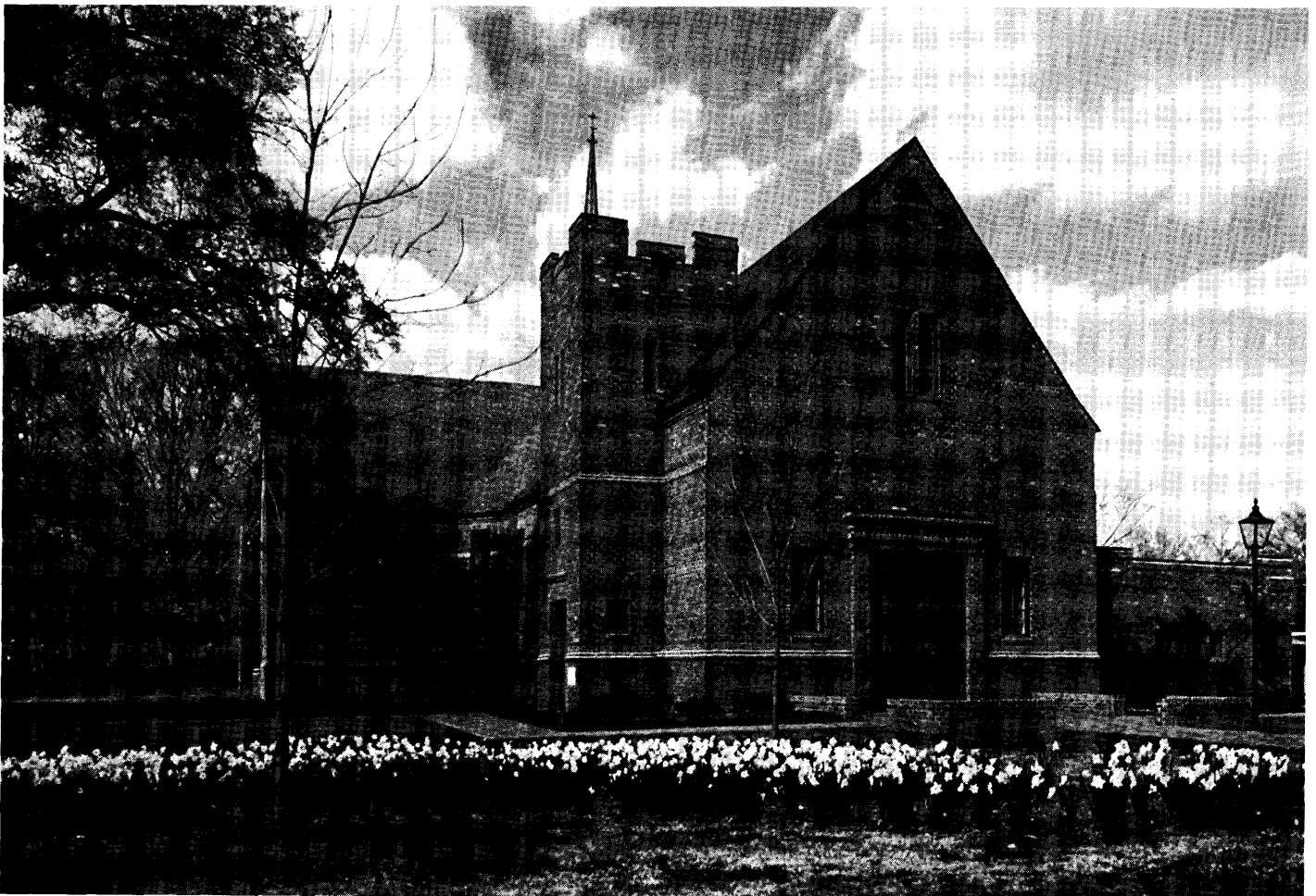
types of plans is overcome by internal movement when services are in session. As contemporary standards recommend, the liturgy-in-progress seems to enliven and unite the space and experience. The expansive interior space is dominated by a crucifix suspended from the clerestory, but the effect was requested by parishoners.

Other notable successes of the design include the integration of the presider's chair and the choir at the eastern end of the axial altar area. The arrangement gives these participants prominence without visual dominance or intimidation. Somewhat disturbing, in spite of changes made by the architect at the request of the parish building committee, is the aggressive character of the exterior of the building as viewed from the road. The sense of democracy and delicacy of detail achieved in the articulation of the interior is contradicted by the colossal "fins" and projecting cross and deep rose window in the west of the building.

