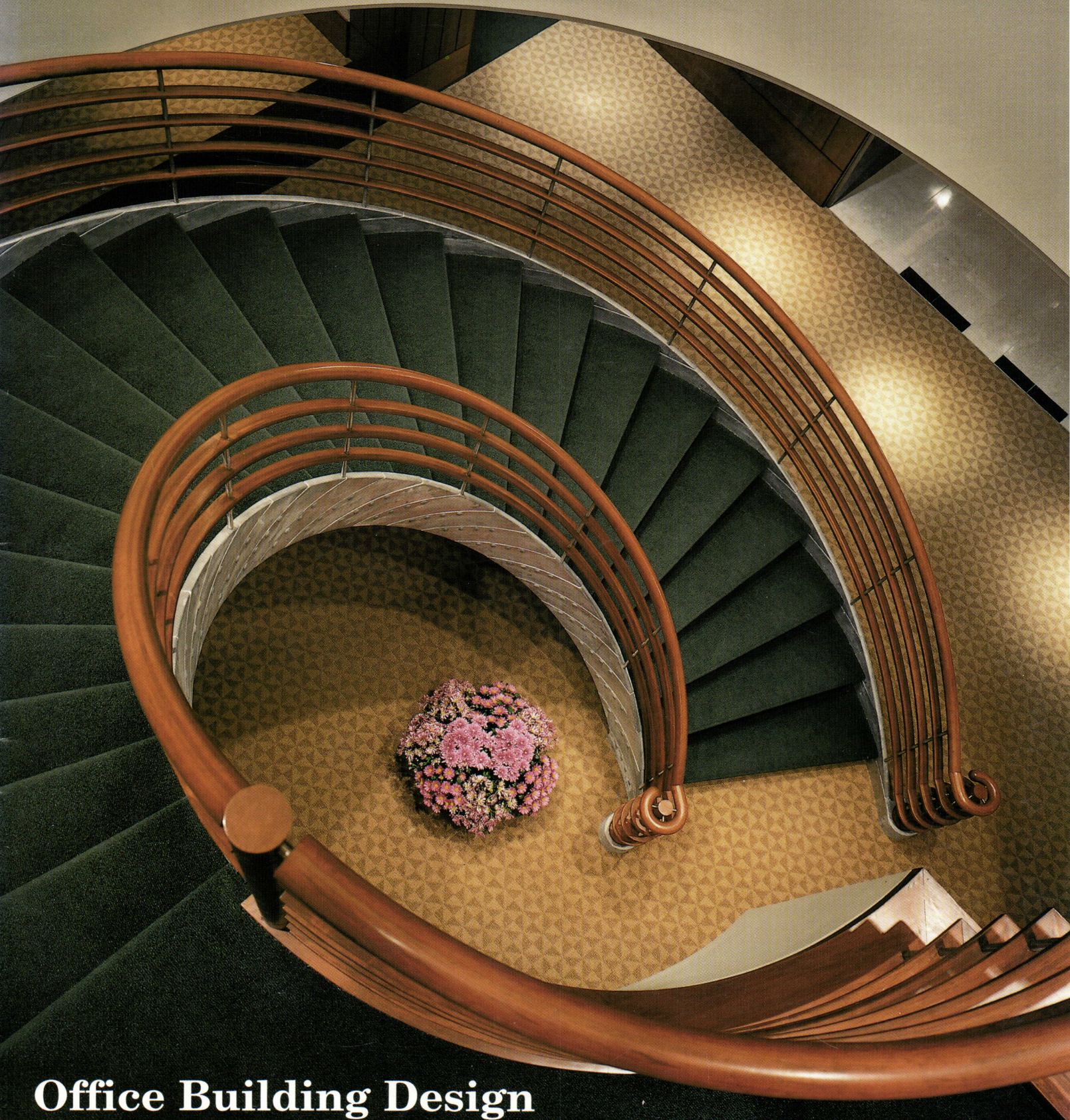


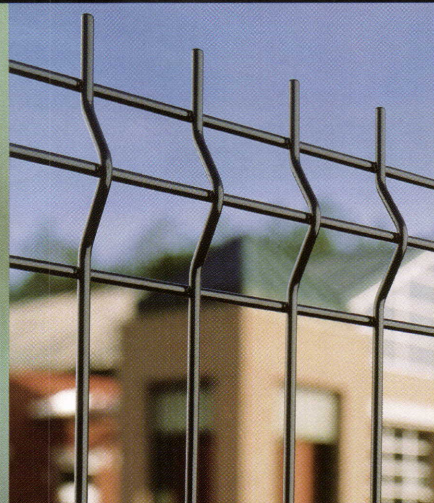
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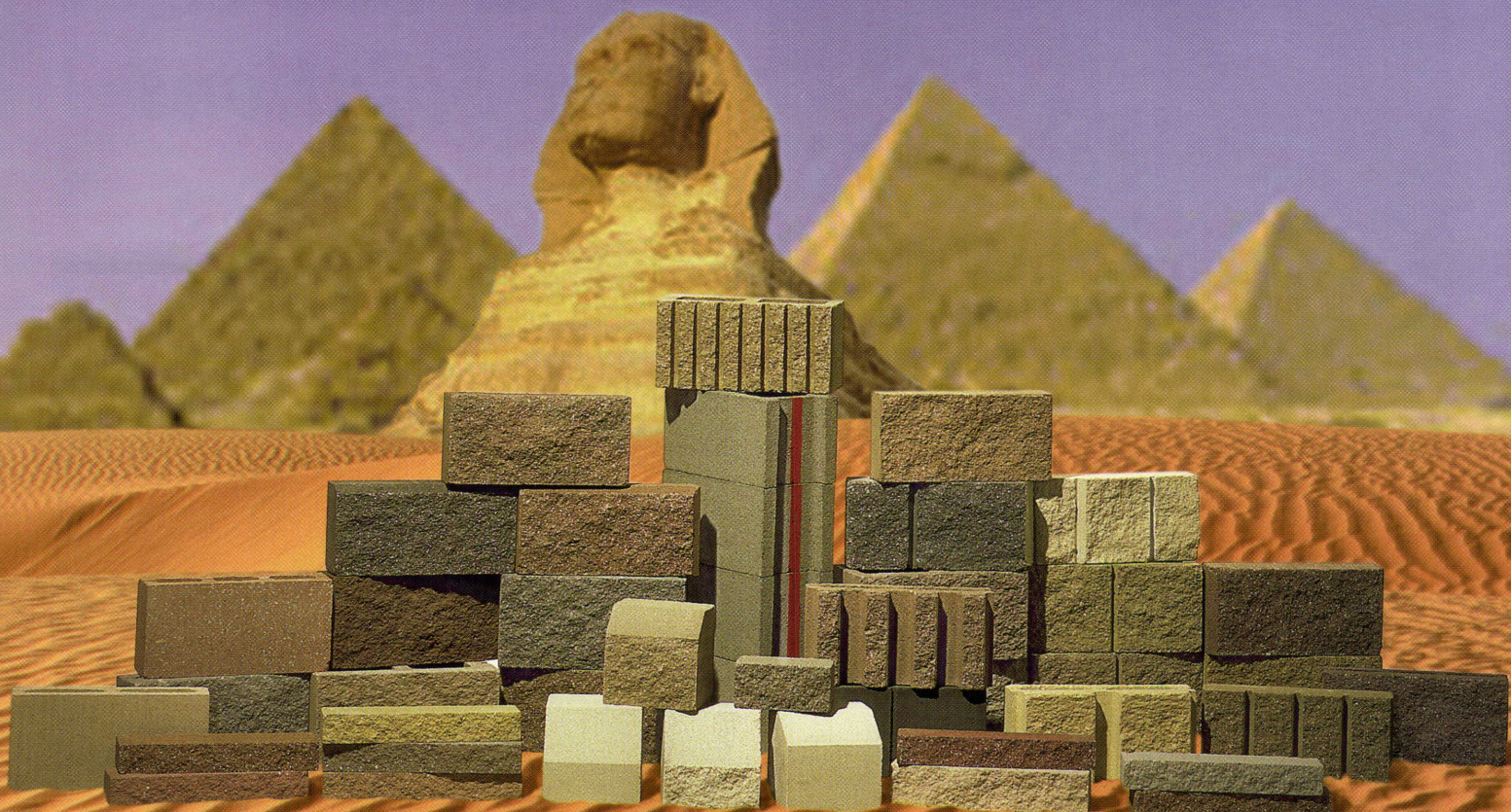
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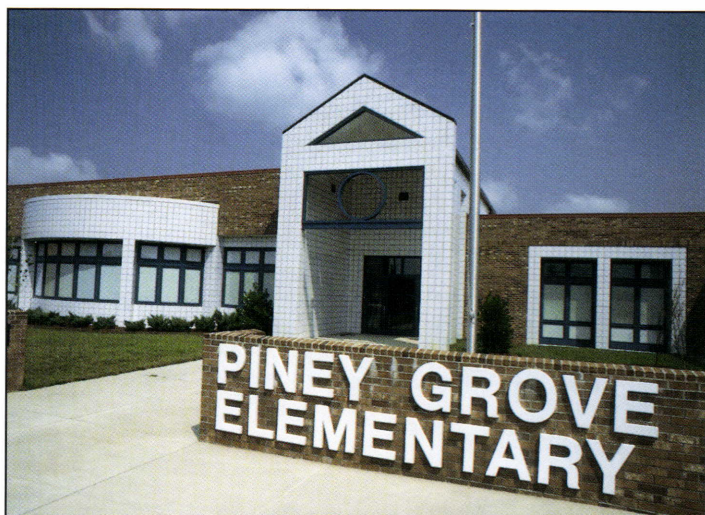
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PHOTO BY TIM BUCHMAN

