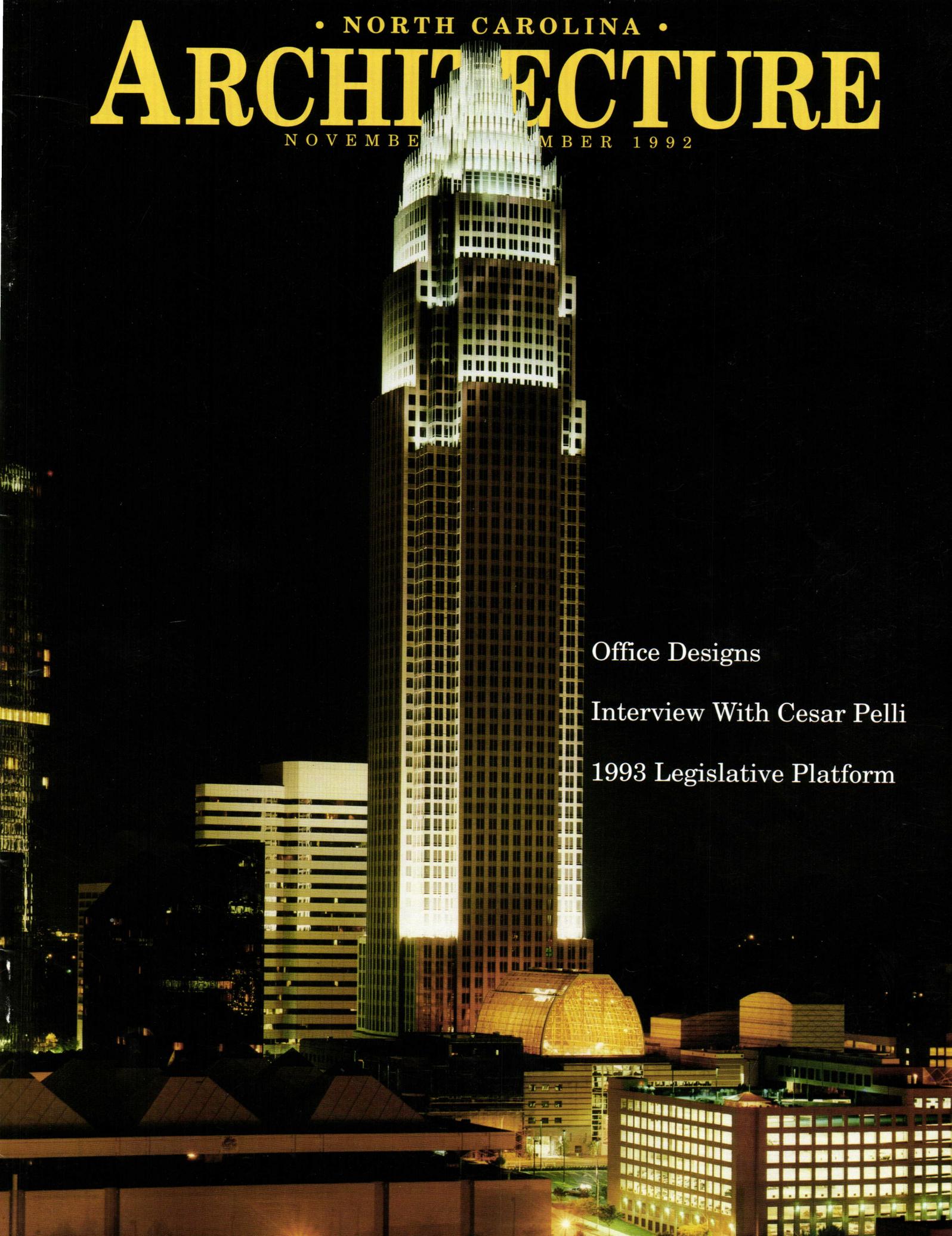


• NORTH CAROLINA •

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Office Designs

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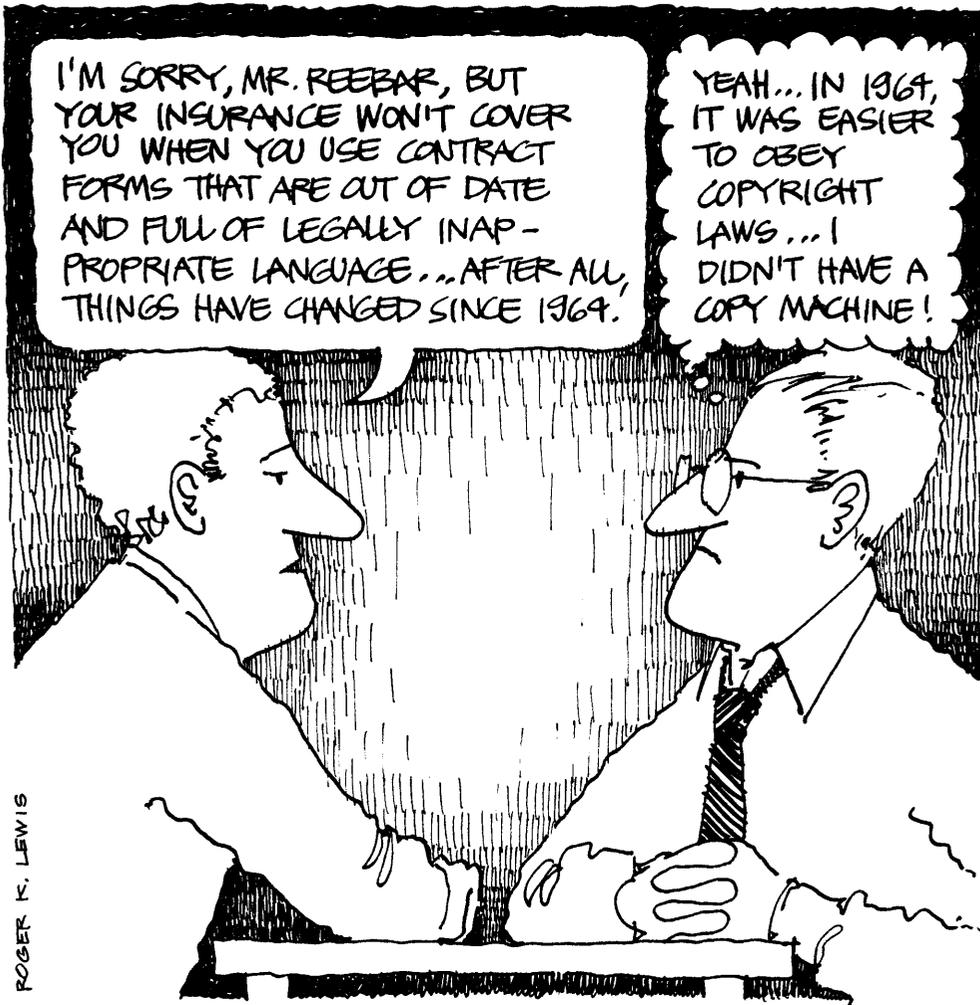
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ON THE COVER

NationsBank Corporate Center lights up the night sky in downtown Charlotte. Photography by Timothy Hurlsey.

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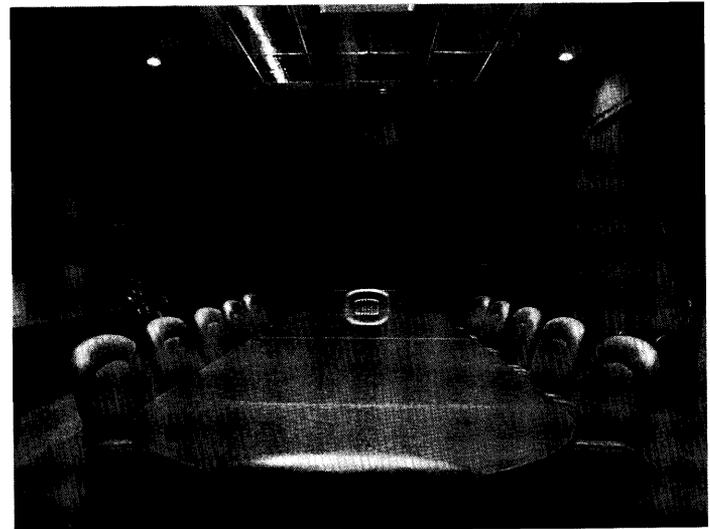
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J. WELAND

Conference rooms such as these are important elements in many office designs. The top photo is the conference room for the Durham Radio Company, while the lower photo shows the conference room at Alcatel Headquarters. The office feature begins with an interview with Cesar Pelli on page 10.

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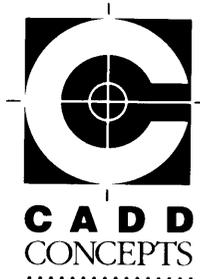
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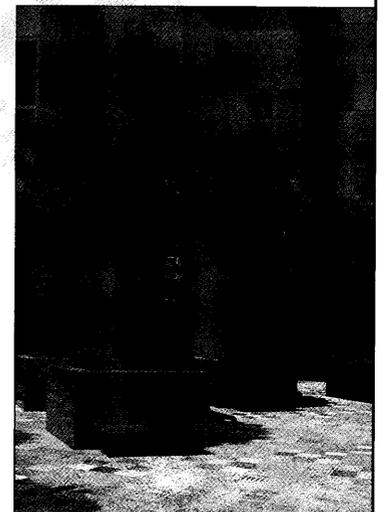
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Legislative Report

AIA North Carolina Presents Its 1993 Legislative Platform

When the 1993 General Assembly convenes January 27, lawmakers will begin consideration of more than 3,000 proposed pieces of legislation during the next two years.

