

## TRANSCRIPT

**SCRC Series:** Hunt Library Oral Histories – MC 00200

**Field Notes:** Clymer Cease

**Interviewee:** CLYMER CEASE

**Interviewer:** Virginia Ferris

**Interview Date:** Tuesday, July 7, 2015

**Location:** Raleigh, North Carolina

**Length:** Approximately 41 minutes

This interview was conducted at the James B. Hunt Jr. Library of North Carolina State University, in Raleigh, North Carolina. Clymer Cease grew up in Raleigh, NC, the son of an NC State-educated engineer. Cease earned his B.S. in Environmental Architecture at NC State and M.S. in Architecture at the Georgia Institute of Technology. He has worked with several architecture firms in Raleigh, including Pearce, Brinkley, Cease, and Lee, which merged with Clark Nexsen. In the 1990s Cease received LEED (Leadership in Energy and Environmental Design) AP certification and contributed to the first LEED certified building project in the University of North Carolina system with the expansion of the UNC Chapel Hill Nursing School. As a member of the Pearce, Brinkley, Cease, and Lee firm, Cease contributed to the design and planning of the Hunt Library at NC State, in partnership with Norwegian firm Snøhetta.

In the interview Mr. Cease discusses: his memories as a student of Henry L. Kamphoefner, Dean of the NC State School of Design; LEED certification and environmentally sustainable design; work on academic buildings at universities across North Carolina; the design and planning of the Hunt Library Project; working with Snøhetta; the Hunt Library as a crossroads for collaboration on Centennial Campus; collaborating with Susan Nutter and other NCSU Libraries staff; and the legacy of the Hunt Library in the context of the university's history.

### START OF INTERVIEW

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Virginia Ferris: Today is July 7, 2015. I'm Virginia Ferris here with Clymer Cease in the Hunt Library. Mr. Cease, we like to start by finding out a little bit about your background, so if you wouldn't mind telling us where you grew up and where you went to school and what brought you to where you are now.

Clymer Cease: Sure. Well, I'm a North Carolina native. I was born and grew up in Raleigh and went to undergrad school at NC State, at the School of Design at the time. [I]

got out and worked for a little while and then went back to grad school [and] got my Master's of architecture in Atlanta at Georgia Tech, and stayed there and worked for a number of years before deciding to come back to Raleigh to practice, so I've been here for a couple of decades now.

VF: So what first interested you in architecture and brought you to NC State as an undergrad?

CC: Well, interestingly enough, my father was an engineer but he always had an interest in architecture, so I grew up knowing architects and engineers, and the school of design had some pretty famous people when I was young, pretty well known around the world, and it just interested me. So when I was deciding what to do when I got out of high school it just seemed a natural fit and I just kind of flowed into the School of Design. Dean Kamphoefner was there then. After that I just continued with it, and here I am.

VF: Did your father go to NC State?

CC: He did, in engineering.

VF: Which—?

CC: Electrical engineering.

VF: Okay. Do you have any memories of Dean Kamphoefner or any professors?

CC: I do. Dean Kamphoefner was quite an interesting guy. To get into the School of Design in those days you had to do a personal interview with him, and I had seen pictures of him but I had not met him prior to having that interview and I thought he was an amazing guy. I also thought: wow! [Laughs] He lived up to that reputation. He was transitioning out as dean while I was there, so it was the final couple of years of his

deanship, but he was an amazing man. He continued to teach after that and had seminar classes at his house and left quite a legacy for the school, and now the college.

VF: And I saw, I think, was your major environmental architecture?

CC: The four-year degree was called bachelor of environmental design in architecture, so you could get an emphasis in architecture or one of the other disciplines, landscape architecture and others but mine was in architecture, and then I went back to grad school specifically in architecture, in design.

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VF: So when you came to Raleigh after all those years, what was your work? You were with Clark?

CC: No, actually I came to Raleigh with a firm that ultimately is now part of Clark Nexsen.

VF: Okay.

CC: I was in that firm and I was there for a couple years. That was Haskins, Rice, Savage, and Pearce. Then I left there and went to work with a man named Scott Ferebee, who had a firm in Charlotte, and I was in the Raleigh office. Ultimately that became the FWA Group. I left there in 1990 and rejoined Haskins, Rice, Savage, and Pearce and a few years later we renamed that Pearce, Brinkley, Cease, and Lee. Then about two and a half years ago we merged with Clark Nexsen, so we're now part of Clark Nexsen.