*Looking up at the North Carolina Department of Revenue on the Government Center Mall in Raleigh. The building, designed by J.N. Pease Associates of Charlotte, is included in the office feature that begins on page 9.*

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Spring 1996

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Paul Davis Boney, AIA  
AIA North Carolina President

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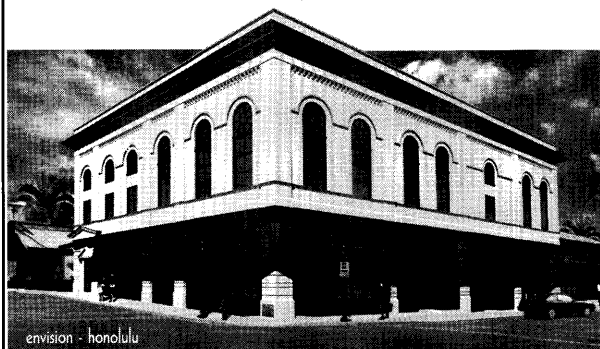


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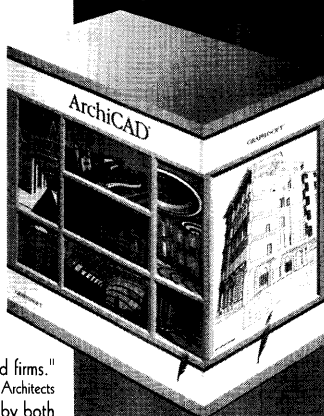
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# Legislative Report

*Policy Change Would Ignore History Of Success, By John B. Hawkins, AIA*

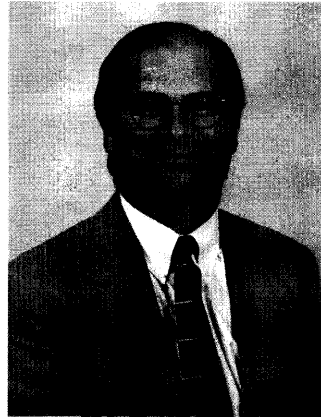
**I**t will be many years before the American people learn whether they have gained or lost more from the revolutionary reversal of political tides that occurred in the election of 1994. Will the swing to hard fiscal conservatism prove to be an instance of elected bodies making historically courageous and difficult but essential changes in policy, or the loss of a generation of hard-won social progress?

Surely, some cost-reduction programs, though painful, are reasonable and necessary sacrifices to be endured; others are misguided policy, and reduce benefit without any attendant savings. One such potentially harmful measure has reared its head recently and could affect significantly the way public-owned buildings are conceived, designed and built. In late 1995, the UNC-Chapel Hill Board of Trustees has expressed an intention to seek discretionary exemption for UNC-CH from an existing statute that currently requires the university and other state agencies to select architecture and engineering firms for the design of state buildings "on the basis of demonstrated competence and qualification ... without regard to fee ... and thereafter to negotiate a contract for these services at a fair and reasonable fee."

In other words, there is a perception among these leaders, that the good tax-paying citizens of North Carolina could expect to realize significant savings in certain construction projects by changing the law to allow the selection of architects and other design professionals on the basis of the lowest proposed fee as well as on the qualifications of the firms under consideration. Unfortunately, this view does not consider the compelling case that was made for the Qualification-Based Selection (QBS) statute to win its enactment in 1987.

It also ignores the available data concerning its success. Studies made in Florida and Maryland concluded that the alternative systems which solicited competitive fees as a primary method of selection mostly resulted in construction time delays and was significantly more expensive to implement. Here in North Carolina, the QBS process has been judged by members of the State Building Commission and others to have been a success in providing the highest quality design services for the taxpayers' money.

It is discouraging enough to architects and engineers that the board would consider the adoption of a system that is less efficient, actually costs their clients more rather than less, and trifles with the razor-thin profit



*John B. Hawkins, AIA*

margin that sustains the quality of their services. Even more troublesome is a seeming lack of concern by the board about the value of quality design on our university campuses. The outcome of this issue will leave a legacy that will endure for years.

A friend recently shared with me a book illustrating well the value of good architectural design in one mid-sized community.

Until World War II,

Columbus, Indiana, was, in appearance, similar to many other midwestern towns. In 1942, noted Finnish émigré-architect Eliel Saannen was commissioned by the First Christian Church in Columbus to design its new sanctuary and classroom complex. The new church was one of the first—and is still one of the most striking—examples of modern ecclesiastical architecture in America.

Impressed with the contribution that this building made to the community, executives at Cummins Engine Company proposed a visionary plan to the Columbus school board:

The company would create a foundation to pay architectural fees for new school buildings with the provision that the board agree to select nationally distinguished architectural firms to design them. The proposal was accepted by the school board and a series of 12 unique school projects followed over the next three decades.

The Cummins program was soon extended to other public buildings. Influenced by this success, projects were designed by noted architects even without the benefit of the foundation's incentive. Rather than preempt the contributions of local architects, the work of national designers served to elevate and inspire the quality of buildings designed by homegrown talent. The remarkable environment created in Columbus has been the subject of articles in national and international publications, and each year thousands of people visit to see for themselves what an enlightened approach to building and urban design can achieve.

The idea of importing a marquee-level cast of architects has been used most recently—with great effect—in

the new town of Celebration being built near Orlando, Florida, by the Walt Disney Corporation. Conceived partly as an effort to change the perception of the company as a pure entertainment conglomerate, Celebration is the latest, and probably most refined example of the so-called "new urbanism" school of town planning made famous in Seaside, Florida, and Laguna Beach, California. This movement draws its inspiration from the structures of villages and towns of the late nineteenth and early twentieth centuries and seeks to replicate the components of these that foster vital self-sustaining small-scale neighborhoods.