AIA North Carolina, a chapter of the American Institute of Architects, presents its 1993 legislative platform. The platform was developed by the AIA North Carolina Government Affairs Committee, chaired by Frank A. DePasquale, AIA.

State Spending Priorities

AIA North Carolina **supports** efforts to place a major public construction referendum on a statewide ballot. The state's universities, community colleges and K-12 schools have long-overdue needs. Public approval of a major referendum would represent a major investment in the state's future, as well as help stimulate the economy and put North Carolinians to work.

- Each \$1 million of new N.C. construction creates 38.6 jobs in construction, supplier and service industries (*Constructor* magazine, November 1990).

- A full economic recovery depends on a healthy construction industry. Recent U.S. Labor statistics indicate that one out

of every eight unemployed persons is a laid-off construction worker.

- QBS keeps the process open to all interested firms and eliminates political cronyism.

- North Carolina taxpayers deserve the best-qualified professional service.

After the completion of the selection process, compensation should be negotiated with the architect identified as the most qualified to design the project based on the owner's scope of services.

No Sales Tax on Professional Services

As our state looks for ways to finance various programs, legislators should not resort to a sales tax on professional services. AIA North Carolina **opposes** such a tax because:

- More clients may hire non-professionals or take the work out-of-state.

- This tax places a disproportionate burden on small businesses. Small firms must use outside consultants for most projects and will be forced to pass on or absorb the additional taxes.

AIA North Carolina Supports:

- Placing a major public construction referendum on statewide ballot
- Qualification-based selection for public projects
- State policy allocating funds for art in public buildings
- Methods of the Alternative Dispute Resolution, to curb frivolous litigation

of every eight unemployed persons is a laid-off construction worker.

Qualification-Based Selection

Article 143-64.31 of the North Carolina General Statutes says that architectural firms should be selected for public projects based on demonstrated competence and qualification for the type of services required. AIA North Carolina **supports** Qualification-Based Selection. The American Institute of Architects and the American Bar Association both believe QBS is in the taxpayers' best interests for the following reasons:

- The best-qualified architect offers many intangibles such as technical knowledge, aesthetic judgment and decision-making skills.

- The expertise of the best-qualified architect can have a dramatic effect on maintenance and operating costs for the lifespan of a building.

- Public building projects involve health and safety consid-

- As proven in Florida several years ago, such a tax is "utterly confusing and a nightmare to administer" (*Wall Street Journal*, September 21, 1987).

Interior Design Title Registration

The American Institute of Architects has signed a national accord with three interior design organizations encouraging title registration on the state level, provided certain requirements for education, experience and testing are met. Those requirements include a four-year **minimum** professional degree from a FIDER-accredited institution.

Frivolous Litigation

Architectural firms sometimes fall victim to "shotgun litigation." In cases like this, architects face a no-win proposition. They must spend thousands of dollars defending their reputa-

tions in court to fight a claim, whether or not it has merit. AIA North Carolina **supports** efforts to promote methods of Alternative Dispute Resolution, including possible expansion of the mediation program currently in use on a trial basis in eight judicial districts.

Art in Architecture

AIA North Carolina recognizes the importance of art in our society and **supports** the current state policy of 0.5 percent allocation for art on state construction projects. The type and location of the art and selection of the artist should be determined by a committee which includes the owner and the architect. The artist should be selected prior to or during the schematic design process in order to work closely with the architect.

Stock Plans in Schools

Twenty-five states have used standardized plans for school buildings – and abandoned the idea. Why? Because there were no savings and school districts received an inferior product. In the 1960s, stock plans suddenly became very popular, especially as a perceived cheap way of building schools for “baby boomers.”

Stock plans are **not** economical, **not** flexible and **not** readily adaptable. AIA North Carolina **opposes** the use of stock plans for the following reasons:

- Site conditions vary widely across a state such as North Carolina, and even within individual communities. Stock plans ultimately require modification to adjust to terrain, soil, north-south orientation and weather conditions.

- Stock plans don't create standard schools but “minimum” schools designed on a minimum budget to an imaginary physical and education program. Stock plans do not consider the specific needs and requirements of a school such as curriculum and vocational priorities.

- By standardizing design and specifications, many building product manufacturers and suppliers will be eliminated from consideration. By limiting competition, building product costs will increase. By using only specific building materials, the school district is precluded from the use of new and improved products. Stock plans set up a system of built-in obsolescence.

- The question of liability becomes extremely cloudy when stock plans are modified. Insurance companies contend that the use of stock plans may result in poorly adapted designs resulting in an increase in litigation and higher insurance premiums.

A public school should be built to last and remain functional for 40 years or more. The true cost of a school is not the construction price but the life-cycle costs in terms of maintenance, upkeep, energy use and practicality. Proper design can lower construction costs and help lower life-cycle costs. A facility that is not properly designed for its function, use and environment will cost much more to operate. It is the classic case of “penny-wise and pound-foolish.”

Design/Build on Public Projects

AIA North Carolina firmly believes that the Traditional Method of construction provides the best long-term value for public projects. The Traditional Method involves the client, the architect who contracts with the client and the general contractor who provides construction under a contract with the client using plans and specifications of the architect for a lump sum price. This method has been found to be sound, competitive and provide the best value in terms of design and construction quality.

AIA North Carolina is **opposed** to design/build as a method of project delivery for public buildings. The public interest is not adequately served because the client loses the advantage of Qualification-Based designer selection. The client also loses the advantage of having the architect as a client representative. On a design/build venture, the architect works for the contractor, **not** for the client. Quite often, design/build produces a lower-quality design with limited flexibility for expansion and/or client adaptation. The design/build selection process is not as fair and open as taxpayers should expect from government entities.

Protection of the Public

It is in the public interest for architects to design all structures intended for human habitation or use. AIA North

AIA North Carolina Opposes:

- Use of standardized plans for public school buildings
- Implementation of a sales tax for professional services
- The “design/build” method of project delivery for public buildings
- Efforts to mandate design criteria

Carolina **supports** the strengthening and enforcement of the Architectural Practice Act. AIA North Carolina will oppose any efforts which could circumvent the life/safety provision of Chapter 83A of the North Carolina General Statutes.

Energy-Efficiency in Public Buildings

AIA North Carolina **supports** efforts to establish goals and standards for the reduction of energy usage in public buildings. AIA encourages policymakers to make greater use of energy-efficient design techniques. Legislators should not, however, mandate design criteria.

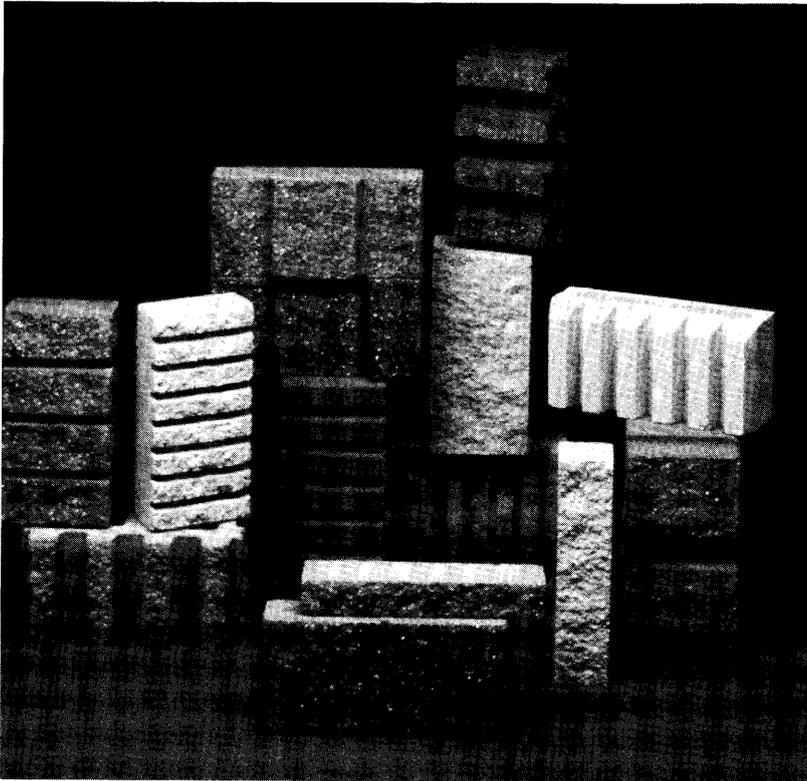
In many cases, lower initial costs of construction lead to higher life-cycle costs. A greater emphasis should be placed on the true life-cycle cost of new public buildings, not just their initial construction cost.

In the effort to make buildings tighter and minimize energy loss, a premium should be placed on proper ventilation to enhance air quality and reduce potential health problems.