VF: And I know you're also a LEED [Leadership in Energy and Environmental Design] AP.

CC: Yes.

VF: Can you tell us what that is and how you came to that position?

CC: Well, it's a sustainability designation through the US GPC, and it's an interesting story because we actually did the first LEED accredited building in the University of North Carolina system. It was the nursing school at Chapel Hill. I was at the AIA convention in Dallas and met Gail Lindsey riding the shuttle bus into the convention, and was talking to her about that, and the university had mentioned it to us. So Gail was in the process of actually writing the requirements and figuring out what the LEED program was going to be – this was in the late '90s – so we hired her as our consultant to take us through that process, sixteen years ago or so now, and from that point on then it became very important to our firm that we embrace the sustainability movement, particularly through the US GBC [Green Building Council], so we've been very active in it since then.

VF: The sustainability and green design is very known and celebrated now, but at the time when you were first learning about this and LEED was taking off that was probably much less the case.

CC: It was, and it wasn't known very well, but also the gains that we were able to make by participating in that program early on, now a lot of that has been put into the building codes and it's very natural to do energy modeling and all those kinds of things. But when we started that process it was very unusual: reducing water usage, runoff, all the things that are now so much part of what we do second nature, it was really a pioneering stage in the early 2000s when we were really embracing that process. It's nice to see it become mainstream now.

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VF: And that first building was the UNC Nursing School, in the UNC–

CC: Expansion, yes.

VF: –system–. Okay. So, what other sorts of projects were you working on when you came back to Raleigh, academic and otherwise? What sort of buildings?

CC: A lot of academic buildings for the universities in North Carolina: Duke, of course NC State, Western Carolina, Fayetteville State, just all over the state. I think one of the reasons for coming back to North Carolina at the time was you could see the potential for the growth, and also we've got such a terrific university system here. It was clear that if the demographics were going to drive the university system, [it] was going to have to expand, going to have to have better facilities and more facilities to meet the student demand, the population demand, and that's been true. So, a lot of the work that we've done over the years has been in academic buildings for the university, as well as the science and technology in the region. Research Triangle Park has a lot of major international companies there and so I've done a lot of work with science and technology, both on the government side for EPA and NIHS as well as for a number of firms out in the park.

VF: So what sort of projects have you worked on at NC State, outside of Hunt Library?

CC: Well, outside of Hunt Library, the Park Shops renovation, which is over on the main campus. We did that a few years ago, and right across from it is the SAS math and stats building, another one of our projects there, as well as multiple smaller projects around the campus, so sort of a complete diet of project types.

VF: Excellent. So, can you tell us how you first became involved with the Hunt Library project and when you first learned about it?

CC: It's interesting because even before I knew what the Hunt Library was really about I got a call out of the blue from Craig Dykers of Snøhetta, and this was probably six months before the project was even advertised, and he said, "I've been talking to some folks in the area and there may be a project coming up down there and somebody suggested that we should talk to you guys, kind of find out who you are." So it was a nice conversation, we had a good chat, and I really didn't think too much about it for a while.

Then, I don't know, it was some months later, probably at least six months, the [00:09:02] university advertised for the Hunt Library project and ultimately they had a competition to determine who the design firm would be, the lead design firm for the project, and they shortlisted six firms and Pearce, Brinkley, Cease, and Lee – now Clark Nexsen – was one of those, along with Snøhetta and four other firms, so we were part of that competition. Ultimately out of that Snøhetta was selected as the lead design firm and then the process started to find a firm to work with them, to be their partner, to be their collaborators.

So, I went to the briefing, and I talked to Craig, and we had a nice conversation and ultimately we were shortlisted, and in the interview it was clear that the chemistry between our team and the Snøhetta folks – Craig and Lane and others, ultimately Nick and the whole group – was just a good chemistry, and we found that to be true but it was just one of those things that was a good fit. So the programming process was just getting underway when we started that so we became the executive architect and really Snøhetta's partner. They became our friends and we really started five great years of working together.

VF: So can you describe the process that you went through in planning, from your end and in partnership with Snøhetta, what that process was like over those years?

