

• NORTH CAROLINA •
ARCHITECTURE
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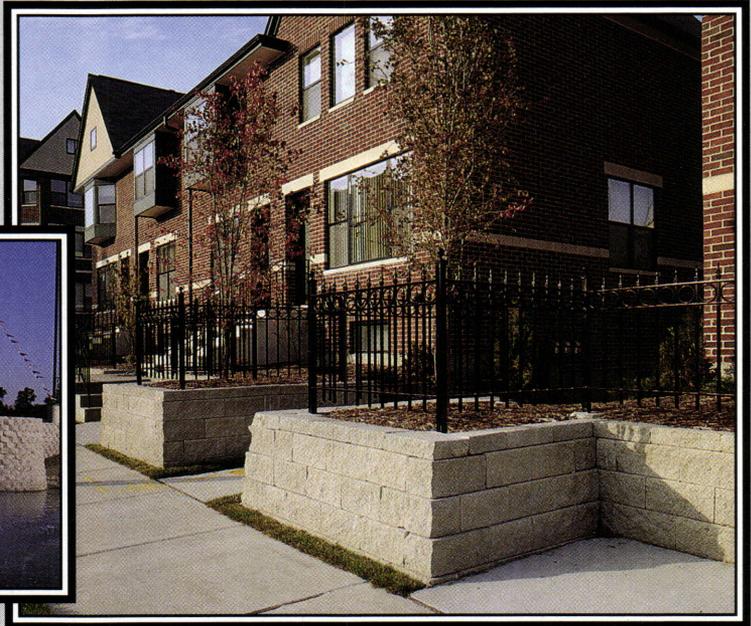
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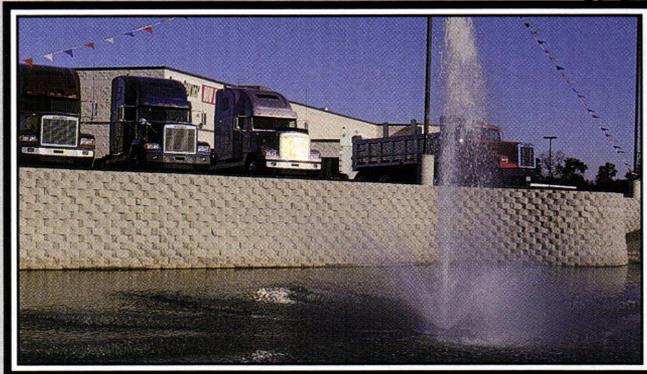
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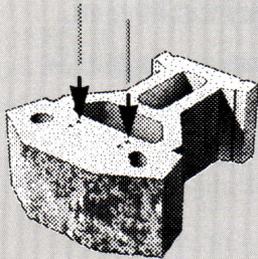
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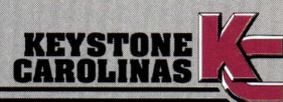
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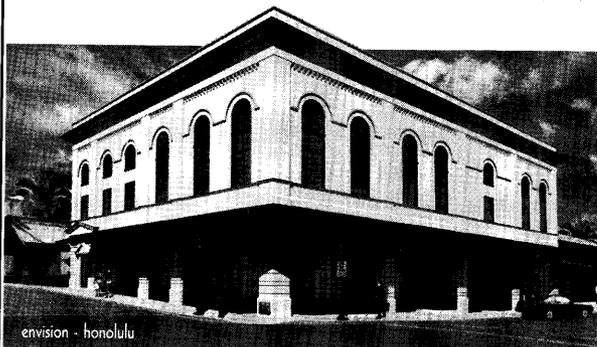
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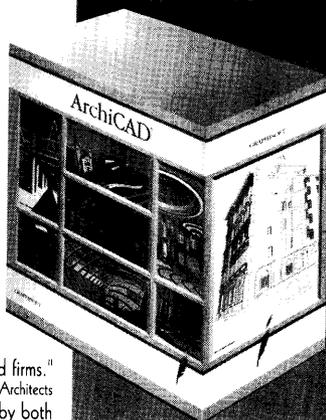
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Paul Davis Boney, AIA
AIA North Carolina President

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MANAGING EDITOR/
EXECUTIVE VICE PRESIDENT
Timothy D. Kent, CAE

EDITORIAL CONSULTANT
John Roth

WRITER
Ron Ferrell

SALES REPRESENTATIVES
Johnny Moore
Russ Hamilton
4117 North Roxboro Road, Suite 210
Durham, NC 27704
919-477-4588
1-800-642-1183

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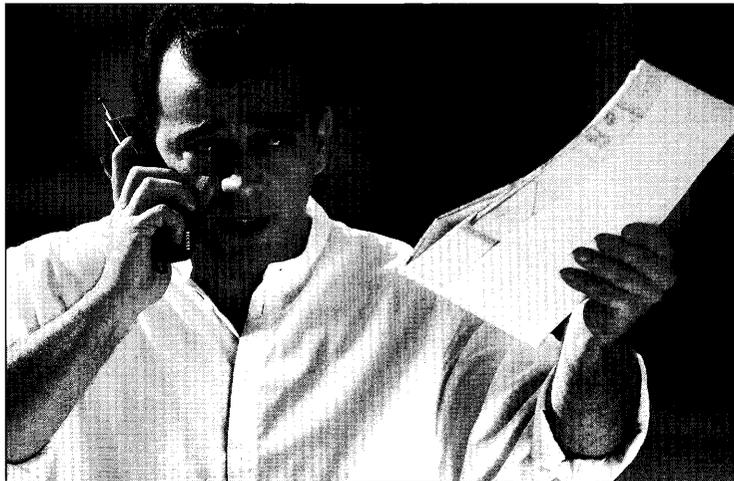
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Legislative Report

Voters To Consider \$1.8 Billion School Bond Issue; EIFS Issue Examined

North Carolina voters will have an opportunity in November to approve a \$1.8 billion bond issue for K-12 public school construction.

During their 1996 summer session, members of the General Assembly agreed to place the bond issue on the ballot, along with a \$950 million bond for highway construction.

The school bond issue is the culmination of a year-long study by the Schools Capital Construction Study Commission. Members of the 20-person group toured the state from Sylva to Edenton, examining facilities and hearing the concerns of local citizens.

An extensive survey was conducted of the State's 119 school systems and a critical need of \$6.2 billion in facilities was determined. At least eleven percent of the State's school children attend classes in trailers. Hundreds of buildings are old, dilapidated and potential fire hazards.

If approved by voters, the \$1.8 billion will be distributed over a four-year period to local school systems based on a formula of population, growth and ability to pay. A number of rural N.C. school systems lack a sufficient tax base to pay for much-needed buildings. Urban counties such as Mecklenburg and Wake have been unable to keep up with spiraling growth in spite of passing local bond issues.

AIA North Carolina has been actively involved in the study commission process and supports the November school bond issue.

WILMINGTON ARCHITECTS AND BUILDERS TACKLE COMPLEX EIFS ISSUE

Beginning in late 1994, the New Hanover County Building Inspections department began receiving a host of complaints from recent home buyers.

The symptoms were the same: Rotten windows and structural panels, damaged hardwood floors and stained sheetrock. In most cases, the homes were less than three years old and built with a product known as EIFS, short for Exterior Insulation and Finish Systems.

EIFS is a product developed in Sweden that came to the U.S. in the late 1960s. It has been marketed as a durable and flexible finish for homes that is less expensive than brick or stone. The finished product appears similar to that of stucco-built homes.

Many of the New Hanover County homes have since had the EIFS cladding removed at considerable expense. News of the EIFS phenomenon on the North Carolina coast has spread and it's now one of the hottest topics in the construction industry.

In hopes of learning more about the subject, an interested group of nearly 130 building professionals attended a four-hour seminar and panel discussion June 22 during the AIA North Carolina Summer Design Conference in Wilmington.

The panel discussion was moderated by New Hanover County Building Inspections Director Jonathan B. "Jay" Graham III, AIA. Since taking this position in the summer of 1995, Graham has aggressively tackled the EIFS phenomenon and heightened public and professional awareness.

"EIFS is a very complex issue," says Graham. "There are no definitive answers or conclusions. We learn new information daily. The complexity of this issue was far beyond what we thought at the outset."

A task force of Wilmington architects and builders used a system of standardized testing on 500 homes in Wilmington and other North Carolina communities. Nearly 90 percent of the EIFS-built homes indicated some water intrusion.