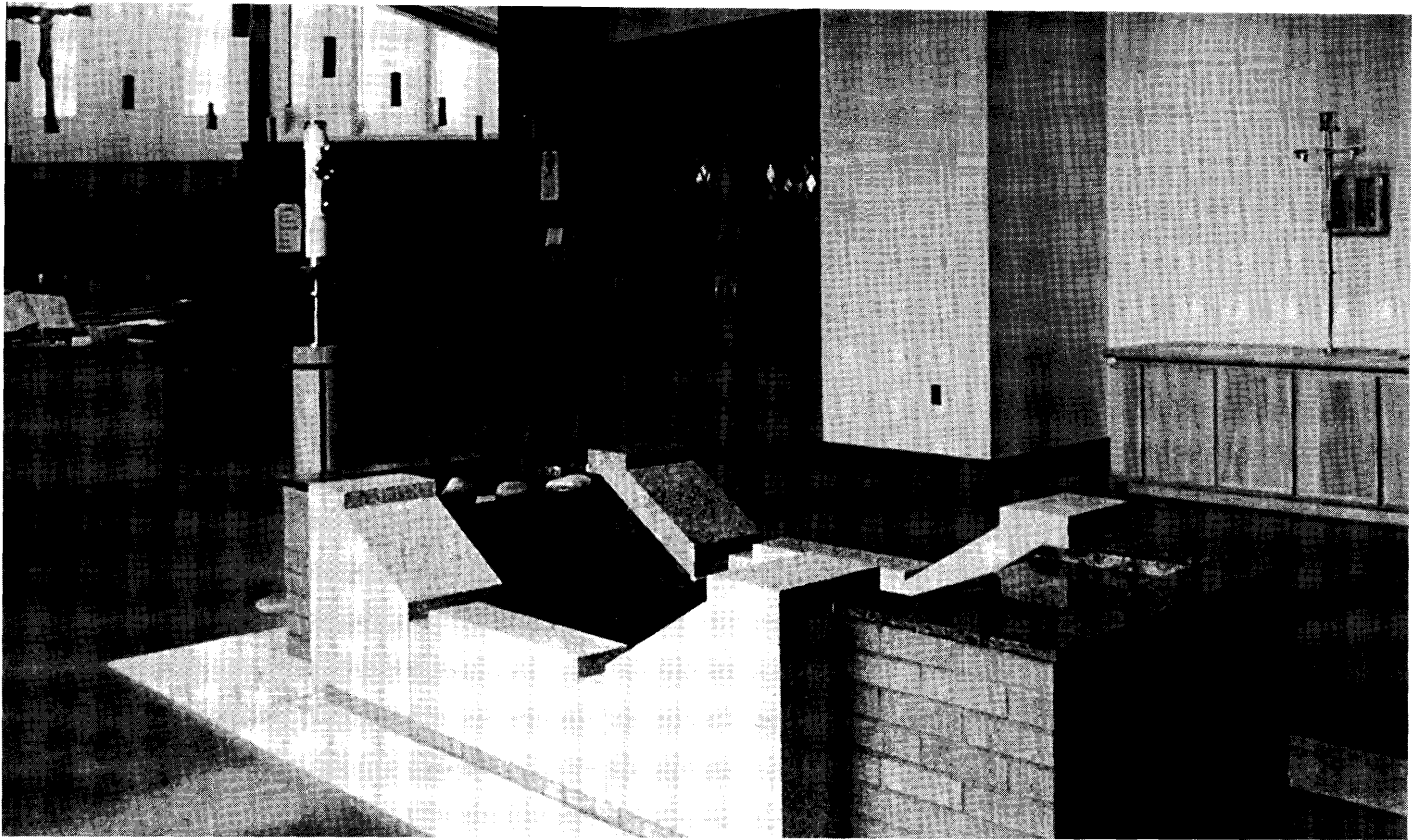
The complete scheme of the new building by church specialist Robert Calhoun Smith of Washington, D.C. has not been completed. Part of the unrealized design is the chapel of reservation, which is temporarily accommodated in the intended choir room of the building.

St. Peter Greenville, NC

St. Peter also presents itself to view with a large cross and rose window, integrated into and applied to the east



Church of St. Therese in Wilson



Baptismal Font at St. Raphael the Archangel Church in Raleigh

wall of the building behind the altar area inside. As close as the building sits to the street, the distinguishing emblem seems better justified, and the scale, like that of the building itself, is ample without being intimidating. The form of the building — square but amplified by projecting rectangular apses accommodating small chapels within the main space, and crowned by a square clerestory above — seems like a reinterpretation of Byzantine church form; not surprisingly, architect Richard Johnson, AIA, of the East Group in Greenville cited Hagia Sophia with its “dome of light” as an inspiring precedent. In his effort to retain a sense of the traditional despite compliance with new liturgical directives, Johnson maintained a strong diagonal axis from the parking lot to the heart of the interior, marking the start of the entry procession at the parking lot with a free-standing bell tower that acts as a standard outside the building.