A/E Fees For Work on State Buildings

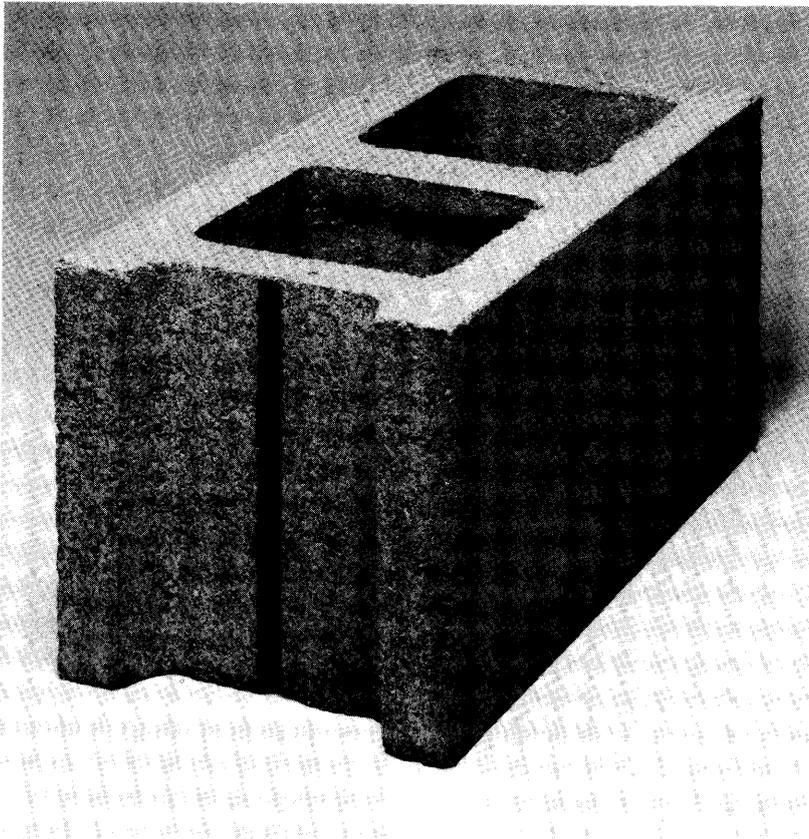
AIA North Carolina believes architects and engineers do not receive adequate compensation for their design work on State buildings. During his 1992 campaign for governor, Jim Hunt said he would implement a study to see if A/E Fees are adequate. AIA North Carolina **supports** such a study.

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A Talk With Pelli

Prominent Architect Cesar Pelli Discusses His New Tower In Charlotte

NationsBank Corporate Center in downtown Charlotte officially opened to the public in October. The 60-story, \$150 million tower is considered the tallest building in the Southeast (as measured by floors) and is part of a \$300 million project that also includes public spaces such as a parking deck and Founders Hall, a 187,000 square foot plaza rimmed by shops and restaurants. Six years in the making, the tower was designed by Cesar Pelli & Associates of New Haven, Connecticut. Named one of the 10 most influential living American architects, Pelli has designed office towers in several major cities, and his design of the World Financial Center and Winter Garden in New York has been cited by AIA as one of the 10 best works of architecture completed since 1980. During an October visit to Charlotte, he talked at length with North Carolina Architecture about the design of the NationsBank tower.

Was there a specific inspiration for the design of NationsBank?

This was an idea that I had had for four or five years, while doing other buildings and wrestling with how to bring a building to the sky. The newest thing here is the top. I had this idea about doing it not with a solid form but with a forest of forms. It did not appear to be appropriate with some other buildings, but here it jelled nicely (although) it took a strong recommendation because it's not like any other building you've ever seen. This was primarily a development of ideas, not only how do you bring all of the forms to some culmination, but also how do you bring all of the lines to the top. This is one of my very favorite tall buildings. Of all of the skyscrapers I have built, this is probably the most skyscraper.

You have often talked about skyscrapers having two distinct views, one from the skyline and one from streetlevel. Talk about this tower in that respect.

On the skyline the building is very vertical, graceful, light, a spire to the sky. At the base, it's very solid, giving a sense of solidity and permanence appropriate for a bank. You should feel comfortable that by seeing the building, NationsBank is going to be around forever, there is no danger of it washing away. But as you can see, not only is there a sense of permanence, there is also a sense of welcome. Very large doors and gates, huge window onto Trade Street. We very purposefully did not put the entrance on Trade but on the plaza that opens to the square. That makes the building respect the tradition of the structure of the city. It would have been a lot easier to put the entrance on Trade – a dropoff point, put a canopy there, go in, very functional. But not so appropriate. That would also make the plaza a leftover secondary space. This way you have to walk through the plaza to get to the main entrance.

You mentioned the distinctive top to the building. Charlotte,

of course, is known as "The Queen City." Is the crown on the tower intended as a crown for the city?

It was not when we proposed it, but as soon as we showed it to NCNB the people made the connection. I did not mind the connection, it is a perfectly nice connection. But it was not my intention. We did not design it to be the crown of the Queen City, but once the connection was made, it is a happy coincidence.

The tower appears very different at night and during the day. How did the aspect of lighting it figure into the design process?

You want that transformation. During the day, buildings are about solidity, stone, form. At night, when all you see is light, it is about magic. It is about a great gesture upon the sky that lifts your spirits, an appropriate symbol for the center of the city. There are two different roles – same actor playing two different roles.

The role of the architect is often viewed as someone who can help you solve a problem or accomplish a certain goal. What was the general problem or goal NationsBank wanted to accomplish with this? Was it a lot about symbolism and downtown Charlotte? What was your charge from them?

For the tower, yes, they wanted to have a very dominant building in Charlotte that would also be seen as a dominant building in the Southeast. At that time, NCNB was not yet NationsBank and was not as powerful as it is today. But Hugh McColl had it in his mind that he wanted a building commensurate with the role that the future NationsBank was going to play. That was true with the tower and with the position of the tower and with the proportion of the tower. But Founders Hall was primarily a civic gesture. It provides a very wonderful and gracious entrance for anyone who comes to NationsBank from the parking structure, but as you know it also connects south to the rest of Overstreet Mall and to the Radisson and I hope City Fair will come to back. I think it was just mis-timed. With Founders Hall here and a theater here, now some retail development, City Fair has a chance. At the time they did it, it was crazy, because not only did they have no connection to the Overstreet Mall but they had this huge construction site not allowing even sidewalk communication with the downtown part of the city. Today they would have a very good chance in my mind. So this was very important to us. We saw Founders Hall as a hub where you enter the shops, where you enter NationsBank where you enter directly into their plaza from the square, and importantly, where you enter the two theaters. Connecting them to Founders Hall was uppermost in our minds. Founders Hall will be a great place to wait for a play, or where a banquet can take place, or



Pelli considers Founders Hall a important public space incorporated into the NationsBank tower project

impromptu performances. I'm hoping this will be a destination point that will contribute to activating Charlotte. I think Charlotte is a great city, and anything that contributes to its intensity of life is making an important contribution.

You've done towers in many cities bigger than Charlotte. Was this different in that it was viewed as a symbol, as opposed to just another tall building downtown?

Oh yes. It is a symbol for a very dynamic, strong, forward-looking company in a city that had no other similar structures. This was going to be quite unique. It was going to be a tower that was going to be seen from all around. So you design with these conditions in mind. Those are wonderful conditions. We had a very supportive client in the top echelon of NationsBank. We proposed to do a building that would be as slender as possible, which means it is not the most economical building. It is within economical boundaries, but one can do a more economical building by doing fatter floors and a shorter building, with the same square footage. But the interest was there in having not only an efficient building but also a very beautiful building, a very noticeable building. So it ends up very vertical. The verticality of the building is in the proportions, the forms and the way it is crowned.

What were your concerns with positioning this tower in the site?

The first thing we were concerned about was how to put a tower in the site to maximize the advantages to the city and to make the city look better. That was of paramount importance to me. We showed many, 10 or 12 different ways, of placing the tower in the site. We proposed a scheme that in my mind was most interesting from a public perspective and the most adventuresome, because it included a proposal to build a very large public space, which after some consideration they accepted. It was very interesting in that the question for them was not, what would this space do for NationsBank, but what will it do for Charlotte? That was very good. That was the right question to ask.

Isn't that a bit unusual of a question from someone building such a major private facility such as this?

Yes, definitely. But it was a good question, something that you immediately respect. And we expressed that this would help provide a focus for the city. The square at the corner of Trade and Tryon is the symbolic and emotional center of Charlotte. It was very important to me to place this important public place (now known as Founders Hall) as close and as directly accessible to the square as we could. This would

therefore become Charlotte's living room. We were hoping this would become a place used by everybody, to meet a friend, to spend an hour you don't know what to do with. It was very important to us that it become primarily a public place with some shops, not the reverse, not a lot of shops with a public space, because then it becomes a shopping center and you know you are at a shopping center. It doesn't have the civic value that this will have.

Charlotte's overall architectural fabric has been criticized in recent years by other noted, nationally-prominent architects. Was this a concern or topic of discussion in any of your early conversations with NationsBank?

Oh yes, we discussed that at the beginning, because clearly Charlotte was at a very delicate, difficult point. The old brick buildings had been destroyed, torn down, and the newer buildings were not quite coalescing, were not creating enough sidewalk life. Those were serious concerns with us. That's why the plaza, that's why Founders Hall were important, for the life of the city at the sidewalk level. I'm very pleased to see that the plaza diagonally with it has been finished. All of the area around First Union has been finished and keeps improving. Charlotte is changing at a very rapid pace and doing it very, very well. If it continues going like this, it will be coming together very nicely. If more retail will come to the city, perhaps to the old City Fair, that would be marvelous, because that's the one thing that is missing in downtown Charlotte. It should be a shopping destination.