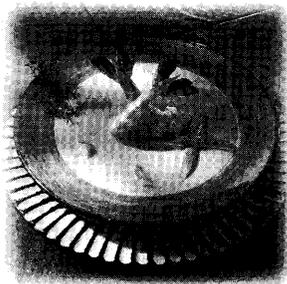
Wilmington architect Henry W. Johnston, AIA, was a member of the task force. Johnston says,



New Hanover County Building Inspections Director Jonathan B. "Jay" Graham III, AIA, explains EIFS during June 22 seminar in Wilmington. To his right is Ian Johnston, AIA, and to Graham's left is Henry W. Johnston, AIA, both Wilmington architects.



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"Water moisture is the problem. EIFS exacerbates the problem."

The task force findings show that moisture is causing accelerated rotting and decay of construction materials in EIFS-built homes and that the decay has been caused, in part, by the inability of EIFS to adequately drain moisture. Although EIFS has been in use since the 1960s, it wasn't until the last five years or so that it became an extremely popular building product, especially in coastal areas.

The task force formally presented a list of recommendations for EIFS homeowners to the N.C. Building Code Council during a November 1995 meeting. Those recommendations include:

- EIFS homeowners should have their home inspected by a qualified inspector – NOW!
- Homeowners should determine the manufacturer of their EIFS system and ask for their maintenance recommendations. Note: There are at least 40 EIFS manufactur-

"EIFS is a very complex issue. There are no definitive answers or conclusions. We learn new information daily. The complexity of this issue was far beyond what we thought at the outset."

Jay Graham

ers and, although their products are similar, some are applied and maintained differently.

- A latex acrylic caulking should be used immediately to stop known leaks. Note: This is only a temporary solution!
- Sprinkler systems should be directed away from windows.
- EIFS homes should not be cleaned by high pressure washing. Gutters and downspouts should be kept clear of leaves and other debris.

Following the attention drawn by the New Hanover County study, the EIFS phenomenon has since surfaced in other North Carolina communities, including Cary. Building professionals across the nation are now more aware and various EIFS companies and representatives have launched information campaigns. EIFS homeowners in various communities have employed legal counsel in hopes of recouping their losses.

Graham says, "With EIFS, the first and most important thing is to have the building checked."

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North Carolina Architecture 96

Fall Issue

AIA North Carolina Design Awards

Tower Awards

Kamphoefner Prize Profile

Winter Issue

SAR Awards

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Residential Design

Designing and building your own home can be both thrilling and scary – like going to Europe for the first time or starting a new job. “I’ll have a beautiful living room with a terrace overlooking the lake,” you think, “but what if it costs too much?” Or, “My family will have a comfortable house to live in, but what if I don’t really like it when it’s built?” When you look for an architect to design your home, you are looking for a partner to help you realize your dream home – with as few headaches as possible.

Most architects interested in residential design offer an introductory interview at no charge. Bring as much information as you can to the interview about your residential project – photographs of your lot, pictures of houses you like, sketch ideas if you have them (many of our house designs started

with sketches made by our clients). During and after the interview, ask yourself these questions:

- Is the architect a good listener? Your house will be a portrait of you.

- Will the architect be able to listen to your hopes and thoughts and translate them into a building that is uniquely yours?

- Is this a person I would feel comfortable working with? The design and construction of a house is a thoughtful and, at times, emotional process. You may share a lot of information about yourself and your family. Is this a person I can comfortably disagree with, and know that we will find a way to resolve our differences?

- What is the architect’s record with cost control? Does he or she use an independent cost estimator and verify prices with local contractors? State your budget requirements clearly. Is the architect comfortable with them?

- How will the architect help you visualize your house? Working with an architect allows you to “see” your house before it is built (and to make your mistakes on paper, not in brick and wood). Will the architect use models, sketches in perspective, or computer images to help you inhabit your house before it is built?

- Ask the architect for references and talk to the clients and contractors who have been there before you. Architects respect the privacy of their clients and, most likely, cannot take you to see their houses. But talking to a former client can be very useful.

- Ask how the architect establishes fees for the phases of the project, from initial sketches to the final construction sign-off.

- Don’t go to an architect to “give” you a house he or

she has designed before. Look instead at the architect’s sensitivity to the needs of other clients – because you want that same care and attention. When a potential client interviewed Harwell Hamilton Harris, one of



America’s most distinguished residential architects, the client said, “This is the house I don’t want,” referring to one of Harris’ earlier designs. “But because you could design this house, I know you can design the house I do want.”

- Remember, designing your own home is fun and you can ask for the best. Ask yourself, “Can this architect design a house that I’d be thrilled to wake up in every morning?”

The residence pictured is a studio-apartment designed by Frank Harmon and featured on pages 16-17.

Nine Questions To Ask When Selecting An Architect

By Frank Harmon, AIA

Single-Family Home

Size & Location: 7,000 sf, Central North Carolina

Architect: Calloway Johnson Moore & West, P.A., Winston-Salem

General Contractor: D. Phillips & Sons Construction Co., East Bend

Construction Completed: 1994

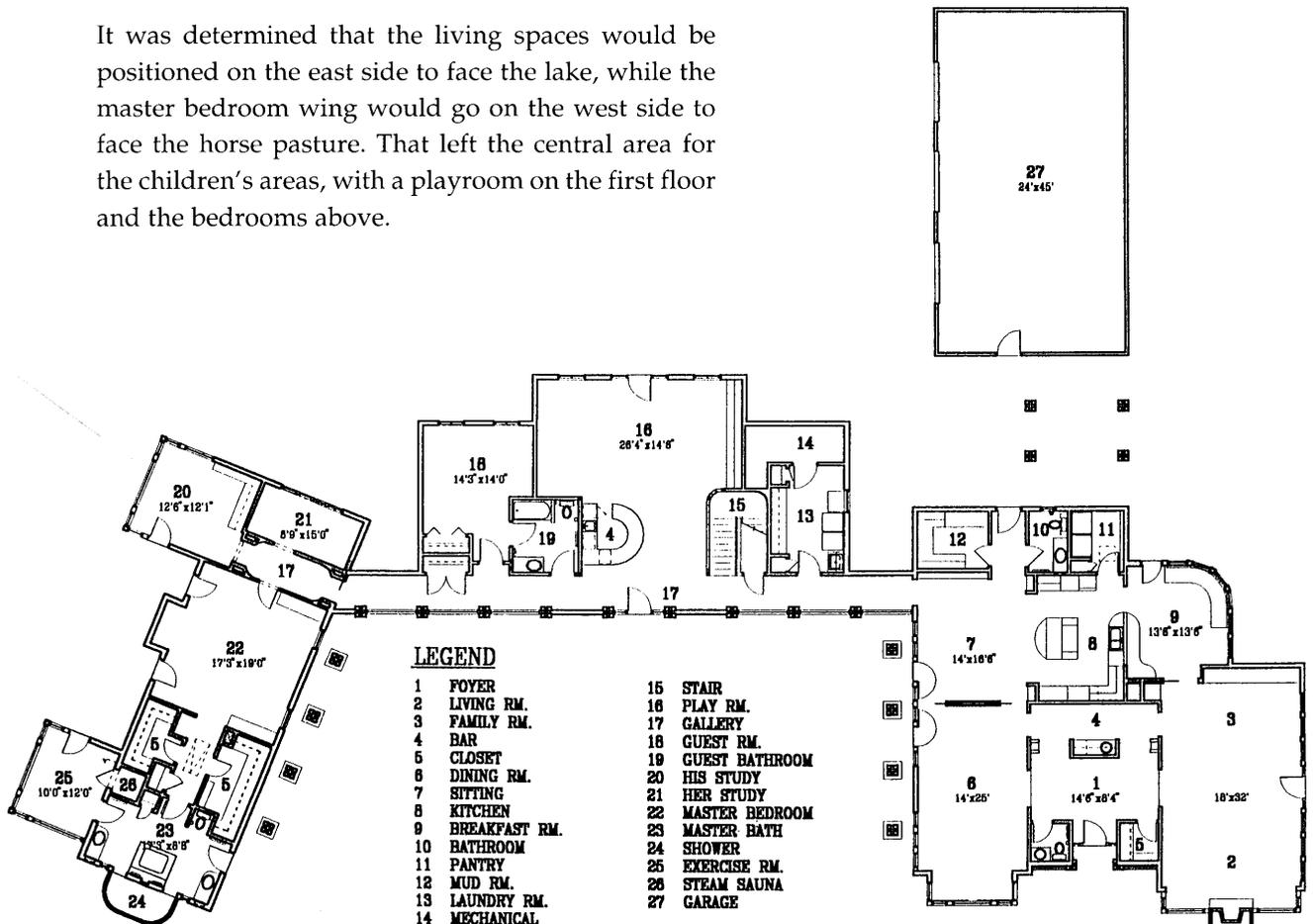
Photographer: P. Michael West, AIA

Situated on a ridge that runs through a wooded area, this house was designed to satisfy several requirements presented by the location and the client.