CC: We were lucky here. First of all, we had a visionary client in Susan Nutter and the library staff. Second of all, because of the James B. Hunt name, we had a person who this building was going to represent that was really interested in taking that next step, not just having a building but actually having a building that realized the vision that was being articulated. We also had a board of trustees that supported both the library staff and Governor Hunt, so we had all of these folks that wanted to do a building that was special in a special location, so we were very lucky. Then on top of that we had, in Snøhetta, a collaborating firm who does that. They want to reach out to everybody, they want to hear, they want to explore ideas, they worked with us, we worked with them, and so we started down the road of nobody knowing exactly where it was going to go but everybody in sync on following a process that would get us to a vision that was very different from anything that existed at that point in time.

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VF: So what was that vision that was articulated to you at that time?

CC: I think where the library sits on the campus is where the academic portion of the campus meets the social portion of the campus – the housing, ultimately there'll be other things – so this is the crossroads. This is where people meet, academically and socially, and the vision behind the library was to create a destination at that point that allowed people to have an academic environment and a social environment at the same time, and what that ultimately meant was we were able to take the collections and make them easily accessible in the bookBot but that allowed us to open the rest of the library to

all sorts of interaction – informal, formal – and create a number of different options, and that was the big vision, to create a gathering place for social and academic interaction to happen at the same time.

VF: You've mentioned there were these different collaborators and stakeholders with Snøhetta, your firm, the libraries, the board of trustees–.

CC: Right. Students. Students were very important. Faculty were represented, they were very important. We heard from the constituencies on the Centennial Campus about what they were looking for. So we went through about a six-month programming process to understand what all of the wish list was for everybody and to actually look at where the building was going to be on the site. We knew it was going to be the south end of the oval somewhere, but how it was going to sit, how it was going to be approached, who our neighbors were going to be, both current and future, and try to synthesize all of that into a solution that was very open and inviting and at the same time provided a serious academic opportunity for students to come study and enjoy.

VF: So what were the main priorities or hopes that you had at the time for the building? As a priority for the LEED design, or for the way the space would be used, what did you kind of have in your head?

CC: Well, sustainability was certainly at the core, almost the same way the building code and just fundamental things. We wanted it to be energy efficient, we wanted it to deal with daylight appropriately, we wanted to provide views, and all of those kinds of things were at the core. I think that the big idea behind it was we wanted

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people to come in and feel like they were coming into the main square of a village, so that you came in and you felt welcomed, you felt oriented to where you were, you could understand, if you needed help, what that would be, but you could also look up and see opportunities. You could say, “Oh, I see so-and-so I know,” or, “I see something up there that I’m interested in.” So the notion was that this library would offer you those visual clues: the yellow stairs to pull people up through the library so that people would explore.

You know, the tendency in libraries, particularly academic libraries, up to that time, you put a couple of floors of common space in, they’re stacked, maybe you’ve got a hole cut a couple of places so you can see up, and then you stack books on top of that. People come in, get in an elevator, and go hide up in the stacks somewhere where they won’t be bothered, come down maybe once to the snack bar and go back up, and that’s it. The whole notion behind this building is that we want people to interact, incidentally or structurally, so all of the study rooms here are set up so students in small groups can study, but they’re not isolated. We have glass on the front, they can see out, see what’s going on. Some of them are up on the mezzanine so they can look down below and see what’s going on. So there’s this movement the way you get in a village or in a city where you can be private but you’re not isolated, so that was one of the notions behind how it was designed.

VF: And was this the first library you’d worked on, or had you worked on others?

CC: I had worked on others. This was the first ground-up library. Going all the way back to the early ’90s, we had worked on a library renovation at Duke. We didn’t have the technology then that existed when we did Hunt but we did very much the same thing. We took books and put them into compact shelving in a basement space so that we

could free up additional space for students to study, interact, do those kinds of things, and in that process it brought back reading rooms that had been filled with books before and we were able to open up those kinds of spaces. So we had some notion of that, and over the years had done a number of small academic libraries at Duke, at Meredith College, at Pembroke State, where we sort of modified the notion behind what a university library would be and how it served the student population, how it wasn't just a book storage spot anymore but actually one of the central focus points on a campus.

VF: So what were your interactions with Susan Nutter and other library staff, like Patrick Deaton, along the way?

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CC: Oh, they were great. First of all, Susan sort of led the charge, but a number of people involved with the planning committee, all very open to new ideas and bringing new ideas to the table. In fact this notion of the bookBot they had seen, I think on the West Coast somewhere, and we were struggling with, you know, right now they want to put eight hundred and seventy-four or seventy-five thousand books in here, and if we put that in stacked shelving that's going to take up a lot of square footage, a whole lot of square footage. It's going to make our building too big and it's not going to leave any space for the students. Well, we started exploring what they had seen and now, in a space a quarter the size footprint-wise, we could get two and a half times as many books in and it opened up the space.