PLAZA PHOTO PROVIDED BY NATIONS BANK

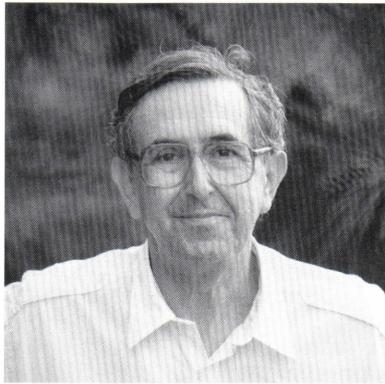


"During the day, buildings are about solidity, stone, form. At night, when all you see is light, it is about magic. It is about a great gesture upon the sky that lifts your spirits."



Cesar Pelli founded his firm in 1977 along with Fred W. Clarke III and Diana Balmori. Pelli originates all design and collaborates with Clarke on the direction of all projects. Pelli shared with *North Carolina Architecture* the philosophy behind the design process in his firm.

We really have a small firm, as large as a small firm can be. It's large in number of people but small in the way it works and in the structure. I design everything, and I have very good teams of designers who work with me. We take only as much work as I can handle. We have a very well-structured process, and I'm very disciplined. We start always by analyzing the problem. As soon as we get the commission, sometimes as we are being interviewed, we build a model of the site and some boxes of the approximate volume of the project so that I know the conditions of the neighboring buildings and how this would fit. (After the analysis) I will set up two or three possible directions the project can go and very roughly build some models off those directions. If they are all good we bring them to the client and discuss the possible directions. For NationsBank, we had about 10 (directions), of which about four were very good. We like to engage our clients in the design process, and we like to propose alternatives. The trick is, I only bring alternatives that I like. Each one (I present) comes fully qualified, and I make strong recommendations. Over 90 percent of the time, the client goes with my recommendation. Or they may say we are right, that they like Alternative A, but could we also incorporate a particular feature from Alternative C. Occasionally they may say they do not like what we are proposing because of this or that, and usually they are right – I just haven't seen it from their point of view. We work with the client step by step, making decisions from the general to the particular, and that forces me to be disciplined. It keeps me from jumping the gun. I don't make sketches of the building on the back of an envelope before we go through this entire process. It's a process that is good for the building, and very good for the client.



NationsBank Corporate Center

Charlotte

Owner: NationsBank Corporation,
Charlotte

Design Architect: Cesar Pelli &
Associates, New Haven, CT

Architect of Record: HKS Inc.,
Dallas, TX

General Contractor: McDevitt
Street Bovis, Charlotte

Photographer: Timothy Hurlsey

Cesar Pelli & Associates also served as the Design Architect for the adjacent Blumenthal Performing Arts Center. For that project, Middleton, McMillan Architects of Charlotte was Architect of Record, and Morris Architects of Houston was Associate Architect.

OFFICE BUILDINGS AND INTERIORS

Office skyscrapers such as NationsBank don't emerge from Tar Heel soil every day. Here are some other office solutions – in building form and interior arrangement – that North Carolina architects have provided for clients ranging in size from international corporations to statewide businesses to local enterprises....

Duke Power Business Office

Archdale

Owner: Duke Power Company,
Charlotte

Architect: Hepler Hall Dahnert,
Charlotte

General Contractor: J. G. Coram, Inc.,
Mt. Airy

Photographer: Gordon Schenck

This facility is a 16,000 square foot business office for Duke Power. The program had to address two primary needs – the building's function as a sales center and collections office for local customers and its use as a business office for Duke Power. The architect created two contrasting building forms to accommodate these public and private functions. The brick form respects the more private residential character and materials of the adjacent neighborhood and acts as a single loaded corridor for the business functions. The curved, geometric object with the glass skin speaks to the public as a corporate billboard which can be viewed from Interstate 85 and also indicates the open nature of the sales area of the building. The collections desk is at the intersection of the two forms, representing the literal interaction between the building's public and private functions.





380 Knollwood

Winston-Salem

Owner: Forsyth Partners, Winston-Salem

Architect: Little & Associates Architects, Charlotte

General Contractor: McDevitt Street Bovis, Charlotte

Photographer: Gordon Schenck

Combining retail and office space makes this 170,000 square foot project an active suburban facility. Located near Interstate 40 in Winston-Salem, the building consists of six stories of office space (totalling 140,000 sf) over a single-story retail base that includes such amenities as an upscale restaurant and an art gallery. The intent of the design was to capitalize on the site's prominent interstate exposure. The bottom two floors are wrapped with a series of two-story arched windows set in deeply-recessed, highly-textured architectural precast panels. The upper floors are textured precast panels and banded blue-green reflective glass.



Tomlinson Insurers

Fayetteville

Owner: Tomlinson Insurers, Fayetteville

Architect: The LSV Partnership, Architects/Planners, Fayetteville

General Contractor: Ratley Construction, Hope Mills

Photographer: Walter Vick

Designed in the early 1980s, this office duplex was expected to meet the future needs of a growing insurance business. An accounting firm shared the space until the owner's operations expanded in recent years to encompass the entire structure. (The displaced tenant then commissioned the architect to design them a new structure, which was completed in 1990). The duplex recalls the traditional forms of its historic neighbors and places heavy emphasis on the use of conservation, daylighting and passive solar heating as strategies to reduce operating costs. For example, the south walls are unvented thermal storage walls that provide over 40 percent of the building's heating load. Dormer skylights provide general illumination, while all windows are protected from direct sunlight by overhangs. The thermal walls are shaded in the summer with operable awnings.





Durham Radio Company

Durham

Owner: Durham Radio Company, Durham

Architect: Bartholomew Associates, Architects and Planners, Raleigh

General Contractor: A&M Construction, Raleigh

Photographer: Jim Sink, ARTECH Inc.

The architect designed this space in the Park Forty Plaza office building near Interstate 40 as the new home of Durham radio stations WDNC-AM and G105.1 FM, after their downtown home was scheduled for demolition in 1991. The program integrates two distinct areas – a technical wing and an administration wing. The technical, broadcast studio area is the central core of the space, with the administrative and auxiliary spaces revolving around it. That arrangement provides for exterior views and natural light for office personnel. The broadcast elements all have windows to allow their users visual access weather and traffic conditions and to give visitors a view to the inner workings of the station. A large conference/board room with access on two sides serves as a secondary core in the narrow J-shaped space.



KPMG-Peat Marwick

Charlotte

Owner: KPMG-Peat Marwick,
Charlotte

Architect: Camas Associates,
Charlotte

General Contractor: Metric
Constructors, Charlotte

Photographer: Rick Alexander

This upfit for the two-state headquarters of a nationally recognized accounting firm was shaped by the firm's established image, its long-term lease and its desire for a unified design for its three floors of operation. The architect overcame the natural division of the firm's four departments by opening up the offices so that each department and floor enjoys increased internal communication and work flow. More natural lighting and better views were priorities of the client, which previously had dark claustrophobic office space. Sectional sidelights are used throughout the three floors to create views and increase the amount of light penetrating the hallway. The use of frosted and clear glass on the main conference room also allows more light to enter the hallway. This design won a gold award for offices over 25,000 square feet and a bronze award for best-of-show in the 1992 IBD Carolinas Chapter competition.





Alcatel Corporate Headquarters

Hickory

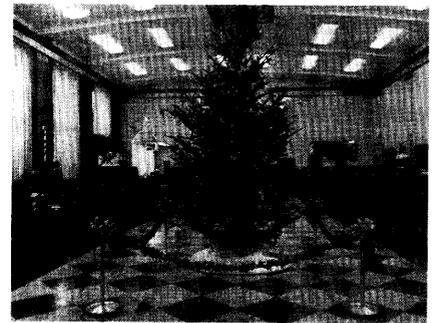
Owner: Alcatel N A, Inc.

Architect: CBSA Architects, Hickory

General Contractor: Wilkie Construction, Lenoir

Photographer: J. Weiland

The architect was charged with adapting a 44-year-old former bank building that had been vacant for five years for use as the corporate headquarters for Alcatel N A, a leading manufacturer of telecommunication cable and network systems equipment. The primary design objectives were to open up the two-story main space and take advantage of the only available natural light from the windows along the north wall. The original bank lobby was opened to the ceiling level and floor space was utilized with movable office systems. Executive offices were arranged on the perimeter, and a second floor mezzanine was developed by replacing walls with open railings. Rich colors, solids and patterns in the wall coverings, window treatments and upholstery were used to create a warm and friendly environment.



Original bank as designed in 1943



Revitalization

Design Charette Focuses On Historic Corridor, By Carol A. Rogers, AIA

The South Tryon Street/South Boulevard area, just south of Uptown Charlotte, received special attention last summer from the Historic Resources Committee of AIA North Carolina. During their annual design charette, architects throughout the state joined several local design professionals and residents to look at long-term planning for the area, focusing on the preservation and revitalization of its historic buildings and neighborhoods.