Among the owner's desires were an exterior swimming pool, some separation between the master bedroom wing and the children's areas and living spaces, and a garage that was adjacent to the kitchen but hidden from the visitor's approach. Influential site factors included a lake located at the bottom of the ridge to the east and a horse pasture located near the bottom of the ridge to the west.

It was determined that the living spaces would be positioned on the east side to face the lake, while the master bedroom wing would go on the west side to face the horse pasture. That left the central area for the children's areas, with a playroom on the first floor and the bedrooms above.

The positioning of the swimming pool was a major consideration. The best location for the pool was on the south side; had it been located north of the house, it would have been in the shade most of the day. But the south side also was the front of the house as viewed by approaching visitors. The solution was to design a courtyard scheme in which the pool was surrounded by miscellaneous household functions. The primary external views were facing east and west away from the house, with internal views into the courtyard.



FIRST LEVEL FLOOR PLAN



Kooken Urban Residence

Size & Location: 4,000 sf, Winston-Salem

Architect: J. Andrew Sykes, Architect, Greensboro

General Contractor: J.H. Johnson Construction Co., Winston-Salem

Construction Completed: 1995

Photographer: Gordon Schenck

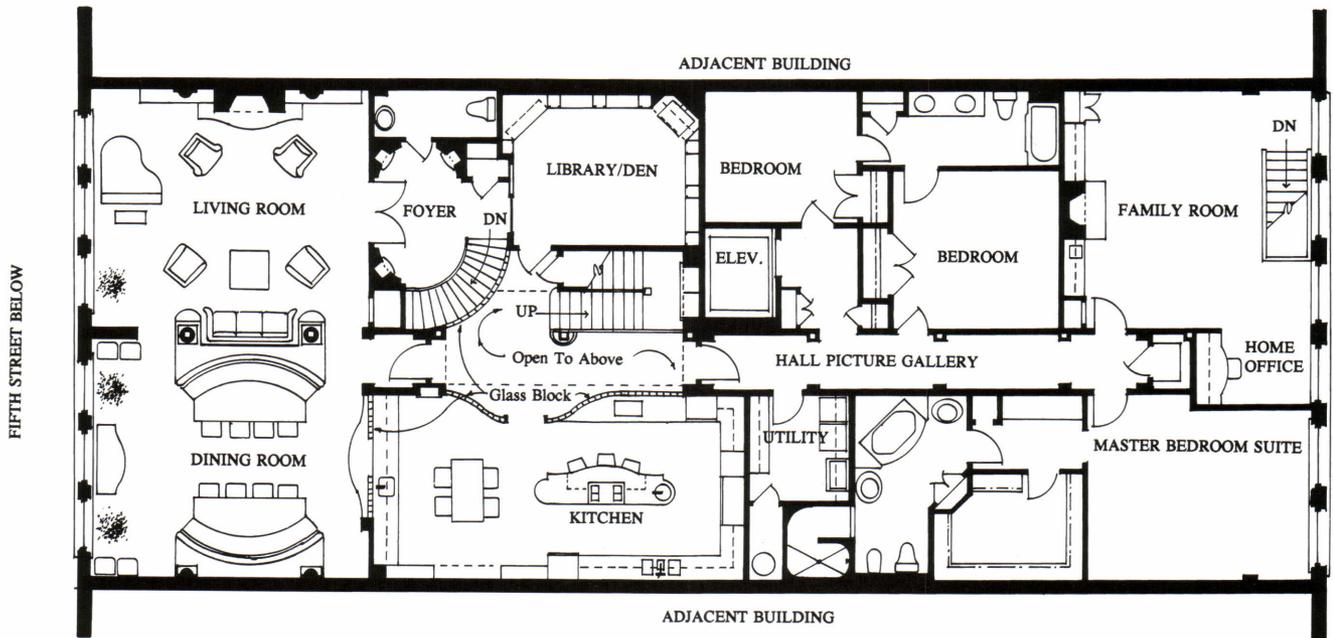
This residence is an adaptive reuse project converting an existing downtown second-level commercial warehouse space into a single-family home for Keith and Ruth Kooken. The design concept was loosely based on images of “big city” loft apartments as might be found in New York or Chicago, but which are rare in Southern towns such as Winston-Salem.

The living room-dining room area takes advantage of two existing window bays and features a barrel vaulted ceiling that runs the 40-foot length of the space. It creates east-west focal points of the fireplace (living room) and art work (dining room). The space is partially divided by a sofa niche on the living room side and a banquette seating area on the dining room side. The dining room, with a custom boat-shaped table, can accommodate various sized groups of family and friends, up to 22 when the table is divided and mated with the banquette seating.

A rooftop pavilion with a translucent skylight top was created to allow rooftop access, bring natural light to the windowless central portion of the house and provide panoramic views of the city.

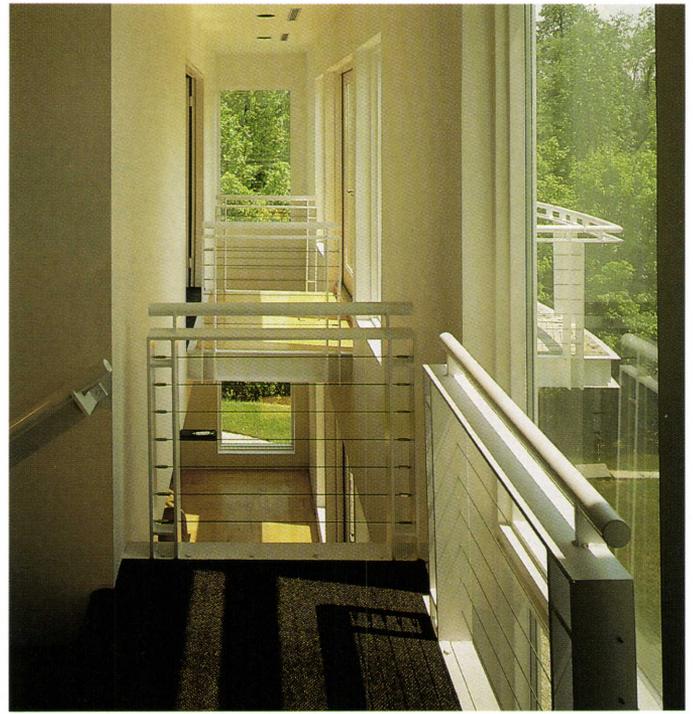
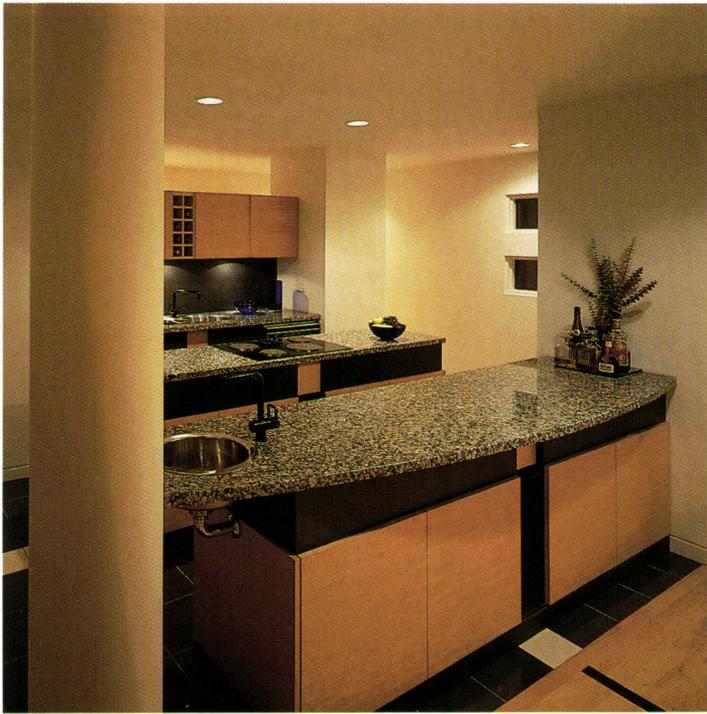
The library/den is a private, intimate space for reading, while the family room and bedrooms are located in a private zone to the north, accessed through a hall picture gallery or via an elevator to a basement parking area.