Celebration will have a clearly defined town center that includes, among other projects to come, a town hall designed by Phillip Johnson, a post office by Michael Graves, a Robert Venturi bank, and a cinema by Cesar Pelli & Associates. The houses themselves, to be planned within the guidelines of an elaborate "pattern book" of six basic architectural styles—all traditional and allowing extensive variation in the combination of parts—will be designed by lesser-known regional architects. This marriage of celebrity with local design talent

prompted one writer in a national journal to describe the new Disney town as "kind of a Columbus, Indiana, meeting Columbus, Georgia."

There are good lessons to be learned in Chapel Hill from these examples, both for the developers of the new large mixed-use projects emerging on the edges of town, and for university executives and advisors. Recently, the

UNC Department of Administration, which has been directed by the UNC-CH Board of Trustees to seek, for UNC-CH, an amendment to the existing Qualification-Based Selection statute, wisely referred the matter back to the chancellor and the board, indicating that further study of this

issue is required before they may proceed with such a potentially important change in policy. Perhaps this discovery process will illuminate the risk in that policy of sacrificing professional design competence and possibly, the quality of our campus environments in order to save nickels and dimes.

*John B. Hawkins, AIA, is a Chapel Hill architect who writes a regular column on design issues for the Chapel Hill News.*

**UNC-CH Trustees should think twice before  
compromising design competence to save  
nickels and dimes.**

# North Carolina Architecture 1996 Editorial Calendar

## **Summer Issue**

**Residential Design**

*The best in recent single-family homes in North Carolina*

## **Fall Issue**

**AIA North Carolina Design Awards**

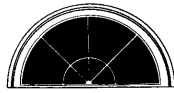
*Annual look at the year's award-winning projects*

## **Winter Issue**

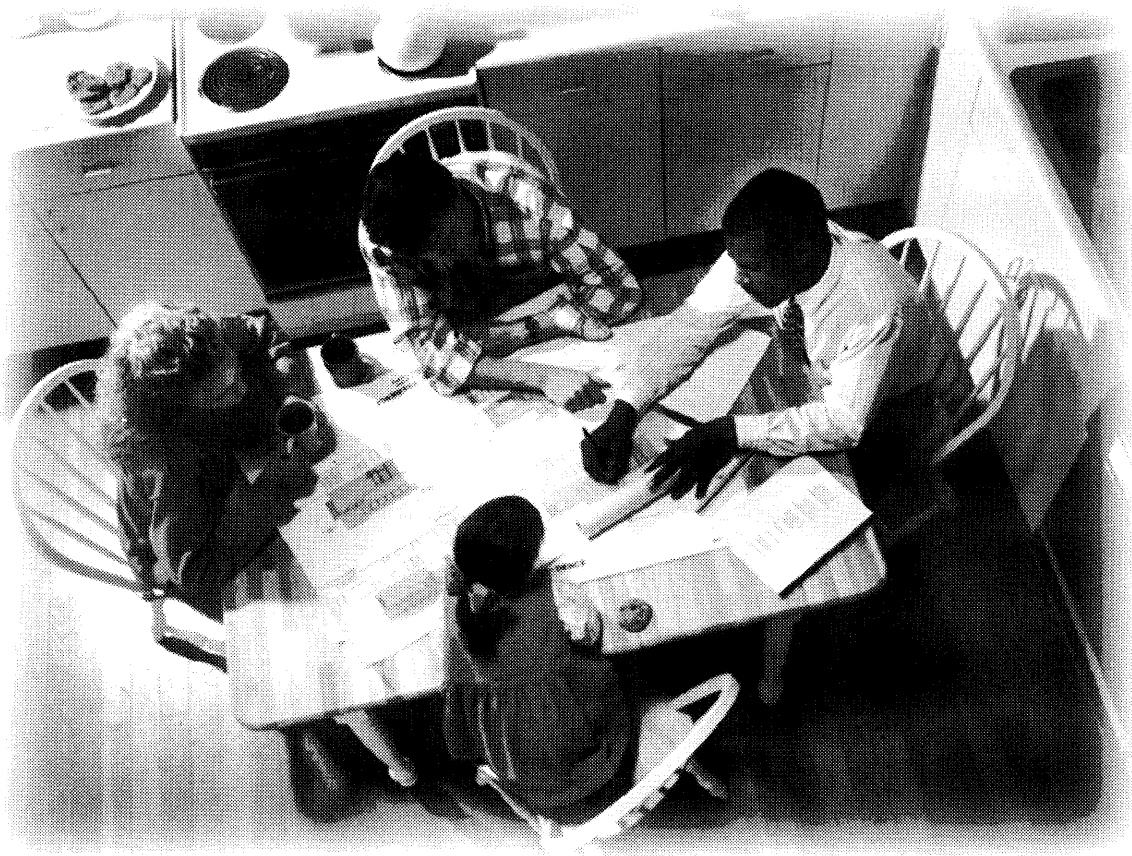
**Government-University-Community Colleges**

*Projects that were funded by the November 1993 referendum*

*Also: North Carolina winners of South Atlantic Region awards for 1996*



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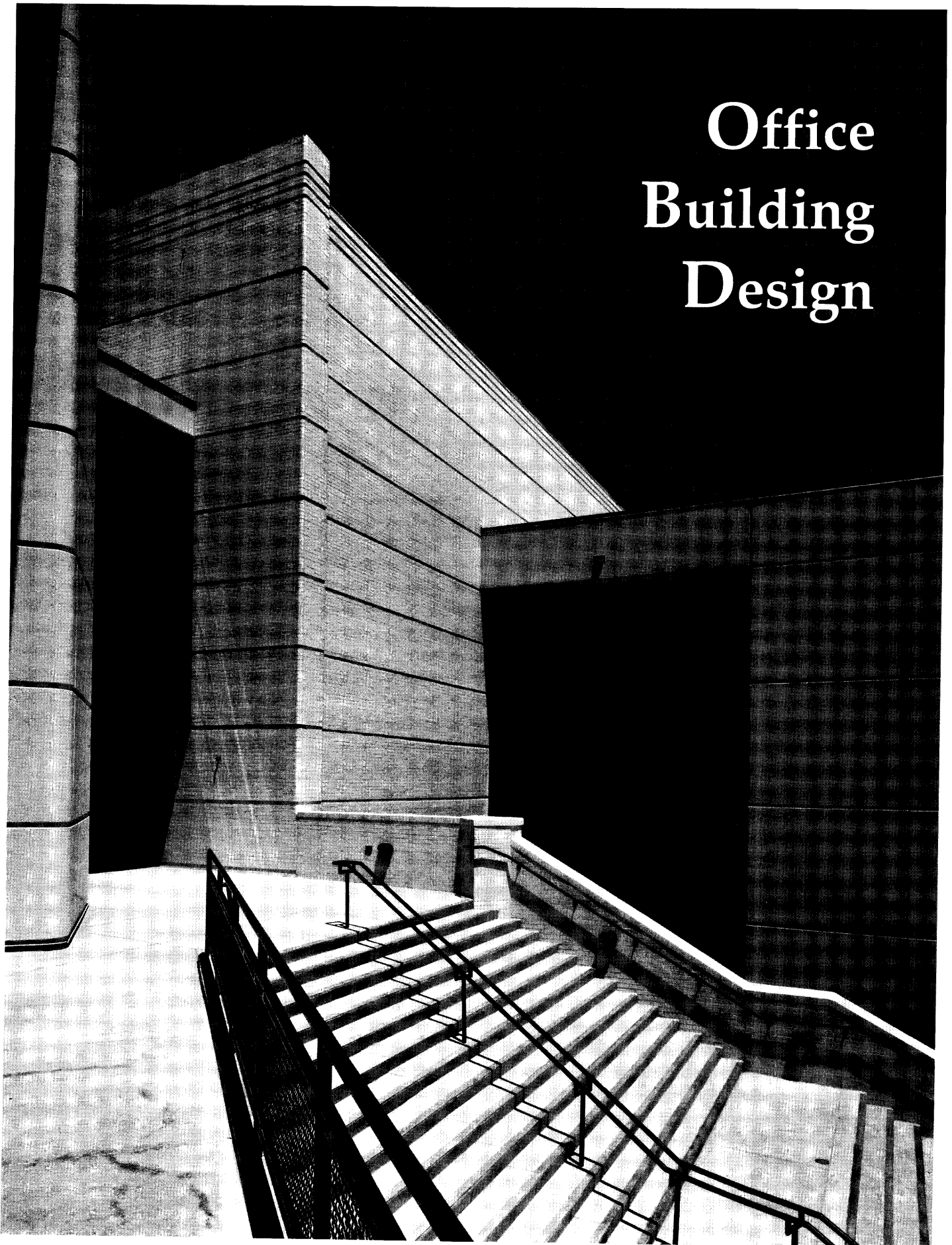
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# Office Building Design