Representatives from four of AIA North Carolina's sections, several regional landscape architects and planners, members of the Charlotte-Mecklenburg planning department, citizens from the two focus neighborhoods, local developers and business representatives, and other interested people, gathered for an overview of the study district. The history of the area underscores its importance to the development of Charlotte because of its location as a gateway and connection to Charlotte's main historical trading destination – Charleston, S.C. – and its proximity to the railroad corridor that served as the city's primary southern access link.

Residential development in the area began with the Dilworth neighborhood following the 1890 construction of Charlotte's

first electric trolley, which was built to carry riders Uptown. Today the neighborhood is largely confined to the eastern side of South Boulevard and south of Rensselaer Avenue. Although some churches and large homes remain on South Boulevard, the thoroughfare is now largely commercial businesses serving Dilworth and the industrial uses that access the railroad. The 1946 completion of Independence Boulevard, a highway surrounding Uptown Charlotte, cut the community off from the commercial center. Many roads in the vicinity were widened to accommodate increased automobile traffic and the trolley lines were removed. Zoning in the 1960s instituted commercial corridors along major roads without taking existing uses into consideration, further eroding Dilworth. Property adjacent to the main highway was later demolished in the name of urban renewal and replaced with public housing. The remaining residential portion of Dilworth has seen a resurgence in recent years and many of the homes have been renovated. Most of the residents are white and middle class.

The other important residential neighborhood in the study area is Wilmore. It developed later than Dilworth and contains many smaller but well-designed bungalows from a similar era.



Wilmore suffers from many of the same difficulties as Dilworth. The community is now largely poor and black, with an increasing incidence of crime. However, many long-term residents are struggling to reestablish its once stable environment.

Since the early 1980s, the city-county planning department has put a wealth of effort into planning studies and proposals for the area, and now the city has allocated about \$1 million for revitalization. Initial efforts began with the proposed rezoning of many properties in Dilworth to more closely match their current single-family use. A portion of the land was rezoned and a Dilworth Historic District was established. A 1983 urban design plan suggested the construction of a trolley line along the existing railroad track. Along the trolley corridor, the plan encouraged mixed-use, neighborhood commercial, civic and residential uses. It also proposed a better edge relationship between Dilworth and the commercial district.

Later efforts again recommended rezoning to match existing single-family uses and commercial rezoning aimed at more community oriented business. The proposals this time also included the Wilmore neighborhood, its residential character and its relationships to the commercial district and eventually Dilworth. Proposed improvements to the pedestrian environment complemented the new revitalization plan. This year, the project was taken to the next step with specific plans being drawn to improve the rail corridor; to rework streets, sidewalks and parking; to replace street lighting and other amenities; and to plant trees along major thoroughfares. The planning department again recommended zoning changes, this time in the form of a neighborhood overlay district.

With this kind of energy focused on the corridor locally, and with the construction of a new Convention Center and possibly an NFL stadium just to the north on the southern edge of Uptown, the vicinity is on the verge of major change. The Historic Resources Committee selected the area as the subject of

its design charette for just that reason. The changes create great opportunities for the preservation and rehabilitation of historic structures, but also significant economic pressure to destroy those same resources.

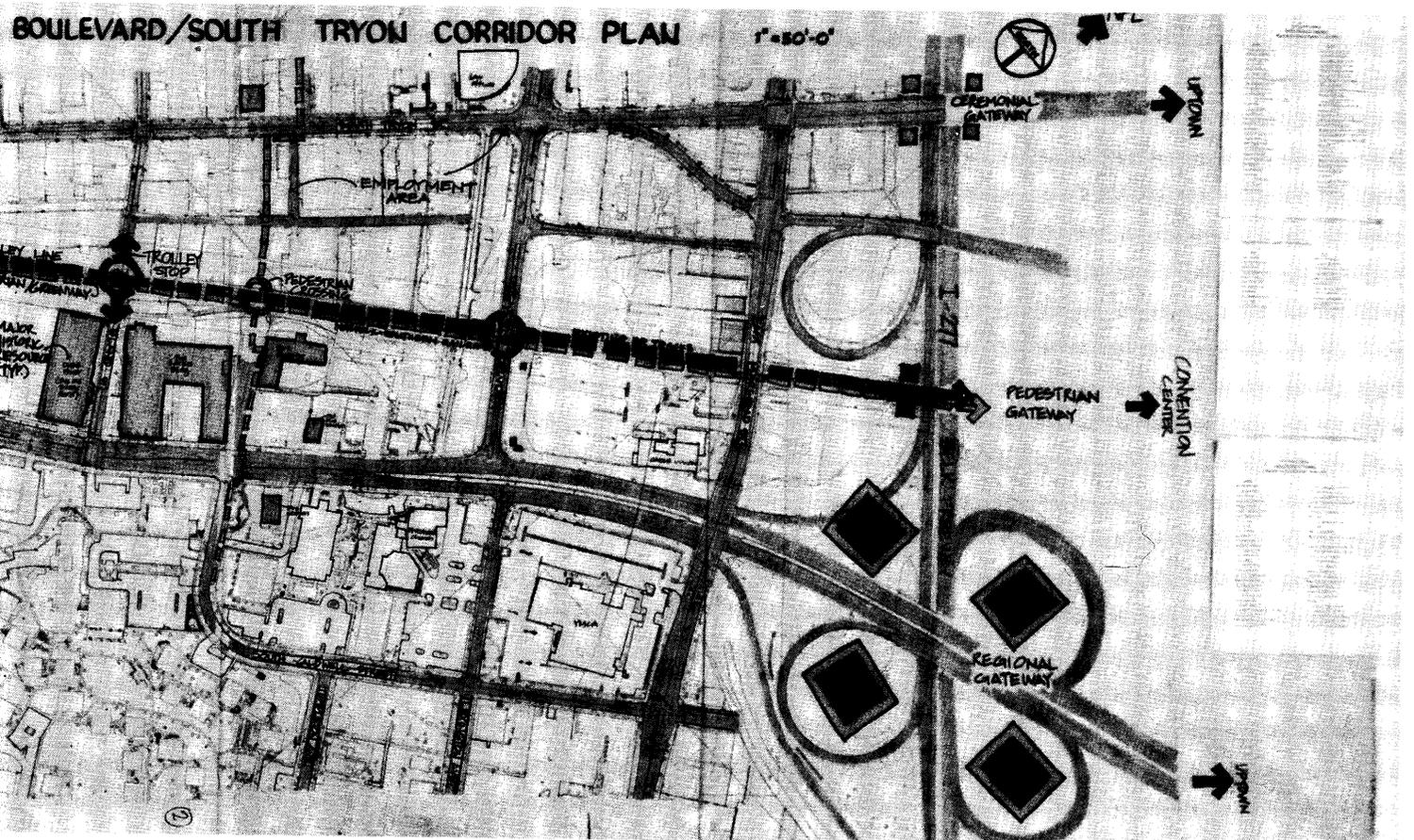
The charette began with a bus tour of the area, guided by Warren Burgess of the Charlotte-Mecklenburg Planning Commission. After its first-hand look, the group evaluated the area by identifying its good and bad points and rating their importance. As it turns out, many of the good points also showed up as bad points. (See chart on next page.)

The participants then divided up to look at specific aspects of the district and propose planning strategies for its development. The smaller groups evaluated linkages and edges, transportation, land use and historic structures. Each group made specific proposals which were ultimately combined into an overall plan.

Much of the discussion centered on the rail corridor that bisects the area. In its existing condition, the right-of-way creates an unsightly barrier between the two neighborhoods and the businesses on each side. The crossings are in poor condition and crime has become a problem. But with a little effort, the district's biggest physical dilemma could become its biggest asset.

Participants suggested the change could begin with just a general cleanup project, then move on to enhancing the corridor with bike paths and pedestrian areas, and eventually upgrading the tracks for the reintroduction of a trolley. The rail crossings received much of the design attention, since the connection between Dilworth and Wilmore was a primary concern, as was pedestrian access to the businesses on both sides of the tracks.

Proposals called for improving the conditions of the existing automobile crossings and creating new pedestrian crossings at streets that now dead end. The result was a design where one street emphasized vehicular traffic and parking, and the next street focused on pedestrians, in an alternating pattern. Park Avenue was viewed as the most important crossing and neigh-



Initial Evaluation

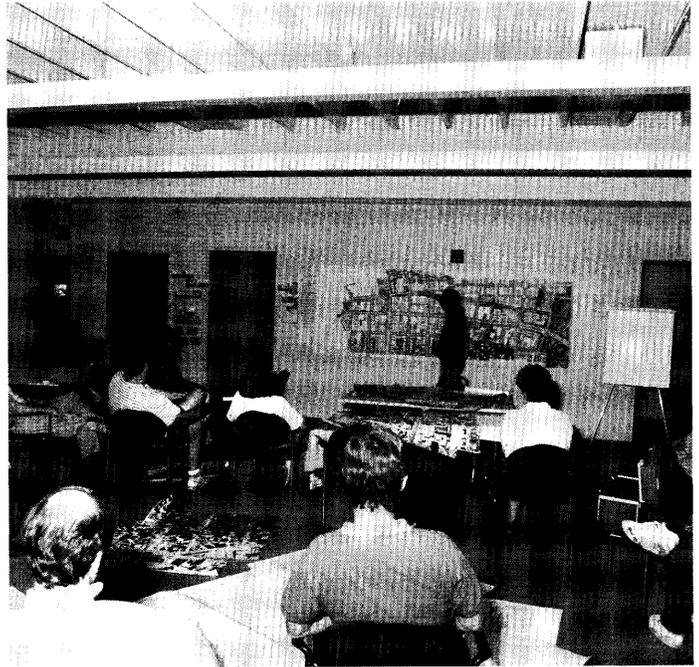
The design charette began with a bus tour of the area. The group evaluated the area by identifying its good and bad points and rating their importance.