MAIN LEVEL FLOOR PLAN





Martini-Plank Residence

Size & Location: 4,980 sf, Charlotte

Architect: David Martini-Plank, AIA, Charlotte

General Contractor: Claude Watts III

Construction Completed: 1993

Photographer: Tim Buchman

Designed by David Martini-Plank, AIA, senior associate at J.N. Pease Associates, along with wife Eileen Martini-Plank, this house is positioned on the steeply sloped greens of McAlpine Creek. A series of terraced lawns down to the creek recalls the formal stepping terraces of the Middleton Plantation in Charleston, providing a ceremonial base for the house. The L-shaped design, meanwhile, works in unison with the tree lines, sun angles and shading concepts to provide privacy and passive solar efficiency.

Though modern in form, the design is based in part on the traditional veranda which surrounds many historical Southern homes with grand white columns to shade the porch, cool the air and provide transitional space. The public side of this house has minimal openings that control northerly winds and western sunlight, but columns are significant on the inside

of the L (the private side) as they allow windows to be in-filled and eliminate the need for any window-shading treatment.

The structure combines two forms to create the L-shape: a cube with a pyramid-shaped roof and a rectangular prism with a gable roof. In the cube, the living room occupies the main floor and the master bedroom is on the second floor. In the rectangle, the main floor includes the kitchen, dining room and study, while the second floor houses the other bedrooms. A stair and bridges separate the two forms, dividing the privacy zones of the master bedroom and bath from the other bedrooms. The stair also divides the basement-level garage into his and her spaces.

White walls are used to reflect the ever-changing seasonal color of the landscape.



Artists' Studio & Apartment

Size & Location: 2,800 sf, Rural Piedmont North Carolina

Architect: Frank Harmon Architect, Raleigh

Builder: The owner

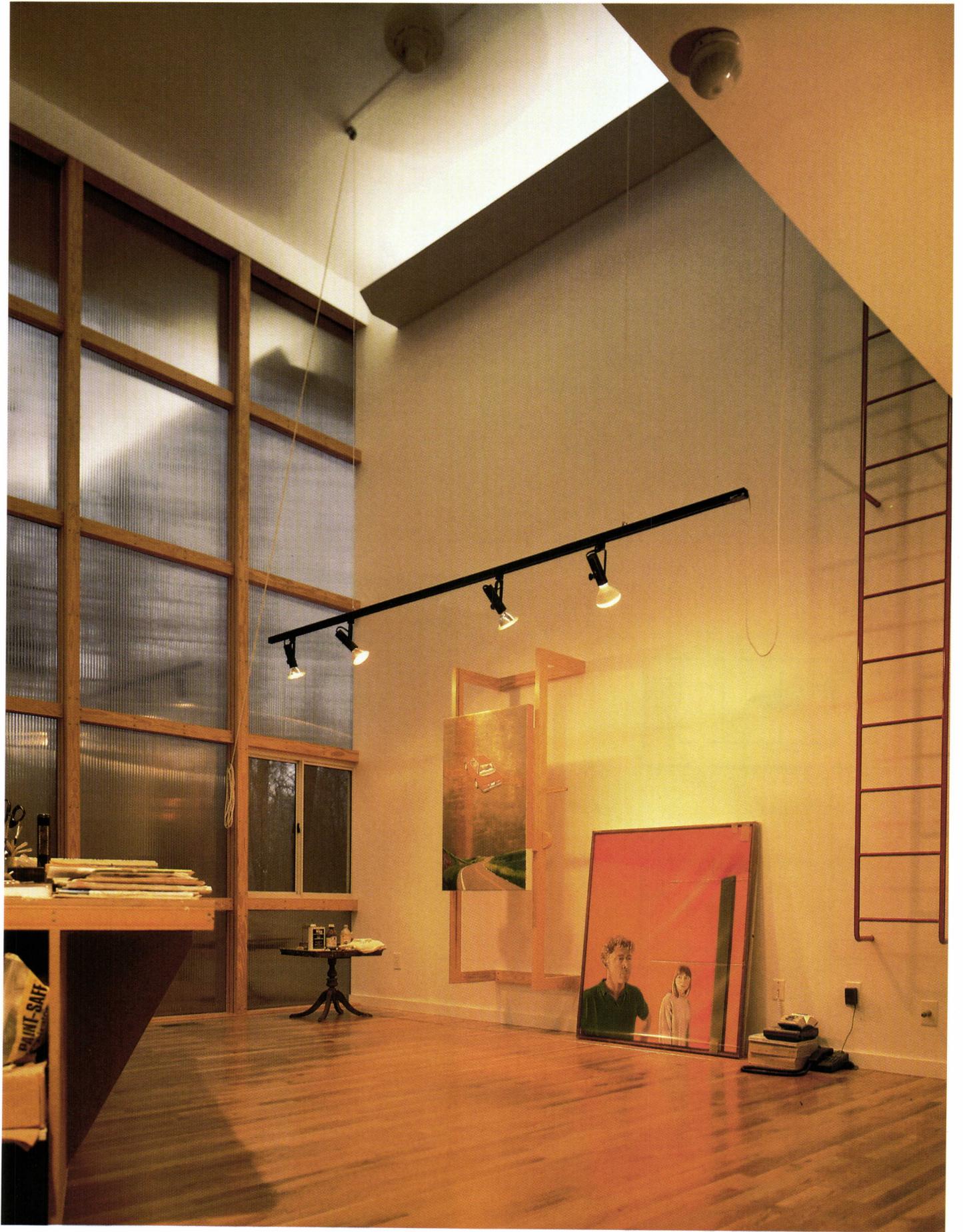
Construction Completed: 1995

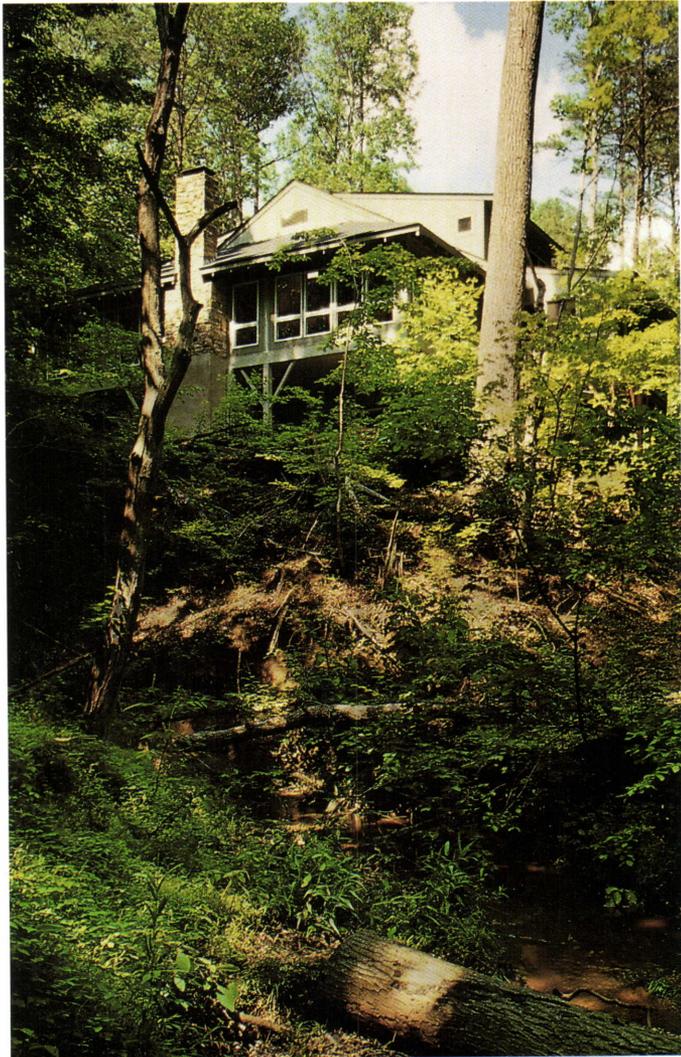
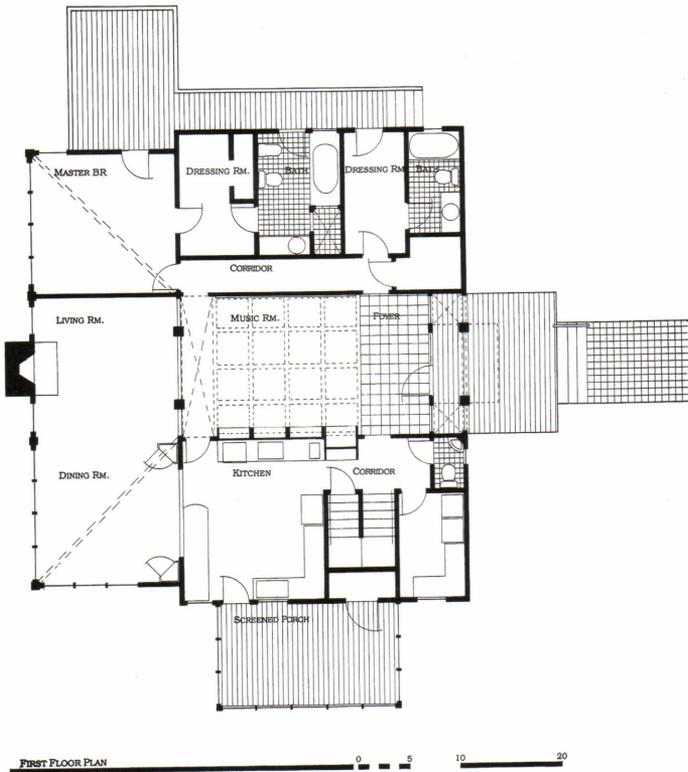
Photographer: Brian Hoffman

The clients, both artists, wanted a place to live and work. She restores carousels, likes bright light and company when she works, and listens to television talk over the radio. He is a painter, likes to work alone in northern light and listens to Bach. The architect designed two double-height studios, facing south for her and north for him, separated by a shared wood-working area. Their apartment is located above, with balconies over the studios and large windows facing a river. A large porch serves as an outdoor work area and loading dock.