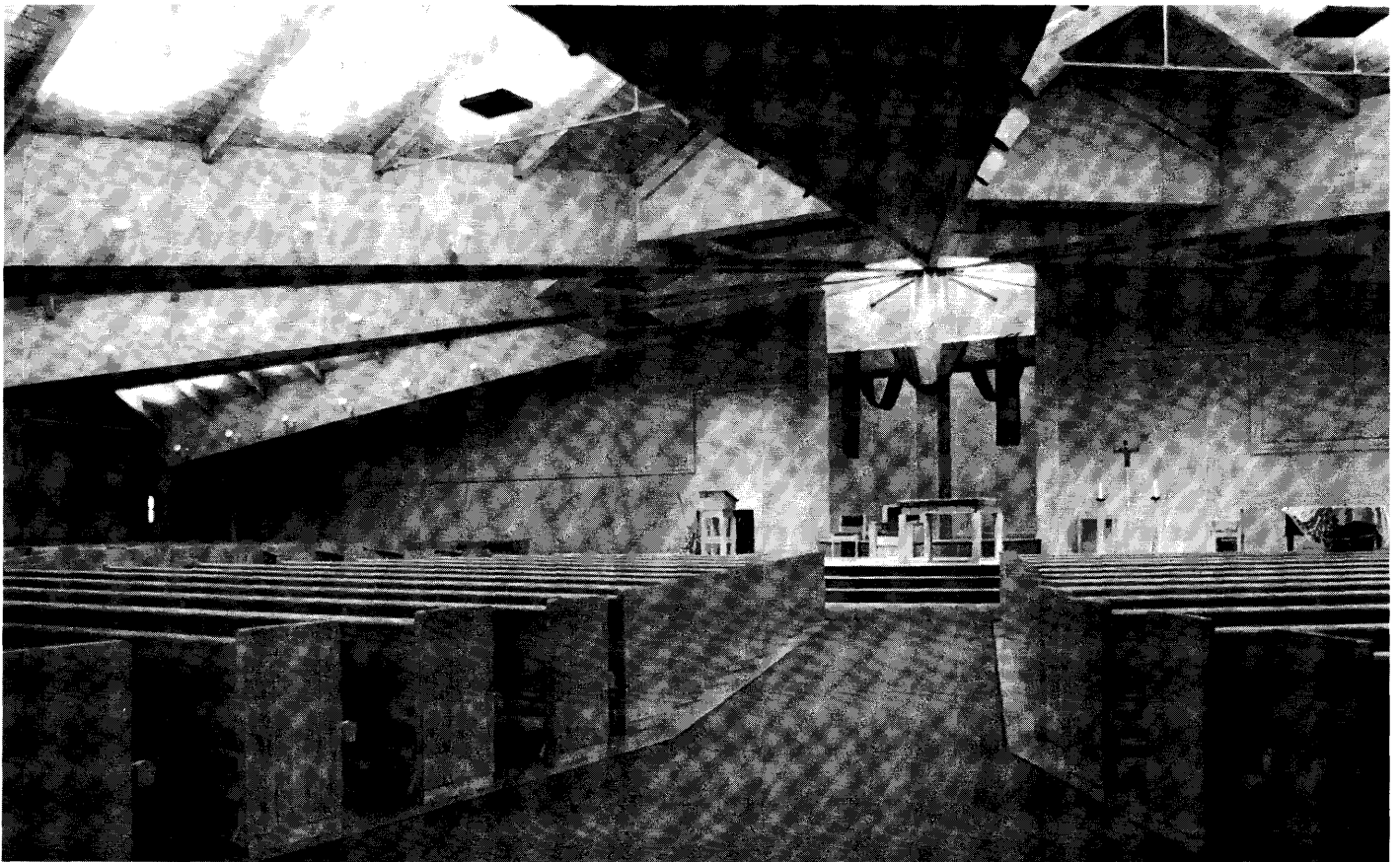
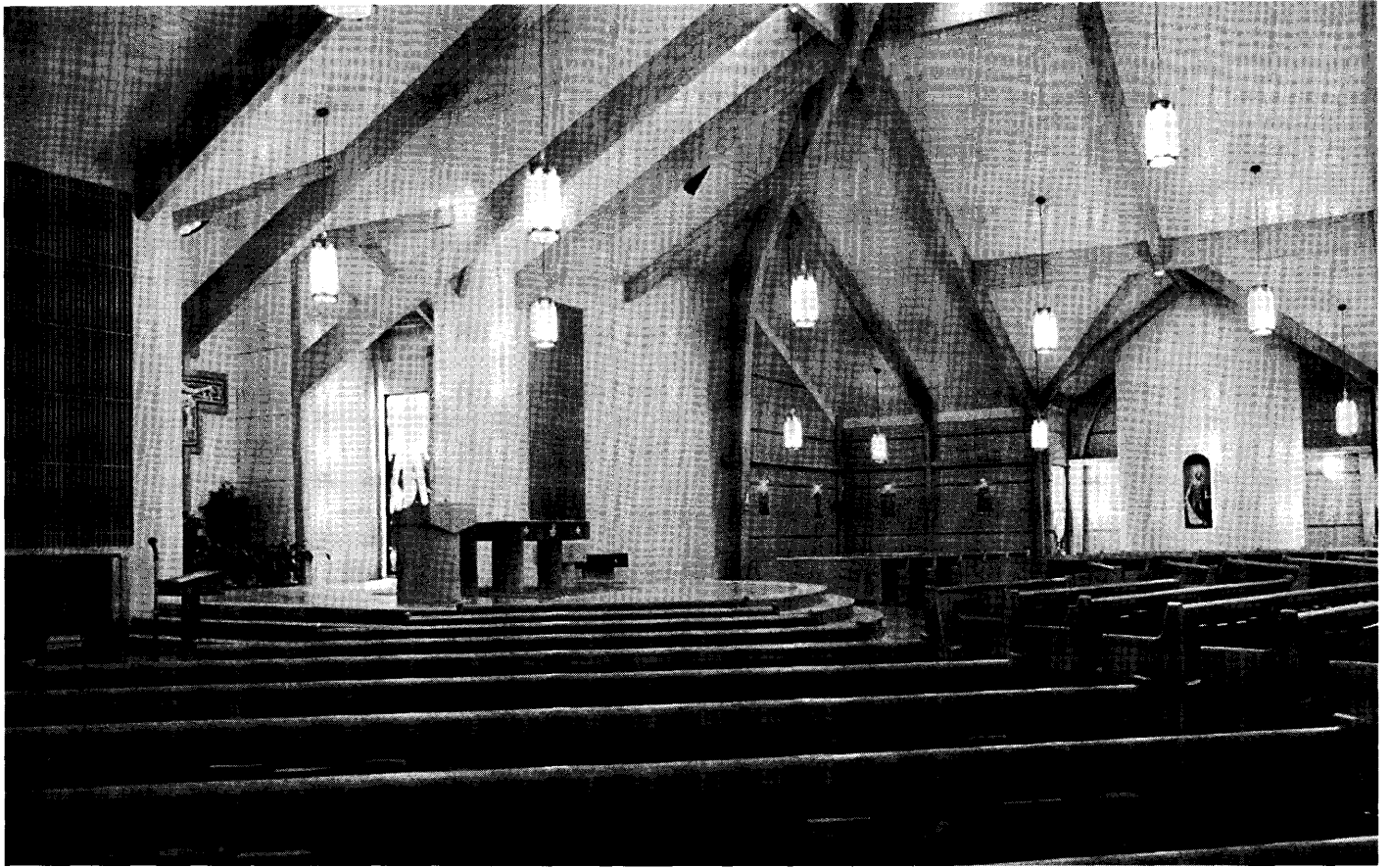
The plan of the 500-seat interior seems like a compromise between contemporary and traditional, with pews fanned around the front and sides of the sanctuary at the east end. The wood beam ceiling is reminiscent of medieval vaulting, but lacks artful systematization as an integral part of the design. The gathering space is rather pedestrian, and offers a comprising view of the worship space beyond. The marble baptistry with sunken immersion pool sits inside the double doors, on axis with the sanctuary. The reconciliation chapels here are perhaps the most successful in the group; the two fully-enclosed cylinders are located along the north and south sides of the main space, each lit from outside by a rose window set well above the view line. The chapel of reservation and “Mary chapel” are located behind curved partition walls