Good Points

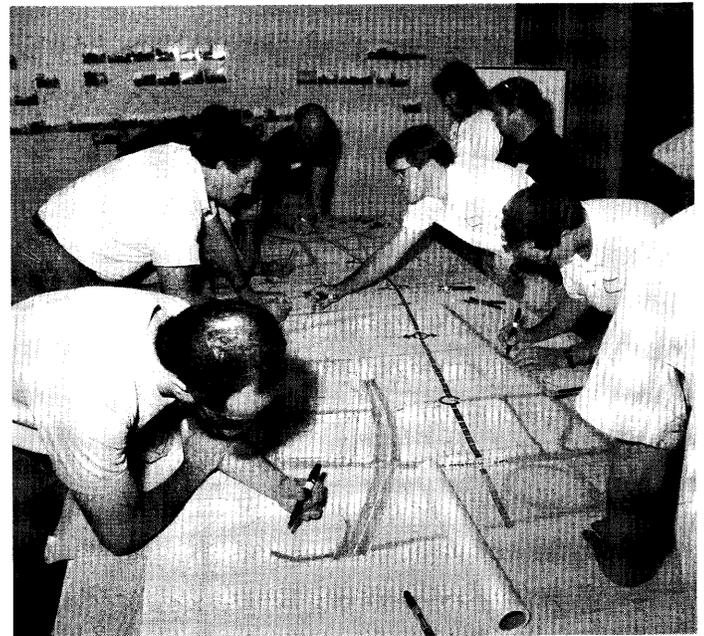
- Potential reuse of existing underused industrial buildings and other historic structures
- Significant and diverse housing in both neighborhoods
- Potential for new in-fill construction
- Extra infrastructure
- Emerging entertainment, restaurant and arts district
- Convention Center and Stadium providing economic stimulus
- Proximity of neighborhoods to business and Uptown
- Diversity of people and architecture
- Historic character
- Dilworth as an established neighborhood with strong commitment to historic preservation
- Diversity of uses (residential, commercial and industrial)
- Residents' pride in their neighborhoods
- Railroad connection to Uptown for use by trolley and possible future light rail
- History, in particular transportation, and the story that can be told
- Possible links between Dilworth and Wilmore through the railroad right-of-way
- Stability in both neighborhoods
- Potential to provide urban housing and stem urban flight
- Access to airport

Bad Points

- Loss of historic structures
- Existing strip development
- Vacant tracts or "holes" and vacant buildings
- Poor zoning which has resulted in demolition of residential structures
- Unplanned and poorly planned growth
- Separation of neighborhoods
- Lack of focus or sense of place, no critical mass
- Poor maintenance of rail area between neighborhoods separates them
- Overhead utilities
- No available money
- Parking impact of stadium
- Pressure Stadium and Convention Center have on residential areas
- Poor perception on part of lenders
- Crime: real and perceived
- Perception of crime along railroad
- Racial barriers
- Public perception
- No sense of arrival
- Decay and lack of maintenance



Charette participants came up with several recommendations for revitalizing historic area of Charlotte



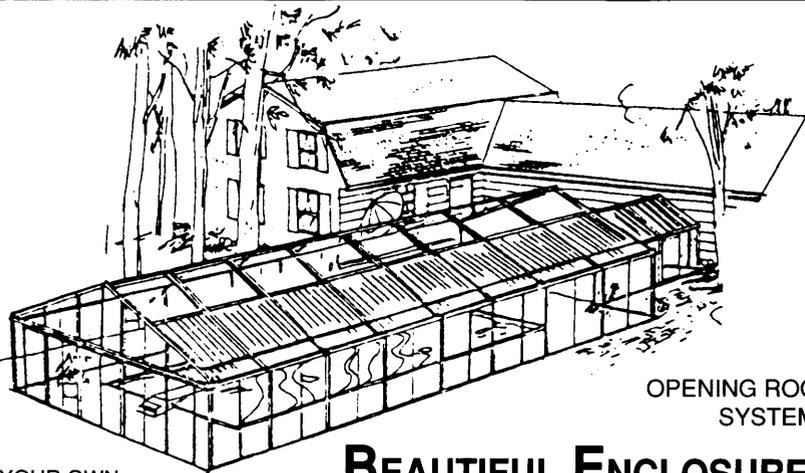
borhood connection. Its character combined automobiles and people, with the intersection of Park Avenue, the rail corridor and Camden Road becoming a main focal point and gathering place for the entire area. More neighborhood-oriented businesses would radiate from there, taking advantage of some small scale historic buildings and viable businesses on Park Avenue and Camden Road. The participants also suggested that the money available for physical improvements should target this intersection. Funding should go toward improved roads, sidewalks and street amenities to enhance the neighborhood atmosphere, historic character and pedestrian/vehicular mix.

The ends of the proposed trolley line received attention as well. Proposals called for the extension of the trolley track to the new Convention Center and planned NFL stadium, giving tourists easy access to the evolving restaurant and arts district, as well as providing a convenient way for residents to get

Uptown. At the southern end, designers saw the development of a rail terminal and shopping center in the existing historic buildings. The idea was to spur redevelopment all along the corridor by focusing attention and money at the two ends and in the center.

Land use proposals reiterated the need to adjust zoning for encouragement of neighborhood businesses and residential uses, as well as the preservation of historic resources. Reuse of several abandoned industrial sites for loft-type housing was strongly advocated. However, the importance of maintaining the existing industries in the area was also recognized.

The event culminated with production of a large scale drawing depicting the proposed corridor plan. The drawing highlights the rail corridor as the important spine serving the two neighborhoods, with the major nodes at the ends and at the central intersection of the proposed trolley line.



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Off The Drawing Board

South Atlantic Region Design Awards Go To Five N.C. Firms

Five North Carolina firms have been honored with 1992 regional design awards presented by the AIA/South Atlantic Region. The AIA/SAR award winners were announced at the organization's recent biennial convention in Savannah, Ga.

Bartholomew Associates, Inc., of Raleigh was honored for its design of the Auburn Transmitter, separate TV and radio transmitter facilities placed back-to-back in a duplex manner for Durham Life Broadcasting and Capitol Broadcasting.

Dail Dixon & Associates of Chapel Hill won an award for a private residence of Japanese influence on a steep wooded site in Hillsborough (*North Carolina Architecture*, September-October 1991). **David Furman Architecture, P.A.**, of Charlotte was recognized for its Runaway Train Office, a renovation and new construction project in a Charlotte neighborhood.

Jenkins-Peer Architects of Charlotte won an award for its design of the corporate headquarters for Charlotte TV station WCNC-TV 36 (*North Carolina Architecture*, September-October 1992). **O'Brien/Atkins Associates** received an award for its Charlottesville-Albemarle (Va.) Airport Terminal, which blends the traditions of Jeffersonian architecture with contemporary terminal needs.

The Dail Dixon residential project and the Jenkins-Peer television project have also won AIA North Carolina design awards.

The AIA/SAR design awards committee was chaired by **Marvin Housworth, FAIA**, of Rosser FABRAP International of Atlanta, while the jury consisted of three noted Boston architects: **Robert Campbell, FAIA**; **Andrea P. Leers, FAIA**, of Leers, Weinzapfel Associates; and **William Rawn, AIA**, of William Rawn Associates.

"All jurors were strongly impressed with the quality of the (153) submittals," said Campbell, the jury chairman. "They compared more than favorably with typical award programs we had juried in the past. And, the wide range of styles and approaches among the winners demonstrated a sign of the health of the profession in this region."

Seven Georgia and South Carolina firms also won awards in this year's SAR awards program.

William Frank Gage, AIA, of Boney

Architects in Wilmington has been appointed by the city council to a three-year term on the Wilmington Planning Commission.

Three North Carolina firms received awards in the Carolinas Concrete Masonry Association's fourth annual architectural design awards competition. **Lee Nichols Architecture** of Charlotte won Classification II, for construction costing \$500,000 to \$3,000,000 for its design of the Richter Wrenn office building in Charlotte (*North Carolina Architecture*, September-October 1992). **Hepler Hall Dahmert Architects** of Charlotte won Classification III, for projects costing \$3,000,000 and above, for its design of Discovery Place and OmniMax Theater in Charlotte (*North Carolina Architecture*, March-April 1992). Classification IV, for predominate use of non-architectural concrete block in a unique or significant manner, was won by **Alpha Design Group** of Raleigh for its design of the Cary Family YMCA. (See photos, page 27.)

Architects from North and South Carolina competed in the four classifications. **James R. Barker**, dean of Clemson's College of Architecture, assembled a jury that included **Charles C. Hight, AIA**, dean of architecture at UNC Charlotte, and **J. Thomas Regan, AIA**, dean of the School of Design at N.C. State.

The American Institute of Architects and the Brick Institute of America are now accepting entries for their Brick In Architecture awards program, held biennially to recognize outstanding architectural achievement in brick design.