Built on a rural hillside with economical materials, the studio has some of the simple grace of traditional farm buildings in the area. The exterior walls are made of plywood, and the studio windows are glazed with industrial plastic. Prefabricated wood trusses support the tin roof. The design was based on a simple unit system of four feet to cut down on wasted material. Battens mark each four-foot unit to give the house a pleasant rhythm.







Private Residence

Size & Location: 3,200 sf, Durham

Architect: Dail Dixon & Associates, PA, Chapel Hill

General Contractor: McLean Building Company, Carrboro

Construction Completed: 1993

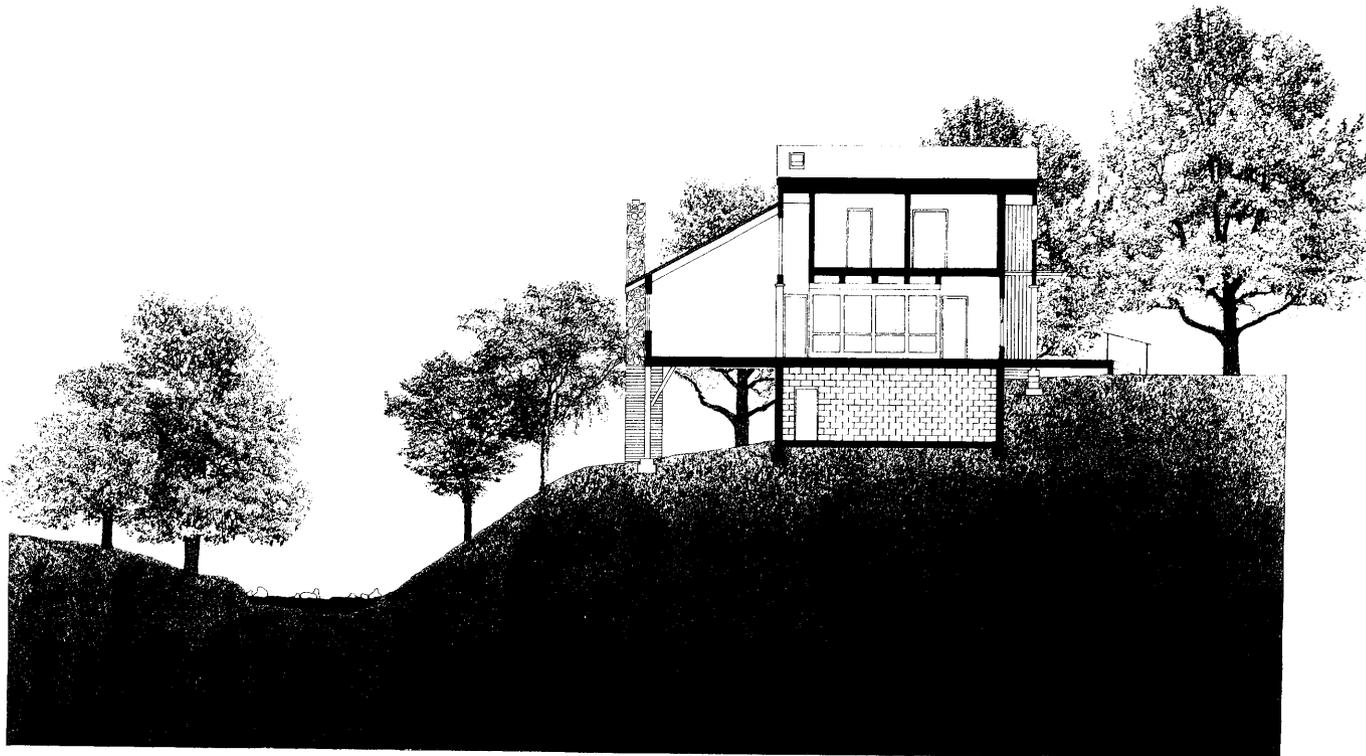
Photographer: Jerry Markatos

Located on a 10-acre lot bisected by a creek, this home is positioned on the edge of a steep bluff to maximize the relationship between house and site. The clients requested a simply-structured design that would concentrate on the surrounding woods, the creek and a specialized music room that had the capability of accommodating a small audience. Both clients are writers by vocation and musicians by avocation. Since they write outside the home, they wanted their love for music to be the focus of their house.

The centrally-located music room is the heart of the house. It is contained by a circulation hallway that allows the first-floor rooms to have an adjacent relationship with both the music room and the site outside. A vertical shaft that extends south from the music room is topped by skylights, while a similar

north shaft reaches up to a balcony, which also serves as the centerpiece of the facade.

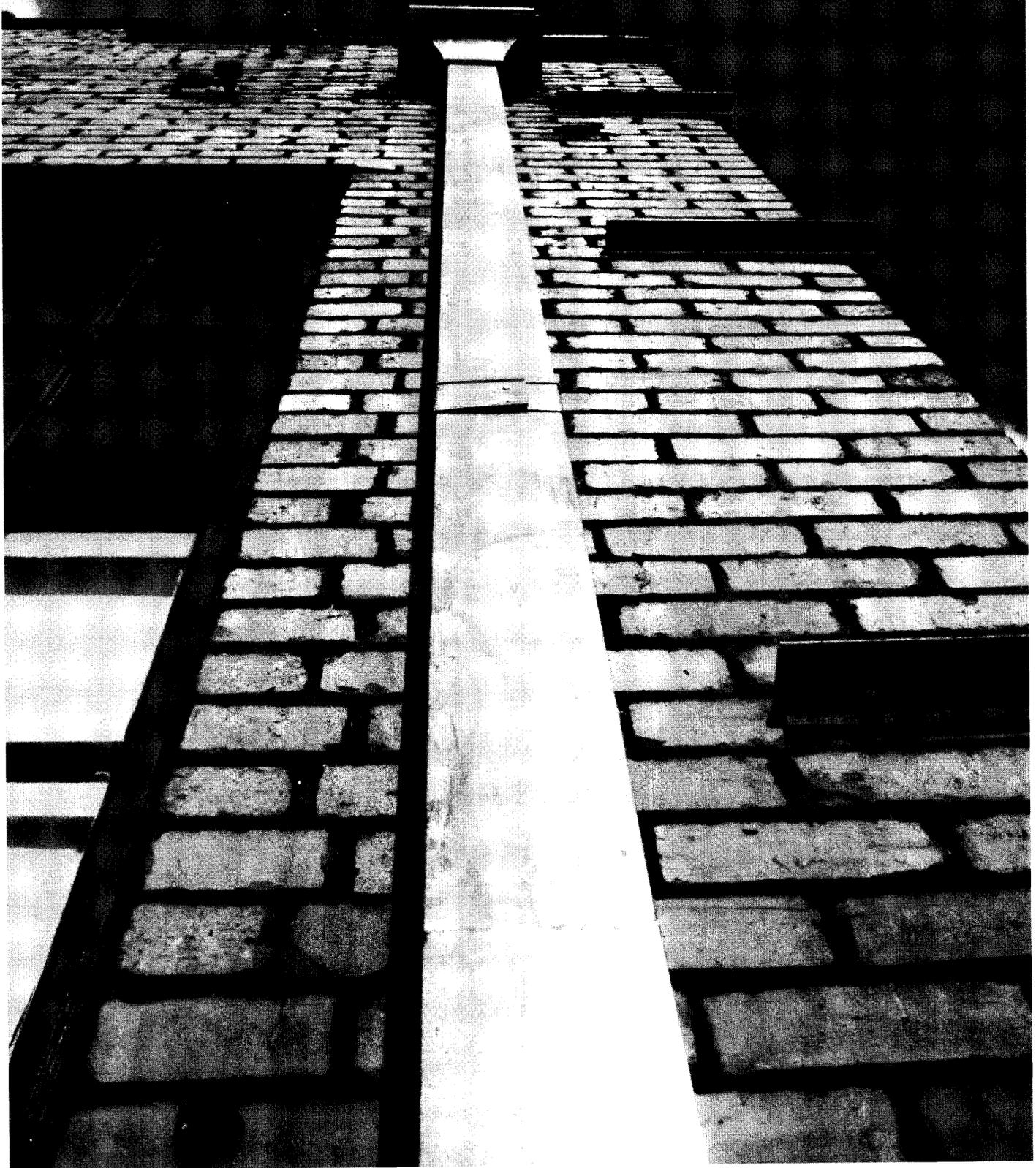
Because of the topography of the site, a two-part scheme was required. The dining room, living room and master bedroom are considered the primary living spaces and have the most desirable views. They are structured on a pier foundation anchored to the remainder of the house, which is on a standard foundation wall system.