*SAS's Video Production Center uses three distinct forms and structures to house its three functions: filming, editing and viewing*

# SAS/V Video Production Facility

**Location:** Cary

**Architect:** Walter Davis Architect, P.A., Raleigh

**General Contractor:** Bobbitt & Associates, Raleigh

**Construction Completed:** 1992

**Photographers:** Allen Weiss, Brian Strickland, Tom Dwyer

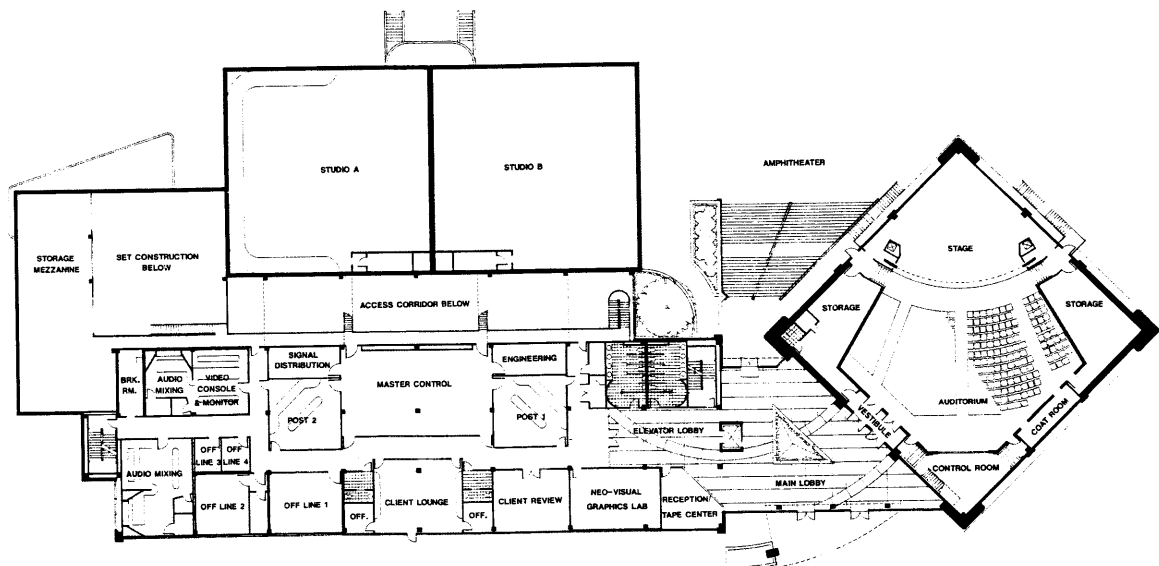
**T**he design of the Audio Visual Production Center required extensive programming of the technical, acoustical and functional aspects of a state-of-the-art video production facility. Simplified, this program broke down into three basic functions: filming, editing and viewing of video productions. These three functions are delineated in the building with the creation of three distinctly independent forms and structures.

The filming of video transpires with the 15-inch thick, poured-in-place-concrete structured studios represented as the east block of the building. Editing takes place within the brick-skinned, poured-in-place-concrete structured office block depicted as the west portion of the building. Viewing of the completed product occurs in the precast-concrete skinned, steel structured, auditorium block at the south end of the building.

Acoustically, the most effective method of preventing sound transmission is separation by distance. Thus, the three functional blocks were placed with

acoustical "spacers" between them. This space between accommodates the area of entry into the office block and the auditorium block. The space between the office block and the studio block provides the service and access area required for the studios. A steel structured, metal skinned, volume was created as an extension of the service area to house the set construction, storage and vehicular entrance for the project.

The auditorium was to also assume the function of a campus-wide gathering place and therefore came to be thought of as a focal point. For this reason, it was given a pyramid-shaped roof to emphasize its centrality. The auditorium block was skewed to encourage an inviting main entrance from the campus' major vehicular and pedestrian artery. This skewing, in turn, allows for the exterior amphitheater to be created at the rear (east) of the building in a gesture to the history of performing arts. The grand stairway, which serves as seating for the amphitheater, provides a monumental entry statement from the direction of the campus' future expansion.



*Second floor plan*



# North Carolina Department Of Revenue

**Location:** Raleigh

**Architect:** J.N. Pease Associates, Charlotte

**General Contractor:** Metric Constructors, Charlotte

**Construction Completed:** 1993

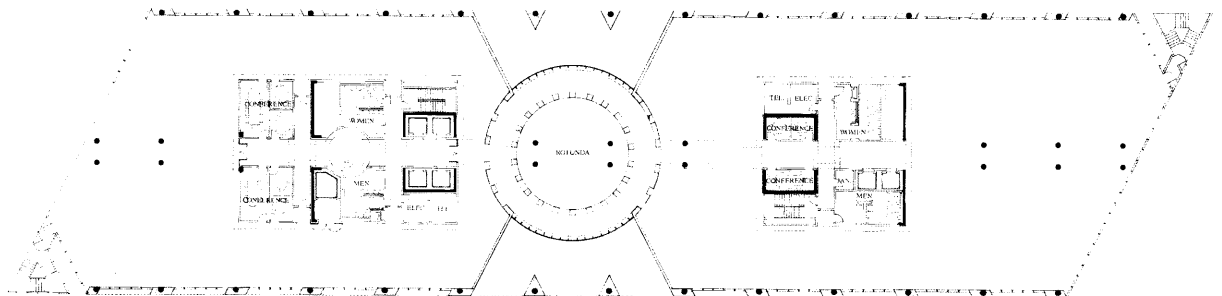
**Photographer:** Tim Buchman

**T**he Department of Revenue Building completes the enclosure of the Government Center Mall in Raleigh. The massing of the building is a direct response to the program and built context of the surrounding site. Contextual issues shape the ends of the building. The north wall slants to face neighboring Peace College and the Blount Historic District. The south wall slants to open pedestrian plaza areas on the site and extend the mall's interaction with the ground plane of the building. The juxtaposition of the two-story granite rotunda to the rectangular massing of the building emphasizes the sense of entry and presence of public space.

The Revenue Building accommodates 17 departments in 295,000 square feet on seven floors. The basement houses a loading dock, building systems, archival spaces and a pedestrian connection to the Mall parking deck. From here the Department's "linear process" work flow begins. Tax forms and returns are processed on several floors connected by the cores. Public visitation and consultation is controlled around the north core. The south core is secure. With the exception of the executive space on the top floor, the entire building is organized in an

open-office concept on a six-inch raised floor. Thus functional and operational needs are met. The two-story rotunda establishes a governmental presence and identity for the Department on the Government Center Mall.