Works of architecture in which brick is the dominant building material and which have been completed since January 1, 1987 are eligible for submission. This includes residential and non-residential buildings, extended-use projects or restoration projects in which at least 75 percent of the new construction was completed in brick.

Entry information can be obtained from the AIA awards department (202-626-7390) or the Brick Institute of America (703-620-0010). Entry forms are due January 11, 1993 and submissions are due February 15, 1993.

The deadline for entering the third annual Hi-Tuff Challenge awards program is January 15, 1993. Sponsored by JPS Elastomerics Corp., the program recognizes Stevens roofing con-

SAR Award Winners

Charlottesville (Va.) Airport Terminal
Charlottesville, Va.
O'Brien/Atkins Associates
Photo by Elliott Kaufman

Private Residence
Hillsborough
Dail Dixon & Associates
Photo by Jerry Markatos

WCNC-TV 36 Headquarters
Charlotte
Jenkins-Peer Architects
Photo by Tim Buchman

Auburn Transmitter
Wake County
Bartholomew Associates
Photo by Jim Sink, ARTECH

Runaway Train Office
Charlotte
David Furman Architecture
Photo by Rick Alexander

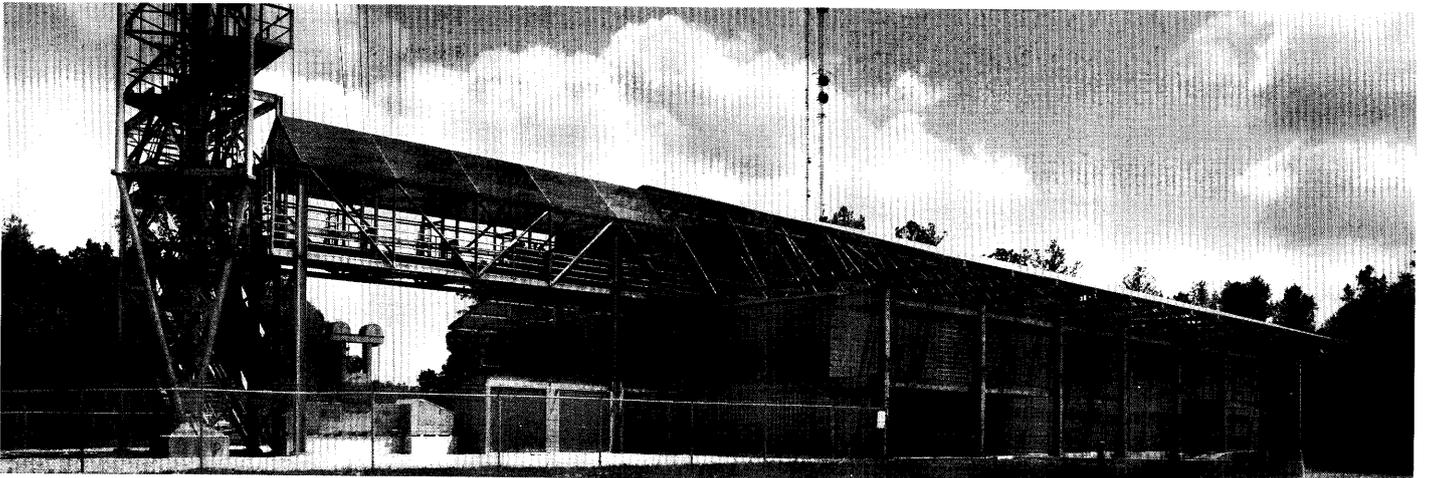
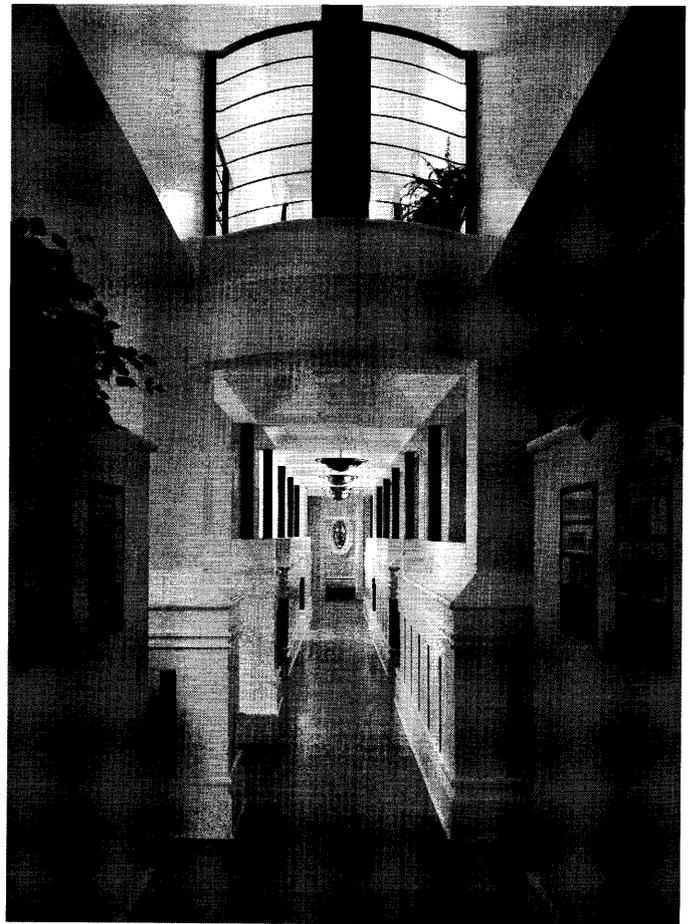
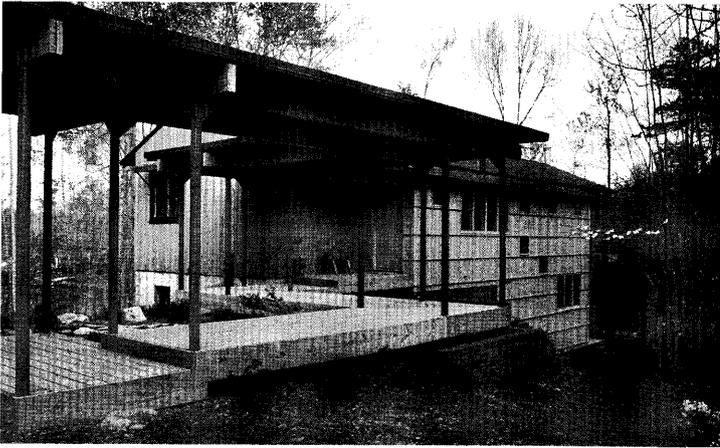
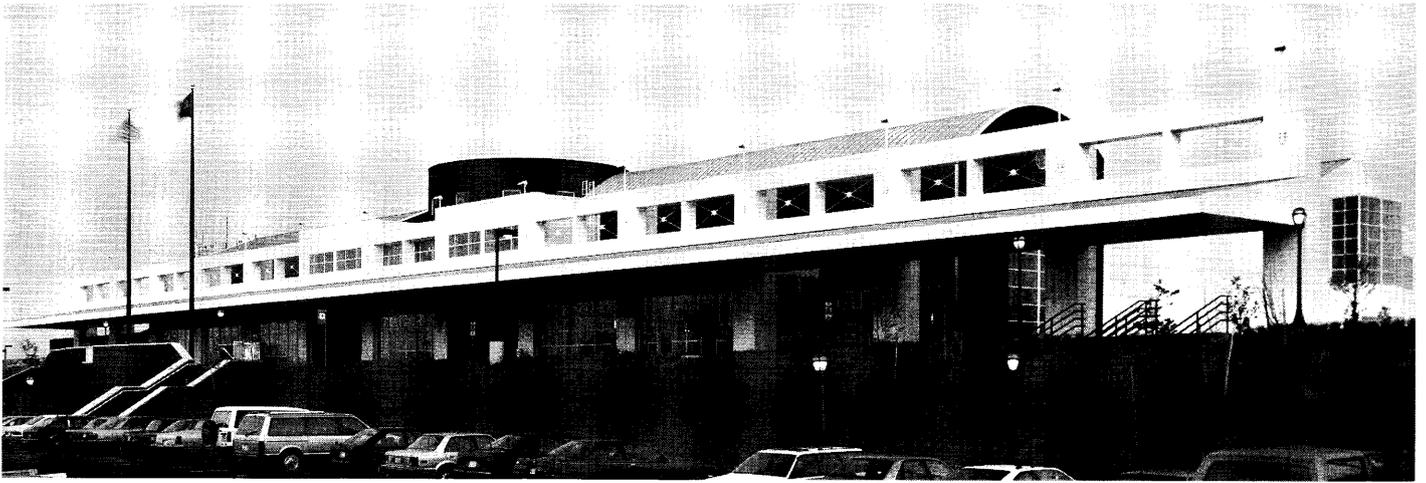
(photos counterclockwise from top on opposite page)

tractors who completed the most challenging roof installations in 1992. For more information call 413-586-8750.

In The Works

The Roberts/Stacy Group of Raleigh has been selected associate architect with Hellmuth, Obata & Kassabaum of Washington, DC, in the design of a new administration and research center for the U.S. Environmental Protection Agency. The one million square foot facility, estimated to cost \$225 million, will be located on a 64.5-acre site in Research Triangle Park. The complex will be EPA's largest U.S. research laboratory and a world-wide center for the study of environmental pollutants.