SECTION

0 5 10 20

A Raleigh Restoration



Dawson Street Relic Comes Back To Life

The Allen Forge building at 417 South Dawson Street in Raleigh was constructed in 1925 by Fitzhugh Ricks as a blacksmith shop for lease to The Allen Forge and Welding Company. This construction continued the transition of the 400 block of Dawson Street from an early Raleigh residential neighborhood to a commercial area.

This interesting example of an early 20th century Raleigh commercial building was continuously occupied from 1925 until about 1981. The Allen Forge Co. utilized the building until the mid 1950s and afterward the building served variously as an electrical shop, warehouse, and retail waterbed store.

After the death of Fitzhugh Ricks in 1935, the building was placed in a trust for the benefit of Ricks' heirs. The building received virtually no maintenance after this time. This resulted in the general decline of the building and collapse of the roof around 1980.

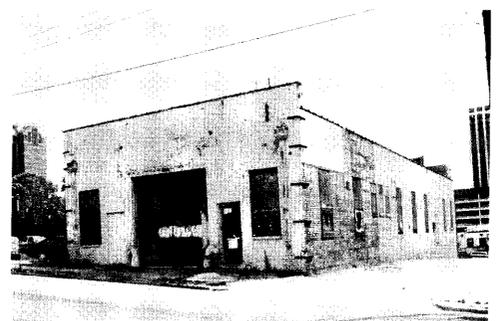
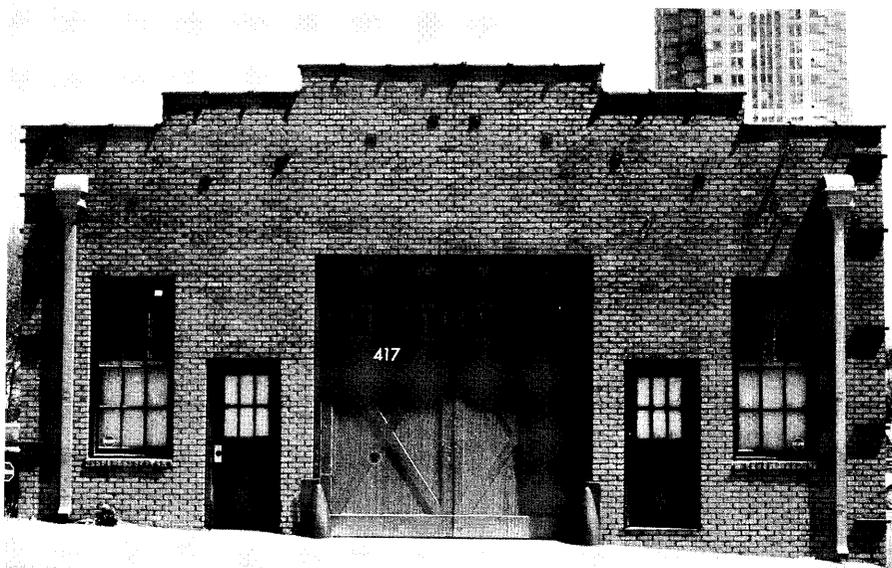
But now the old building is occupied again, as recent renovations have revived this piece of Raleigh's architectural history.

After standing abandoned and neglected for many years, ownership of the building was transferred to the Reed trust for purposes of selling the structure. Donna Anderson and Kurt Eichenberger, AIA, purchased the building in mid-1995, with plans to renovate the building for use as an architect's office and commercial space for lease.

Recognizing the value of early Raleigh structures to the character and vitality of downtown, the new owners were determined to reuse as much of the original fabric of the building as possible.

The good news was that virtually no modifications were ever made to the original structure. As an example, the original swinging truck entry doors on the front of the building are still in place. Most other examples of this type of door have been replaced by modern roll-up doors.

The original front facade of the building was restored, including reconstruction of the original truck doors, personnel doors and windows. The blue paint added to the front facade during the building's days as a waterbed



417 Dawson Street today (left) compared to its appearance prior to renovation (above)

Dawson Street

store was removed. New reproduction downspouts and conductor heads were fabricated and installed.

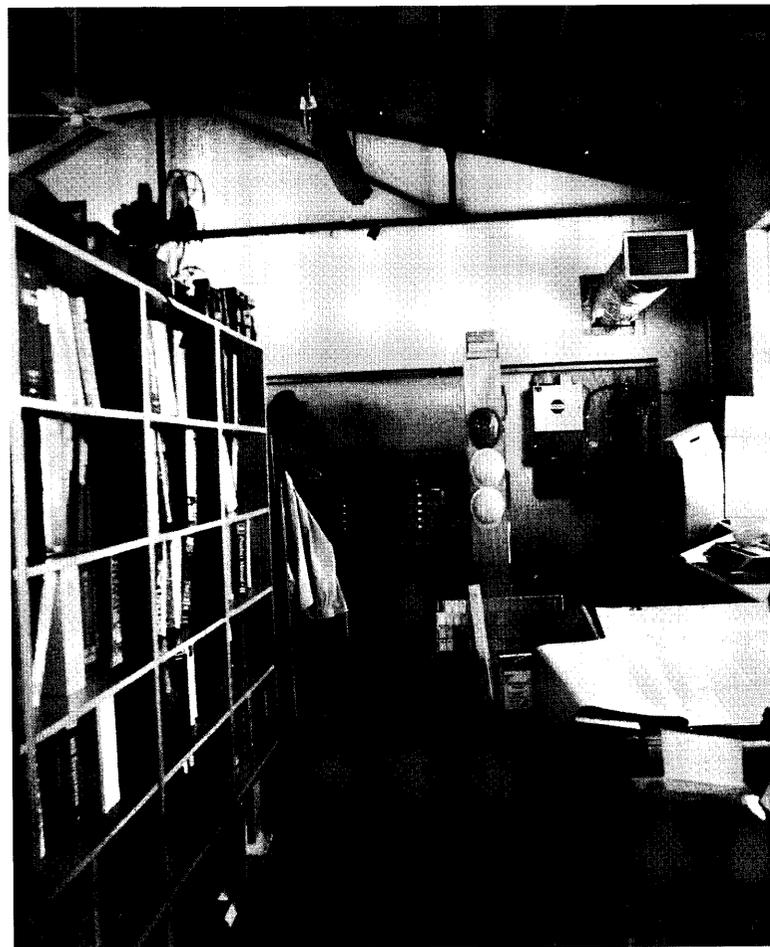
The original steel industrial windows were restored, including reusing what little of the original unbroken wire glass remained. Window restoration included all broken and unbroken glass, sanding and priming the sash and frames, and reglazing the windows using original putty glazing techniques. Original translucent glass was installed along the north facade of the building.

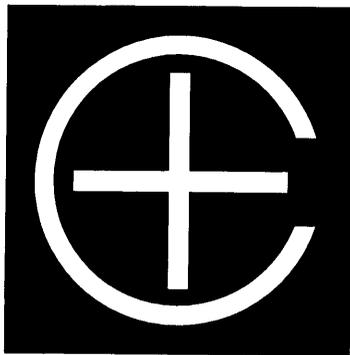
Plans for the roof reconstruction included salvaging and reusing the original riveted steel trusses, and adding roof monitors for daylighting and energy efficiency. The design of the roof monitors is sympathetic to factory industrial daylighting design common during the early part of the century. The new roof is also insulated on top of the wood structure. This allows the roof deck and wood structure to be exposed to the interior as in the original construction. The roof decking consists of 5/4 planks.