The building's skin is a layered fabric of polished and flamed granite and glass. A lower glass band provides a view out, while an upper glass band is designed with a fused ceramic coating pattern which diffuses natural light and decreases heat gain. Typical floors were designed for maximum flexibility by using a long-span structure to create column-free spaces. A central "colonnade" serves as the pedestrian, HVAC, electrical and telecommunications link between the two cores. Open office spaces sit to either side of the colonnade between column supports. From the circular and ceremonial reception point of the rotunda, the linear organization of the building orients visitors and users to this central colonnade and public (north) and private (south) cores. On appropriate floors, conference rooms are clustered around the north core to limit by design spaces which are open to the public.



*Level 2 plan*





# MCI Network Management Center

**Location:** Cary

**Architect:** O'Brien/Atkins Associates, P.A., Research Triangle Park

**General Contractor:** Barnhill Contracting Co., Raleigh

**Construction Completed:** August 1994

**Photographer:** Rick Alexander & Associates

**T**he Network Management Center houses multiple functions for MCI, including: the operational facilities for the company's regional, corporate-client, long-distance activities; the nerve center for management of all network functions; and the staff that handles customer inquiries and problems. That portion of the building, located on the second and third floors, is in use 24 hours per day, seven days per week.

An Executive Briefing Center on the main level of the building accommodates 12 to 15 guests. It encompasses a video conference room adjacent to the Network Management control room, a dining room, lounge and lobby area.

The three floors above the entrance level are typical office floors for personnel not directly involved with management of the network or customer relations.



The open work spaces vary from 8x8 feet on the upper floors to 5x7 feet in the Customer Service Center, with most of the Network Management Center having clusters of more open layouts equating to about 50 square feet per person.

Power connections to open work stations are made through "poke-throughs" in the concrete floors, while most data feeds are from columns into systems furniture

bases where they are carried horizontally to the stations. The building management system was designed for optimum energy consumption. It controls all HVAC equipment facility-wide. In addition, low voltage switching utilizes time-of-day/time clock overrides so that lights will go out automatically. Other features include state-of-the-art fluorescent lamp technology, UPS systems for clean power to critical loads and on-site power generation.



# Chico's Casual Clothing World Headquarters

**Location:** Fort Myers, Florida

**Architect:** Moser Mayer Phoenix Associates, P.A., Greensboro

**General Contractor:** Bethlehem Construction Company, Albany, New York

**Construction Completed:** 1994

**Photographer:** Rick Alexander & Associates

**T**his project involved the design of a world corporate headquarters and distribution facility for a ladies casual clothing company in Fort Myers, Florida. An unusual aspect of the design challenge was to construct a building of brick, a material not commonly used in Florida. To provide variety to the elevation and reduce the overall scale of the building, the architect proposed four shades of brick: black, red, brown and tan. The massing of the building reflects indigenous Florida architectural forms such as the cupola in the central office area. Most importantly, the architecture makes a statement about the corporation, its philosophy and its product.

The context of the 27-acre campus is a suburban location with industrial buildings surrounding the facility. Upon entering the site, one immediately encounters a two-acre lake. The entrance drive presents selected vistas terminating at the rotunda, the focal point of the building complex. The rotunda

contains a two-story lobby and porte cochere for visitor drop-off and employee outdoor activities. Immediately adjacent to the rotunda are the administrative offices which are housed in a large open-structure facility designed to promote openness and accessibility. Central within the office area is a large conference room that was designed to appear as a building within a building, clad in brick with a standing seam metal roof. serving as the common link between the office and distribution area is the cafeteria, characterized by a serpentine glass curtain wall.

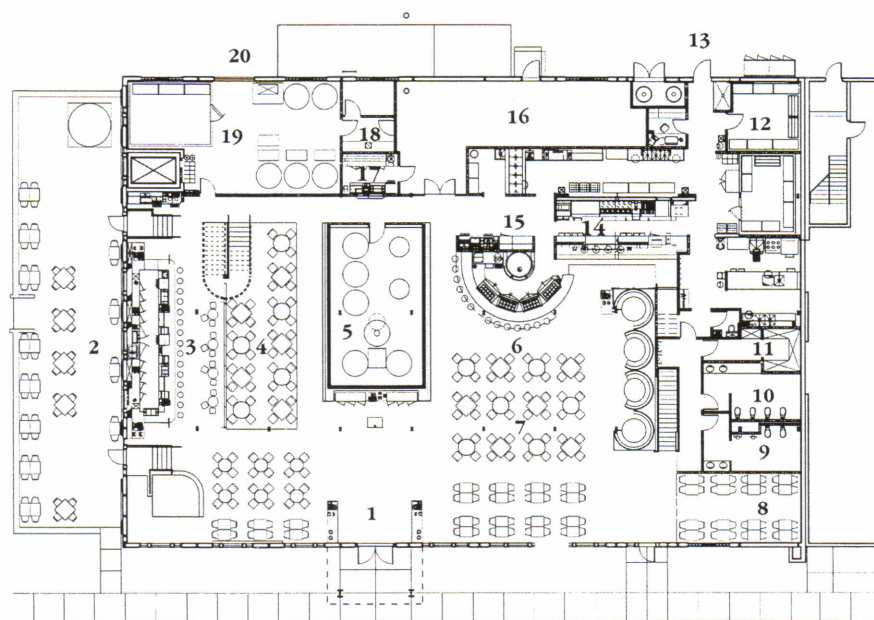
The building consists of 45,000 square feet in office area and 80,000 square feet of distribution space. The development of this project featured the concept of partnering, involving the owner, architect and construction manager. Design and construction documents were completed in 13 weeks and construction completed in 10 months.





## Southend Brewery & Smokehouse

**Floor Plan**  
Photograph  
shows areas  
numbered  
4 and 5  
on the plan –  
the cafe and  
brew house



- |               |                   |                 |                  |
|---------------|-------------------|-----------------|------------------|
| 1. Entry      | 6. Pizza Bar      | 11. Preparation | 16. Video Arcade |
| 2. Patio      | 7. Dining         | 12. Dry Storage | 17. Bar          |
| 3. Main Bar   | 8. Private Dining | 13. Receiving   | 18. Lab          |
| 4. Cafe       | 9. Men            | 14. Exhibition  | 19. Keg Room     |
| 5. Brew House | 10. Women         | 15. Wash        | 20. Loading      |

# Design That Makes Economic Sense

*Architects take personal role in Charlotte renovation*

**a**s an architect, Kevin Kelley, AIA, believes very strongly in not only his profession, but in what his profession can do for the community.

In Charlotte, Kelley has been one of the point men in developing a historic area of the Queen City.

The area is located along a mile-long stretch of the northern-most tip of South Boulevard. It was once a hub of the city with many older, more historic buildings, but fell into disrepair as other areas of the town captured developers' eyes.

The area was named South End. The name was inspired by the West End area of Dallas, Texas, an entertainment district much like the Church Street section of Orlando, Florida.

The name was the brainchild of Kelley and developer Tony Pressley.

Kelley is a principal in the architectural firm Shook Design Group, which believed so much in the project that they moved their offices into Atherton Mill located at South End, and renovated a warehouse for a restaurant and brewery in the area.

"We took an existing warehouse, a very non-descript structure that no one would have considered and turned it into a restaurant," explained Kelley about the Southend Brewery & Smokehouse. "We pulled metal out, but used mostly the industrial architectural look that was already there."

And the renovation was done on a very tight budget with just \$1.2 million for a 17,000 square foot project.

"Our bankers said we were crazy, people thought we were nuts, and no one knew where we were," recalls Kelley. "Now Atherton Mill has become a highly visible beacon in the area and everyone knows where it is."

"We took a personal role in this project. We named it and did all the graphics as well with consultants. We were willing to put our name on the line that this area was worth investing in."

The project also took an eyesore away from the area.