So they were constantly bringing that kind of, "What if we did this? What if we did that?" and then in our case we took that and it was making our building too tall, and so the notion, I think Craig or Nick or somebody said, "Well, what if we set that thing

down twenty feet? Could we make that work and actually shorten the building?” So it was this interaction between the design team, the library staff, and others where the building sort of evolved over time to be what it is.

VF: Can you walk us through a bit of the actual execution of the plans and the construction, and if there were any surprises or challenges that came up along the way?

CC: One of the things that we did is you hear a lot of discussion of Building Information Modeling, BIM. We're going back now eight years or so. Well, we had started using that, which means it's not a CAD system anymore; it's actually a model that we're working with. So we had started using that a couple years before but this was a much bigger project. Snøhetta at that point had not used BIM on a project, but they were game and said, "Let's do that." So we actually set it up so that the model was resident on our server and if the Snøhetta folks were in New York, or if we were in New York, or they were down here, everybody was working on the same set of models. Now, for technical reasons we broke the model into structural pieces, but the architectural model had an inside model and an outside model, two pieces, and everybody worked on that same model. So in terms of just the technology of allowing us to collaborate with Snøhetta, and they spent a lot of time in our office, we spent a lot of time in their office, [00:21:04]

and even if we weren't physically together we were all looking at the same thing on our computers, so it made the collaboration very simple compared to what it might have been if we were just looking at old fashioned plans and elevation.

The other thing about that is we were able to then show the university, the university architect, all those folks, the model as it evolved, and they could look at it,

understand it in 3D. Every couple of weeks we would update that model and we'd go through that. When we moved into construction Skanska took that model and actually put it on the site. We had renderings of it, we had the model, and anybody on this site who was working on the project could go up to what they called a toolbox – it had a big, flat-panel screen in it – and look at the space they were about to construct and say, “Oh, I see what that's supposed to look like or how that's supposed to go together.” So the use of the Building Information Modeling all through the process was embraced by the design and the construction team and I think ultimately made a huge difference in how efficiently this project went together.

VF: What was the timeline like between when you first joined the project and when the library actually opened?

CC: I think it was about four and a half years. It was about four and a half years, total. We had about six months [of] programming time and we had about eighteen months total design time, although we put out some early packages for grading and other things, so construction actually overlapped part of the design time. Then we had about two and a half years' construction time to finish the building, the last pieces of that being the technology. The technology always goes in after the building's essentially complete, so we had about a four-month window to get all the technology in place. So it's a fairly lengthy process but it was fairly efficiently done too.

VF: Can you tell us about some of the environmental architectural elements that you contributed, some of the elements that created the LEED certification?

CC: Yeah. One of the things we did is we have a north-south orientation on this building, which makes how you deal with the sun a little tricky. If you're oriented due

south, due north then you can just use horizontal sunscreens when the sun's up to get the windows shaded, and that's what we have, in fact, on the south end of this building. But

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on the east and west exposures the sun's coming out sort of at a lower angle and so that's why we have the vertical fins on the building. What these fins do is they provide a significant amount of shade on the windows during the day, yet if you're right in front of them you can see directly out. So we wanted to maintain the views but we also wanted to take a lot of heat load off the glass, and of course the glass itself is high performance glass, low-e coatings and things as well, but in order to really get the energy performance we needed in this building we used that.

We also had pioneered really in North Carolina the use of some mechanical systems that had not been used, at least in public buildings in North Carolina. So we've come in with some radiant panels in the ceiling that we've used and a number of other strategies to make the building perform at a high level mechanically with some of the new technology there. In terms of storm water management we have rain gardens set up adjacent to the oval and as storm water comes off of the roof it goes into those rain gardens where they filter that water and also stage the rate at which it runs off, so when we get a significant rain we keep some of the environmental pollutants out of the water by filtering it through the rain garden as well as managing that storm water. Part of the building has a green roof on it, the parts that you can see outside of the building, so we have that and a number of other things as well, so a lot of strategies to be environmental stewards of our site.

VF: Can you tell us about the days leading up to the opening and the last moments of construction and putting everything together? What was it like for you at that time?