Finally, the open plan of the new office spaces within the building accentuates the industrial aesthetics of the original Allen Forge shop space, including the preservation of the old original boom crane over the conference table.

The building has housed the offices of Kurt Eichenberger/architect, AIA since March 18, 1996. The front tenant space has also been leased by an archaeologist and two painters as studio space.

Photography by Kurt Eichenberger, AIA





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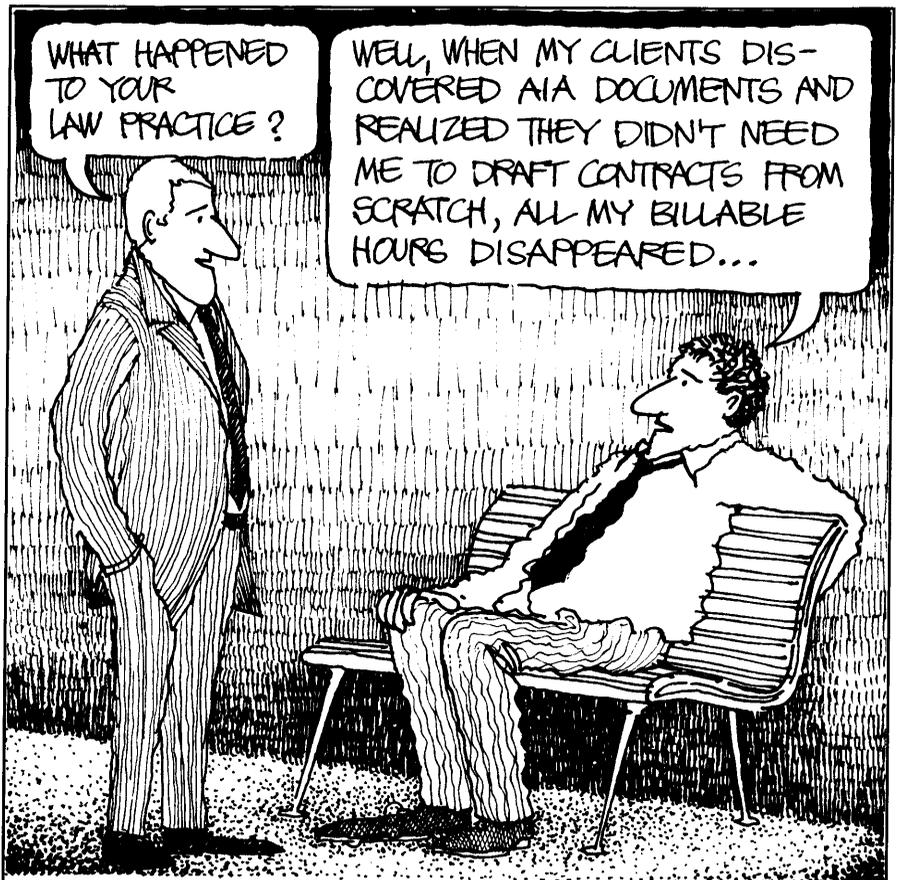
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Off The Drawing Board

SAR Convention Nears; Design Awards Announced; Kamphoefner Prize Presented; Tower Awards Chosen; Wilmington Architects Honored

The time is drawing near for the AIA South Atlantic Region Convention (SARC '96) to be held October 3-6 in Charlotte.

More than 500 persons from a three-state region of North Carolina, South Carolina and Georgia are expected to attend and participate in SARC '96, hosted by AIA North Carolina. The event carries the theme of "Leading The New South" with most events at the new Charlotte Convention Center.

By attending SARC '96 and a pre-conference workshop hosted by the American Woodworking Institute, AIA members will be able to obtain all of their continuing education requirements in one weekend. By the fall of 1997, AIA members must have a minimum of 36 AIA/CES Learning Units in order to retain membership.

The list of convention speakers is interesting and diverse, including:

- **Arch Lustberg**, a Washington, D.C.-based communications expert. Lustberg presents two workshops on Friday October 4 to help architects become more effective in making presentations.
- **Michael Rosen**, AIA, a worldwide pioneer in the use of virtual reality in residential architecture. Rosen presents two programs on Friday October 4.
- **Carl Sandstrom**, AIA Webmaster, who will help participants learn and understand ways to use the Internet successfully.
- **Leslie Kanes Weisman**, who speaks October 4 on "Reshaping the Built Environment." Weisman is a founding faculty member and former associate dean of the school of architecture at the New Jersey Institute of Technology.
- **James Cutler**, FAIA, of Bainbridge Island, Wash., the chair of this year's AIA/SAR Design Awards jury. Cutler will present his own work Saturday morning October 5.

Also included on the four-day convention program are panel discussions on public school construction in the Southeast, contemporary issues facing architectural schools and an exploration



The principals of Lee Nichols Hepler Architecture receive the 1996 Kamphoefner Prize from 1995 recipient Frank C. Harmon, AIA. From left are William A. Nichols Jr., AIA; Harmon; Donald R. Lee, FAIA; and Stephen M. Hepler, AIA.

of the growing trend of architect as developer.

SARC '96 will feature a major products show in the convention exhibit hall. Exhibitors will receive an added benefit by attending a Thursday October 3 seminar on effective ways of communicating with design professionals.

Planned social events include a brunch and tour of the new Carolina Panthers football stadium plus dinners at the Museum of the New South and a down-south barbecue. An optional black tie dinner and reception is scheduled Saturday evening Oct. 5 for the presentation of the 1996 AIA/SAR Design Awards.

To receive a registration form for SARC '96, call the AIA Information on Demand system at (800) 617-FAXX and request document 9000. In addition, hotel rooms in the Charlotte area will be a premium that weekend because of a major NASCAR stock car race. Attendees should make their reservations no later than August 31 by calling the Westin at (704) 377-6664 or the

Radisson Plaza at (704) 377-0400.

1996 KAMPHOEFNER PRIZE

Lee Nichols Hepler Architecture of Charlotte received the 1996 Kamphoefner Prize during the AIA North Carolina Summer Design Conference held June 21-22 in Wilmington.

The \$10,000 Prize is awarded to an N.C. architect or firm for its sustained contributions to the modern movement of architecture. Lee Nichols Hepler Architecture will be featured in the Fall 1996 issue of North Carolina Architecture magazine.

AIA NORTH CAROLINA DESIGN AWARDS

Five architectural projects, designed by N.C. architects or firms, have received 1996 AIA North Carolina Design Awards, signifying the finest design work by N.C. architects. The Design Awards were presented the evening of June 22 at Thalian Hall in Wilmington.

The Design Awards, presented annu-



Opportunities *for* Continuing Education *at the* AIA South Atlantic Region Convention

Thursday, October 3 – Sunday, October 6
New Charlotte Convention Center, Charlotte

AIA Members will be required to have 36 Learning Units by October 1997.
You can obtain most or all of those LUs by attending SARC '96.

The many sessions include:

THURSDAY, OCTOBER 3

9 a.m. - 3 p.m.

Pre-conference workshop
American Woodworking Institute

12 LUs

2 p.m. - 3:30 p.m.

Session B: Mastering Business
Development

Bill Schessle, Sales Management Systems,
Charlotte
3 LUs

4 p.m. - 5:30 p.m.

Opening Session: Leading the New South
Gov. James B. Hunt Jr. (invited)

1 LU

FRIDAY, OCTOBER 4

8:30 a.m. - 10 a.m.

Session A: When the Architect Becomes
Developer

Jim Gross, AIA, David Furman, FAIA,
Raj Barr-Kumar, FAIA, RIBA and others
3 LUs

11 a.m. - 12:30 p.m.

Session A: Communicating With Impact
Arch Lustberg

3 LUs

Session B: Education for the New South

Expert panelists from N.C., S.C., Ga.
3 LUs

2:30 p.m. - 4 p.m.

Session C: Voyages in Cyberspace

Carl Sandstrom, AIA Webmaster
3 LUs

SATURDAY, OCTOBER 5

11 a.m. - 12:30 p.m.

Session A: Educating Architects for the
21st Century

Panel including Charles Hight, FAIA (UNC
Charlotte) and James Barker, FAIA
(Clemson)

3 LUs

Session B: Sick Building Syndrome

Richard Versen, Spec Institute
3 LUs

SUNDAY, OCTOBER 6

10 a.m. - 12 noon

Brunch tour of new Carolina Panthers
Stadium

2 LUs

For registration information, call AIA Information On Demand at (800) 617-FAXX and request Document 9000.

ally since 1955, encourage and recognize excellence in architecture and are intended to illustrate the variety, scope and value of architectural services.