in the rear corners of the church.

St. Andrew Apex, NC

Of the four churches, St. Andrew is the least traditional in form and decoration. Although covered with a brick veneer like the other churches, the low gabled complex has an agricultural quality that reflects the desire of NBBJ, N.C., Inc. to design something that seemed indigenous to North Carolina rather than an adaptation of historical form. The seating — capacity 750 — is semi-circular, reinforced in the ceiling plane by a fan of wood beams that meet under a cupola over the sanctuary. The resulting space has a sense of activity radiating from the sanctuary to the congregation and simultaneously gathering it back. Where the ceiling is low around the circumference, the scale is human; as it rises to its highest point over the sanctuary, the space grows monumental; throughout, the feeling is dignified and tranquil.

The gathering space prefacing the worship space is small but impressively tall, although the light entering it from the lantern above is distinctively cool. The chapel of reservation, located in a separate building, is of particular note: lighted by a small roof-top cupola, with a niche for the tabernacle in the west wall, the small space has a sense of mystery appropriate to the sacrament reserved. Daily or special services held here inevitably have the sense of intimacy and close community that the place deserves. The outdoor cloister that connects the church, chapel, and administrative offices and fellowship hall is disappointingly spare and severe, and is the only conspicuous part of the design that lacks dignity in spite of simplicity.



(Top photo) St. Peter Church in Greenville and (bottom photo) St. Andrew the Apostle Church in Apex

One Architect's Vision

Designers need to have computer and people skills

The architectural community is to a point at which computer-aided drafting and design is no longer an exception but a requirement for being competitive.

In fact, all staff members will need to be computer literate not only for CADD but also for specification writing, proposals, reports estimating, communications, contracts and general office administration. Being able to link these aspects most efficiently with the use of a data bank of resources will be the competitive key for 1994 and the future.

Demands for such will be generally driven by the market. Many clients already specifically require common CADD formats and languages of information as a tie into their operations and facility engineering.

The basic skills of drawing, particularly freehand sketching for quick and clear illustrations, will be even more valuable in the "quick/low-cost/perfect" demands of 1994. The pencil remains the most portable magic wand for representing architectural visions.

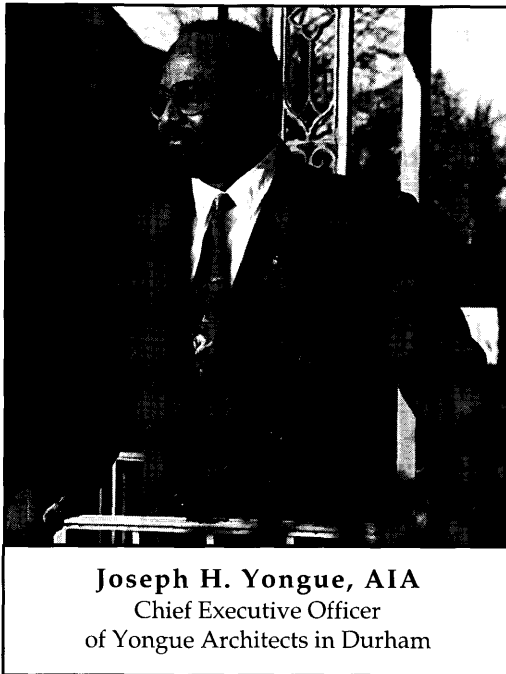
Marketing skills will involve the total staff in continuously getting work and keeping repeat clients. This will be a change from thinking that marketing is a one-person, one-shot deal.

Even the recluse, introverted, stoic designer will need to have listening, organizational and people skills.

There will be a shift from the limited image of a secretary as being primarily a person who types letters. The secretary will become the office administrator and have the skills for linking and optimizing all available resources for production, financing, marketing and correspondence, to include contracting, at every economic opportunity.

Anyone without computer skills will cease to be needed in an architect's office. The talents of a highly skilled board drafter without any computer skills will cease to be needed. It's worth mentioning, though, that a highly skilled CADD operator without knowledge of the fundamentals of graphic standards and architectural construction is also of little to no value.

Afro-centric architecture is becoming more and more in demand. This is an additional vernacular of American architecture similar to the emergence of the Chicago School and Post Modernistic architecture. The art form is as real as jazz and the blues, although there has not been a strong client demand. Already, 1994 is showing more and more African-



Joseph H. Yongue, AIA
Chief Executive Officer
of Yongue Architects in Durham

American clients demanding such architectural influences in their structures. This will create new and neo-historical areas for artistic explorations in architecture yet not limit the omnipresent and traditional practice of architects.

The opening of trade to more Third World countries, the European Bloc, and the recent NAFTA agreement — along with the ease of telecommunications — will require the United States to take full advantage of all its resources. Conservative limitations will restrict our competitiveness in the global market and hurt our economy for all of our citizens. People who have been previously deprived of opportunities will now have the resources available to fully contribute more of their potential talents and intelligence. Their determination to eliminate old stereotypes of poor quality and incompetence will be the catalysts for unmistakable excellence and customer satisfaction.

Telecommunications will change the environment to the extent that not all occupants of interaction will need to be in the same building, or same country.