"One of the nice things you get to do in renovating a building is to take a building that people may not like and turn it into something that people can enjoy and become very useful," said Kelley.

The Shook Design Group is used to working with restaurants and areas where the public gathers. They design nationally for Golden Corral restaurants, and Harris-Teeter.

This particular project was a chance to use all their design skills. They believed that the older-look, historic-look was in and that this building was important.

"We are becoming much more relevant as architects," said Kelley. "We are showing how design can work economically—how design makes good economic sense."

The area is also drawing interest from other architects, with Charlotte architect and developer Jim Gross starting work on a condominium development at the Lance building and looking to put a restaurant in the neighboring Park Elevator site.

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*Before and after: An old warehouse-type building in Charlotte has been renovated into a restaurant and brewery*

# Client Service Personified

*Little & Associates Specializes In Satisfying The Customer, By Jim Hughes*

**W**illiam B. "Bill" Little, AIA, built North Carolina's largest architectural firm on a simple premise: The needs of the client must always take precedence over the demands of the architect's ego.

This client-centered philosophy has carried Charlotte-based Little & Associates Architects to the top of the profession. Today, with 200 employees and revenues approaching \$20 million, it ranks among the nation's top 35 firms. Its client list reads like a Who's Who of North Carolina business — First Union National Bank, NationsBank, Sara Lee, Harris-Teeter and Coca Cola Consolidated Bottling, just to name a few.

"The defining difference between us and other firms is the passion to put the client first," Little said in a recent interview. "The job of the architect is to create value for the client. It's not about winning design awards. It's not about the applause of your peers or the critics.

"To us, the highest award is to hear the client say our design works beyond their expectations. That's really the only award worth winning," Little said.

Nevertheless, the firm has recently earned some long-overdue national attention for its commitment to serving its clients. The high point came last November, when it beat out all the architectural and engineering firms in America for the first-ever Client Service Award from *A/E Marketing Journal*, a leading industry trade publication.

In presenting the award, the editors noted that "Little & Associates was the obvious choice for this inaugural award. By melding creativity, exceptional business acu-

men, innovation and inventiveness with a strict adherence to budget parameters, Little & Associates truly lives up to its belief of doing 'whatever it takes' to satisfy the customer."

Earlier in 1995, Little & Associates was named Supplier of the Year by the Corporate Real Estate Division of First Union National Bank. It marked the culmination of a close working relationship that has lasted more than a quarter-century.

"Over the years, there have been a lot of changes as First Union has evolved into one of the nation's top ten largest financial institutions," said Joe Tronco, the bank's senior vice president in charge of real estate. "The one constant has been our relationship with Bill Little and Little & Associates. Their commitment to quality design, creative problem-solving and superior customer service is something we know we can always count on."



*Bill Little (center) flanked by several Little & Associates leaders (clockwise from lower left): Murphy Trogon (3-D visualization); Barbara Christian, AIA (specifications); Jim Williams, AIA (design); Jim Gamble, ASLA (land planning); Bob Bazemore, IIDA (interior design); Susan Hensey, AIA (computer-assisted facilities management).*

## DESIGN FOR GROWTH

Another way Little & Associates stays close to its customers is its entrepreneurial structure. The firm is

divided into seven specialized divisions—office, schools, colleges, manufacturing, retail, government and financial institutions. Each division is autonomous and led by a principal of the firm. The divisions share a corporate core that runs the business and provides technological support.

The structure guarantees that clients always have a specialist for whatever job they need done. "If you've got the best school designers in the country, it doesn't

make sense to put them to work on an office building or a shopping center or a branch office for a bank," Little said.

"Another advantage is the corporate core takes care of 80 percent of the drudge work. You know, at the core of their being, every architect wants to run their own firm. But most don't make it. They run into trouble with the business end of it. Our structure frees up the architects to focus on serving the client and creating innovative designs. It creates a nice synergy," he said.

The idea to form specialized divisions came to Little in the mid-1980s after he read Tom Peters' *In Search of Excellence*. It changed the way he thought about running the business, and started the firm on a growth spurt that shows no signs of slowing.

"The whole point of the book is that small is beautiful, small is smart, small is customer-centered. Big is just the opposite. Bureaucratic, dumb, slow, unresponsive," Little said. "We were kind of in-between. We seemed to have most of the faults of a big company, and very few of the advantages of being small."

The idea looked good on paper, but it didn't seem to work. At least not at first. Then in 1989, Little was diagnosed with chronic fatigue syndrome.

"I was so tired and depressed I lost interest in work. I had to step back from the firm," he said. "And a funny thing happened. Once I was out of the way, our division heads suddenly had the freedom to do their jobs. The new structure began to produce results. The firm started to grow."

"Until I got sick, I was still a dictator. The division heads had to come to me before doing anything. The new structure was a sham. It couldn't work. It took my getting sick to realize other people could step up to the plate and do the job. And, as it turned out, do it much, much better than I could," he said.

"What I learned from that experience is that sometimes the best way to steer your business to a higher

level is to let go of the wheel. That was really a revelation. So, as strange as it sounds, the chronic fatigue turned out to be a godsend."

## THE FUTURE

What's ahead for Little and his firm? "Actually, the younger generation is leading the firm right now," he said. "Phil Kuttner is president, and oversees day-to-day management of the firm with the help of the division heads. It's in their hands now."

"The satisfaction for me today comes from seeing the young people in our firm succeed. It used to be

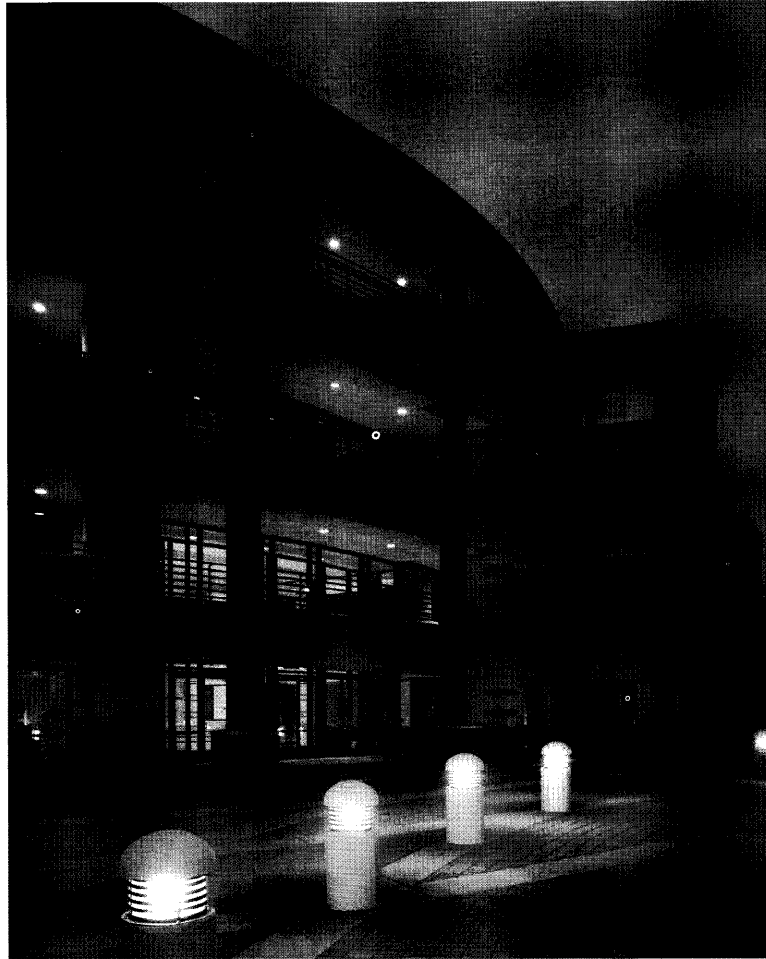
that the buildings excited me. I remember my first building — Olympic High School right here in Charlotte, in 1967. I did the design and the working drawings, and mothered it through from start to finish. I watched the columns come out of the ground and the beams go up, and I had never felt such pride and excitement. To see something I had envisioned take shape and become reality was a special thrill.