The 1996 winners include:

Honor Awards

Project: 100 Hermitage Road, Charlotte
Architect: Kenneth E. Hobgood, architect, Raleigh

Project: MCI Network Management Center, Cary
Architect: O'Brien/Atkins Associates, P.A., Research Triangle Park

Merit Awards

Project: Cyclades House, Kythnos, Cyclades, Greece
Architect: Christos A Saccopoulos, AIA, Raleigh

Project: Charlotte Transportation Center, Charlotte
Architect: Gantt Huberman Architects, Charlotte

Project: Southend Brewery & Smokehouse, Charlotte
Architect: Shook Design Group, Inc., Charlotte

More than 70 entries were considered by a four-person jury chaired by **Charles Menefee, AIA**, of Charlottesville, Va. The award-winning projects will be featured in the Fall 1996 issue of North Carolina Architecture magazine.

TOWER AWARDS

Two N.C. architectural firms have received 1996 Tower Awards, emblematic of excellence in historic restoration or preservation. The awards program is conducted by the Historic Resources committee of AIA North Carolina.

The 1996 Tower Award winners are:

Project: Palmer-March House, Bath, N.C.
Architect: Stephens & Francis, P.A., New Bern

Project: Magnolia Cemetery Gate House, Charleston, S.C.
Architect: Phillips & Oppermann, P.A., Winston-Salem

The Tower Awards, named in honor of the historic AIA Tower in Raleigh, were selected by a jury in Savannah, Ga. The winning projects will also be featured in the Fall 1996 issue of North Carolina Architecture magazine.



1996 AIA North Carolina Design Awards jury chair Charles Menefee, AIA, presents Honor Award to Mark Reyer, representing Kenneth E. Hobgood, Architect, of Raleigh. The Design Awards were presented June 22 at Thalian Hall in Wilmington.

GANTT FOR SENATE AGAIN

Charlotte architect **Harvey B. Gantt, FAIA**, has won the Democratic nomination for the U.S. Senate and will face four-term Republican incumbent Jesse A. Helms in the November election.

Gantt, principal of Gantt Huberman Architects in Charlotte, overcame a severe bout with pneumonia to win the May primary in a hard-fought battle with retired Glaxo executive Charles Sanders.

A former mayor of Charlotte, Gantt was also the Democratic nominee in 1990 when he unsuccessfully challenged

Helms in an election that drew international attention.

WILMINGTON ARCHITECTS HONORED

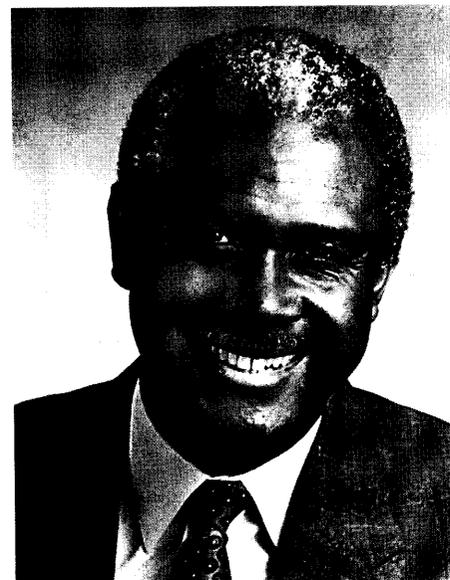
Six Wilmington architects were among those honored June 22 in a special presidential citation presented by AIA North Carolina president **Paul Davis Boney, AIA**.

Henry W. Johnston, AIA, Glenn B. Richardson, Jr., AIA, J. Quinn Sweeney-Henderson, AIA, Elias J. Marsh, II, AIA, Ian A. Johnston, AIA and New Hanover County Building Inspections Director **Jonathan B. "Jay" Graham, III, AIA** received framed certificates in honor of their volunteer research on Exterior Insulation and Finish Systems, better known as EIFS. Also receiving recognition were Graham's assistant **J. Allen Golden** and **Albert Best** and **Mark Burrough** of Prime South Construction.

The nine persons have expended more than 1,000 volunteer manhours in the testing of more than 500 homes utilizing EIFS in Wilmington and other N.C. cities. The efforts of this group have resulted in greater consumer awareness and valuable information for building industry professionals.

LIGHTING UP CHARLOTTE

North Carolina's newly built Charlotte Convention Center, which will be the headquarters for the AIA South Atlantic Region Convention on October 3-6, has



Harvey Gantt, FAIA, challenges incumbent U.S. Senator Jesse Helms in November

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2. A nucleus around which an expanded organization can be built.



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been recognized by the International Association of Lighting Designers with a 1996 Citation Award. The presentation was made at the 13th annual IALD meeting in San Francisco.

The new Charlotte Convention Center was among only eight of 124 entries from around the world to receive an award. The jury praised the "very inventive use of fixtures" and their "great integration with architecture."

Hayden McKay, FIALD, led the lighting design at her New York City firm, coordinating with Atlanta-based architects at Thompson, Ventulett, Stainback & Associates in association with Charlotte-based **The FWA Group**.

The convention center's main concourses form the shape of an L, with a Grand Hall at the center. Daylight provides the primary illumination for the public areas during most hours of operation. Models of the building were used to study the placement of windows. The result is a pleasant juxtaposition of cool, uniform north light and warm, dramatic, angular patterns of south light.

Throughout the convention center, considerable technical expertise, design skill and complex coordination were required to achieve a lighting effect that appears simple and natural, both day and night.

REVIVAL IN MONROE

The FWA Group and the city of Monroe, N.C., received the 1996 Award of Excellence in Design and Real Estate Development, Public Improvements, from the North Carolina Downtown Development Association.

Three years ago, **The FWA Group**, the Monroe City Council and Downtown Monroe, Inc. (a group of downtown busi-

ness owners), had a dream of bringing downtown Monroe back to its days of success and togetherness. "We tried to recreate the romantic aura that was alive in Monroe during the 1920s and 1930s. We wanted to bring Monroe back to its heyday, when downtown was active, open and lively," said **Edward E. Evans** of **The FWA Group**.

The revitalization efforts of downtown Monroe, known as Monroe City Streetscape, has breathed new life into the area, enticed 18 businesses to locate there and invited people back into the heart of the city.

FORMER GOV. JOINS RALEIGH FIRM

Former North Carolina Gov. Robert W. Scott has joined the Education and Government Consulting Team of **Martin Boal Anthony & Johnson Architects**.

Scott's office will be located in the firm's newly-established Raleigh office at Suite 200, 1048 Washington Street.

PDA FELLOWSHIP

North Carolina State University student **Randall Lanou** is the 1996 recipient of the PDA Fellowship award. Lanou is a third-year graduate student and teaching assistant at the NCSU School of Design pursuing a masters degree in architecture.

The fellowship provides an annual stipend, funded by PDA, to recognize excellence in academic achievement. Winners are selected by faculty members at the School of Design.

Lanou received his bachelors degree in Fine Arts-Industrial Design from the University of Illinois at Chicago in 1992. Before moving to N.C. in 1994, Lanou served as facilities manager for a Chicago area behavioral health organization.

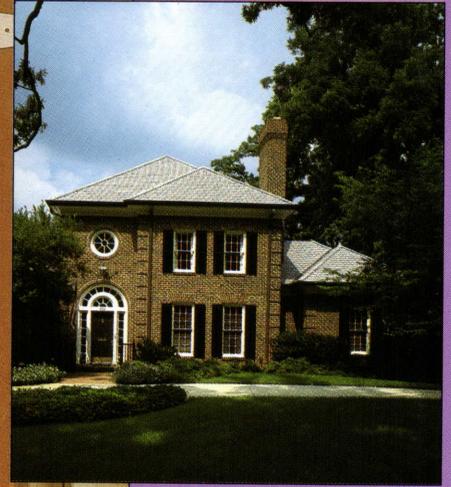
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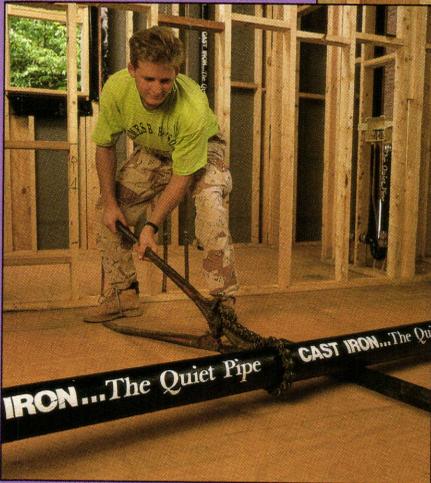
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