Accepting, embracing and supporting a multicultural work, social and religious environment will be crucial to our survival. People will hire and promote a business operated by people to whom they relate and that provides a business with networking advantages. Therefore, there needs to be more cross-cultural sharing. The differences must be understood, celebrated and respected as strength and love.

Having a skill means having a commanded proficiency. Such can only come from having the opportunity for receiving a fundamental knowledge, training and experience and the will to achieve excellence. Hopefully, 1994 and the future will virtually eliminate all excuses from a person being able to achieve to the fullness of his or her potential.

As an African-American architect and business owner, I am encouraged by the outlook for 1994. I have seen the changes in North Carolina since my childhood and know the difference in the attitudes of people.

Being committed, determined and capable with the resources and track record of providing quality services make the difference. Being prepared for 1994 and the future means being appreciative and obligated to all those who have helped and are still helping.

Off The Drawing Board

N.C. Architects Help Provide Affordable Housing

The city of Wilson has launched a community redevelopment venture to provide affordable housing in its downtown area, and a handful of Wilson-area architects have donated their services to help the project get off the ground.

Called Freeman Place, the project will provide about a dozen new homes in the 900- to 1,000-square foot range that will sell for \$40,000 to \$45,000. It is part of an effort by Wilson to reduce rental units in the city and increase home ownership. A non-profit commission known as DASH (Decent And Simple Housing) will pre-sell the homes so owners can choose floor plans, options and colors.

Jay Hood, AIA, of **Skinner, Lamm, Hood and Highsmith** put together a group of colleagues to draw up architectural plans for the project pro bono. The project differs from some other affordable housing projects in that it involves new construction and does not include cluster housing or multi-family dwellings.

The group of architects involved also includes AIA North Carolina members William T. Highsmith, AIA, of Skinner, Lamm, Hood and Highsmith in Wilson; Archie A. Collie Jr., AIA, of Creative Architecture in Wilson; and T. Tilghman Herring Jr., AIA, of Wilmington, plus interns Chris Garris and Jimmy Lamm from the above-mentioned firms.

Providing affordable housing to all residents of Wilson has been adopted as one of six major goals by the city. The architectural community is helping the city move toward that goal. Additional funding of \$190,000 from a community development grant also is expected to aid these efforts.

Awards And Recognition

Four projects received Triad Design Awards in competition conducted by AIA North Carolina's Piedmont Section and Winston-Salem Section. SciWorks Natural Science Museum, designed by **Calloway Johnson Moore, PA**, of Winston-Salem won an honor award, while three projects received merit awards: Airborn and Special Operations Museum, by Calloway Johnson Moore; Joyner Library at East Carolina University, by Walter Robbs Callahan & Pierce Architects, PA, of Winston-Salem; and the Cheney Residence, by Frank Cheney, AIA, of Greensboro.

The awards jury was comprised of Philip Shive, FAIA; Edwin F. (Abie) Harris, FAIA; Christos Saccopoulos, AIA; and Triad-area attorney James Turner.

Gordon H. Rutherford, AIA, of Raleigh has been appointed by Gov. James B. Hunt to serve on the North Carolina State Building Commission. Rutherford is the director of facilities planning and design for the University of North Carolina at Chapel Hill. He was nominated by AIA North Carolina to fill the seat reserved for a licensed architect. His term expires June 30, 1996.

Christopher E. McClure, AIA, has been elected chairman of the North Carolina Child Day Care Commission. McClure, a principal at NBBJ, is serving his second term as a member of the board. The Commission is the regulatory body for child day care in the state.

Eric (Rick) W. Lee, AIA, of Waynesville has been appointed by Lt. Gov. Dennis Wicker to serve on the North Carolina Code Officials

Qualifications Board. Lee is principal of Foy, Lee, Moody & Associates in Waynesville. The board is responsible for testing and licensing building inspectors across the state. His term expires June 30, 1997.

The work of **Grenfell Architecture**, as well as the student work of Grenfell associate **Daniel Birkemeier**, has been published in a new book *Building Classical: A Vision of Europe and America*. The 300-page British publication features work from two exhibitions: "A Vision of Europe: Architecture and Urbanism for the European City" held in Bologna, and "Building America: Conference on the Work of Emerging Classical Architects" held in Washington, D.C.

In The Works

Odell Associates Inc., of Charlotte has been selected to design the facilities that will be used for the 1996 Olympic women's fast-pitch softball venue in Columbus, Ga. The South Commons Design Team, led by Odell, will design the renovation of the existing Golden Park Baseball Stadium for softball competition at the Olympics.