"Today the thrill comes from seeing the young people we've hired rise to the challenge, succeed in our firm, gain prestige in the community, and achieve all the things they'd have in their own firm, except even better. That's what excites me today."

"We're ready to complete the transfer of ownership to the

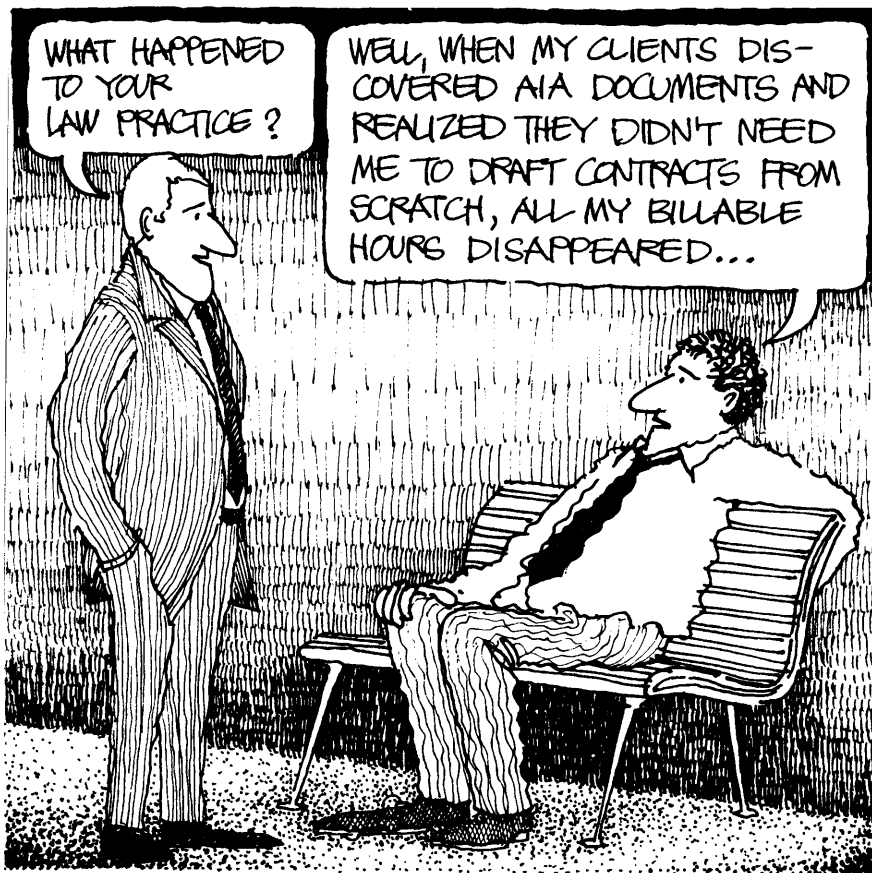
younger generation over the next 10 years. In fact, we expect to double the number of partners in our firm during this period. No other architectural firm in the Southeast—perhaps the nation—has such an ambitious ownership plan.

"We want to be known as The Opportunity Firm," Little said. "A place where tomorrow's leaders—the best young architects, designers, engineers and business professionals—can come and grow and take this firm to an even higher level."



*Little & Associates designed a 250,000 square foot corporate headquarters for Sara Lee Knit Products that features balconies, a cafeteria, a health center, walking/jogging trails, gazebos and outdoor dining areas.*

PHOTO BY RICK ALEXANDER & ASSOCIATES



—Roger K. Lewis, FAIA

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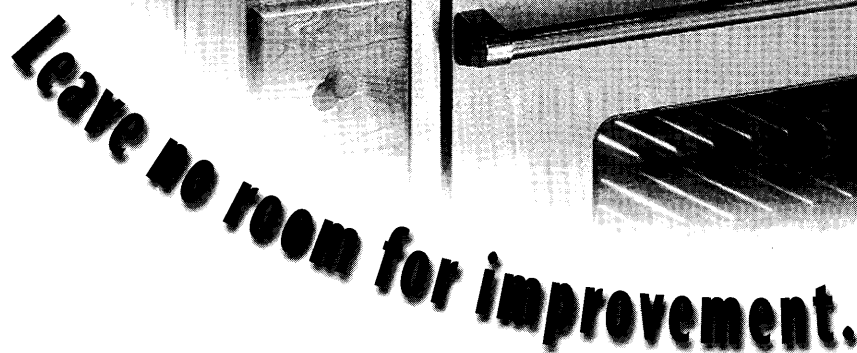


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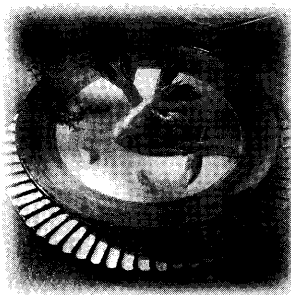
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# Off The Drawing Board

*Architecture Week Celebrated; National Convention Coming To Charlotte; Directory Updates; Jefferson Memorial Architect Honored*

**N**orth Carolina citizens were treated this spring to a wide variety of activities intended to increase public awareness and appreciation of architecture and the profession.

April 14-20 was declared as Architecture Week in a proclamation from Governor James B. Hunt Jr.

The local AIA components across the state planned and organized a diverse palette of events. In Charlotte, AIA members participated in a highly-successful birdhouse design competition to benefit Habitat for Humanity. The AIA Charlotte Design Awards were presented the evening of April 19 as part of a gala celebration of architecture.

In Raleigh, elementary school students were treated to a "Scrap City" exercise where an imaginary city was created from scrap pieces of lumber, recycled materials and glue. High school students were invited to participate in a charrette examining possible solutions to assorted eyesores in the State's capital city. Other events included a sand sculpture contest, historic tours and a Beaux Arts Ball.

AIA Wilmington presented awards to the public for significant contributions to a quality built environment and sponsored a community round table discussion on local development issues.

AIA Piedmont sponsored a photography contest.

## STUDY INDICATES BENEFITS FOR DAYLIT SCHOOLS

A study of daylit schools in Johnston County provides data that schools which incorporate natural daylight and passing solar energy save money on energy bills and improve student performance.

Students who attended the daylit schools out-performed the students in non-daylit schools by five to 14 percent. The energy consumed by the daylit

schools was between 22 and 64 percent less than conventional schools in the same county.

The Johnston County daylit schools included in the study are the Four Oak Elementary Schools, Clayton Middle School and Selma Middle School. Each of the schools has south-facing roof monitors which allow natural daylight into all major spaces and classrooms. State-of-the-art lighting controls are used to automatically adjust the electrical light levels.

The schools were designed by Raleigh architectural firm Innovative Design. Firm principal **Michael Nicklas, AIA**, says "Daylighting in schools not only produces tremendous educational benefits and saves tens of thousands of dollars every year for each school, but daylighting costs very little more to implement. These investments by school systems are being recouped in one to three years."

## WILMINGTON ARCHITECT HONORS JEFFERSON MEMORIAL DESIGNER

Thanks to the research, time and effort of Wilmington architect **Leslie N. Boney Jr., FAIA**, the architect of the Jefferson Memorial has twice been posthumously honored.

John Russell Pope was responsible for the design of the famed monument in Washington, D.C., but died in 1937 before the project's completion.

In recent months, Pope and his work on the Jefferson Memorial have been honored by the American Institute of Architects and the Building Stone Institute. In both cases, Leslie Boney prepared the nomination. The AIA honor is the Henry Bacon Medal for Memorial Architecture while the BSI award is for a building that has stood the test of time for at least 40 years.