NBBJ North Carolina is designing a new Chamber of Commerce building planned for a two-acre site in Cary. The project is being financed by a consortium of 10 Cary banks and is needed to accommodate the chamber's expanding number of programs for its members. NBBJ planned a series of meetings with



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DRAWING BOARD

the building committee, chamber board members and other chamber members to initiate the design process.

Benjamin Cahoon, AIA, of Nags Head will serve as planner and architect for the Gardner's Point multi-family residential development in Elizabeth City. Construction is scheduled to begin in January for the condominium project, the site plan of which addresses numerous environmental concerns including protection of sensitive wetlands, water quality and culturally significant submerged vessels. Cahoon also is serving as the planner for the Far Creek redevelopment project in Engelhard, and with Coastal Engineering as the architect for additions to the Grandy Assembly of God.

Calloway Johnson Moore of Winston-Salem has been named designer of a \$3 million Ravenscroft School Arts Center and dining hall in Raleigh. The general contractor is J.M. Thompson.

Dewberry & Davis of Raleigh designed the recently-opened Siemens Medical Systems training facility in Cary's MacGregor Park. The \$10 million, 75,000-square foot facility includes 21 classrooms and offices, three Magnetic Resonance Imaging (MRI) units and a three-story atrium. It serves about 2,000 Siemens employees worldwide who undergo technical, sales and management training each year. The general contractor was Marshall Contractors Inc.

Dalton Moran Shook Inc., is designing a 12,000-square foot, two-story colonial-style funeral home for McEwan Funeral Service Inc. The new structure, scheduled for November groundbreaking, is McEwan's fourth facility in the Charlotte area.

Stogner and Kanoy of Rockingham is designing Richmond County's new Health and Social Services Departments facility. The architectural firm is charged with remodeling Rockingham's 64,500-square foot Westfield Shopping Center, which was purchased recently by the county to house the departments.

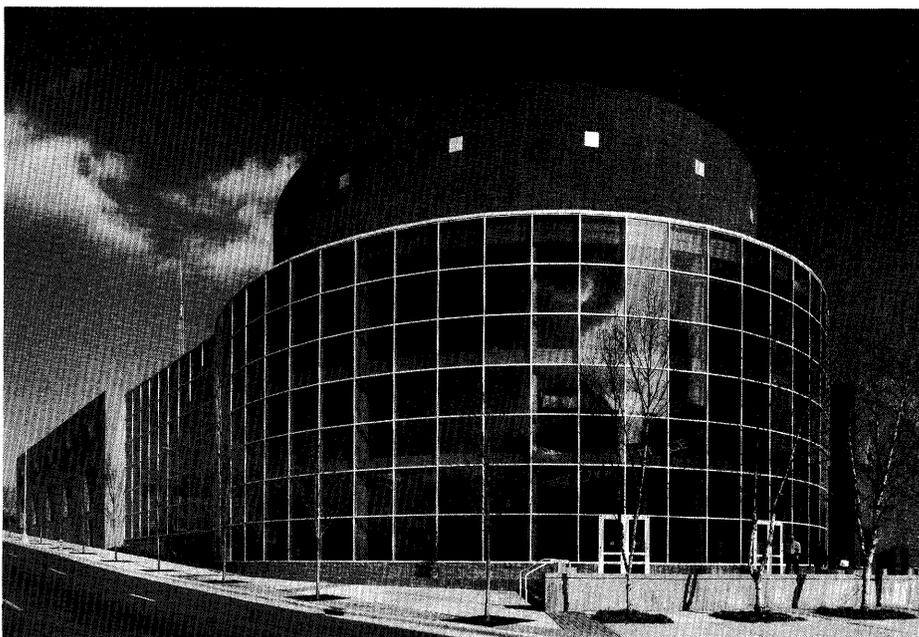
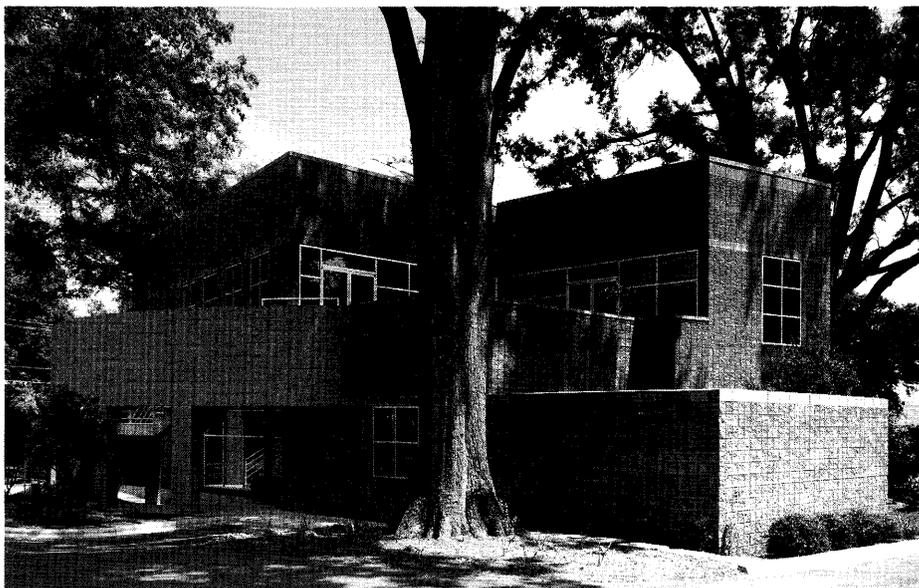
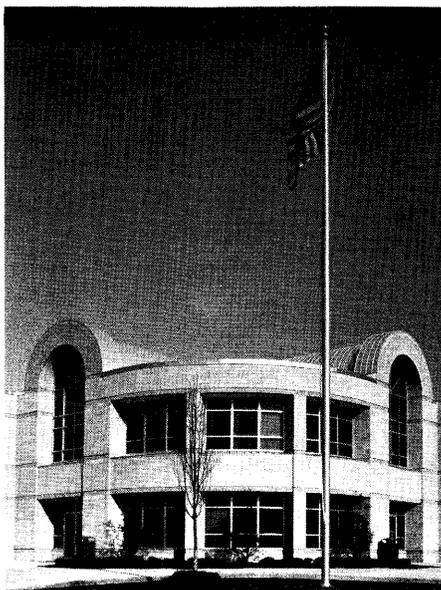
Little & Associates of Charlotte is handling design for the University City sales office for Tate Realtors, a 35-year-old Charlotte real estate firm. The facility resembles Mount Vernon, George Washington's home in Virginia, and is located near UNC Charlotte. Allen Tate, president of the firm, says he wanted a building that would blend with the campus-like architecture of the nearby university but would still provide a distinctive identity. According to The Charlotte Observer, Tate Realtors is the 89th largest independent realty firm in the nation.

CCMA Award Winners

Cary Family YMCA
Cary
Alpha Design Group
Photo by Ronald Collier

Richter Wrenn Office Building
Charlotte
Lee Nichols Architecture
Photo by Joseph Ciarlante

Discovery Place and Omnimax Theatre
Charlotte
Hepler Hall Dahnert Architects
Photo by Gordon Schenck



FAASSEN & ASSOCIATES *Inc.*

Food Facilities Consultants
Food Program Master Planners
Laundry Consultants

A Few Current Projects

Tom Dorris, AIA
Ezell-Harding K-8 School
Nashville, TN

Harry McKinney, Architect
Southwest Virginia
Community College
Richlands, VA

ENG/6A, Architects
Sara Lee Knitting Plant
Greenwood, SC

Under Construction:
Buncombe County Jail
Person County Jail
Durham County Jail
Silk Hope Elementary School
Bonlee Elementary School
Upward Elementary School
Burlington Elementary School
Greenville County Detention Center
Bermuda Prison
Monroe County Jail
Howard University, Bethune Complex
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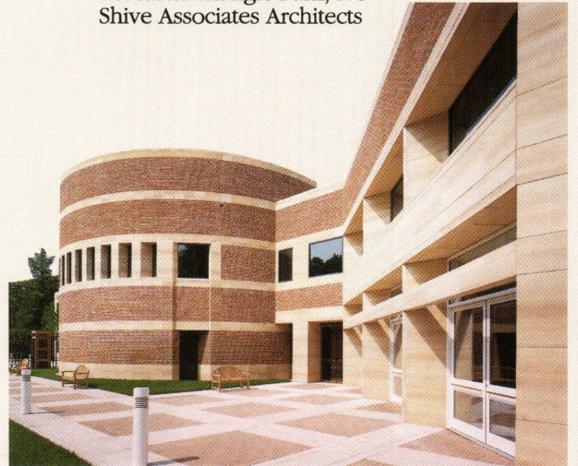
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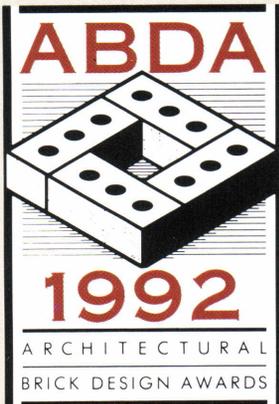
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Charlotte, NC
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SPECIAL AWARD-Brick Sculpture
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