The project also will include the design of eight new softball fields that will be used for the Olympics, design of the renovation of the existing Memorial Stadium football facility, design of a new 10,000-seat civic center, and design of the connection to the city's RiverWalk to incorporate these new and renovated facilities. The new civic center will be the centerpiece for the entire South Commons complex.

The cost of the total project, including a master plan for the recreational facilities, will be \$32.3 million. Completion is set for spring

1996 prior to the Summer Games.

The Odell project team includes several components, including Hecht, Burdesaw & Johnson as associate architects and French & Associates as associate landscape architects.

Odell has designed numerous other sports facilities, including the Charlotte Coliseum, the Student Activity Center at UNC Charlotte, the Charlotte Knights Baseball Stadium and the proposed N.C. State University Entertainment and Sports Arena.

The FWA Group has been awarded the design contract for the latest Disney Vacation Club, to be located on Hilton Head Island, S.C. The project, to be called "Carolina Low Country Resort," will be one of many Disney Vacation Clubs across the country. With The FWA Group's assistance, Disney plans to build 100 two-bedroom apartments on a 16-acre site in Shelter Cove and another 68 apartments on an oceanfront site.

The project is centered around the storyline of a fictitious, large, low country family, and the design will reflect the classic architecture of the coastal Carolinas. The \$40-50 million project is scheduled for November 1995 completion. The FWA Group has offices in Charlotte and Hilton Head Island.

Odell Associates Inc., designed and engineered the \$27.5 million McAllen Miller International Airport that opened last fall in McAllen, Tex. The facility services much of the Rio Grande Valley with flights to five U.S. cities and two cities in Mexico (Mexico City and Monterrey). Clay tile roofs, stucco facades and hand-made tile accents, wood and cut Mexican conterra stone interior detailing and exterior shading devices throughout were used to recall the architecture of the Rio Grande Valley. Streamlined expanses of glass, metal trusses and open volumes link the project to the modern

aviation industry.

The airport, begun in November 1990, is located in one of the 10 fastest growing metropolitan areas in the U.S. and is ideally situated to benefit from increased U.S.-Mexico industrial involvement. McAllen has the nation's largest general purpose foreign trade zone (based on tonnage and dollar volume), and issues such as regional growth were important factors weighed in the design of its airport.

Camas Associates Architects of Charlotte has designed several office projects in the NationsBank Corporate Center in Charlotte. The firm was the architect for the Transamerica Reinsurance headquarters, the continuation of a project that began in 1993 when Transamerica moved its headquarters from Los Angeles to Charlotte. Camas served as architect for the headquarters offices of Price McNabb, which relocated from Asheville to Charlotte.

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D R A W I N G B O A R D

This was Camas' third project for this client in three years. Camas also completed a third office project for Towers Perrin, a benefits consulting organization that serves an international clientele. Towers Perrin's new offices are located on the 41st floor of the NationsBank center.

Camas Associates also has been retained by Jos. A Banks Clothiers, based in Baltimore, to design a prototypical catalog retail store. Tim Finley, CEO for Banks, has determined that his company will take a proactive stand in the retail industry through a creative merchandising approach, and Camas will assist in the development of this new concept.

Little & Associates Architects of Charlotte has designed a new commercial center, Weddington Corners, in the rural town of Weddington on the outskirts of Charlotte. Phase I of the 68,500 square foot project includes a Winn-Dixie and 11 shop spaces for complementary stores. It is scheduled for completion in July 1994. The design is intended to reflect the rural character of the small town while offering many of the modern conveniences found in Charlotte. Part of the project includes the retention of two old farm houses on the 14.5-acre site. They are expected to be renovated for use as a town hall and a professional center. Carmel Contractors of Charlotte is the contractor for the project.

Little & Associates also is the architect for Soft Play's new 100,000

square foot distribution center in north Charlotte. Soft Play Inc., produces component parts of play equipment and is a major supplier of components of playground equipment for McDonald's Inc. The facility is expected to open in July 1994 in Twin Lakes Business Park. It will house all of Soft Play's distribution, which now is handled by several Charlotte-area warehouses.

Architectural Design Associates of Winston-Salem has been selected as the architect for a Family Life Center addition at Old town Baptist Church in Winston-Salem. The multi-use facility will include dining, kitchen and recreation spaces, as well as classroom and office space. The firm also is in the completion stages of a 10-year comprehensive master plan study for Calvary Baptist Church in Winston-Salem.