Pope has ties to North Carolina as he designed the "Temple of Love" in the garden of a hunting lodge on the



*Leslie N. Boney Jr., FAIA, proud to honor John Russell Pope*

Pembroke Jones estate in Wrightsville Sound. This domed structure with concrete columns has been preserved and is a focal point for the Landfall residential development.

Boney says, "I am particularly pleased that this recognition be given Mr. Pope 59 years after his death. At that time, a vocal minority in the modern movement was critical of Mr. Pope and this classical gem which he had designed. While he had confidence in his own design ability, the criticism by his peers was surely a concern to him in his dying days."

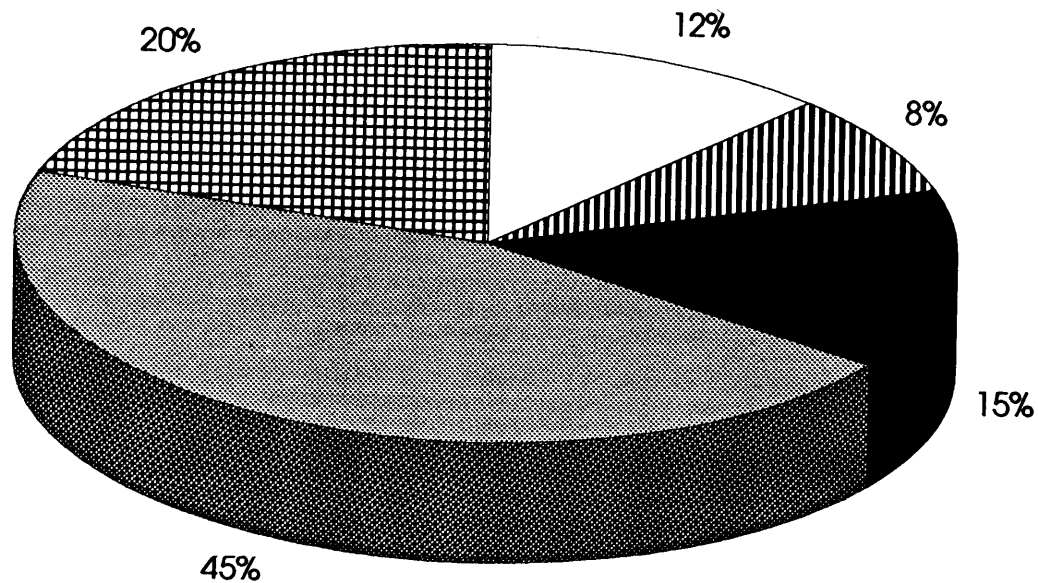
## CHARLOTTE WILL HOST AIA CONVENTION IN 2002






The 2002 AIA national convention is coming to Charlotte.

At its March meeting in Annapolis, Maryland, the Institute's Board of Directors formally approved Charlotte as the location. The 2002 event will be held during the month of May.

The AIA national convention typi-

# Who Reads North Carolina Architecture?



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cally attracts nearly 10,000 architects nationwide and includes a major building products exposition.

## **GUIDELINES FOR SINGLE-PRIME ADOPTED**

By unanimous vote, the State Building Commission has adopted procedures and criteria for authorization to use an alternative contracting method. "Alternative contracting" includes the use of single-prime contracting for public projects in excess of \$500,000.

The guidelines must still be approved, however, by the Administrative Review Commission and a newly-formed Legislative Rules Review Commission.

Under the guidelines, local or state agencies may ask the State Building Commission for permission to use single-prime if the project meets one or more of the following criteria:

- Special technology or equipment;
- Unusual complexity involving unconventional construction techniques, materials or unusual working conditions;
- Major renovations or an addition requiring continuous coordination necessary to protect public health and safety;
- Extensive repairs or renovations to buildings on the State or U.S. historic lists;
- An accelerated schedule because of actual or impending judicial intervention.

## **HONORS AND APPOINTMENTS**

**Clinton E. Gravely, AIA**, of Greensboro was honored as Outstanding Architect of the Year by the North Carolina chapter of the National Organization of Minority Architects. Licensed since 1967,

Gravely owns his own firm in Greensboro.

**Sam T. Snowden, AIA**, of Laurinburg will receive a special AIA North Carolina presidential citation during the Chapter's May 22 Legislative Day event in Raleigh. Snowden, a former president of AIA North Carolina and chairman of AIA-PAC, recently resigned as chair of the N. C. Building Code Council following many years of volunteer service to the state.

**Pearce, Brinkley, Cease and Lee** of Raleigh won first place in the 1995 CSI Bidability and Buildability Contest, sponsored by the Triangle chapter of CSI. The awards are presented to firms which prepare the most precise and understandable plans and specifications. The winning entry was for additions and renovations to Briarcliff Elementary School.

**The Smith Sinnett Associates** of Raleigh won second place for Jacksonville Middle School. Third place was shared by **DS Atlantic** for the AMP, Inc. N.C. Distribution Center and **DTW Architects** of Durham for an office building project.

**Philip G. Freelon, AIA**, of Durham is a recent graduate of Leadership North Carolina, an innovative new program designed to help rising leaders understand the state's social and economic problems as well as opportunities.

**Derald M. West, AIA**, of Blowing Rock has won an award from the Boone Area Chamber of Commerce for best new building design. West was honored for his work on the Singing

News Building in Boone.

**James H. Boniface, AIA**, of Charlotte has been appointed to a legislative lien law study commission by Senate president pro tem Marc Basnight.

## **1996 DIRECTORY UPDATE**

The 1996 AIA North Carolina Directory was published in late January. Included in the directory are listings for more than 500 AIA members firms. That list did not include the following firms and principals.

### **Kenneth Martin, AIA**

Kenneth Martin, AIA, Architect  
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(919) 557-5244

### **Allison H. Pell, III, AIA**

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### **Geoffrey Hoffman, AIA**

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### **Talmage R. Payne, AIA**

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(910) 288-4315

### **K.C. Ramsay, AIA**

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The correct phone number of **Lehmann Mehler Hirst Associates** in Chapel Hill is (919) 493-1033.

In addition: **James N. Thackston, AIA**, is an AIA member employed by Middleton McMillan Architects in Charlotte; **David R. Jones, AIA**, is an AIA member employed by Howell Associates Architects in Boone; and **Hood Herring Architects** of Wilmington also has an office in Wilson at 213 E. Nash Street, 27893, (919) 399-2700.

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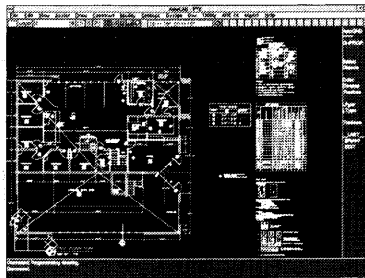
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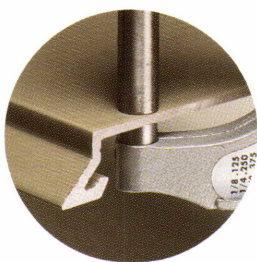
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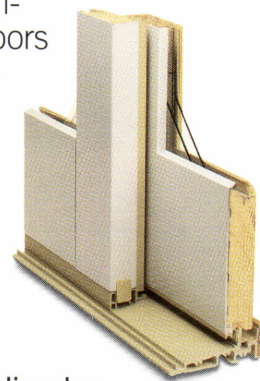


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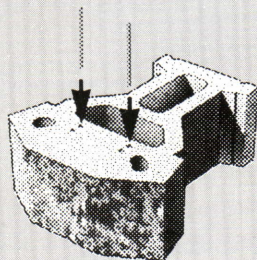
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