CC: Well, it's interesting because, as I mentioned before, the building has to be finished before some of the final things can come in, so then the furniture can come in. Getting all the furniture in – of course people love the furniture here – the technology, and the technology is always bumping up right to the end because it changes so quickly you don't want to order your technology till the very last minute, and consequently it goes in the building at the very last minute, so we're trying to get the technology going. Working with the folks at IEI that exhibit was a separate contract and we're trying to get that out and get that in, and get the IEI folks situated as well. So a lot of what we were doing the last few weeks before the opening is trying to get a lot of the stuff that you really see in place, the furniture, the technology store, [Laughs] "the Apple store," as we [00:27:07] called it for a long time, as well as exhibits and other polishing that needed to be done to the building. So it was interesting in the sense that the building was pretty much finished but all these other things had to be done so the public would come in and go, "Oh, I get it."

VF: Do you remember the first days of seeing the library, during the opening or the days after, seeing the public's reaction to it and your own feeling, seeing this building completed and opened?

CC: Yeah, it was fun to come in when it was first open and see the people just coming in and moving through the building and walking and talking about it and how quickly it got adopted by the students. I mean they were here right away in droves, and to

come over here and see them actually using the building and enjoying the building was a lot of fun, very much like going to a town square on a Saturday. [Laughs] So it was a lot of fun to see that, and then see the faculty come and embrace the building, and then everybody, the public. I run into people all the time who say [things like], “My nephew was in town from Chicago and I told him we’re going to the library, and he said, ‘What?’” and then they bring him over here and they love it, so they come back each time. So it’s quite an experience to have folks tell you that.

VF: It’s received a lot of accolades in the architecture and design worlds.

CC: It has.

VF: How have you felt about seeing that?

CC: Well, it’s great to see it embraced by the profession, not only the design professions, and it’s gotten a number of awards in the interior design profession, but also by library professionals, the way they’ve looked at it and the way they’ve embraced it, and colleges and universities, and we knew when we were doing this. Once we were probably fifty percent through construction we knew this was going to change the way NC State was viewed. This wasn’t just about the library; this was about how a university is viewed in the academic world and in the community, and it’s made a difference. I really believe that being able to point to this, and when NC State hosts conferences a lot of times they’re in this building and they bring people in here and the perception of NC State as a next generation university has really been enhanced by this, and that’s been good to see as well.

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VF: As an alum, how did you kind of connect to this project specifically, seeing a library that's been called "the library of the future" that you had such a central role in? What does it mean to you as an alum?

CC: Well, what I think it means particularly is that what this is now doing is putting a face on what NC State's been for a long time. I mean the innovation and the energy and the power of this university is now manifested in a building that communicates that, and that makes me feel very good about what this has done for the university to highlight what's really here. Sometimes it takes a physical manifestation of an entity for people to get it, and I think that's what's happened here. This has really helped NC State show what it has been for a long time and where it's going in the future, which is even stronger.

VF: And it's completely, as you said, a manifestation of that, the mission of the university and seeing, you know, your father being an engineer and the strengths of engineering and design and giving back to the state of North Carolina—

CC: Right. And I love the way it's just open to people to walk in. Anybody wants to come in here, take a look around, with a certain amount of process participate in this library and use what's available, it's terrific. It's a great public asset. It's the kind of investment that I think the state hopes they're making when they fund a building program and I feel like, in this case, that the citizens of North Carolina got their money's worth.

VF: It's amazing to see, from the perspective of a librarian, the library is becoming kind of a recruiting tool for talented faculty and students, and you see school groups come in of elementary school kids and they'll just kind of light up and see NC State through this library in a very exciting way.

CC: I knew this library had made it when somebody told me they were here and a couple of buses of football recruits pulled up and they were bringing them into the building. [Laughs] You know, when you're taking your football recruits to the library that says something. [Laughs] We've made a step forward there. Maybe it says something about the football recruits who are looking at NC State too, but it's nice that they're coming here.

VF: So you mentioned that the technology came in right at the very end, just before the opening. When was your first time seeing Teaching and Viz, or the Creativity Studio, and seeing how these spaces that you helped design were being used with the technology?

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CC: Well really the first time that we saw what was going to happen was right before the opening when they were having things staged to be shown to the public, and that was the first time people had gotten in and we were able to kind of see how all of this was going to be set up and working, and it was really very exciting to see. Subsequently we've been over here to see several things that were done and that continues to evolve, and I think the flexibility of those rooms is showing up in that they're able, as the technology has improved—. Two and a half years later there's even better stuff out there and it's adapting, and what's being done in those rooms is pretty spectacular.