Milestones

Gunn-Hardaway Architects, a Charlotte-based architectural firm, has merged with Clark, Nexsen, Owen, Barbieri & Gibson, a 74-year-old architectural and engineering firm headquartered in Norfolk, Va. The merged firm, which employs over 70 people, will practice as Clark-Nexsen/Gunn-Hardaway in North Carolina. The Charlotte office has maintained its staff of architects and support personnel while adding in-house engineering services. "The merger will enable us to provide our clients with more comprehensive services including full-service engineering, advanced computer technology

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CMW, Architects
Floyd County Jail
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Godsey Architects
Muehlenburg Prison
Central City, KY

Gould-Turner
Austin Diagnostic Hospital
Austin, TX

KZF, Architects
Xavier University, Student Center
Cincinnati, OH

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and expanded support services, project management and cost estimating," said Robert T. Gunn, AIA, director of design for the firm.

McKim & Creed, a full-service architectural, engineering, surveying and planning firm based in Wilmington, has opened a Charlotte office that will focus on water resources engineering for the local government sector. The firm, which recently celebrated its 15th year of service, also operates offices in Raleigh and Smithfield and was listed among the Top 500 design firms in the U.S. by Engineering News-Record.

Tai Y. Lee, AIA, died December 31 at a Hazelwood hospital. Lee, 69, was a principal and founder of Foy and Lee in Waynesville (now known as Foy, Lee, Moody & Associates). Lee and his firm have designed many educational buildings throughout western North Carolina. He served two terms as president of the North Carolina Board of Architecture.

John Foster Faulk, AIA, died January 13 at the Duke Medical Center following a brief illness. Faulk, 68, was formerly associated with Hayes-Howell in Southern Pines. His architectural work included the Cardinal Ballroom of the Pinehurst Hotel and the clubhouse of the Country Club of North Carolina. An artist of considerable note, Faulk's work has been the subject of exhibitions at the N.C. Museum of Art and a number of private galleries.

William Alfred Streat Jr., AIA, died February 6 in Greensboro. Streat, 73, served as professor and chairman of the Architectural Engineering Department at North Carolina A&T State University from 1949 until his retirement in 1985. Streat was an active benefactor to the United Negro College Fund.

John Martin Franklin, AIA, died Marc 14 in Elkin. Franklin, 83, lived and practiced most of his life in Elkin.

AIA Tower Open House

The newly-renovated AIA Tower will be proudly placed on display Thursday June 23 during a special open house reception. Members are encouraged to attend and express their appreciation to the volunteers, suppliers and contractors who offered their time, products and services to this project.

A late afternoon reception is being planned for the courtyard area at the Tower, located at 115 West Morgan Street in Raleigh.

The AIA staff is anxiously awaiting delivery later this spring of a furniture shipment, provided by Steelcase and Storr Office Environments. The Steelcase Ellipse desk system with Steelcase Rally and

Player chairs will be used throughout the building.

The renovation will be featured in the summer 1994 issue of *North Carolina Architecture*.

Clarification

An "Off The Drawing Board" item in the Fall 1993 issue listed Fowler-Jones as the contractor for the Alamance Regional Medical Center in Burlington. Fowler-Jones actually is one of 15 contractors awarded packages for the project, as it received the general works package. Rodgers Builders Inc. of Charlotte is the managing contractor for the project. Peterson Associates is the architect.

Items for *Off The Drawing Board* should be submitted to Moore Marketing, 4117 N. Roxboro Rd., Durham, NC 27704.

ANNOUNCEMENT!

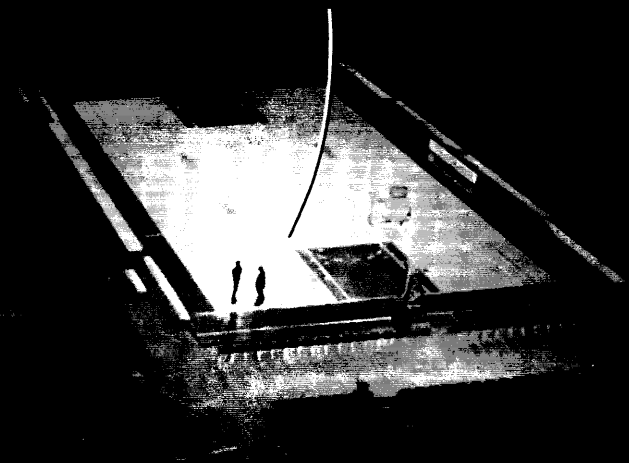
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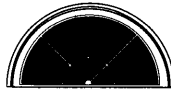
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They can help speed up the process. And make the most of your space to boost your company's productivity.

Clearly, an architect is a savvy long-term investment.

So if your business is considering a construction project—even a small one—give us a call.

We'll put you in touch with an AIA architect who can give you what you want—

and keep a ceiling on your budget.

IT PAYS TO CALL AN ARCHITECT.

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