VF: It's really changing the way teaching and learning happens on campus.

CC: Yeah.

VF: So, we've talked a little bit about this already, but could you just say a little bit more about how you see this library fitting into the legacy of NC State and also impacting the way it's portrayed?

CC: Well I think that what this does so much is it opens the door to all kinds of opportunities because of the flexibility, because of the variation of spaces here, because of its openness, the sort of open-door policy, and the willingness to adapt as students, faculty, others come in and say, "I'd like to try this," or, "Could we do that?" I think this building has the flexibility to do that. We've got a power grid throughout, in some places we've got an access floor that allow things to change over time, and as opportunities, approaches, educational approaches, whatever, happen, then this building will adapt to that, and I think it also sits here representing that NC State is looking to the future. It's not looking to the past, some architectural style that is somewhere else on campus that's borrowed and brought here. It's actually creating something new, and I think what that really does is show that that's what NC State is doing. With a nod to the past it's really looking to the future and this building represents that, and not only represents that, offers the opportunity functionally to perform at that level. So, I think that that's the real benefit of what's created here.

VF: So what do you hope or envision for the library's future, moving forward twenty, thirty years and beyond?

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CC: Well, immediately I hope that it maintains its vibrancy, that this continues to be the place that, in ten years, twenty years, thirty years, students meet, and the campus will go around it but this will still be that intersection between the social part of the

campus and the academic part of the campus, and this will be the place where people go to chill, to study, to collaborate, and to really put together all the other elements of what they're experiencing at the university, that this is where it all kind of fits together, and I believe that's possible with what we've got.

VF: Have the connections and the ideas that were generated in the Hunt Library project, have those impacted the other work that you're doing and other projects you've worked on since then?

CC: Oh, I think so. Design is really about process and hard work, and I think we had both of those in the Hunt Library. We had a really good process and we had a lot of people who worked really hard to make that happen, and so what we have done, not only just the physical ideas and some of the thought that went into this has gone into our other projects, but just that whole process and the whole notion of how to take things to the next step to make it better, and we've won some significant design awards for subsequent projects because of some of the lessons that we took away from Hunt, some that we had been applying we refined on Hunt, and then a number of projects with significant success in the succeeding years.

VF: What are you most proud of from your work on this library?

CC: Most proud of? I'm proud of the fact that, first of all, we've got a great outcome that people love the building. Architecturally it's a significant project. It's striking; it communicates the spirit of the university. The linking of the various elements, it's seen in the façade, it's seen in the way you move through the building, so I'm very proud of that. I'm proud of the fact that we had such a good time doing it. We loved working with the library staff, and with Skanska, and with Snøhetta. All of our

engineering consultants bought into what we were trying to do so they were very involved in what we were doing. Ultimately, when the furniture and the technology came in, it was just one of those great collaborations that took hundreds of people, really thousands of people, to put together, [and] had an outcome that people universally appreciate.

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VF: Absolutely. Well, I think we've covered most of my questions. It's been incredibly enlightening and an honor to hear about your experiences with the library. Are there any other stories or things you'd like to add before we wrap everything up?

CC: I just want to reiterate what I said earlier about Susan Nutter and the library staff, and Gov. Hunt and his support. There are a lot of people that would have said, "Give me a brick building with white columns on a hill somewhere." That's not where they were headed, and the trustees supported that vision, and the chancellor and the administration and all of that as time went on, they supported that, and then we had a design team that was embraced and supported, and we all know that we've got a lot of talent, Snøhetta's got a lot of talent, Skanska, but without a client and a university that really wants to move things ahead these kinds of projects don't happen. So that is a large part of what's special about this, is the people who had the vision. They didn't know how to physically manifest that but they had this notion of where they wanted to go with it. You put that with a talented design team and you get Hunt Library.

VF: I've heard a lot of people say that the library is the heart and the soul of Centennial Campus, which has been called the second land grant for the university and the next chapter for NC State.

CC: Right.

VF: And this library has been really both. It's become the center of that, the collaboration and the crossroads that you mentioned.

CC: So it's realizing the vision.

VF: Mm hmm.

CC: Perfect.

VF: I think so.

CC: Great.

VF: Well, Mr. Cease, thank you so much. I really, really appreciate it.

CC: My pleasure. I hope you got something out of that you can use.

VF: Absolutely.

CC: [Laughs]

[00:41:20]

END OF INTERVIEW

Transcriber: Deborah Mitchum

Date: August 17, 2015

